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**A study of the ideal teacher: Heroic metaphors of teacher in  
popular literature**

**Underwood, Steven Forrest, Ed.D.**

**The University of North Carolina at Greensboro, 1992**

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**A STUDY OF THE IDEAL TEACHER:  
HEROIC METAPHORS OF TEACHER  
IN POPULAR LITERATURE**


by

**Steven Forrest Underwood**

**A Dissertation Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Education**

**Greensboro  
1992**

Approved by



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APPROVAL PAGE

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said that the Doctoral Degree belongs to the significant other as much as it does to the recipient. It has never been more true in my case. I will accept the degree in her name. Lastly, I want to thank the teachers and students of Lee Senior High. It is their actions and heroic endeavors that have inspired me to finish this task. Truly, they are heroes with a thousand faces.

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UNDERWOOD, STEVEN FORREST, Ed.D. A Study of the Ideal Teacher: Heroic Metaphors of Teacher in Popular Literature. (1992) Directed by Dr. David Purpel. 203 pp.

One of the important problems teachers face today is an alienation that has developed from a loss of mythic grounding of the ideal. The dissertation focuses on the question of what is meant by the ideal teacher. The paper delineates three realms of the ideal teacher, a spiritual realm, a cultural realm, and a professional realm. These powerful images are examined against a backdrop of an ever expanding fourth realm, the bureaucratic or technocratic ideal which the author states can never be heroic.

Archetypes are examined for each realm and a category system is developed that envisions the three realms as linked by heroic purpose or activity. The effect of bureaucracy on those realms is then assessed. The author posits the belief that the bureaucratic mode and behaviorist evaluations of teachers have denied the possibility of teachers engaging in heroic action.

Images of heroic teacher are expressed in popular culture which also reflect images of the ideal. This idea is examined in three recent reflections of the teacher as hero. They are Pat Conroy's autobiography The Water is Wide; the film Stand and Deliver, which centers on Jaime Escalante; and John Updike's The Centaur, the story of George Caldwell, a teacher whose persona is mythologically represented by Chiron, the wisest of the Centaurs.

The dissertation ends with a re-examination of the scheme of the ideal teacher placing it in a philosophical anthropological context and

includes a review of new avenues of research. This is conceptualized by having the three realms of the ideal teacher linked around the concept of the reflexive voice. This voice is a mediation of the ideal between the inward sense of purpose and the outward sense of experience. The author believes this model more accurately reflects the ideal teacher and allows for continual reinterpretation of this concept situated in the cultural, historical, and ecological setting of the school and grounded in a common mythos of the heroic endeavors of the teacher profession.

CHAPTER I  
THE VOICE OF THE FIFTH BUSINESS

As we approach the twenty-first century, a phalanx of writers, historians, and social critics remind us that the gains in material well-being in the Western world have often been offset by the malaise in social and personal development that has followed. The description of the alienation and anomie modern man faces in a technological and materialistic society has found eloquent prose in the words of Martin Buber. In Between Man and Man, Buber describes two factors that have led to man's estrangement from the world. The first he describes as sociological, as the "increasing decay of the old organic forms of the direct life of man with man" (Buber 157). He includes the loss of connection with community and work. Even though the forms might still remain, the security that these forms have held in the past have lost their spiritual authority.

The second factor is tied to the loss of spiritual meaning within a religious setting which has been brought on, according to Buber, by the soul's failure to define and harness the qualities of technique, economic production and political power. As a result, "Man faces the terrible fact that he [is] the father of demons whose master he [can] not become" (Buber 158).

Buber's sociological setting finds reference and powerful corroboration in Emile Durkheim's sociological studies of the human condition that he calls anomie, the personal disorientation of the

modern individual and his social isolation from the former standards that have been imposed by religion and traditions. Durkheim believes that prosperity and materialism have led to a rising level of expectations that can never be fulfilled, that is coupled with the idea that state control has lost its specific hold over the individual and replaced it with a system of behavioral rules, punishments, and rewards that have put a great strain on the individual leading to a disassociation or de-regulation between the individual and society (Nisbet 265-71).

Durkheim's thesis is based upon his work on the division of labor and the alienation that has occurred in modern society since the Industrial Revolution. "Durkheim [argues] that a just social order can be undermined by "a forced division of labor," states another of his biographers, Frank Pearce. "This is produced," he continues, "by a form of social organization that prevents individuals from occupying the place in the social framework that is compatible with their faculties and from receiving the reward appropriate to their social contribution" (Pearce 77). So man entered the twentieth century often estranged from his work and alienated from his society. Nothing in a century that included two great wars, global depression and racial genocide has occurred to slow down the disintegration of the social coherence of the anomic individual.

Simultaneously, Buber's reference to the loss of spiritual coherence or the sense of soul reflects growing alienation in a religious setting. And, once again little has occurred to re-establish the ties between man and spirit. For leftist ideology, according to

Harvey Cox, the modern world is "a blasphemous denial of the justice of God and a negation of the Christian message of "good news to the poor" (Cox 91). And the criticism of the post-modern materialistic world is not just the monopoly of the left. Cox states that the rightist and particularly fundamentalist criticism of modern religion includes the notion that today's mainstream religion is "contrived, plastic,... unnecessarily technological, rootless and artificial" (38). "Something has been lost," he continues, "and what is lost seems to be religious; the sacred, the element of mystery in life, the transcendent, the spiritual dimension, a morality firmly grounded in revealed truth" (38).

This loss of something of critical importance is called the loss of "ultimate concern" by Paul Tillich. Tillich believes we have replaced our ultimate concerns with finite concerns and have reified those finite concerns to the point of idolatry, in the process forgetting what was of "ultimate, unconditional, infinite" concern (Church 32-38). And so we have become, to use the description of Charles Tesconi, an "ephemeral society," a society that finds solace in the belief that whatever is of ultimate concern will only be so, to paraphrase Mr. Warhol, for fifteen minutes (Tesconi 40-48).

Americans, it is thought, can accept this new notion of fragmentation and loss of community better than other nations. After all, are we not a nation of individuals built upon the myth of the integrity of the lonesome cowboy who brings justice in his own personal, individualistic way? Robert Bellah notes, however, that there have been older, secular values of justice and cooperation that have held together under the notion of republican virtues. But this, too, seems to be

fading. Bellah and his associates trace out a nation bewildered by its own individualism which accentuates and even advocates a self-destructive narcissism. A nation that possesses a 'poverty of affluence,' is now at a critical moment in history. "Our material belongings have not brought us happiness." He continues, "Our military defenses will not avert nuclear destruction.....We have imagined ourselves a special creation, set apart from other humans... (but)...we see that our (spiritual) poverty is as absolute as that of the poorest of nations" (Bellah, et. al. 295-96).

The loss of social coherence described by many authors in sociological, psychological, and even economic terms, has been described by Joseph Campbell as a loss of personal myth. Campbell believes that the condition of modern man is borne out of the attempt to understand myth (and religion) literally rather than symbolically and metaphorically. In so doing, twentieth century man undermines and undercuts the vitality and force of myth. In the process, he creates another problem in which all meaning, that was once defined by the group is now defined totally by the individual. "But there," he writes, "the meaning is absolutely unconscious. One does not know toward what one moves. One does not know by what one is propelled" (Campbell 388).

The process of missing the meaning of the myth which Campbell describes is the mythological equivalent of Tillich's loss of ultimate concern and Durkheim's anomic individual. It is also a point of view I share. The loss of myth as a personal, collective, and occupational grounding of the spirit has left humankind alone and driftless, caught up in tides of technological and scientific change that has often left



meaning for man afloat on a turbulent sea like so much flotsam and jetsam. The attempt to float out of that sea by more technology, technique, and state directive has only pushed the individual farther and farther from safe harbor.

What must be done to regain that grounding is to reopen our ears and listen once again to what those myths have to say, but, this time on a symbolic basis, not a literal one. "It would not be too much to say," begins Campbell in the Hero With a Thousand Faces:

that myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation. Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth. (3)

Campbell is joined in his description of the power of myth by other important voices of modern psychology and philosophy. Carl Jung describes mythology as the laying of the foundation of the answering of the question of 'whence' (Jung and Kerenyi 6). For Paul Ricoeur, myth is the attempt to explain "the enigma of human history, placing within its story the explanation of man's particular problems" (Rasmussen 81). To Rudolph Bultmann, "Myth is an expression of man's conviction that the origin and purpose of the world in which he lives are to be sought not within it but beyond it -that is- beyond the realm of the known and tangible reality" (Rasmussen 10). Loyal Rue defines myth as "the achievement of cosmos and ethos, an achievement without which there would be no possibility of achieving personal integrity or social coherence" (Rue 46).

What all these definitions speak to is the symbolic power of myth to transcend the fragmentation, the alienation, the anomie, and the ephemeral society that dominate modern man and replace them with a coherent system of grounding in the power and wisdom of the antecedents of religion, society and/or occupation, the primordial reason of existence for all these institutions. These meanings giving commitment have been shared traditionally through the teaching of those cultural images by the elders of the society so that each new generation is linked to the old. "From his group," writes Campbell, "he (would have) derived his techniques of life, the language in which he thinks, the ideas on which he thrives; through the past of that society descended the genes that built his body" (Campbell 383). But what happens if, as Bellah and others answer, the symbols have collapsed? What occurs to the individual(s) who have provided the mechanism for re-ordering and re-defining the myths and the symbolic archetypes we as a culture live by? What occurs if the 'habits of the heart' are replaced by the 'habits of technique and mechanization' (Bellah vii)?

And, in particular, what happens to the individuals, the teachers, whose mission (if one can see Campbell's village elders and teachers in the same light) has been obscured by the vagaries of state function and technological control? What if the teachers, the most important messengers of the continuous transmission of a society's values and virtues, have also become swept up in the tides of anomie and alienation? What if the teacher has become a stranger to his or her own grounding?

I argue that this condition has indeed occurred. As a result, the role of teacher has been reduced to functionary, an event that has

important ramifications for all involved in the transmission of cultural values and symbols. The institution of teacher has become estranged from its organic roots. Maxine Greene writes on the importance of that role: "Only through education can individuals be liberated for independent and critical thinking...Only through education can injustices be alleviated, national security protected, social progress guaranteed" (Greene 4). Only through the occupation of teacher can those functions be addressed in a socially coherent manner. But those questions are not being addressed, instead the teacher is bombarded by a blizzard of 'how-to' manuals where the technique of teacher has replaced the mission of teacher. In the process the teacher has become unsure of his or her mission and motive and demands change. Arthur Koestler writes that

The symptom that a particular branch of science or art is ripe for a change is a feeling of frustration and malaise, not necessarily caused by any acute crisis in that specific branch...but by a feeling that the whole tradition is somehow out of step, cut off from the mainstream, that the traditional criteria have become meaningless, divorced from living reality, isolated from the integral whole (Hart 1).

The profession of teaching has suffered from that loss of tradition and the sense of being cut off from the integral whole. There is a steady supply of resource material that reports on the symptoms of such a loss of integrity in their findings of job burnout and frustration and early departure from the profession;

Statistical data indicate that teachers are abandoning the profession in increasing numbers...Thousands of teachers have laid down their pointers and chalk largely because of decreased funding, limited personal control over their teaching, and lack of societal commitment. One national survey by the National Education Association (McGuire, 1979) indicated that one-third of all teachers surveyed wished they could be doing something else. (Cedoline 93)

The same source also notes another study by Sparks in which the following items were noted: Forty-six percent of the teachers surveyed were dissatisfied and would not choose teaching as a career if they could start anew. Seventy percent said school left them exhausted each day (Cedoline 95-6). More recent studies suggest that the trend toward job dissatisfaction and the erosion of the professional role of teacher is, if anything, increasing. Maslach believes that the loss of idealism and enthusiasm are major steps toward job burnout and alienation (Dworkin 27). Anthony Dworkin's research identifies meaninglessness, powerlessness, normlessness and isolation as increasing factors in city schools buffeted by new societal demands (Dworkin 1986). Just as important as quantitative research are the individual, anecdotal demonstrations of the dissatisfaction in teaching. Gene Maeroff quotes a veteran Philadelphia teacher as feeling "isolated, cut off from everyone" (Maeroff 3). And Ray Raphael summarizes the sentiments of many teachers when he speaks of teachers worn down after only five years, teachers ready to get out "while the getting's good, of teachers suffering humiliation" (Raphael 98).

The reasons for this frustration and alienation are myriad. They include such economic, sociological and psychological reasons as poor

working conditions, lack of advancement and unequal salaries. But I suggest that one of the most important and most overlooked reasons is the loss of contact with the mythic grounding of teaching. Teachers no longer sense who they are or what they are about. Many have been processed into believing that their function is unimportant, unrewarding and not terribly essential in the transmission of education capital within society.

All these developments have been mirrored in the evaluative tools used to decide what is superior and inferior teaching. Many of these approaches use a behavioral psychology approach that breaks down teaching:

into as many small, discrete behaviors as possible; deciding which behaviors are indicators of effective teaching; observing teachers to determine the degree to which they exhibit these behaviors; evaluating teachers on the basis of the observations; and rewarding teachers accordingly (Newman 42).

However effective the examination of minute and discrete behaviors may be to the enhancement of teaching, it has contributed to the development of the psychical malaise described by Koestler by effectively ending a holistic approach to the teaching profession and devaluing teacher-based knowledge. This approach, developed by Madelyn Hunter and others, has accomplished the demise of a holistic ideal by effectively telling the teacher that the nature of the profession is not the sum of the entire product but the development of minutiae connected for the purpose of evaluation and summary, not process and centering.

This process has wounded teacher based knowledge by effectively denying that teachers 'know' what they are doing. Instead, they must be observed and detailed, then told what it is they possess.

Underlying this orientation . . . is a metaphor of 'production' . . . a view of teaching as an 'applied science' and a view of the teacher as primarily an 'executor' of the laws and principles of effective teaching . . . (that) is fully determined in advance by others often on the basis of research on teachers effectiveness (Seichner qtd. in Garrison 495).

To place it in mythological language, the teacher is denied both the role of guide, because his or her only function is simply to narrate the signs not provide wisdom and understanding, and hero because there can no longer be heroic action when every action is predetermined and proscribed by evaluative analysis. Rationalism and behaviorism have reached their zenith, and the teacher is reduced to merely copying past action, not reliving it. The teacher has become a non-entity incapable of heroic action, reduced to being the 'fifth business,' defined by Robertson Davies as "those roles, being neither those of hero or heroine, confidante nor villain, but which [are] nonetheless essential to bring about the recognition of the denouement" (Davies 1965).

There are many ways to end the notion that the teacher has become non-essential, merely a part of the minutiae of the state enterprise of teaching. One way is to improve teacher salaries. In a society that places prestige with economic aggrandizement, the achievement of higher financial status by teachers might break the perception of teachers as mere cogs in an educational wheel. Others have emphasized the development of autonomy within the school structure, and many teachers

believe that simple recognition of their efforts and improved working conditions would go far in ending the alienation of teachers.

But I believe the real problem with the nature of teaching cannot begin to be solved until teaching regains, revitalizes and reenhances the myths that provide the redemptive force of education, the quality of guide and cultural transmitter of the forces that have promoted and provided social coherence for society's traditions and customs. I believe that the teacher's dilemma as an anomic individual attempting to lead the young toward a self-actualized life will remain a paradox until the teacher's task can be defined as heroic work, as essential to the educational act and until the teacher is seen as a primary player in that drama, not a member of the "fifth business."

What, then, is needed to restore an authentic voice, a sense of social and professional coherence and a legitimate grounding to the person we call teacher? I believe it is necessary to restore and discover the mythic antecedents of teacher and give language to a series of ideal archetypes that describe the teacher as performing a heroic function. An archetype is a bridge that connects the collective consciousness of the people, culture, or in this case, occupation to the past, present and future. The ideals of that archetypical bridge are the pillars that hold the bridge together for all who cross it. That bridge allows its users to see where they are, where they have been, and where they are going. If the bridge begins to fall, then the entire occupation begins to question why it exists, why it operates and if it is anything more than a mere appendage. So, the description of the ideal provides an insight into the essential nature of the metaphor of the ideal teacher.

But who is to cross that bridge? Who will provide the energy, hope and perhaps, martyrdom to maintain the archetype in its most pristine form or provide the praetorian guard for holding this ideal bridge so that others might cross it? Campbell suggests that such a role is the function or embodiment of the hero. The hero is the archetype of myth, as such he/she both represents and demonstrates the 'possibility' of all men and women to search for the completed mythos. "We live in succession, in division, in parts, in particles," states Emerson, foreshadowing the anomie of the modern individual. "Meanwhile," he continued, "within man is the soul of the whole; the wise silence, the universal beauty, to which every part and particle is equally related; the eternal ONE" (Campbell 577). One of the tasks of the hero, particularly those heroes who see part of their function to be pedagogical, is to knit back the particles and restore the atomization of modern man into a collective whole. "Access to the collective psyche," as Jung would describe Emerson's eternal one, "means a renewal of life for the individual, no matter whether this renewal is felt as pleasant or unpleasant" (Portable Jung 118). The restoration of the ideal, the archetype of the mythos of teacher may be as much a tragic endeavor as it is a successful one. The confrontation with the grounding of one's very being or mythos may be filled with anxiety. But it is much more human than to allow such a mythos or grounding to be stolen by a technocratic consciousness (or unconsciousness) which frees and alienates modern man from the core of his existence. The task of the hero is to break through those artificial bonds and rediscover the powerful meaning of mythos. "Such men," states Jose Ortega y Gasset,



aim at altering the course of things; they refuse to repeat gestures that custom, tradition, or biological instincts force them to make. These men we call heroes, because to be a hero means to be one out of many, to be oneself (Campbell 605).

I intend to use the "one out of many" as an archetype of the potential of all. The hero will serve as a symbol of the ideal not the symbol. The hero's voice is the idealized voice of the qualities teachers possess in some shape, form or quality. It is the voice that cries out against the notion that the teacher is the "fifth business" in the endeavor we call education. It is my intention that in tracing the metaphor of the heroic teacher, we begin the rebuilding of a bridge to a mythos of the nature of teacher, a bridge that has been severely damaged by technological and bureaucratic function, but holds on veiled by a public that sees teachers somewhere between professional and technician. Dan Lortie has suggested that teaching has always had this 'special but shadowed' standing caused partially by the fact that teachers have never gained control of those things at which they are most expert (Lortie 12). But the recent metaphors of technological control and bureaucratization have threatened to turn the 'shadowed' profession into a ghostly machine. If the profession is to survive as a living, cultural entity, then an ideal must emerge from out of the twilight of educational reform and re-establish the nature of teacher. That 'voice' of the teacher must end every notion that the teacher will ever accept being the 'voice' of the "fifth business." But that displacement requires that there must be other voices, and there are.

## CHAPTER II

### OTHER VOICES

In the past two years, the Ad Council has undertaken an advertising campaign aimed at recruiting new teachers, emphasizing the power of teachers and the uniqueness of the image of teacher (Sanford Herald, A-11, July 17, 1991). The advertisements center around the image of Jaime Escalante, a mathematics teacher in east Los Angeles who has astonished the academic world by coaching underprivileged urban students from the gang dominated barrios into passing one of the most difficult tests the Educational Testing Service gives (Calculus). Through the commercials, Escalante has been offered as an example of the ideal teacher and the message of the advertisement is that new teachers are needed to perform a heroic activity of 'waking up' all the latent powers that reside in our children and help them be all that they are capable of being.

Where does our sense of the ideal teacher come from? How do we define the ideal? Obviously in Escalante's case, it is a reflection of the unexpected group passing a test, but are there other images of the ideal? A significant sampling of the current literature on teacher suggests that the term ideal teacher is rarely used. Yet, many depictions of the successful teacher revolve around notions of an ideal teacher such as 'model teacher', 'authentic teacher', or 'real' teacher. Others have cited teaching as the highest calling or used teaching as the greatest model of man (Nash, Models of Man, Hightet, The Immortal

Profession, Moustakis, Authentic Teacher, etc.). What all these have in common is a desire to inquire into the essence of what is meant by the ideal teacher.

There are many notions of what the ideal teacher should be. In 1908 George Herbert Palmer wrote The Ideal Teacher. In it he laid out the characteristics of what the ideal teacher would look like summarizing by saying that it would be both "professional and artistic, socially useful and personally pleasant" (Palmer v). Others have different views. Clark Moustakis implicitly describes the ideal teacher as the 'authentic' teacher who "recognizes the uniqueness of the learner and confirms him as an individual" (Moustakis 18). Pullias and Young describe the ideal teacher as a doer of many things and then inventories them as modernizer, searcher, creator, authority, inspirer, actor, emancipator, evaluator and counselor (among others) (1967). Mark Van Doren portrays the ideal teacher in a more classical light as having the Platonic characteristics of being the ideal student, the teacher who is never satisfied with his own definition of truth but is constantly in search for answers in the companionship of fellow teacher/students (Fuess and Basford 241). Many of these definitions believe that ideal teachers could and will do something significant with their students, something larger than life. In so doing these ideal teachers might be called to self sacrifice as they give of their knowledge to others. Or they might serve as guides to other heroes showing them the way to some special illumination by pointing out the pitfalls of such a journey or training them in special skills. Still others might serve to initiate, name or formalize the rights of passage for the young of a society as they move toward adulthood. And yet others might see the ideal teacher

as serving as the crucible for cultural change and reformation or as the pedagogical challenger of the forces of darkness on the one hand or arrogant complacency on the other. Teachers also can picture themselves as illuminators, as "testers of the future." Some might attempt all of these tasks, others only a few. Some might attempt such a duty for a lifetime, others for only a brief, illuminated moment. They share the notion that the ideal teacher is essential to the continuing function of education and performs a heroic function.

The ideal teacher can become, metaphorically, the archetype of the profession of education. The actions, examples, and stories of the ideal both proscribe and prescribe the nature of the profession. The exemplar of the ideal teacher proscribes by detailing what the profession is not. For example, it is not about material and physical conquest, though it may be about the conquest of ignorance. It is not about the discovery of wealth and the accumulation of capital, though it may be about the discovery of the meaning and richness of life. The ideal should, however, prescribe or guide us to a generic sense of what being a teacher means. As such, the ideal serves as something of a lodestone and a centering of the force we call teaching and of the powerful and evocative forces that have made teachers (Gandhi, Buddha, Christ) among the most important personages our world has seen because of the force of their ideas. These ideal teachers have a heroic function, and this function provides a lens for looking at teachers. In this way the search for the archetypes of the ideal teacher is the search for visions or models that mirror this nature. Models provide language for description and categorization. They can also provide

questions about validity and information for comparative study (Bateson 37). Every model contains metaphors, analogies, and comparisons that act as a kind of lens "by means of which the familiar is seen in a new light, new organization, (or) new relationships of meaning" (Belth 77). The lens I choose to use envisions examples of the ideal teacher performing a heroic function.

Perhaps, then the search for the ideal teacher can center on this viewpoint that teachers perform heroic functions. But what is meant by heroic? The search of recent literature on the heroic centers on Joseph Campbell's Hero With a Thousand Faces. Campbell's book and his successive works on mythic images of the hero center around the idea of hero from many cultures and looks for common characteristics of this heroic mold. He concludes that the task of the hero today is in need of a new definition but must include a delving into the crucial mystery of man himself (Campbell 391). Can the ideal teachers be part of this new heroic orientation? I believe they can because all these orientations seem to share a belief that education is of crucial importance to today's world and the performance of the pedagogic function is a heroic undertaking that is essential to the continuing work of education. Is there a way to characterize these ideal teachers so that their study might be more a matter of reflection rather than speculation? After reading a great deal of the literature on the nature of teacher, I began to categorize these notions into three very broad, sometimes overlapping, categories or dimension of the ideal teacher. These dimensions include the depiction of the ideal teacher as having a spiritual context. Another broad category tends to define the ideal

teacher in a cultural context of either transformation or preservation, and a third broad category sees the ideal teacher rooted in the desire to ascertain the special knowledge, skill and mastery of the occupation of teacher. There is a fourth possibility for the ideal teacher that has begun to develop in the last generation of educational thought that depicts the teacher in a more bureaucratic or functionary position. It is a position I have rejected because its image of the ideal is faulty and robotic and threatens to end many of the traditional roles of teacher. Though these categories are not rigorously defined, they serve an important heuristic function. There tends to be a great deal of overlap and slippage particularly between the first two and again between the last two, but I believe it is vitally important that we focus more closely on these categories and develop some language that will be helpful in defining them. The use of the ideal teacher can serve as an excellent analytic tool in examining the nature of teacher and, metaphorically, the archetype of the profession of education.

These models or points of departure all contain powerful mytho-poetic language that are capable of the continual transmission of the teaching culture and the power of the person we call teacher. To look at these visions or voices of teacher is to create new language that demonstrates, exemplifies and gives insight to the notion of the ideal teacher. This analysis is not an attempt to create an exhaustive or comprehensive list, nor does it provide a job description of the ideal teacher or grade in some kind of order the styles and performances of selected teachers. The ideal has always served more as a model of human potential than as actualized performance. This paper is meant to serve as a heuristic, an analysis, or method meant to stimulate

investigation and provide new ways of thinking about the nature of teaching as seen through the lens of visions of the heroic teacher. As such, it can be described in Belth's term as a *soft model* or a model whose symbols are theoretical, hypothetical and conceptual rather than based on literal facts and data. A soft model is based upon the importance of metaphoric statements which, according to Belth, "involves a transfer from one context of thought and knowledge to another" (77).

In this paper the metaphor is that of hero and the hero's quest to seek the nature of the ideal teacher. The use of metaphor as an analytical tool has gained more and more attention because according to Paul Ricoeur, it allows us to illustrate the differences between the "expected and experienced," explore the nature of multiple meanings and gain new insights to a particular situation (Provenzo, et.al. 552). Because we use language as a symbol system we must by necessity explore the edges and ambiguities of actions and their meanings. ". . .we have no alternative," states Belth, "but to contribute quality or meaning that resides, not in the event symbolized, but in the mind constructing the symbol and, thus to the symbol itself" (81-82). One of the major purposes of this paper is to examine what the symbol of hero means to the teaching profession and what the profession gains or loses by using such a symbol. When one assimilates and integrate these symbols (visions, voices, metaphors), one surely finds overlapping meanings and messages. I do not intend to reflect a disingenuous method of hiding or obscuring data; instead I believe such overlapping allows for even more interpretation and reference to the power and richness of the language used and as such adds to the ability of these visions to act as a heuristic for further interpretation and study. In addition, I have

chosen to use as a frame of reference Joseph Campbell's influential work The Hero With A Thousand Faces as the chord from which all these illustrations must resonate. Campbell's 1949 work has done much to re-establish the power of myth and the role of the hero in the modern era. In all the voices of the teacher that I will describe, I hope Campbell's message of the pedagogical function of heroes will sound, for it is, I believe, critical for the preservation of the important role teachers play in society, and it begins with the dimension of the teacher as a spiritual force.

#### THE SPIRITUAL MYTH OF TEACHER

In establishing the categories of ideal teacher, there is a significant amount of overlap with each in terms of perspective and technique, but I believe each separate category is discrete enough to indicate a unique and particular orientation or belief system and broad enough to allow for a variety of examples within the category. The dimension of ideal teacher-hero that I have designated spiritual has an orientation that includes a clear notion of sacred or spiritual aspects of education. Campbell refers to this as the return and reintegration of society, "which is indispensable to the continuous circulation of spiritual energy into the world..." (36). The teacher propagates the power of the spirit and the reverence of the sacred into a world that is in constant flux. The heroic belief is that such teaching will reform the community by reminding its people of the original purpose of their spiritual lives.



The setting or realm for the spiritual teacher is as broad as the cosmos and as narrow as the individual's own specific vision on the meaning of a spiritual life. It is a search for transcendence and an inquiry into the nature and meaning of Absolute Being and the implications that search has for our lives. Such a setting must, by necessity, examine the basic beliefs and the moral and ethical codes of the individual in relation to a spiritual vision. It is a dialogue between the inner and outer self about the course and scope of education as it relates to ontological questions. It is other worldly and often redemptive, an educator's quest for a Holy Grail of learning and educational meaning, an eternal search for the empowerment of knowledge and, particularly in the United States, the desire to place democracy into a spiritual setting. The staging for this category of teacher is often highly individualistic, an oration or perhaps prophetic soliloquy on what education means in its richest context and that stage must be set before an audience that can be massive in numbers and communal in orientation. In that sense the realm of the spiritual teacher finds reference in one of its oldest tasks in the power of the pedagogue to educate or lead forth toward an ideal centered in the power of God or a god-like being. Campbell describes the kind of hero as "the man of self-achieved submission" and as "the man or woman who has been able to battle past his or her personal and local historical limitations to the generally valid, normally human forms" (Campbell 19-20). Further, he believes that heroes undertake a mythic adventure that begins with a call to adventure, proceeds through tests, meets the challenge of unknown, flees the adventure and then returns to the world of the known with some special knowledge or elixir of magic (30).

It is this last cycle that I believe makes the hero's struggle a pedagogical one. Why should we teach again, Campbell asks "what has been taught correctly and incorrectly learned a thousand, thousand times....? That is the hero's ultimate task" (218). The teacher's task, then, is to repeat a message of renewal and hope that has been repeated many times before. It is the ideal teacher's task to ensure that the message is heard. There are many examples of this metaphor that are useful to the profession. As one example of teacher as spiritual hero David Purpel has defined the educative notion of prophets as combining "a sense of the sacred and a sensitivity to political and cultural realities with a strong reliance on the development of a critical consciousness" (Purpel 105).

The model of such a profession wishes us to act, and to act expeditiously, on the issues of justice, inequity and concern for the oppressed (113-20). The teacher in such a model castigates the mundaneness and trivialities of modern educative life while expressing a reverent hope and wonderment in the capabilities and capacities of the human spirit. There is a notion of the sacred in such a model; indeed, with some of its advocates, the notion expands to include the idea that education may be one of the last vestiges of sacredness left. Phillip Phenix writes that education "...is an activity in and through which we seek to discern truth, create beauty and fulfill goodness - all of which expresses the faith by which they (educators) live" (Phenix 15).

Still others would categorize the ideal teacher of this voice as those teachers who promote transcendence. James Macdonald states that such teaching would promote centering, which he defines as "a human experience facilitated in many ways by a religious attitude when this

attitude encompasses the search to find our inner being or to complete one's awareness of wholeness and meaning as a person" (Pinar 104).

Further, the teacher in this example senses and celebrates the student's tacit knowledge which is, "The process of personalizing the outer world through the inner potential of the human being as it interacts with outer reality" (100). In that sense, the teacher serves as a guide. The power of that metaphor of teacher is one of the most cherished images of the spiritual potency of the teaching profession. It is present in the Socratic dialogues and in Christ's parables to his disciples.

The spiritual hero can also be a creator of dialogue, but not dialogue in the Socratic sense of seeking knowledge but instead in the sense of relationship. Martin Buber writes that the "fragile life between birth and death can...be a fulfillment if it is a dialogue" (Buber 1965). And the dialogue must be about the relationship between man and man and, ultimately, between man and God. The teacher can be a person who fosters these 'I-Thou' and 'I-Eternal Thou' dialogues or the teacher can deal with his students in terms of 'I-It' relationships. Buber wrote that education is primarily the education of character, and the teacher,

does not merely consider individual functions of his pupil, as one intending to teach him only to know ... certain definite things; but his concern is always the person as a whole, both in the actuality in which he lives before you now and in his possibilities, what he can become" ( 104).

It is elegant language, a language that places the teacher in a heroic struggle to know the whole student and engage in the practice of actualizing that student's possibilities.

Another point of departure for the spiritual notion of the ideal teacher is one of the older categories of teacher and finds referent in the classical notion of the Socratic tradition that wishes to use the academic disciplines in defining what is the correct (nee spiritual) way of life. Plato's "The Cave" is filled with this spiritual symbolism, and the dialogues see the teacher as bringing out the inherent qualities the student already possesses through discussion and dialogue. This idea is developed in a theological way by St. Augustine who notes the inner light within students that can only be taught by Christ. "Christ teaches," he states, "within the mind. Man's words are external, and serve only to give reminders" (Nash 97). In another dialogue Augustine states, "I do not teach even such a one, although I speak what is true, and he sees what is true. For he is taught not by my words, but by the realities themselves made manifest to him by God" (95). The teacher of this special focus believes that the pursuit of scholarly knowledge aided and assisted by a teacher will give the knower an inner, subjective truth.

These examples have an almost universal quality to them. However, in selecting an archetype to represent this model I have chosen to concentrate a myth of spiritual hero who is strongly American. American thought has given the idea of spiritual myth a special context in which the search for God is embedded in the new Utopia of America. Many Americans believe they have a destiny that is grounded in the notion of this country being the New Canaan. Such an idea requires that a special

effort be made by its institutions, including schools, to promote and preserve this new Eden for it was not an Eden, when the first settlers arrived but one, Leo Marx suggests, that was more of a garden to be shaped and pruned into the new heaven. Americans then are the new shepherds and farmers for this world (Marx 1964).

The special representative I have chosen for this category is perhaps the nineteenth century's most pre-eminent thinker, Ralph Waldo Emerson. Emerson's theodic quest has led more than one writer to state that "Emerson's truest achievement was to invent the American religion" (West 17). This religion, according to Cornel West, "extols human power, vision, newness and conquest...." (17). And the vehicle for conversion of individual was to be the schools, but not just any schools. Emerson's vision of schools was influenced by his love of nature, his admiration of Horace Mann's common schools movement, and by the uneven experiments in education carried out by his transcendentalist friends, most notably Bronson Alcott. Part of this view was the desire to see students as individuals and in so doing to promote the idea of the power of individualism which has roots in both the idea that America is a special kind of Utopia and in the transcendental view of men like Emerson and Thoreau. Its spiritual side celebrates the individual and individual genius that is supposed to develop in this free land. Emerson established its basic precepts in a poem he used to begin his essay on 'Culture':

Can rules or tutors educate  
 The semigod whom we await?  
 He must be musical,  
 tremulous, impressional,  
 Alive to gentle influence  
 Of landscape and of sky,  
 And tender to the spirit-touch  
 Of man's or maiden's eye:  
 But to his native centre fast  
 Shall into future fuse the past,  
 And the world's flowing fates in  
     His own mould recast.  
 (Jones 179)

Americans have celebrated the nature of genius, and their teachers are to awaken the spiritual side of genius, to change a man who is stupid to one who is inspired (Jones 205). Because one who is so inspired can help in creating this new cathedral by becoming dedicated to the search for the mind of God in this new Eden. And, most important for this essay, it is to be done at the state's expense. The state, according to Emerson, is to take the poor fellow "whom the law does not allow to take an ear of corn when starving...." and put "his hand into the pocket of the rich, and say you shall educate me, not as you will, but as I will: not alone in the elements....but in languages, in sciences.....and in elegant arts" (Jones 204).

Charles Beard has noted that one of the purposes of a democratic society is to support schools that are then free to criticize the same society that supports them thus providing for a constant mechanism to check and balance the function of the state (Cremin 91). Emerson's vision was to begin an educational process that had accepted a position of evolutionary self criticism and of constant review of a society in flux, and he believed such a role was uniquely adapted for and by

Americans, or at least by exceptional Americans. Emerson's faith in optimism, the basic morality of man, and the power for change rested on the spiritual aims of the American people, a people who would be willing to experiment and participate in self-criticism. "There are no fixtures in nature," Emerson wrote linking his concerns of religion, moral change and nature. "Our globe seen by God is a transparent law, not a mass of facts. The law dissolves the fact and holds it fluid" (West 15). These educated scholars, these powerfully but morally incorruptible individuals were to be trained in the schools, although he sensed the most important school was not the pedagogic institute but right out the backdoor in the woods of his native New England. In examining and constantly critiquing the world, these scholars would be the "self-sustaining and self-overcoming individuals who would flex their intellectual, social, political and economic muscles in order to gain wisdom; i.e. to see the miracle in the common and to build the kingdom of man over nature" (16).

Intellectually, this romantic pragmatism wanted to create a society of lifelong scholars, a society in which the scholar "was the quintessential public teacher, beholden to no individual, group, institution, or government, but responsible to all for the good of all" (Cremin 292). All men, according to its most powerful representative Emerson, would become teachers "in a mutually educative society" (296). "The study of letters," he wrote elsewhere, "shall be no longer a name for pity.....A nation of men will for the first time exist because each believes himself inspired by the Divine Soul which inspires all men" (West 13). This thought represented a belief in the basic decency of man and a hope that 'unshackling' man from institutions would be a

beginning of an equitable justice system (Cremin 295). The model of the ideal citizen and the ideal teacher was one and the same. The teacher was to perform the dual role of intellectually promoting genius and morally unlocking the doors of justice for the student. Emerson's most detailed description of the ideal teacher is found in his essay on "Education" where he describes the ideal teacher "as an efflux of divinity" and sees the classroom as "a moment of time in the eternal flow and that the laws of arithmetic are spiritual laws" (Jones 23). Emerson made clear that the object of education is a spiritual one destined to "inflame him (the student) with a piety towards the Grand Mind in which he lives. Thus would education conspire with Divine Providence." He continued saying "a man is a little thing whilst he works by and for himself, but when he gives voice to the rules of love and justice, is godlike" (Jones 211). The ideal teacher was to announce individual genius in the hope that it will promote justice. The teacher had helped define the spiritual context of genius.

The teacher as awakener of the power of genius has remained embedded in the American educational tradition. We still celebrate the excitement of the teacher pushing the ghetto youth to a performance at Carnegie Hall or the dedicated professional unlocking the spiritual side of a heretofore unspeakable person. More often than not, that genius carries an aesthetic quality that celebrates the spiritual quality of the artist. Ross Mooney once noted that "Artists can behave as testers of possible pathways into the future" (Mooney 9). If that is so, then one of a teacher's great tasks is to find the artist in the child and push and pull it forward. An eloquent reminder of that portion of the



teacher's task can be found in John Steinbeck's soliloquy to a very special, an ideal teacher:

In her classroom our speculations ranged the world. She breathed curiosity into us, so that each morning we brought in new questions, cupped and shielded in our hands like captured fireflies. When she left us we were sad, but the light did not go out. She had written her indelible signature on our minds. I have had many who have taught me soon forgotten things, but only a few who create in me a new direction, a new energy. I suppose, to a large extent, I am the unsigned manuscript of such a teacher. What deathless power lies in the hands of such a person (qtd. in Cannon 3).

This teacher has perhaps been denied the role of heroine herself, so she concentrates on developing optimum conditions for the development of heroic action (if you will concede artistry is heroic work.) In this action there is an element of self-sacrifice and absorption. But Campbell reminds us that the hero (and in our case the teacher-hero) is someone "of self achieved submission, but submission to what?" Campbell continues, "That is precisely the problem the teacher-hero faces in a technological society" (Campbell 388). Does he or she submit to the implicit notion that the ideal teacher-hero is defined by the high rate of success of his or her students' responses to questions? Or is there something more to the teaching profession? Is there a need to nourish creativity and provide experiences of self actualization? 'To thine own self be true,' stated the poet, but it is very hard to be true to one's self when truth is defined in a language bereft of poetry.

Mooney believes, however, that new poets can be developed and that the development of creativity provided "the path from evil to good, ... from splitting to integration" (Mooney 14). It is necessary then to

develop a dimension of the ideal that defines teachers as participants in the development of creativity and, in so doing, the spiritual development of future pathfinders. Lastly, other teachers have believed that the pursuit of academic knowledge within their own discipline carried with it a powerful spiritual component. Phillip Phenix outlines such categories in his Education and the Worship of God. In it he defines the academic discipline of language as attempting to understand the word of God, the discipline of science as attempting to discern the wisdom of God, art as the evidence of the work of God, ethics as the study of the will of God and history as discerning the way of God (Phenix 1966).

Phenix categorizes teachers as those who help in establishing schools that practice the presence of God, a difficult undertaking considering the prohibition established by the Constitution between church and state, but Phenix believes that such a practice is not inimical to the Constitution because it celebrates no one faith. Instead it uses the academic disciplines to study the power of spiritual thought. He ends his treatise by stating

If the chief end of man is to know God and live in His presence, then nothing is more important than for teachers and students to be aware of the religious dimensions in all areas of the curriculum and to know how to find in the various studies the means of worshipping God in spirit and in truth (Phenix 187).

Such teachers are concerned with the relationship between individuals and individualism, and the ability to provide spiritual meaning for lives of each student. They believe that their academic

discipline or specialized skills can enhance the development of the vital functions of men's and women's spiritual lives.

### THE CULTURAL MYTH OF THE TEACHER

The second realm of ideal teacher/hero emphasizes a concern for the cultural context of the student's life. The orientation of the cultural myth wants to believe that the teacher/hero is capable of transforming or restoring a particular culture and/or society into a more equitable and just order, and unlike the spiritual hero, the transformation should occur in the present. This transformation may require that the ideal teacher/hero lead the oppressed against the oppressor in a conflict of liberation that is carried out in the battlefields of the educative mind instead of in the arena of physical conflict. It is important for the cultural teacher to demonstrate to the student reasons for opposition to the dominant group in the belief that the inconsistencies between the stated ideals of the dominant group and the realities of such a position will lead to protest, reform and substantive change and this protest will occur collectively rather than singularly.

The setting for the cultural teacher/hero then is often established in the concreteness of earthly reality. The backdrop is the here and now with a hope that the scenery can be rearranged to reflect a more utopian vision of the past or the future. The staging for the cultural teacher/hero cannot be a soliloquy. The hero must be a pedagogic leader of hosts or a trainer of newly empowered groups or as one among the many whose voice helps provide direction and energy to a new social vision.

Campbell writes little on the cultural hero; instead his heroes tend to be men or women who have transcended the bounds of any particular culture. But other writers have spoken of the cultural hero as being representational heroes or progenitors or conservators of a particular culture or idea or liberators of a culture laboring under the yoke of real or perceived oppression (Goodrich xvii). For the teacher hero in a cultural realm, the oppressor may often be ignorance or a belief that ignorance may lead to the loss of utopian values or the shadowing of a culture's future hopes. In such cases, the heroic pedagogue may be engaged in establishing the rites of passage that preserve and/or perpetuate the culture. However, in today's culture, often those rites of passage have become bureaucratized and institutionalized until the rites have become more important than the original purpose, and the teacher heroes find themselves in conflict with the dominant culture as they attempt to break the bonds of fossilized pedagogy.

A Massachusetts' legislator in the 1830's believed one of those eras of ignorance was descending on the United States. His response would well serve as an archetype for the cultural teacher/hero. The educator was Horace Mann, and his common school movement believed that the schools could be used to reform and perpetuate American society. Influenced by Jefferson and imbued with a staunch Federalist belief in the power of centralized government, Mann set out to transform American education. He did so because he believed education was necessary to 'save' America from the divisions of class, religion, politics, geography and other special interests. "To accomplish this," writes his

biographer, Jonathan Messerli, "required a public school which would be civilized, republican and Christian" (Messerli 281).

Although Mann and many of his contemporaries were upset at the problems faced by Jacksonian society and were convinced that the generation of the 1820's and 1830's was lost, they still believed that "There was still the chance to shape the next" (249). Mann continued, "In a republic ignorance is a crime," (251) and so he set about to establish schools which ended ignorance and emphasized common patriotic values. Mann's crusade was a great success and the focus he established on maintaining the schools as a social agent for change had become a powerful metaphor for American education. So, in effect, Mann had unleashed an agency for change that had the potential for radical innovation. Mann attempted to keep those innovations chained to a pedagogy inspired by Prussian bureaucracy, but there was no denying the liberal innovations of the common school movement. Mann, along with many of his post-Enlightenment contemporaries, believed education could lead to moral improvement and crime would be eradicated (Rushdoony 26). And he placed these innovations in a cultural framework (with admittedly religious overtones) by changing the function of education from "mere learning" to "social efficiency, civic virtues and character" (26). At the same time, he was busy placing the central authority for the schools in the state's hands. Education was to become the panacea for all of society's ills, and it was to be directed by the state for the good of the state.

In many respects Horace Mann and Ralph Waldo Emerson were alike, but their approaches establish the basic difference in American culture between the educator operating in a spiritual realm and the educator

operating in a cultural realm. Emerson saw the goal of education in spiritual terms, a way to implement and explore nature, which in turn offered the scholar a chance to look at the workings of the mind of God or the Over-Soul as Emerson was wont to describe his vision of the Deity. Emerson believed this was an individual task, individually conceived and arrived at. He was quoted as saying that he had no particular reforms in mind for teaching but knew that reforms were needed. "Probably," Howard Jones suggests, "Emerson's excessive trust in individualism led him to underestimate the possibility of altering any educational institution; he may have felt reform must begin with individuals before institutions could be profitably changed" (Jones 14).

Mann, on the other hand, saw religion and spiritual conceptions of teaching as a vehicle for social improvement. Rushdoony notes that Mann insisted on the use of the Bible in classrooms not as a means of "promoting godliness but rather social efficiency. Religion should be used because it is productive of civic virtue: social orientation was everything" (Rushdoony 31). In addition, Emerson and Mann viewed institutions quite differently, Emerson, as we have mentioned, was suspicious of institutions and institutional learning. He wrote in his essay on 'Education,' "Our modes of education aim to expedite, to save labor; to do for the masses what cannot be done for the masses what must be done reverently, one by one" (Jones 223). Mann had the cultural point of view of seeing things in the aggregate. Samuel Howe wrote of Mann, "Such minds as his seem to have an intensive tendency to buy, sell and manage...ton weights, but cannot or will not handle a single pound" (Messerli 342). Mann had an abiding faith in the institutions of the state if it was sufficiently propped up by the cultural force of

education. Ultimately, then, the two men were operating in the separate realms we have discussed. Emerson was interested in the spiritual realm because he sensed that talented individuals must first change their own nature in searching for the kingdom of God before they could change society and nature. Mann believed that the one pragmatic purpose of religion was to allow society to be changed for the better. "The basic reference," he used in religion, "is therefore not God but the society" (Rushdoony 31).

But society was changing faster than Mann's reforms, and other teachers operating in the cultural realm believed that the school was one of the major institutions that could hold such a diverse group of people together. All that was required was an allegiance to the dominant ideology and that this ideology could be taught in the public school system. However, there was a problem in defining the educational metaphors that would reflect such an ideology as various political, religious, and ethnic groups brought forth their own vision of the ideals of democracy.

A new focus grew out of the need to assimilate the new immigrants which fulfilled a powerful purpose for both the culture and the child. The idea that the teacher is the first major symbol of assimilation is what the immigrant child faces. And since this is a nation of immigrants, it is a category of no small import.

According to Dan Lortie, few have:

discussed the potency of the teacher as cultural symbol. The teacher can stand as an image of master of the world which is problematic for the marginal students;....the teacher (often) perform(s) the psychologically striking function -normally performed by parents- of naming the child (Lortie 43).

The power to name is another important function of mythic relationships. The teacher, often serving as the first mediator to the child of American society, has the ability to convey the message of American democracy or subordination by how he or she reacts in the first meeting with the child from another heritage. "The teacher can serve as a personal link for the strange child in an alien community: the teacher possesses and shares the knowledge needed to escape that strangeness" (43).

In mythological terms the naming begins the important rite of initiation and installation that attempts to teach a lesson of the essential oneness of a group (Campbell 384). If that link is broken or no connection is made, then the child begins his passage into the American world with a sense of alienation and anomie.

Interestingly enough, many students return the favor by becoming teachers themselves, thereby linking past, present and future. And many of these teachers are the most powerful representations of the 'American' dream as they push others of their own ethnic or socio-economic class forward as 'dreamers of the dream.' Being the first representative of the state many of these children meet is a power which must be recognized as having the possibility of a heroic function and at the same time the potential to do permanent harm to the immigrant child in the naming process.

In defining the ideal of Americanism and American education, teachers who are committed to the ideas of unity and assimilation are often able (or forced) to pick from a paideia of considerable cultural diversity, particularly in larger metropolitan areas. In such a context several groups offer alternatives for the definition of the ideal.



teacher. Some of the most persistent of these critics were the reformers known as the Progressives.

Under the rather wide intellectual umbrella of Progressivism, several educators began to define the role of the ideal teacher-hero in a different social context. Within the Progressive movement were educators who favored strengthening the present structure through reform. The most notable of these was, of course, John Dewey. Dewey's new teachers were to have a broader social view, a view that would unify work and play, vocation and avocation, scholasticism and practicality. It was a difficult role to play. Progressivism wished the teacher to be "an artist of consummate skill, properly knowledgeable in his field, meticulously trained in ....pedagogy, and ....imbued with a burning zeal for social improvement" (Cremin 168).

But the fundamental change that many Progressives saw as necessary to change America could not or would not come by changing the metaphor of ideal teacher to one of servant or usher. Many believed that it was necessary for a more active role and for teachers to 'dare to change the social order.' George Counts, Harold Rugg and Boyd Bode all urged the teacher's role to be one of reconstructionist and transformer. The teacher, according to Rugg was to be "the conscious agent of social change" (Cremin 183) and the liberator of creative potential by scientific means. At nearly the same moment, George Counts was calling for a "well-organized profession that could speak clearly and authoritatively on matters of educational policy" (226). "Schools," he stated, "could become the cultural instruments for humanizing 'industrial civilization'," if teachers dared to take up such a challenge (227). Bode completed the chorus of new categories of

progressive teachers by urging teachers "to turn people toward culture, toward that kind of life in which powers, sensitivities, perceptions, and appreciations continually expand" (223). So the teacher in this very American category is a servant of the state, but a state in a constant flux. Therefore, the metaphors of this ideal teacher include transformer, reconstructionist, conscious agent, challenger and cultivator of a new culture.

Still a part of the Progressive tradition, the newest heroes are concerned with building a critical pedagogy of education. For them, the teacher is not merely a warrior to protect. Indeed, I am sure the new critics would argue that such a role may end up protecting the powerful against the oppressed. For these educators, educators like Henry Giroux and Paulo Freire, there is a need for praxis. While this is also a large and diverse group, all of these educators share in common a "need to put forth a clear(er) vision of what education is supposed to do outside imperatives of industry..." (Giroux and McClaren xxii).

Further, the teacher must be seen not as a technician but "as engaged and transformative intellectuals" (xxiii). The notion of transformer repeats itself, but this is a different notion than the Progressives. (Although many would argue that the new reformers certainly drew sustenance from Dewey and especially from Counts.) These heroes are less willing to believe that education can save the next generation unless there is a corresponding transformation of all of society. For them the ideal teacher-hero is the liberator of the oppressed and the helpless. His tools of conquest are to give the oppressed a language and an educational system capable of establishing a critical consciousness within the oppressed against the oppressor. As

such, these educators are very much in the mode of liberators in a spiritual sense; only they picture liberation in a societal, cultural and even, economic context rather than in an individual and personal one.

More recent visions for the teachers who view themselves as cultural heroes is that of social critic. Led by Michael Apple and continuing the tradition of George Counts, these teachers desire to identify those forces in society that have overlaid a cultural hegemony that is so strong that the oppressed do not recognize their oppressors. The ideal teacher of this vision would be one who helps students identify those hegemonic forces that act to control students' lives. According to Apple, teachers must ask of their students and themselves: "Whose knowledge is taught? Why is it taught in this particular way to this particular group? How do we enable the histories and cultures (of others) ..... to be taught in responsible and responsive ways in schools" (Apple 48-49)?

The heroic action to present alternatives and to question in whose interest is this particular education is reminiscent of what Joseph Campbell described as the desire to defeat the powers that are in control. He saw those forces of the state in mythic terms and pictured them as the dragon, Holdfast. Holdfast holds on to power simply to hold, trying to preserve a moment of power in perpetuity. It is the hero's task, according to Campbell, to shatter those crystalline moments of power and to continue to shatter them until new, more legitimate forms are re-created (Campbell 1949).

If teachers are to perform a heroic function in this category, they must somehow deny the powers that be the ability to crystallize a moment

of power and status into a perpetual domination of power. Those teachers of this critical consciousness perform the essential task of slaying the dragon, Holdfast, with the existential qualifier that they may have to keep continually breaking those crystalline moments. For them, as for another mythic figure, Sisyphus, the victory and illumination of such a conflict comes from the continual return to battle against forces that keep expecting them to give up.

In symmetry with those existential heroes are anti-heroes. Men and women who are not cast in the mold of the classical notion of hero but, nonetheless, by dint of their efforts or fortuitous chance, push forward their own statement of what is meant by the ideal. Many times the function that teachers perform in society call them into conflict with the prevailing norms of the culture or organization to which they belong. When these moments occur, the person can either buckle under the tide of opinion and persuasion or opt to establish their own "supra-social codes." This form of heroism can often leave them in peril but reflects the idea that they see an educational system without "pattern or destination" and so they create their own social patterns (O'Faolin 59-60).

These teachers often seek the last vestiges of the frontier school or the most violent niches of the urban classroom in order to establish an educational motif that they believe in yet never quite comfortable with. Their constant questioning of their motives and purpose often leaves them "alienated, not only from society but from a transcendental source of comfort as well...." (O'Faolin 65). And yet their willingness to act and persevere marks them as dreamers, according to Campbell, "who have elected to follow, not the safely marked general highways of the

day, but the adventure of the special, dimly audible call that comes to those whose ears are open within as well as without...." (Campbell 21). These anti-heroes are willing to risk abject failure and may never know 'success' as it is depicted in the academic world of grades and Scholastic Aptitude Test scores so that they may confront the uncertainty brought on by that small inner voice.

There is one additional danger for cultural hero and anti-hero alike. There is always a possibility that the teacher who began as illuminator will become the dragon. Paulo Freire both promotes the teacher as liberator and cautions against the teacher as oppressor in his book, Pedagogy of the Oppressed. The teacher, he urges, must think of himself as in mutual dialogue with the oppressed so that the liberation which occurs is with the oppressed not on behalf of the oppressed (Freire 53). To liberate them on behalf of another force is to treat them as objects and simply shackle them to another oppressor, no matter how benign or well-intentioned that new liberator/pedagogue meant to be (54-56).

"A revolutionary leadership," he continues, "must accordingly practice co-intentional education. Teachers and students, co-intent on reality, are both subjects, not only in the task of unveiling that reality, and thereby coming to know it critically, but in the task of re-creating that knowledge" (56). The thin line the teacher of this category must walk between liberator and new oppressor makes this an exceedingly difficult task.

Freire calls the present method of teaching the 'banking' method in which "the students are the depositories and the teacher is the depositor" (58). Freire urges the teacher to stop such actions and

participate in authentic liberation. "Liberation is a praxis:" he writes, "the action and reflection of men upon their world in order to transform it" (66). Praxis and Campbell's shattering of the crystalline moments are very similar. In both cases the teacher/hero/liberator must act upon the controlling forces of the world and re-order the new moment. The only difference, I believe, is that Freire would argue that the teacher and his/her students must strike the dragon Holdfast at the same moment, while Campbell would expect that the teacher-hero must strike first and lead by example.

The teacher who chooses to use a cultural context for their point of departure can be categorized as liberator and critic, assimilator and namer of names, patriot and conservator, lightkeeper and illuminator, transformer and servant. This model carries with it the most hope and the most danger because of its emphasis on groups rather than on individuals. It is the most hopeful because it carries the potential for transformative change. It is the most dangerous because that change can be co-opted by the state for its own power and continued hegemony. The teacher of this model must be prepared for a continued struggle either to protect what was good or attack what is bad. The teacher's battle can never stop or be happy with one small victory; it remains in praxis forever.

#### THE PROFESSIONAL MYTH OF TEACHER

There is one other realm in which teachers seek to operate, and that is as professionals. But what does it mean to be professional and can such activity be defined as heroic? Hall suggests that to have an

occupation considered professional, three groups of characteristics must be met in some degree. The first is structure: how much an occupation has formalized its code of ethics, training and certification process. Secondly, the members must believe, in some degree, "in service to the public, self-regulation, autonomy..." Thirdly, society must recognize the occupation of teaching as professional (Hall 2). If these characteristics are correct, "then the status of teaching is clearly ambiguous" (2). Such uncertainty has led Daniel Lortie to describe teaching as a "special, but shadowed profession" (Lortie 10). Special because of its status, but viewed differently than other professions because of its lack of professional autonomy. Lortie questions whether teachers will ever change that status as long as they do not possess a technical culture that architects and engineers possess (80).

Lortie's prediction is an important problem for the professional culture's link to heroic status. How can something special and heroic be linked to something which is supposed to be done expertly and routinely? Campbell would, of course, have considered the notion of heroic professional as ludicrous. If one establishes a criteria for heroic status, one limits the potential for new avenues of illumination and growth by establishing in stone what makes the professional. If one establishes oneself in service to the public, one runs the risk of missing personal illumination at at-one-ment with a divine source. But teaching is carried on in a social and cultural context. Teachers have to deal with organizations, groups of children, cultural differences and a myriad of other problems. They must deal constantly with society while Campbell speaks vibrantly of the need to break through the

limitations of locality and social context to more pristine forms of individual human experience (Campbell 20).

And yet, it is not too difficult to extrapolate the criteria of making a professional the modern day equivalent of the deeds Gareth had to perform in King Arthur's court to prove he was worthy of knighthood. In addition, the notion of service to the public and society can find reflection in Campbell's idea of the hero returning the special elixir to society to restore wholeness. Perhaps, all that is missing to the ideal of professional hero is the context of cultural or spiritual purpose. The professional then serves as part of an interlocking mechanism to the purpose of spiritual or cultural mission. The points of departure for such a category include the search for special knowledge. In his hermeneutic representation of the hero's quest, Campbell depicts a stage in which the hero goes forth to find some special elixir or magic that will heal the transgression or hurt that has occurred before it (Campbell 245). This symbolic quest for special knowledge has its counterpart in education. Many teachers believe that education has the potential to illuminate and regenerate the world. Teachers, then, become the important figures in finding and exposing this special knowledge to students. Marc Beith proposes that education is the unifying skill for adapting and using the other intellectual fields of inquiry. Education is, he states " ... the activity of developing exploratory, explanatory, analytical, inferential and reconstructive powers" (Beith 132-33).

As such, teachers become the necessary instructors in the empowerment of the next generation, pedagogues in the necessary stuff of



life. And they become heroes in the sense that should their function ever be ended then the continuous transmission of culture would be threatened. Further, teachers have served as the powerful agents of this transmission of culture. What Campbell lists as the tribal ceremonies of birth, initiation and installation are now often centered in schools in the form of entry into kindergarten, testing, the joining of the band or theater group, the success or failure of the school's athletic teams and graduation. The teachers have often replaced the shaman but with important restrictions, including the teachers being parts of an organization rather than possessing empowerment individually. It is the school that grants the most important installation, the diploma, not the individual teacher. Today's teachers have less autonomy than the ancient tribal teachers and must rely on techniques and training rather than on mysticism and magic. Still, the role of mediator between society and individual is most often filled by the teachers and as such they must possess special skills to help in this mediation. It cannot be a hit or miss process (Campbell 382-83).

The training required by the teacher apprentice is not too different (metaphorically) than the preparations made by the hero before he sets off on his quest. In many cases both return to a mentor to ask for guidance. It is not too much of a leap in logic to suggest that the training and preparation of the ideal teacher finds its mythic equivalent in the training of the knight errant by an older knight or wizard. For example, in T.H. White's classic The Once and Future King, Merlin reminds young Wart (just before changing him into a fish) that "Education is experience and the essence of experience is self-reliance"

(41). Sadly, there are too few Merlins speaking in the modern world of education, but if I were to nominate one, John Dewey's masterful exposition of the relationship of theory to practice would come to mind. Dewey, like Merlin, speaks of the habits acquired through apprenticeship and experience but then notes the need of a teacher to be an inspirer and director of soul-life. "In a word," wrote Dewey in 1899, "It is the business of the 'academic' instruction of future teachers to carry back subject matter to its common psychical roots"

(23). The teacher's gift, as I am sure Merlin would say, is part apprenticeship, part experience, part self-reliance and then blended with the mystical roots of inspiration and metaphysics. In the process the teacher is baptized with Campbell's idea of the possession of a special elixir or knowledge that makes the teacher unique and heroic.

If this idea is valid, then the archetype of the professional teacher ought to be in possession of an elixir that will give the teacher unique status or power. There are many possibilities for naming such an individual. Certainly Dewey comes to mind, but Dewey's task was often more philosophical and epistemological in orientation. His work on the profession of teaching tended to emphasize teacher training over a teacher's day to day activities. Kirkpatrick and Bode, Hall and Thorndike all might be good choices. Although many of these gentlemen dealt with the culture of education, none spent long periods of time, with the possible exception of Bode, dealing with and attending to the day-to-day activities of teachers. One person who did view teachers' work carefully in order to design curriculum was Ralph Tyler. More importantly, his much discussed 'rationale' for the curriculum and

evaluation can be pictured as a 'magic elixir' capable of giving teachers unique knowledge.

Ralph Tyler was born at the turn of the century. He received his Doctorate degree from the University of Chicago and served on several distinguished faculties, including his long tenure as Chairman of the Department of Education at his alma mater. In addition, Tyler was Director of Evaluation of the famous Eight Year Study of the Curriculum from 1934-42, and Director of the Examinations Staff of the U.S. Armed Forces Institute 1943-53. His associations and memberships read like a litany of the most powerful educational councils in the United States, including the National Academy of Education, National Science Board and National Commission for Co-Operative Education (Madaus and Stufflebeam 273-74). As critically important as his work were his associations with graduate students who have come to the forefront of educational evaluation and curriculum, including Benjamin Bloom and Hilda Taba. By that and other definitions, Tyler represents "the quintessence of scholarship in education" (Venable 279). His accomplishments and impact would seem to qualify Tyler as an archetype of the profession. There are few teachers who have had ideas such as the Tyler Rationale that have become so identified with the person, it becomes part of his identification. Tyler's work in evaluation and curriculum has come to be viewed as what professional teachers do.

There are two critical events that suggest that Tyler's work is a worthy nominee for a professional teacher/hero. The first revolves around his work with the Eight Year Study which reviewed how to evaluate school programs. Out of the program emerged a great deal of the

material used to establish objectives and assessment devices for an entire generation of schools. (And more than a few observers would suggest that the present generation is using the same basic premises of Tyler's group adding only new technologies to the refinement of the assessment.)

For this paper's purpose the most important consideration for Tyler's status as professional teacher/hero is his mind set as he devised these ideas. In a conversation with Jeri Ridings-Nowakowski, Tyler spoke of the public mood in the 1930's caused in great measure by the Depression, and a mood that led to a questioning of the basic institutions of the United States including the public schools. Tyler told of a conference in which the schools were blamed for many of society's ills and one observer even wondered if the schools would survive. Tyler stepped forward as a white knight to save the schools by showing, through the retrieval of historic test data, that students of the 1930's had done as well on standard tests as their earlier counterparts. Later in his career, as schools became concerned that their educational objectives were not matching a clientele which increasingly wished to enter their vocation immediately after high school, Tyler was called upon to devise evaluations for new curriculum projects. Its success, despite using only thirty schools for base data, became the basis for evaluation projects across the nation. Tyler had been able to present to the public and the community a rationale for observing and evaluating the schools. He had brought the elixir of objective evaluation to a public that was skeptical of anything which was not 'scientifically' grounded (Madaus and Stufflebeam 244-53). Had Tyler 'saved' the profession from a cataclysmic demise?

His second heroic act was the development of the Tyler Rationale for curriculum development. Tyler claimed that this process began in 1938 when the curriculum staff on the Eight Year Study complained to their chair, a Professor Alberty, that the schools were being helped more by the evaluation staff than by the curriculum staff. "Alberty explained this by saying, "Tyler has a rationale for evaluation and there isn't any rationale for curriculum" (Madaus and Stufflebeam 253). Tyler recalls that shortly after the comment while lunching with Hilda Taba, he declared that Alberty's statement was silly and that there most certainly was a rationale for curriculum and then proceeded to sketch out such a rationale on a convenient napkin (253). The napkin sketch grew into an eleven year study culminating in Tyler's curriculum proposal. The Tyler Rationale became the basis for curriculum planning for over two decades. The method revolved around the purposes of school, the experiences that would help the school attain those purposes, and the organization and assessment of those experiences (Kliebard 256). Its success began the association of teaching with specialized fields in curriculum, supervision and assessment, each devising and developing its own particular brand of professional criteria. Despite criticism that such a move detracted from the holistic approach to education, Tyler did not view such specialization as bad. He did, however, object to the profession treating the student as clinical material the way medical research had been prone to do with the patient (Madaus and Stufflebeam 254).

Tyler clearly viewed himself as a pioneer and one of his pioneering efforts was to give education the same technical base that civil

engineering or architecture had. Then, he hoped the profession would assume the status of other fields by having its own national criteria and standards. "Professional people," he stated, "should share in the business of deciding what it is they are trying to do, what skills are needed to do it and how well they are measuring up. We are all responsible for a mission, and we all need to look at what we are now doing to accomplish that mission" (Mitchell 29). Tyler's metaphor of mission places him within the domain of a heroic quest, a quest to establish teaching as a profession, a quest which he had helped continue by providing the elixirs of curriculum evaluation and student assessment to preserve and protect the institutional future of teacher.

The attempt to establish and protect the profession of teacher often centered on the question of professional education, which in turn revolved around two major aims. The first aim was "to supply enough professional people," a question of quantity, and the second aim was "to assure society that they (the recruited members) are competent to practice their profession," a question of quality (McGlothlin 2). Immediately after World War II, the question of quantity was paramount as schools and university enrollments mushroomed to meet the anticipated supply and demand of returning war veterans and the first of the baby booms. But quickly, by 1950 according to one source, "the profiles of a new profession of teaching in the United States began to emerge" (Haberman and Stinnert 1). This change was not only occurring because of issues of quantity and quality but also because of new developments in collective bargaining which allowed the professional to view their craft as a united organization rather than as a divided and singular one

(2-3). There was also a growth in professional schools of education as the demand for quality teachers to have more than just undergraduate degrees and an emphasis on credentialing mushroomed.

Efforts to clarify and define that role of mission continue today. Many teacher organizations have attempted to do so by establishing a code of ethics. The NEA's code of ethics includes a commitment to the student in which the educator "works to stimulate the spirit of inquiry, the acquisition of knowledge and understanding and the thoughtful formulation of worthy goals" (NEA Handbook 303). This idea also includes a commitment to the profession which states "the belief that the quality of services of the education profession directly influence the nation and its citizens" (304). The attempt to make such a commitment is the attempt to reflect another important art of the 'ideal' professional teacher which Donald Schon calls "reflection in action" (188). Schon believes that it is necessary for organizations like the NEA and professions like teaching to emulate physicians and managers who "reflect-in-action." "The character of their reflection indicates how a professional practice is both different in form and similar to other kinds of action" (Schon 200). Schon's professional teaching model of reflection in action will require that teachers possess some sense of autonomy, which at present is in short supply. Autonomy is the ability to organize, make decisions and evaluate policies with a modicum of outside control. The degree of autonomy an individual possesses is the standard by which a profession's independence is judged.

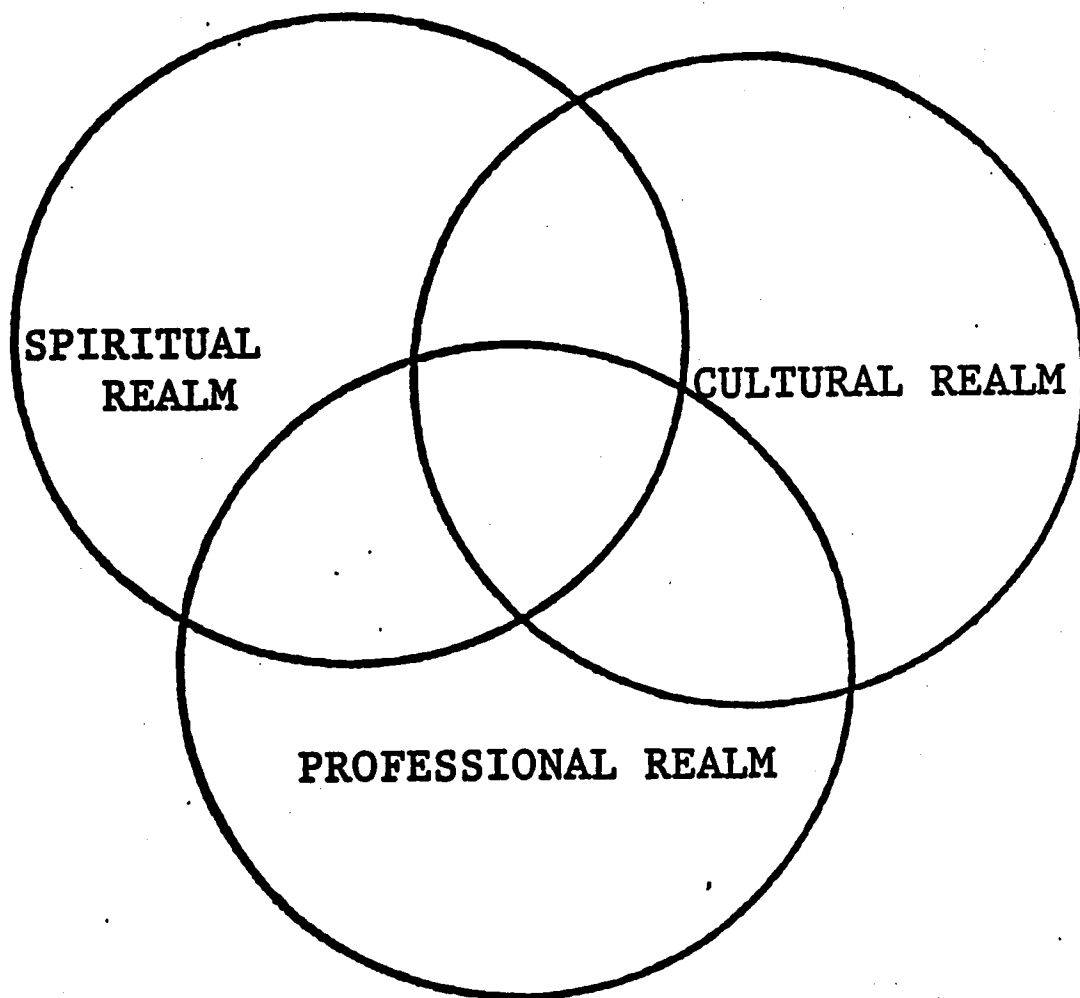
By the 1960's teachers could well believe they were on their way to establishing autonomy and gaining the professional recognition of allied

occupations. But could the spiritual and cultural realms of teacher mesh with the new professional realm? I suggest that they could and can be united. The spiritual and cultural realms of the ideal teacher provide the mission for the professional task. The realms can be promoted and perpetuated by professional efficacy so that they are linked.

If I could picture this schematically it would be as three circles, each representing a realm, each providing input, balance and purpose to the other (see Diagram 1). I have chosen circles because of their symbolic reference to wholeness. In the locus where these three realms link is the symbolic idealization of the teacher, a symbol of most profound and heroic consequence. For if such a symbol can exist, then the reason for the person we refer to as teacher can continue to inform and reflects a part of the mythic grounding of teaching. I have also pictured these circles without bounds. I suggest that these general concepts can expand and contract to accept many notions of the ideal within the setting of the three realms. To bound them would be to limit their possibilities. And I have chosen to link them to represent the powerful support each can give the other, as if they were the underpinnings of a bridge which anchor and hold our concept of the ideal teacher, distinct and different and yet united in the search for the nature of the person we call teacher, this unity providing the most powerful representation of the myth of the ideal teacher-hero. But if there are teacher heroes of the first three models, are there archetypes for suggesting how the three realms are related as I have pictured them in the diagram? I think there are, and I would suggest James Marsh and John Dewey are ideal representations of such a unity.



**THE IDEAL REALMS  
OF THE  
TEACHER HERO**



**Diagram 1**

## CHAPTER III

## LOST VOICES

I wish to make a case for the idea that there have been ties between these three important notions of the ideal teacher. I would like to suggest two examples of educators who saw the possibility of linking these realms in a powerful representation of the ideal teacher. The first example is the nineteenth century transcendentalist James Marsh, and the second is the ubiquitous John Dewey.

The spiritual and cultural teacher-heroes have often merged in American educational circles. We have seen in both the archetypes of Emerson and Mann what Robert Bellah describes as the American faith in the transcendent spirit of the individual tempered and coupled with the cultural agenda and democratic values of republicanism (Bellah 1985). This faith hoped for a development of the individual spirit that would work for the betterment of all men and women. This condition, Emerson and Mann hoped would be brought about through the teachings of an American educational creed. The essential elements of such a creed and such a teacher-hero were given texture by James Marsh, the president of the University of Vermont in the 1830s and the first American writer to evaluate the metaphysics of Hegel and Kant as seen through the lens of Samuel Taylor Coleridge's works (Carafiol 1982). Coleridge's philosophy of organic growth found fertile soil for replenishment and Americanization in the New England Renaissance. Marsh, a conservative

representative of this phenomenon, began to describe a philosophy that attempted some sense of amalgamation of the material philosophies with the more spiritual notions of mankind. This philosophy has been termed 'transcendent reason' by one of Marsh's biographers. Marsh believed it was crucially important to combine the two philosophies through the unifying focus of education. The aim of education, Marsh believed was,

not to shape and fit the powers of the mind to this or that outward condition, but, .... to aid the free and perfect development of those powers themselves...The great question will be, not to what worldly purpose can the mind be made serviceable, but what are the inherent claims of the soul itself (Carafiol 155).

In Marsh's world the teacher was to help the inherent spiritual powers of the student flourish that would, in turn, lead to social progress. "Progress occurs," according to Marsh, "when growth in the souls of individual citizens leads to harmonious social relationships" (Carafiol 138). And the preparation for such a goal was to be borne primarily by the efforts of education with teachers serving as the spiritual agent for such a change. "Education was a preparation for grace," Marsh argued. As the mind of the student moved from necessary materialistic concerns to spiritual growth, the aim of education and the "aim of the curriculum was to guide the mind's developing powers along recognized lines toward acknowledged spiritual truth..." (156). Marsh's attempt to incorporate such a curriculum at the University of Vermont failed, perhaps because the practitioners of such a curriculum declined to see the world through Marsh's prism or perhaps because the profession of teacher was too undeveloped to allow for the merger of these goals in

a unified curriculum. In any case, the strain of such an attempt wore down Marsh who resigned the presidency of the University and he died shortly after at a relatively early age (184). Marsh's model of coupling spiritual and cultural growth through the professional auspices of the teacher seemed to die aborning in the rampant materialism and new nationalism of post-Civil War America. But something in that Vermont soil took root, and some sixty years after Marsh's death, the most serious attempt to merge spiritual meaning with cultural aims in a professional context was begun by another New Englander, John Dewey, interestingly a mentee of William Torrey who in turn was a friend and disciple of Mr. Marsh.

There is a tendency by scholars to find a little of everything in Dewey, but two independent tracts suggest that Dewey believed and acknowledged that teachers operated in the three realms of hero we have discussed and implicitly suggested that a unity for such a concept might be found in the notion of teacher as professional. In 1897 Dewey wrote his "Pedagogic Creed." While many of his references were about the school in a social context, it is obvious that Dewey viewed education as having the possibility of transcendent experience. Like Marsh, Dewey viewed education in the material world as an avenue leading to a greater insight into the spiritual world. "I believe that education is the fundamental method of social progress," he thundered (Dworkin 15). Society could not simply promulgate progress; it had to depend on education to help the individual prepare for progress and change. This preparation would be done through the studies of both work and play. The child would learn through experiences, and school would become the

great laboratory of social reform. "Education thus conceived," he wrote, "marks the most perfect and intimate union of science and art conceivable in human experience" (16).

More striking in spiritual portent was his call for the teacher to become the "social servant set apart for the maintenance of proper social order and the securing of the right of social growth. In this way the teacher always is the prophet of the true God and the usherer in of the true kingdom of God" (17). His powerful ending foresaw the teacher serving as a mediator between the cultural needs of society and the individual needs of transcendence. The teacher was an agent of cultural well being and spiritual growth.

But such an amalgamation could not be undertaken half heartedly or amateurishly. Six years after the publication of his "Pedagogic Creed," Dewey spelled out the central tenets necessary for the teacher to perform such a task professionally by combining theory and practice. In this seminal article, Dewey spoke of the importance of the technique of teaching becoming part of the habits of the teacher, the way piano playing becomes for the pianist (Dewey 13). The teacher's practices, Dewey believed, were formed empirically but could be developed into a theory of teaching IF they were grounded in the teacher's assembled experiences, or what Campbell would describe as mythos and what Jung termed as collective unconsciousness. Dewey called for practices in teaching that insured that the teacher developed independent judgment and intellectual achievement. He believed that such a development depended in part on the spiritual makeup of the teacher or else such habits were wasted. "If teachers were possessed by the spirit of an

abiding student of education, this spirit would find some way of breaking through the mesh and coil of circumstance and would find expression for itself" (16). The object for the professional teacher was to observe and note what conditions were required for social and spiritual growth of the child and that the child's inquiries to growth were not accomplished haphazardly but through the application of sound intellectual processes. Those processes are what he urged the teacher to observe and learn both in the laboratory and in everyday experiences. "Unless a teacher is such a student," Dewey argued, "he may continue to improve in the mechanics of school management, but he cannot grow as a teacher, an inspirer and director of soul-life" (15). The teacher's social and cultural mission has to be primary in nature because its purpose serves to establish the reason for teaching and such a goal required that it be professionally enacted or else the teaching loses its import. Therefore, I believe the relationship between the spiritual, cultural and professional realms of teacher are both teleological and symbiotic in nature. The nature of teacher is teleological because the teacher's understanding of his or her spiritual or cultural mission has to precede the professional or educational training or it becomes only a staid description of forms. But the nature of teacher is also symbiotic because unless that mission is done professionally the power of the meaning is lost in the amateurishness of the broadcast.

I believe Dewey and many of his fellow Progressive educators were preparing a rationale for making teaching professional, but not for the reasons of celebrating a special craft or recognition of special talents

but for the necessity of perpetuating the mythos of a culture that combined spiritual and cultural purposes. Dewey wanted the power of Marsh and Emerson's message prepared in a professional way, but, what I think Ralph Tyler confused and blurred is the newer sense of the word professional, i.e. expert, with the older sense of the word to profess or give witness to a creed. Teachers, according to Dewey, were to become "the prophet(s) of the true God and the usherer in of the true kingdom of God" (Dewey 17). Teaching was to become "the art of giving shape to human powers and adapting them to social service...one calling into service the best of artists" (16-17) and perhaps the most wonderful of heroes.

But, as we know, teachers have never gained the status of prophets; few have been accepted as artists and fewer still recognized as heroes. The links that Dewey may have begun to forge that would have given teachers a powerful myth for the professional culture never got far from its theoretical potential. There are a great number of reasons for this: the inconsistencies in American capitalism, the incipient racism in the schools, the new changes taking place that separated work and leisure, vocation and avocation, the overwhelming number of students who flooded into the schools just as professional standards were being enacted and the impact of the feminization of teaching. But I want to suggest that one of the most important reasons why the three realms of ideal teacher are linked so tenuously is the change in image of teachers produced by the massive bureaucratization of education in the early twentieth century.

Bureaucratization and its incumbent technocracy represent the most important problem of establishing a link between the other notions of

ideal teacher because it perpetuates the symbol of the teacher as performing a non-heroic task. Bureaucracy in and of itself is not inherently evil or good: after all, it is simply a means to an end whose chief value "is its technical efficiency, with a premium placed on precision, speed, expert control, continuity, discretion and optimal returns on input" (Hanson 21). Certainly, an organization that has become as large as the public schools of America needs some sort of order and efficiency. What marks a bureaucracy is its hierarchical structure, division of labor, control by rules and impersonal relationships. "Bureaucratic structure and administration are designed to routinize problem solving - to treat incoming questions and issues in a programmed, systematic way..." (21). But what happens if the routinization itself becomes central to the purpose of the organization? What occurs when efficiency replaces function? What happens when the school is seen not as a social institution enhanced and enabled by professionals but as a factory where output replaces goals?

It is difficult to establish an archetype for the technocratic model. But the setting of such a technocratic teacher is easier to define. The technocratic setting entails a notion that teaching can be defined as a science, a science that can only be measured by definable measurable outcomes. "These models," states James Garrison, "seek to maximize outputs (learning) while minimizing inputs (tax dollars)," and "emphasizes hierarchically structured top down models of accountability" (Garrison 489). Often, the technocratic setting of this ideal teacher is exemplified by outcomes on test scores. In the process, the issues of ideology, morality, ethics and even epistemology are left at the wayside because technocracy finds them difficult to measure. Expertise



becomes idealized, but it is a narrow expertise often limited to specific measures of specific content on specifically developed tests. "Value issues - those in the realms of the social, the political, the ethical and the educational get reduced to technical questions. The concern is not what should be done but rather how it can be done" (Bullough, Goldstein and Holt 7). The question of mission or realm of the technocratic teacher is removed or discounted. What counts is the quantity of the technical base from which the expert proceeds (or at least the illusion of that quantity that is provided by credentialing). "The public interest," in such a technocratic setting, "is thus defined in instrumental and functional terms. As instrumental technique replaces political substance, the 'means' of policy becomes the 'ends'" (Fischer 25).

What kind of teacher does the profession want when it idealizes a bureaucratic role of monitor and manager and a role other than the spiritual one of enlightener or the cultural role of liberator? Susan M. Johnson states that "Bureaucratic forms in education are resilient because they keep down costs and permit schools to cope with large numbers of students in a seemingly orderly way" (Johnson 107). After all, many schools have reached enormous proportions, often having two or three thousand students to maneuver in and out of class and get them safely to and from school. The allocation of resources has become an important task requiring the handling of budgets that often run into the millions of dollars. It includes payrolls that many times are as large as those of any industry in a particular locale or setting. And there is certainly a need to distribute the functions and talents of individuals to their most appropriate stations.

The justification for those bureaucratic rules and regulations began in earnest when America's business establishment became enamored with what Raymond Callahan calls the 'cult of efficiency.' The work place in America that had always been one of the most important vestiges of traditional life had been challenged by a series of forces including the Industrial Revolution, Social Darwinism as it applied to capitalism, and technological innovation that culminated in an attempt to redefine the reason for one's work, task and occupation by 'scientific' rather than spiritual or mythic means. There was still a cultural context, but the cultural context was tinged with a strong hue of intense nationalism that wished to outdo other nations in terms of industrial production and power. Science had become the new 'god' of the Industrial Age.

Raymond Callahan maintained that this change occurred because of the new drive for order that had begun with the Progressive Era. Soon this envy for order spread to the schools as a standard criticism of the schools being run inefficiently led many pedagogues and boards of education to look to the business community for the correct way to handle bureaucratic function. The principal architect of this new conception of scientific management was Frederick W. Taylor. Taylor never chartered his 'laws of time and motion' study and management in detail to the schools, but he did provide a climate for such an application by promoting his ideas as being capable of assisting all forms of social activities, including churches, philanthropic institutions, universities and government entities (Callahan 43). Those ideas, coupled with intense criticism of the schools, opened the door for a new idea in education, the idea of school administrators' being cost efficiency managers.

Was that a legitimate task for an institution dedicated to the enhancement of our most precious resource, our children? Taylor stated quite bluntly. "In the past the man has been first: In the future the system must be first," as man was to be defined not by being but by doing (Ward 257-8). The power of Taylor's message was accepted and adopted by school 'experts,' most notably Franklin Bobbit and Ellwood P. Cubberley. Cubberley characterized the schools as "factories processing raw materials for social consumption" (Hanson 26). Bobbit was the first to link explicitly what a teacher does to factory work as he applied Taylor's qualification of workers to standard qualifications for teachers. With professional assistance, he suggested.

It appears possible to speed up the work (so) that one teacher may be able to handle two shifts of pupils in academic subjects during a six hour day with not more than two hours required for daily preparation. The teacher may be told that the four remaining hours of the day not needed for sleep and meals can be used for the variety of necessary humanizing activities for keeping one's self up to standard (Callahan 87-9).

The process of psychically turning teacher into worker had begun. And while unions and professional organizations have been able to resist the excesses of the 'efficiency' movement, they have been unable to overcome the loss of tradition and psychical bonding to the past that had been ruptured by the 'cult of efficiency.' Nothing has occurred to stop that shift to normlessness. The bureaucratic function is more subtle, but it still manages to reduce the teacher to functionary rather than to be a hero, a technocratic non-hero rather than cultural

anti-hero. The teacher has been quietly deskilled and reskilled into accepting a loss of autonomy and control.

Andrew Gitlin suggested that this occurs because of the denial of the teachers the sociological and psychological rests necessary to conceptualize their function and task. This denial occurs because of stresses created by the emphasis on testing and state or locally mandated curriculum that predisposes the teacher to hurry through material to assure finishing. This alienation also fosters competition among teacher units to do better on test scores than other groups making it less likely that the teacher will engage in conceptualizing their ideas and forms for fear of losing an 'advantage.' The rewards for teachers were not based on money but "with their ability to control the scope of the curriculum and the scheduling of the day" (Gitlin 208). Teachers, Gitlin finds, "were deskilled in the area of conceptualization and discouraged from reflecting on their practice. On the other hand, they were reskilled in areas such as focused teaching, organization and classroom management" (208).

The ramifications of such policies are to make teachers accommodate school reality not transform it (208). Yet teachers are called to the profession by a myriad of tools that imply that teachers are here to make a difference, to lend a helping hand. Advertisements promoted by the professional organizations note the duality of a teaching profession caught between the need for a renewal of its mythic grounding and the realities of the entrapment of bureaucratic function.

These realities include the nature of the organization that is governed by a set of rules for all the members of the group. The pattern is also re-emphasized by the step-lock system of American

curriculum that may present problems for the individual teacher who might want to explore Shakespeare in the sixth grade when the curriculum mandate assigns that task to the tenth grade teacher and gives the sixth grade teacher the task of teaching the diagramming of sentences. There are more mundane problems that include class size, diversity of learning skills and interests, paperwork, the political and economic control that the state or local organization has over the teacher and the nature of the teacher's contract itself that assigns the educator to the control of the local organization not to the profession itself. These factors have led many teachers to describe themselves as victims. It is very difficult for victims to seek heroic dimensions unless they seek it as martyrs (Provenzo, et. al. 1987).

Denied the individual pursuit of the heroic quest, many teachers have attempted to search for a common myth or lore to provide grounding for teaching but this too has been cut off from its philosophical grounding by forces that denigrated teacher based lore and knowledge. James Garrison suggests that the twentieth century has established scientific knowledge as the most legitimate form of knowledge. He further states that teachers have been denied access in the production of this knowledge as it applies to the classroom. Such knowledge has now become the domain of university professors. Teachers, of course, "have a great deal of practitioner knowledge, but because only scientific knowledge is considered legitimate knowledge, their practical knowledge is devalued to the point where it imparts little if any power to the practitioners who possess it" (Garrison 488). In so doing, teachers are denied their status as heroes.

What I mean by that denial is that in the process of bureaucratizing their occupation, teachers tend to use the same language and the same ideology as their original critics. These critics include business and scientific experts who conclude that education should and could be governed by the same principles of scientific objectivity (or logical positivism to use the philosophical term) as the other new sciences of engineering, architecture and governmental planning (Callahan 1962). Many teacher organizations have responded by concentrating on objectivity, scientific evaluation and the division of their skill into minute particles that can be examined extensively. Indeed, part of the problem for the loss of grounding for the professional teacher may be that the profession has chosen to use the metaphors of a technical scientific tradition to describe excellence and the ideal in their field rather than use the metaphors of the cultural sciences.

Thomas Sergiovanni argued that "knowledge generation and model building in supervision and teaching is patterned after the physical sciences," but that it ought to be patterned after the cultural sciences (Sergiovanni 221). Further, he countered that the use of such models tend to be simplistic, rationalistic and too narrowly focused (221). The physical sciences attempt to construct models that are independent of human motivation and experiences, whereas, "the cultural sciences, ...emphasize a constructed reality born of human interaction, and verified by the meanings and sense this reality provides to people" (221). Schooling is a human enterprise based upon interactions experienced between student, teacher, administrator and a number of cultural variables. The attempt to isolate and remove those variables

so as to describe the experience in rational terms loses the important social and cultural context of the school room. But, this is exactly what bureaucracies want to do. They attempt to make human experiences flow in a manageable, routine way. In the process the schools and subsequently the teacher lose the cultural texture that defines them as human beings and institutions.

How did this occur? Again, I want to use Ralph Tyler as the quintessential professional and suggest how his approach severely limited the potential for the teacher to develop as a heroic image. Tyler believed he would preserve the institution of teaching from radical change and destruction by first proving that the schools were not doing badly in comparison to the past and secondly, giving the profession a quantifiable justification for its existence through the development of a rationally-developed curriculum and a scientifically-tempered evaluation process. Objectivity would be codified.

Tyler was not alone in his scientific salvation for teaching. Indeed, a great number of Progressives believed that the hope of the nation during the Great Depression depended upon scientific technology and social planning. Some, most notably George Counts, argued that the schools must "dare to change the social order" (Counts 1932). Others were convinced that change was inevitable anyway and what mattered was how change was to occur. Was it to occur violently against a capitalist minority or "by a peaceful evolution pioneered by an educational vanguard allied with the people and clarifying its needs and interests" (Tyack, Lowes and Hansot 26). But the impact of the radical progressives and their ideas to change the entire social order was

limited at best (27). More noteworthy was the abiding faith that schools were capable of 'saving' the nation. "In the equalized school," wrote one author, "is the only hope of the mass of our people for that civic security, that economic salvation, and that opportunity for living that are the very life of our democratic civilization" (47). And bureaucracy in the schools, castigated as inefficient and awkward for other institutions, was spared by the same millennialist faith in the power of education. "The outcry against 'bureaucracy' could not be aimed at the Public School," stated Edward Elliot; "every rightly conducted public educational institution has an inherent right to be exempted from the invidious classification as a bureaucratic part of government" (47).

All that was needed to complete the faith was some kind of objective proof in the power of the schools and the efficacy of educational bureaucracy. Tyler's new evaluative tools were in the right spot at the right time. As the powerful Eight Year Study of Secondary Schools began, Tyler was fortunate to have his office across from a member of the directing committee, Boyd Bode, who volunteered Tyler's skills and services to evaluate the project, and, thus, as they say, a legend was born (Maddus and Stufflebeam 25). But what kind of legend and what was the efficacy of the study? Coupled with the work of Larry Cuban, Tyack, Lowe and Hansot reveal that the eight year plan used "lighthouse schools" that were hardly representative of American secondary schools, and, in any case the reforms were short lived. "When an investigator visited the schools at the end of the 1940s, he found few traces of the experimental programs" (154-55). What was left, to use Mr. Tyler's term, was a rationale for continuing a bureaucracy that



would constantly evaluate, test and scientifically measure the schools. One prominent example of this is the teaching-effectiveness model, which, to be scientific and objective, sets up a specific set of assumptions based upon a specific objective for students to learn. The model, "taken literally and applied to all students," is a very narrow window into schools, "on which to base a science of teaching...." (Sergiovanni 227).

What it does do is obscure the mythology of the occupation of teacher with technique. Eventually technique replaces mission; triviality replaces function; and non-heroic technocrat replaces heroic scholar. In effect, the techniques and tactics that Tyler hoped would enable the heroic teacher's quest for truth, enlightenment and empowerment had been reified into the quest itself. The teacher and his/her mentors spent so long developing, evaluating and sharpening their swords they forgot what their original purpose was. The drive to professionalization that was supposed to help teachers find the goal and importance of education had instead become the goal, and since purpose had been lost, all that one had to do to disempower the teacher was to remove control and evaluation of technique to another agency.

The professional model had for some fallen into a trap that was somewhat of its own making. This model represented by Tyler had made a claim of expertise that required some tangential sense of proof most often found in the form of student outcomes. Alan Tom described that trap with a billiard board metaphor. This model assumed that if they could affect the behavior of the teacher (billiard player), the behavior change would then act like a cueball bouncing off the other billiard balls (students) to accomplish some desired effect (the ball goes into

the pocket) or as Tom describes it "the achievement of what the student is supposed to learn" (Tom 55). But even such narrowly defined teacher excellence often described as Performance Based Teacher Education, did not act the way it was supposed. As we all know, students do not act like billiard balls and teachers are not always accomplished pool players. But the advocates of such a model continue to believe that it is not the model that is wrong but instead there is a need to continue to refine and define the behaviors in even more minute and discrete detail, eventually establishing an inventory of behaviors of the ideal model teacher. The researchers, Tom critiques, were looking for the one best way to teach which I believe is a fallacy. If I might use another metaphor in describing what the Performance Based movement was doing, I would liken it to using a map of the craft of teaching to find a specific road to the one best way, a road that was generated by the desire to influence student learning outcomes. But the map of the teacher's craft is much larger and more embroidered than that. Its overlay, among other things, includes the terrain, the scope, the culture and the intentions of the teacher. What many professional educators fail to see on the map is that there are many destinations and many roads and that part of the heroic teacher's quest is to find the road or roads best suited for him/her.

The heroic quest not only must have the ability to empower the hero; it must allow the hero to establish his/her own path to illumination and enlightenment. What scientific technique and the technocratic model claimed to do was to place the ability to be a teacher into any hand as long as they followed specific directions. But the directions have come to be more important than the purpose. The

hero's story has been replaced by a how-to manual that spends a thousand pages on technique and precious few on reasons for the teacher's existence. In addition, the newest versions of this model, the behavior management model, not only tell the teacher what they will do but how they will do it. This 'micromanagement' behavior was established because the policy makers could not or would not trust the teacher to do the job of education in the 'correct' manner ( Wise 302).

Arthur Wise believed this began as an outgrowth of what he called 'legislated learning' in which the noble desire to provide equal access was replaced by a desire to measure what that access was accomplishing. In other words, the schools were to prove that they were providing access through yet another layer of bureaucracy. In the process Wise states the schools were "hyperrationalized" (Legislated Learning 48). There was "a linkage between the new cult of efficiency and the growing litigiousness of society," and the hyperrationalization that occurs "from the conjunction of legal, economic, bureaucratic and scientific rationalities" (Wise 77-8). In the process the teaching profession lost its personal and occupational mythology.

If the language of teaching and the notion of the ideal teacher is reduced to that of mere rote, then the nature of teaching loses its potency and is reduced to being an appendage of the state. The teaching culture loses its foundational myths for existence or amythia as Loyal Rue calls it. "Amythia," states Rue, "describes a cultural condition in which the level of shared myth falls below that which is required to provide adequately for personal wholeness and social coherence" (Rue 99). I contend that the teaching profession is in disarray because of this loss of personal mission and coherence and that the earlier

description of alienation, early retirement and burnout are symptoms of this lack of cultural coherence. The reliance on a technical culture and vocabulary has led to an alienation of the teaching profession from its psychic roots.

Another problem with this reification of the ideal of professional teacher is the very real likelihood that the rites of passage and the ceremonies used to describe excellence will be trivialized. Both the category of the ideal teacher in an individual context and in a societal context implicitly call for a re-vitalization of what it means to be heroic. The ceremonies and the rites of passage can never be trivialized because they are renewed with every new novice. But the professional teacher, by its very nature, must establish standards of expertise and excellence. And once that description is placed in stone (or in a Teacher Performance Appraisal Instrument), there begins a significant entropy in idealization and heroic action, because the profession becomes more and more interested and concerned with the rules and conduct of the forms rather than the forms itself. The profession becomes enmeshed in the trivialities of definition and standard rather than the more valid forms of the authentic teacher.

The profession allows itself to be wooed by awards and ceremonies, knowing full well that those awards compartmentalize and obstruct the real validity of teaching. In so doing, the profession often plays right into the hands of the dragon, Holdfast, or in this case the voice of the technocrat. That voice will legislate and promulgate the teacher's actions until it has legalistically rendered its true nature null and void.

The teacher's role as transformer, as challenger, even as conservator is restricted by the replacement of technique over form and the excellence in technique, regardless of purpose (or lack of purpose) has replaced the notion of professional with the idea of technocratic specialist. Its ultimate outcome is to define teacher excellence as that which matches the goals of the school and state.

What scientific technique and the technocratic model claims to do is put the empowerment of teaching into any hands as long as they follow specified directions. It claims to eliminate the need for heroes because everyone can accomplish this scheme of teaching. Now on the surface that claim seems so ludicrous that it defies credibility, but mastery of technique has managed to cloak such a claim in respectability and couch its efficacy within the rubric of professionalism.

Bureaucratization and hyperrationalization have demythologized the profession, and technique has emerged as the major criterion for credentialing and accountability. The point of accountability is to tie teacher autonomy to objectifiable results, most notably test scores. Accountability acts as an instrument of control in which teachers are held to a prescribed curriculum or agenda by making them accountable for a rise in scores. Autonomy, then, becomes an illusion. The only autonomy the teacher has is the ability to change technique and method to add to the scoring result. Any autonomous discussion of why something is being emphasized over something else is either not discussed or rarely examined.

Accountability has been with education for some time, but it has recently resurfaced in its application to problems regarding merit pay. It "promises taxpayers more bang for the buck" (Newman 40). It relies

on strategies developed for business, but as Callahan makes clear, education and business are not necessarily mutual partners (Callahan 1962). Some believe accountability is an outgrowth of anti-union activity (see Newman, 1990). But others see this movement as an attempt to arrest the development of the autonomous teacher by limiting the legitimacy of teacher-based lore, competence and skills, and replacing it with state generated functions, strategies, and tests.

The limitations of accountability are well known. They include teaching to the test and a loss of suppositional style what Joseph Milner calls the type of teaching that is based upon supposing and conjecturing (Milner 465). This style has the advantage of encouraging re-creation and speaks to teaching as an art and as a complex, humanistic skill (Milner 465). This fits well into a model of teachers operating in spiritual, cultural, and professional realms. But because these skills are based on subjective and often times long term evaluations the accountability movement has tended to ignore this style for a much more rigid evaluative scheme that owes much to the checklist system of evaluation developed in the 1920s and 1930s.

In this checklist system, the emphasis is on a propositional style of teaching that emphasizes information, correct answers, and rapid movement from one learning exercise to another (time on task) (Milner 465). The result limits the time teachers have to reflect on their practice and emphasizes short term memorization over long-term learning skills. Teachers then become accountable to those tests that emphasize those same skills and a vicious circle continues.

Another form of the bureaucratization of teaching is the move toward credentialing that began as a move toward professionalization but

has now been subjected to charges of racism, irrelevance, and cultural and gender bias (Newman 68-69). Just as importantly, the test attempts to establish a bureaucratic notion of the ideal professional teacher by extending the test into the pedagogical functions of how to teach. Since educators have not reached a consensus of how to teach, the test becomes "(a) obvious; (b) confusing; (c) theoretical; (d) common sense; (e) or all of these" (Newman 70). Linda Darling-Hammond reports that one of the more notable of these credentialing tests (the NTE) feature items in which fully forty percent of the questions have no 'right' answer (70). Why do the tests continue? They continue because of the need to limit and control employment and because of the growth of standardization prescribed in Callahan's 'Cult of Efficiency' thesis.

Accountability and credentialing produce suspicion instead of faith. Ideal teachers cannot begin the heroic journey to enlightenment without some belief in the faithfulness of their own actions and the action of others. They can hardly go forth when they are constantly questioned about which path or route they have taken or asked to see their heroic resume at each turn. Thus the technological model alienates because it treats teachers as workers and students as products. It denies individuality and community by establishing a hierarchy imposed by "expert" testimony rather than allowing the development of teacher expert practice, and it hyperrationalizes itself through bureaucratic function, legislated action and judicial order.

I wrote earlier that it would be difficult to describe an individual archetype for the technological or bureaucratic model, and no one, I would imagine, would volunteer to be the 'fifth business' acting merely to propel and further the action of education. But I would like

to examine an archetypical example of this type of teacher model in the evaluative model used by many states to describe teachers. In particular, I will concentrate on the Teacher Performance Appraisal Instrument (hereinafter the TPAI) used by the state of North Carolina. The TPAI was developed in response to the need to find ways to enhance teacher performance and was, at least in part, born out of the new wave of merit pay programs designated as career ladders. Its original intention, according to one observer, was to establish minimum standards for beginning teachers and not as a medium to describe excellence (Milner 464). Or, at the very least, to define effective, "not necessarily excellent, teaching" (Holdzkom 783). However, it quickly began to be used in a way that suggested a very different meaning. The TPAI purported to be an objective evaluative tool of teaching practices in which "the consequences of the practice had to be related to increased student achievement or time-on-task (behavior)" (Stacey, Holdzkom and Kuligowski 80). A panel was established to view and review teaching practices and ultimately grouped teaching into five major functions: the management of instructional time and student behavior and the quality of instructional presentation, monitoring and feedback. The evaluation instrument was supposed to be both summative and developmental (81). But other factors soon found the instrument used more as a summary evaluative tool than as a developmental one. A six point scale was established to describe teacher behaviors with six serving as superior, five as well above standard, four as above standard, three as at standard, two as below standard and one as unsatisfactory (106). The scale was to delineate appropriate teacher behaviors because such definitions "as well as a clear focus on



performance are important factors in an evaluative summary designed to improve (teacher) performance" (99). (See Appendix Two for a full description of the TPAI model.)

Both Alan Tom and Kenneth Zeichner describe such teacher models as behavioristic in which performance, most often described in terms of time on task or improved student test results, "is assumed to be the most valid measure of teacher competence" (Zeichner, qtd. in Garrison 495). Zeichner continued saying "Underlying this orientation.... is a metaphor of 'production' .... a view of teaching as an 'applied science' and a view of the teacher as primarily an 'executor' of the laws and principles of effective teaching..." (495). The purpose or function of teachers has been ignored. The spiritual, cultural and professional realms of teachers have been circumscribed to a narrow band of five specific teacher behaviors. The fallacy of defining teachers along such narrow lines was compounded when the state of North Carolina joined many other states in using such summative instruments as a partial basis for monetary rewards. Its defenders claim the instrument was never intended to define excellent teaching. (See Holdzkom and Furtwengler in Phi Delta Kappan June, 1991) But Joseph Milner has pointed out that what it intends and what it promotes are two very different things (Milner 464). And as a personal note, the local unit in which I was teaching in 1990-91 used the TPAI scale as the largest proportion of a score which would enable the teacher to gain a monetary 'bonus'. If teachers received an average score of 'four' or 'above standard' on the TPAI scale, they received four points on the measurement for bonus pay. To receive an average of 'six' or 'superior' meant they had met two-thirds of the criteria necessary to gain the extra money. (The other points

could be achieved primarily by accepting additional responsibilities and assignments.)

In a capitalist oriented society where excellence and status are often recognized by the amount of money one makes, it is not too much of a conceptual leap to suggest that the state equated an excellent teacher with a six on the TPAI scale. This statement brings us to the question of how the state of North Carolina defines the ideal teacher. The superior teacher on the TPAI scale is defined as one whose "performance within the function area is consistently outstanding," whose "teaching practices are demonstrated at the highest level of performance." and as one "who continuously seeks to expand scope of competencies and constantly undertakes additional, appropriate responsibilities" (Stacey, et.al. 106). Since there are no other stated descriptions of the ideal used by the department of Public Instruction, the implicit definition of ideal is someone who 'performs' the state functions outstandingly. The ideal has been defined on a narrowing base of information of what is good to the point where the ideal becomes obsequious to the functions of state mandated teacher evaluation, an evaluation driven not by spiritual, cultural or professional purposes but by two major criteria that many would see as trivial. They are time-on-task and student achievement (usually on multiple choice tests). The mythos of education, the notions of leading the student forth into new parameters of learning or of the careful observation, testing and evaluation of competing ideas, has been replaced by a state crafted myth which believes the value of education is determined by a score better than the Japanese and the ability to keep the children busy.

Alan Tom suggests that these methods are a continuation of a movement to find the 'one best way' for teachers to teach and students to learn. but as we discussed in Tom's billiard ball analogy, there is very little evidence to suggest that such an attempt to control behavior will have an effect on desired outcomes without at least as much effort to study cultural norms and differences, purpose, the individuals involved, etc. (Tom 1984). What is the role of the hero, the archetype of the ideal teacher to be in such a model? Can we define the teacher as performing a heroic purpose when the basis of this description has been limited to five functions and twenty eight behaviors of teacher effectiveness? James Garrison states that "The object of such an education seems to be empty-minded obedience to mechanical methods in which the purpose of the teacher engaged in the activity are entirely ignored" (Garrison 496). Will the teacher hero of the future be defined as the willing cog in a great machine? Or does the term hero lose meaning and the activity of teaching become the domain of the non-heroic technocrat, without importance, preserved only in fearful symmetry with Karel Capek's robot in R.U.R. as a functionary in furthering the necessities of the state as an educator in the trivialities of exams and record keeping.

"Here is no water but only rock." wrote T. S. Eliot in The Wasteland. His sentiment sums up the spiritual and cultural criticism of the TPAI, which is bursting with technique but lacking in expressing the humanness of the occupation (Eliot, ed. 144). But the teacher is human, and his engagement in the activity of teaching ensures his perspective will be more essential than simply pushing the action forward. Postman and Weingarten's message of 'teaching as a subversive

activity' has never carried more import than now. Their ideal teachers, teachers engaged in developing a new kind of person who is "actively inquiring, flexible, creative, innovative, tolerant....who can face uncertainty without disorientation...and formulate viable new meanings," are very different from the ideal teacher who performs the bureaucratic functions of today's school (Postman and Weingartner 218).

That is why the desire to cast the teacher as the fifth business must be avoided. How is that fifth business stated? Today, it is done by evaluating the ideal teacher in terms of technique not in mission or mythic value. Its language is the language of objectivity, and the ideal teacher has been reduced to the triviality of scoring a six on the tasks assigned to the teacher. The language is also the language of technical skill, and the metaphorical images it projects carry no meaning except in a technical sense.

This fifth business denies heroic status to its teachers and delegitimizes other voices of what the ideal teacher should be by denying relevance of the notions of teaching that are based on the behaviorist mode. And yet, the other voices survive because they carry the potential for heroic action and mythic meaning that can reform and re-instill the nature of teacher. There is a voice of spirit that believes that individual teachers can do important things for themselves and others through their instruction. There is a voice of community that believes their instruction, and heroic action must carry with it something of social import. And there is a voice of expert that believes that such tasks must be carried out professionally and in the context of the classroom. There are important connections and interplay that are possible among the spiritual, cultural and professional models

of the ideal teacher. But once the technological model becomes supreme, the ideal teacher loses his/her grounding and heroic function. I return to the schematic description of the ideal teacher operating in a spherical realm of spirituality or in a spherical realm of cultural vitalization or in a spherical realm of professional growth and autonomy. In the original diagram, I chose to show these spheres as interlocking with the teacher capable, indeed hoping to be a part of all three realms. But the teachers who have accepted the role of bureaucratic non-hero find themselves in a netherland of lost function and lost autonomy, incapable of promoting and propelling the spiritual, cultural and professional forces of education (and the grounding of the ideal teacher) in any way other than deskilled worker. In essence, the fifth business and the new diagram depicts this by showing the rings to be broken. (See Diagram Two) Rings have a powerful symbolic message of wholeness and completeness. When the rings are broken, the teacher, I believe, becomes a symbol of Durkheim's anomic individual, unsure of purpose and incapable of maintaining the grounding of the mythos that had made teaching such a powerful profession. Worse, a culture often uses its teachers (and educational system) to inculcate its rites and messages of unity and grounding. When a culture allows its teachers to become anomic agents, it can hope for little change from the generations they prepare for the future. The habits of the heart become ones of disassociation, alienation and normlessness. With the patterns of the ideal teacher separated from its most important functions by the dull machinations of technocracy, the teacher is left with an incomplete model, one subject to the whims and vagaries of the currently accepted technological and bureaucratic jargon. I have also chosen to depict the

diagram as being enclosed so as to suggest that the technocratic or bureaucratic model not only breaks the rings but limits their potential for examining new avenues, new possibilities for discovering the nature of teacher. I do not believe that this situation is merely a by-product of the breaking of the rings but is part of the desire to limit the power of teachers so that they can be more easily controlled in non-spiritual and non-cultural roles.

THE EFFECT OF TECHNOCRACY  
ON THE  
IDEAL TEACHER HERO

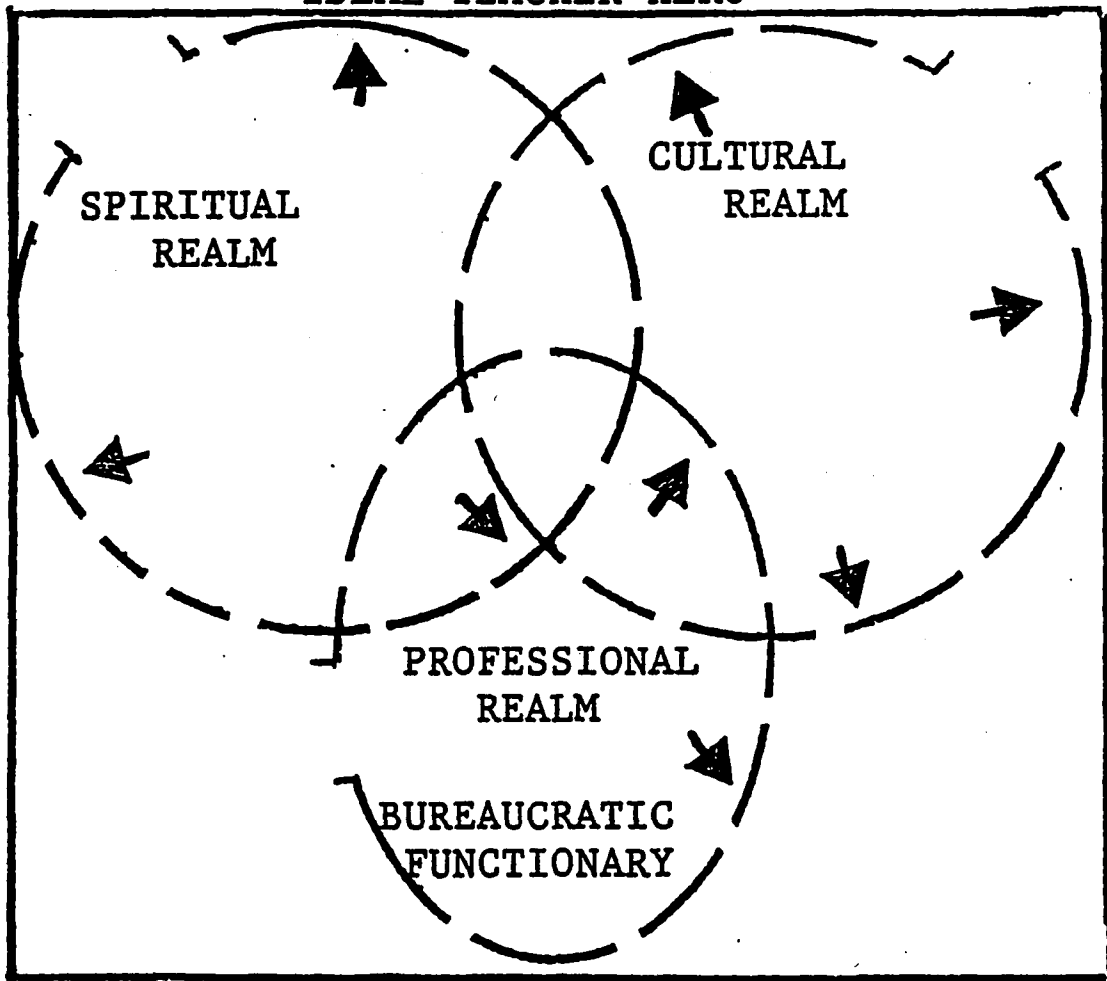


Diagram 2

I have deliberately drawn the professional at the bottom of the diagram to suggest that the lack of clarity in the professional teacher's role (or realm) is a function of bureaucracy and technocracy pulling the ideal teacher away from a cultural and/or spiritual grounding. The professional teacher has been wooed by the promise of expertise, but even expertise has its limits, for this expertise cannot see the power of mythos because it loses its meaning. Joseph McDonald's essay on "The Teacher's Voice," speaks of Italo Calvino's notion that "art is born along the outer edge of rationality when unexpected meaning slips in from another level. The more enlightened our houses are, the more they ooze ghosts" (qtd. in McDonald 481). McDonald uses this metaphor to describe his reaction to a meeting he observed in which the Carnegie Task Force reported to a group of teachers on their attempts to make more explicit what a teacher is supposed to do. McDonald reports that finally one exasperated teacher exclaimed that the committee was overlooking the 'mystical' elements of teaching. "Her voice," he continues,

contained the discomfort and daring of a profanation; she knew intuitively if not explicitly that the key Carnegie word 'professional' implies a sacred rooting out of what is mystical in favor of the installation of what is scientific (482).

The technological model that has become a part of the professional creed threatens to denigrate and destroy the spiritual and cultural power of the voice of the ideal teacher because its nature is robotic



and repetitive and does not acquire technique and expertise from the traditional lore of the teacher's past. As Calvino's metaphor suggests the more this model squeezes the definition of the ideal teacher trying to establish the one true teacher, the more it 'oozes ghosts,' and the more it becomes the fifth business.

I believe that new metaphors must be created to end the 'fifth business' and the technocratic model, but those metaphors cannot be furnished under the auspices of the state because the state is quite satisfied with its metaphors of order, efficiency, time on task and accountability.

These new metaphors must acquire a legitimacy of their own outside the realm of technical and bureaucratic control. How is that possible when the schools are controlled by the state? I believe that it is possible and necessary because these institutions are public schools, i.e. their legitimacy must ultimately flow from the public. There is nothing peculiar about this; indeed it is a very American notion for even since the days of Horace Mann, America has defined its schools as having a public purpose.

The metaphors that reject such a technological model are already present in the conversations of teachers. As an example, in an article that examines the metaphors used to describe what the role of teacher is based upon, the researchers note that while no single metaphor predominates, all "seem to reflect a view that teaching is a complex endeavor demanding that each individual, by virtue of personality, focus predominantly on one part of a range of meanings because the whole is too complex for one vision to control" (Provenzo et al. 553). Among the metaphors the teachers in this study used were nurturer, preacher and

doctor. Only occasionally were metaphors such as trainer or rule enforcer used. More often these teachers used the language of spirit, community, and becoming (553). But there were hints of differences between what was expected and what was experienced. Many noted "the loss of prestige, authority and power once attached to being a teacher" (558). One of the ways a group controls another is to define the language and make it a part of a special group. I believe this has occurred in teaching. I wrote earlier of the creeds and beliefs that sustain the social group. For a very long time in educational history, it was understood that those could be expressed in metaphors that emphasized illumination and enlightenment. Those metaphors have been shadowed by functions of a technological and bureaucratic state which perpetuates the dominant ideology and controls the ideals, models and the metaphors that teachers use to define themselves. These metaphors no longer have a legitimacy with the educational establishment and with state departments of public instruction. That legitimacy is rejected by the educational establishment for several reasons.

First, Arthur Wise has stated that the past twenty-five years have seen a tremendous rise in legislated learning with the state assuming more and more of the bureaucratic function of how teachers teach (Wise 302). The teacher was placed in an educational context in which

if they followed their own instincts about what to do in the classroom, they were violating the policies they were suppose to be following. On the other hand,... if they follow the policies that existed they had a sense they were shortchanging their students (302).

The dilemma created an ethical conflict that left many teachers disassociated from their professional grounding.

Giroux and McLaren suggest that the teacher's lack of legitimacy is part of a conservative critique of schools that includes an abandonment of cultural plurality, a re-emphasis on the so called 'Western' virtues. They continue their criticism by noting a reduction of the ideal of schooling to equate only with job training and a sublimation of the educational perspectives of others that do not fit the dominant (nee White Anglo-Saxon Protestant) mold (Giroux and McLaren 1989).

Another roadblock to the legitimacy of the teacher's metaphors outlined by Sergiovanni is the unwillingness of the educational research community to accept humanistic studies of American teachers as valid since American educational researchers have usually been more interested in the aggregate rather than in the singular. And so American educational research has tended to ignore the stories of individual teachers (and therefore their metaphors) at the expense of large statistically generated studies (Apple and Wels 1983). Fortunately, that is changing as researchers begin to attempt to find out what goes on in schools and what they actually do as opposed to data that treat the schools as black boxes, interested in end results not in the processes of schooling and human interactions that produce them (Apple and Wels 12).

Lastly, there has been a problem of legitimacy of the language of metaphors themselves. Sergiovanni concludes that the metaphors, models and knowledge generation of teaching have been patterned on the physical sciences and that "these theories and models tend to lead to bad science because they are either wordy elaborations of the obvious or because

they deal with trivial questions" (Sergiovanni 221). But, in truth, Sergiovanni continues, education and the study of teaching should use the cultural sciences and explore metaphorically the nature of teaching (221). This would move away from the idea of data on teaching being construed literally and enhance the idea of viewing models metaphorically.

The models and metaphors of the ideal teacher are not in the educational establishment literature, but they are present in other forms and their persistence is linked to their use in popular culture where they are used to define and describe the ideal teacher in literature, the visual arts and other media. These metaphors gain that legitimacy through usage, popularity and because they touch the tacit notion in everyone's collective unconsciousness of what people believe teachers represent. These metaphors 'click' because they create a more powerful image of the ideal teacher than the technocratic one. I intend to test this concept by viewing these metaphors in terms of the realms I have described. I want to see if the realms work as adequate considerations of the ideal notion of the teacher and how they operate when applied to specific metaphors of teachers found in the popular culture. There are many lens that reflect these metaphors; you will find them in interviews, reminiscences and memoirs, but for the purposes of limiting this study, I will choose to examine these categories as they are perceived in three popular literary works in which the teacher can be perceived as hero or anti-hero.

In the process, I hope to provide some insights to what it means to be a heroic teacher and how the concept of heroic and ideal are linked. I also hope to show that the metaphors used in literature and the visual

arts are authentic representations of the three voices I have outlined for the ideal teacher. Further, I hope to demonstrate how these dimensions are mythic. And I hope to show how those dimensions can defeat the notion of the 'fifth business' and in whose interest it is to perpetuate the idea of the unheroic teacher. Finally, I hope to gain insight into the nature of the philosophical-anthropological entity we call teacher.

I have found that when teachers congregate, they often tend to tell stories about themselves, their students and their educational experiences. My observation of those conversations led me to believe that a more valid description of the conceptions of ideal teacher could be found by listening to those stories rather than in the staid documents of teacher efficiency listed by the state.

Stories celebrate and describe our humanness. Technological language alienates us from our inner self. Donald Bateson states the fundamental difference between us and the technology we use in the stories we tell. He illustrates that with a modern day fable that goes; "There was once a man who had a computer and he asked it, "Do you compute that you will ever be able to think like a human being?" And after assorted grindings and beepings a slip of paper came out of the computer which read, "That reminds me of a story" (Bateson 34).

In grateful respect to Bateson's story and to all the teachers whose stories defy the new technological model and illuminate their humanness, let me tell you about some of those stories.

## CHAPTER IV

## THE SEARCH FOR OTHER VOICES

As I began the last chapter, I spoke of the advertising campaign used by the Ad Council to recruit new teachers, a campaign which used the image of Jaime Escalante to call forth new teachers to "wake up" the latent powers of schoolchildren and "lend them a helping hand." The Ad Council, consciously or sub-consciously, was using one of the myths of teaching, the power to enlighten and illuminate, to entice new members and initiates into the teaching culture. The advertisement employed both a spiritual and cultural motif to enhance the profession. As we have discussed, this is part of the powerful mythic images operating in spiritual, cultural and professional realms which suggest the strong links that the teaching profession uses to continue a spiritual and cultural mythos that has meaning for a new group of initiates.

What is apparent by its absence in the commercials are the myths which show the teacher in a technocratic or bureaucratic realm. This is the crucial problem; technocratic man has no myth. It is part of the amythia that has become so powerful in our culture. No amount of cobbling of the image of the heroic teacher to the bureaucratic function in the professional culture will be sufficient to maintain the illusion that the heroic professional teacher can be linked with a spiritual and/or cultural realm when the technocratic function of teaching has become paramount. Indeed, the bureaucratic function tends to drag down the professional model when function and technique are relied over purpose.

I have suggested that there is a need to re-evaluate the myths of teacher and see how they are shaped and what they are by analyzing certain stories through the lens of concepts of the heroic ideal teacher. I want to see if the heroic teacher can be found today in a spiritual, cultural and/or professional realm, and I want to see what happens when a technocratic function is overlaid on the other realms. I have suggested that it becomes progressively more difficult for the teacher-hero to operate in the public school classroom when bureaucratic ideals replace spiritual, cultural and professional ones. I have decided that to test the idea of myth requires a setting that is supported and affirmed by the popular culture in order to give the myth real power and meaning.

Russel Nye describes three types of communicative art in his book The Unembarrassed Muse. The three are folk art, popular art and elite art. Nye believes that the boundaries between folk art and popular art are vague and undetermined. Both wish to satisfy an audience, but the folk art tends to be more thematically simple and technically uncomplicated while popular art makes a self-conscious aim at pleasing the audience. Elite art, on the other hand, is judged by "a consciously aesthetic context and by an accepted set of rules, its attainment (or failure) judged by reference to a normative body of recognized classics" (Nye 3). Popular art, however, "confirms the experience of the majority" (3). This is a crucial element in the examination of mythos and in the story of the hero. The hero's activity must reflect the hopes, fears, aspirations and doubts of the majority of his audience, or there can be no context for myth.

I conjecture that many of the stories and experiences of teachers are lost to mass meaning in the conscious desire to give the profession a technical culture, an elite art, if you will, which tends to be exclusive and specialized. Most, if not all of the journals on American education today tend to speak to a small restricted audience and conform to the editorial standards of the journal's orientation. While this may be important in establishing a degree of professional and technical skill, the articles and reflections in educational journals often lose their power to inform because of the narrowness of their message and a highly technical language. Even teachers, research suggest, have felt that the great majority of literature on teaching is not written for them but about them and then only in a detached, academic way. Garrison believes this is part of the profession's attempt to denigrate teacher-based knowledge and celebrate university/professorial knowledge (Garrison 1989).

And yet the images of teacher can still be powerfully portrayed and have singular effects when they are displayed in popular culture. It is a matter of no small import to recognize that one brief showing of the motion picture Stand and Deliver on public television (and later rebroadcast on commercial television) was seen by three to four million people while the combined yearly circulation of the top twenty five professional educational journals are read by a little more than 250,000 practitioners (Ulrich's Yearbook 1991-1992). More important is the matter of the creation of myth and the effect of heroes. The example of the hero must have an effect on large numbers of people or lose its potency. Campbell's work notes that after the hero quest is finished, there is a need for completion. "The full round, the norm of the



monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, ... back into the kingdom of humanity, where the boon may redound to the renewing of the community, nation, ...et. al" (193). A myth cannot be celebrated in private or among a small select group of individuals (unless it is a rite of initiation) and hope to hold any cogency to the pedagogic function that Campbell believes heroes must fulfill.

And so it is in our art, particularly the communicative forms of art, that I have chosen to look for portraits of teachers in order to find implicit images of an ideal teacher to elaborate this model. Art serves as reflection and shaper of our spiritual and cultural needs. Less has been written about art as a reflector of our professional needs, and that may suggest why bureaucracy and technocracy have been able to establish themselves more firmly in the professions. Art and artists have a way of testing the edge of the envelope. "Artists," writes Ross Mooney, "can behave as testers of possible pathways into the future" (Mooney 9). It is this need for powerful messages portrayed artistically, yet popularly, that has led me to consider using sources of the teacher hero which have either reached a large number of people, established themselves as important representations of the teaching craft or served as exemplars of the mythic image of teacher. Again, my search is not meant to be exhaustive, but rather one for exploring the metaphor of teachers as participating in an heroic activity. I have chosen to use Pat Conroy's The Water's Wide because of its popularity (it was later made into a feature motion picture) and because of its relevance to the young teacher. Conroy's account is an excellent representation of a novice teacher in search of a personal grail, a kind

of catharsis that addresses the ills and blemishes of a society forced to confront its racism. I will also use Stand and Deliver, a theatrical film based upon the east Los Angeles teacher, Jaime Escalante. I have chosen this film because of the aforementioned use in a national advertising campaign to attract teachers, its popularity and the nomination of its star, James Edward Olmos, for an Academy Award for best actor in 1988. The academy award is one of those icons that gives instant recognition and establishes the possibility of mythic context because it establishes a framework for popular recognition. A myth must be shared if it is to have a meaning. Olmos' nomination also reflects a new seriousness among Hollywood producers and directors to refocus their attentions after a decade which had seen the teachers often portrayed as buffoon and clown in a series of 'teen' oriented films. In addition, the timely publication of Jay Mathews' autobiography of Escalante allows an opportunity to compare and contrast the more idealized, artistic rendition of Escalante and the grittier story behind the story Mathews examines in his book. Escalante also serves an excellent representation of a cultural hero, a hero that is less prominent in Campbell's hermeneutic than a spiritual one.

Lastly, I have chosen to use John Updike's The Centaur, which more accurately reflects Nye's example of elite art. However, the theme of the book is the most mythic in setting of any American book on teaching in the past half century, and it did gain acclaim by winning the National Book Club award as the best novel of 1962. The hero is not presented heroically, at least in the Campbell model which we will apply to all our heroes, and, yet, George Caldwell, the hero, or perhaps anti-hero may be more accurate, may be the most representative of the

teaching examples by exemplifying the notion that teaching can be a heroic activity in and of itself. I believe it is important to include The Centaur in this study because of its powerful reflection of myth, self-sacrifice and the enduring nature of hero in education and literature.

What I expect to find in these illustrations are teachers who reflect the ideals of the spiritual teacher-hero or the ideals of the cultural teacher-hero or some sense of both representations. I believe the images of teacher hero begins to blur when the media representations begin to discuss the craft of teaching in a professional setting and these images become impossible to discern in a bureaucratic setting (except in opposition to the bureaucracy.) The critical questions I want to discuss about each of the protagonists in the illustrations is to what degree heroic teachers are within a spiritual context, a cultural context, a professional context or some combination of the three. If so, how does that reflect the archetype of the ideal teacher. I hope to test some metaphors of the ideal and the heroic as presented in three modern representations of American teachers in the public schools. I sense the heuristic representation of the ideal teacher I have presented can find meaning in the accounts of these three teachers. If it does not, then I want to know what is missing or needs to be added to give a more complete model that can be used to examine other representations. I have chosen to limit this study to the stories of public school teachers because of the need to resonate with the popular culture. While Dead Poet's Society might act as a powerful evaluation and indictment of educational practices, its frame of reference of a private boy's school is too limiting to resonate with the experiences of

most Americans where public school education has been such a powerful and evocative force.

There is one other serious limitation of these three illustrations; all are of male teachers in a profession which is predominately female. I did not make that choice intentionally although perhaps some psychological undercurrent carried me toward these three examples. However, I did look closely at two books which could be considered important illustrations of the teaching culture. They are Good Morning, Miss Dove, and Up the Down Staircase. I have chosen not to do the former because it seems, to me, somewhat dated in its emphasis on spinsterhood and teacherages, and I declined to examine the latter because of its superficiality and awkward (though humorous) writing style. I have also noted that in films and television shows, the hero also tends to be male and/or the principal. The emphasis on the masculine gender as teacher hero even in an occupation so predominately female says a great deal about the profession and is worthy of a dissertation in and of itself. As I write this paper, new accounts which emphasize the woman as teacher hero in such books as Among Schoolchildren and Small Victories are becoming a part of the popular culture but their relative newness has precluded their use in this paper. (In addition, Jo Anne Pagano's Exiles and Communities: Teaching in the Patriarchal Wilderness has begun the important documentation of this phenomenon and is worthy of review.) The experiences of teacher I will describe are one set of experiences among a whole range of experiences. Despite those debits, I find the three choices to reflect a mythos for teachers which believes in the power of a teacher to change students' lives and open to them the spiritual and cultural power of

intellectual awakening. Each of the three stories possesses a discernible hero or anti-hero, someone who serves as the protagonist against the forces of either indifference, ignorance or bureaucratic callousness. And perhaps most importantly, each of these stories reflects the divisiveness and tension that exist when the spiritual, cultural and/or professional ideal is overlaid by a bureaucratic system which sees teachers as non-heroes and even non-entities. Finally, in keeping with the notion that these stories reflect a sympathetic chord with popular culture, each has achieved a popularity which insures a recognizable import with the public and, in particular, teachers.

#### The Water Is Wide

Pat Conroy's autobiographical account of his year and a half of teaching on Yamacraw Island south of Beaufort, South Carolina, is a voyage of self discovery of a young man who goes from a racist red neck to idealistic teacher. His book is set among the excitement of children learning to learn for the first time and offset by the moribund powers of a Southern school administration fighting a rear guard action against the forces of change and integration. Conroy is hired to teach in a two room schoolhouse to the older children in grades five through eight. Yamacraw Island is one of the Sea Islands and at one time supported a large and prosperous oyster industry. But by the 1960s the oyster beds have been destroyed by industrial pollution, and the island's black population of around three hundred survive on subsistence farming and fishing. The island's school has been 'maintained' (to stretch the meaning of the word) in order to keep from building a bridge or

operating a ferry to the mainland (and, coincidentally, avoid the need for integrating forty to fifty black children into the Beaufort schools. Into this world pops an Irish Catholic southerner whose father's employment in the Marines has kept the family moving from one destination to another until they settle down in Beaufort, S.C. Conroy has graduated from the Citadel and spent a year teaching at the predominately white, middle class high school in Beaufort when the death of Martin Luther King, Jr., forces Conroy into an emotional cauldron which eventually leads to his applying for the job at Yamacraw. Upon his arrival, he finds an

educational system (that) seems deliberately designed to maintain the student's ignorance and destroy their self esteem on the theory that ignorance and self-contempt [are] the qualities that would serve them best in the menial and exploited life that [lies] ahead of them (Buckley 36).

Conroy does encounter appalling ignorance among the school children many of whom cannot read, write or add, all of whom do not know the first President of the United States nor the name of the ocean that laps on the doorsteps of their island. The black teacher on the island, a Mrs. Brown (who is seen as somewhat of a flunky for the white establishment) believes their ignorance is due to mental retardation. But Conroy, whom the children call Conrack with their 'Gullah' accent, believes their ignorance is due to severe cultural deprivation and apathy and sets off to remedy the situation.

Riding in as somewhat of a St. George, Conroy exposes the children to the outside world with trips to Charleston and Washington, D.C., cajoles and teases them forward academically with a pedagogic theory

which believes a teacher "must maintain an air of insanity, or of eccentricity out of control, if he is to catch and hold the attention of his students" (Broyard 33). Sheer boundless energy and a few innovative pedagogic devices (often supplied to him by his future wife, an elementary school teacher) sustain him as he and the children find a natural affinity for each other that leads to a wondrous year on Yamacraw Island. By the end of the school year, "he...[has] opened their minds to an outer world they [have] never conceived of and most memorable of all, taught them to trust a white man and to believe he [cares] for them" (33). But in the process, Conroy's style and his insistence on the children having a chance in the educational world antagonize the superintendent, a Mr. Piedmont, the school board, and alienate his fellow teacher, Mrs. Brown, and a good proportion of the white community in Beaufort. Conroy's powerful missives shot across the bow of the Superintendent's desk on what was wrong with the situation on Yamacraw, his constant bending and folding of bureaucratic rules cause consternation. And his decisions to rally support for education on the island by pointing out the foibles and misdeeds lead to a confrontation between Conroy and the school powers. Conroy wins the initial battle. He is fired by the superintendent for using too much money for gas for the boat which takes him to the island and back. But Conroy is able to survive by using the same bureaucracy which has fired him to his advantage by producing evidence that the payment of the bills has been authorized by a deputy superintendent and by a vociferous petition campaign to keep him waged by the island's population. The school board, recognizing a potentially potent political problem from the black

community and the small, but affluent, liberal white community, chooses not to support Conroy's dismissal.

The victory proves ephemeral. The superintendent is determined to have him fired, and when Conroy misses five days of school to serve as a consultant at the Desegregation Center of South Carolina without informing the school bureaucracy where he was, he is fired. His protests that the money was going to be used to help pay for a trip for the students to California and that he had used personal leave anyway are ignored. Piedmont has him fired, and a moral victory in court over the way he is fired does little to soothe his anger over the court's ultimate decision that the board has the right to dismiss him even for the flimsiest of reasons. Conroy ends his narrative with a sobering assessment of whether he has accomplished any good in his stay on Yamacraw. He wonders if he should have learned to live with the bureaucracy, and if he has helped the children in any way or actually hurt them because their brief exposure of the world has only whetted their appetites and ultimately done nothing to satisfy their desires. He ends the story in the belief that this incident is the last cavalry charge in one of the last fortresses of Southern recalcitrance and hopes in a few more years that a new Beaufort will emerge as "the religion of the Confederacy and apartheid" (302) are one day defeated. But the victory that Mr. Conroy believes to be imminent and for which he has suffered a kind of martyrdom has proven to be a great deal more elusive than he originally thought.

The book was well received when it first appeared and, as mentioned earlier, quickly generated a moderately successful motion picture called Conrack starring Jon Voight. Reviewers of the book and the film reacted



favorably to the teacher-hero and the ideal qualities of the protagonist, although there was some criticism that the movie may have overdone some of the idealism. Pauline Kael, writing about the film, stated that "the hero of 'Conrack' is a giant who tries to make a bridge of himself - a bridge that will enable a group of kids to cross over to the outside world without falling" (Kael 122). It is a bridge and an assignment that should have tempered his enthusiasm but one which Conroy approaches in a "roseate, dawnlike and 'nauseating' glow at the masochistic proposal of accepting a job in which all the odds [are] against him" (Broyard 33). But Conroy believes the children needed him and in a sense he has looked forward to his fight with the educational bureaucracy as an arena where he can more energetically push for the Yamacraw Island students. "More bold than talented, more talented than prudent," writes another reviewer, "Conroy goads the school board into a public fight that culminates in his dismissal. And thus the children who need him most had him no more" (Buckley 181). But Kael points out it is not the firing that defeats him but the growing realization that no matter how brilliant he is, how masterful his new teaching techniques might be, it will not change much for the island children. The damage to the children's psyche and educational future has already been too extensive for Conroy to stop, although he might could slow further damage (Kael 121). If that is the case, then the book's hero can be pictured as a brilliant meteor attempting to catch everyone's eye trying to draw attention to the pervasiveness of the distress on Yamacraw before he burns out, his idealism used up in a paroxysm of powerful emotion.

That idealism, particularly as it is depicted in the film, is too much for one reviewer who writes, "the steady drip-drip-drip of the milk of human kindness proves to be indistinguishable from Chinese Water Torture" (Shicket 65). More tellingly the reviewer notes irony in the film which "commits the same error (of underestimating the intelligence of the audience) as the educational system (which) our hero rebels against. They distrust and patronize the intelligence of those whom they would instruct" (65). Intriguingly, the most critical review of the book is by the educator, Jim Haskins, professor of education at NYU, who comments that as educational literature The Water is Wide offered nothing new. He takes Conroy to task for making no suggestions for alleviating the children's ignorance and questions whether Mr. Conroy attempted to teach the children through new methods or simply had taught by rote (Haskins).

Nearly all the reviewers refer to Conroy as either a hero or an idealist, but for our purposes his journey of discovery must be compared to Joseph Campbell's description of the heroic journey or adventure. Campbell diagrams this journey heuristically as a hermeneutic circle composed of four key events, the call to adventure where the hero confronts some sort of threshold which he must pass through. The hero is then tested often receiving help from unlikely sources. At his most vulnerable moment, he faces his supreme test, triumphs and receives his reward which may be bestowed upon him or may require subterfuge and flight. His final passage is to return to the threshold between the other world and his world and return with an elixir or boon that he hopes will help restore the condition of the world to a state of wholeness (Campbell 245-6). (See Appendix One for diagram illustration)

Campbell recognizes that certain segments of this quest may be truncated or assimilated, but the four basic elements of the heroic quest: call to adventure, tests, apotheosis and flight, and return should remain in some form. So if Conroy or any of our heroes are to be annunciated as ideal teacher-heroes, it would seem logical using Campbell's thesis as the test, that they follow the basic outlines of the hero's quest. It is the purpose of the next section to discern if Conroy meets the major elements of the quest and whether those elements reflect a spiritual, cultural, professional or technological aspect of teaching that can be described as heroic.

First, Campbell states that the call to adventure may begin as a "special, dimly audible call that comes to those whose ears are open within as well as without,..." (Campbell 21). Certainly Conroy's journey begins with such a dim voice. He describes himself as typical Southern youth, a bonafide cracker, who would drive through the countryside at night and throw watermelons at blacks standing along the roadside (Conroy 6). He states that he ignored the first call to adventure which Campbell says is quite likely. Conroy happened to be in Greensboro as the sit-ins began but recalls no transformation on that day. Instead, he believes his journey began after visiting the concentration camps at Dachau and confronting his innocence and hopeful philosophy with the realities of the photograph 'of a mother leading her small children to the gas chambers' (10). He has returned from Europe to teach at a high school in Beaufort, S.C., but the disturbing visions at Dachau are crystallized into a need for action by the assassination of Dr. Martin Luther King, Jr. and its aftermath when he is confronted by angry black students who cannot accept his liberal litany as true

sorrow and pain. He tries to rectify the situation in a small way by starting a black studies program, but he realizes he is only playing at remorse and he decides to strike out for more adventurous and uncharted territory. He wants to join the Peace Corp but is not accepted. By mere chance, almost blunder, he stumbles into the job on Yamacraw Island. Campbell believes that these mere chances are not what they seem. Instead, using a Freudian interpretation, Campbell argues that "They are the result of suppressed desires and conflicts. They are ripples on the surface of life, produced by unsuspected springs" (Campbell 51).

And so Conroy tests those undeveloped well springs by sailing to Yamacraw Island to teach as the first white teacher whom the island has had since the days of Reconstruction. At first, the administrators are surprised by Conroy's willingness to take such a position, but they claim to see a version of their own idealized (and perhaps fossilized) selves in the young man's decision. The superintendent even sees the hand of God moving in mysterious ways in Conroy's decision. "Do you know the real reason?" The superintendent, Dr. Piedmont, advises Conroy on his purpose for going to Yamacraw. "Jesus," he advises our hero, "....You're too young to realize it but Jesus made you come to me today" (Conroy 12).

Campbell then speaks of the crossing of the threshold beyond which darkness and danger stand. Conroy can envision such a passage on the boat journey to the island, noting the dangerous tides and sand bars, the lack of roads, even the report that the last teacher had dabbled in voodoo and might put a curse on him. But Conroy's most important point of passage is the first meeting with his eighteen students who seem

withdrawn and sullen. He also encounters Mrs. Brown the other schoolteacher who has approached her assignment with the zeal of a missionary and the toughness of a drill sergeant. She quickly lets Conroy know that he has entered 'a snakepit,' and to avoid getting bit he will have to use force and treat these children sternly. "You have to keep your foot on them all the time," she says reiterating that her educational philosophy is to "Step on them. Step on them every day and keep stepping on them when they gets out of line" (25). It is soon obvious to Conroy that he and Mrs. Brown are destined to clash and that only his 'white guilt' of confronting a black woman can prevent the exchange from occurring immediately. Mrs. Brown, whose humor Conroy finds exquisite, has gained advantages by kowtowing to whites and serving as their mediator between her people (although she proudly lets everyone know she is not from the island and is part Cherokee) and the dominant class. She is presented as the eyes and ears of the administration, and her unyielding adherence to rules and discipline soon leads to enmity between Conroy and herself.

The relationship between Conroy and Mrs. Brown metaphorically resembles the development of the myth Campbell describes in the story of the encounter between Prince Five-Weapons and the ogre Sticky Hair. In the story, Prince Five-Weapons, who in reality is the young Buddha, is presented with five weapons to face the ogre Sticky Hair, but the monster catches and repels the armaments and threatens to eat the young man. But the young man tells the ogre he has one more powerful weapon, the weapon of knowledge and if he is eaten, the knowledge will eat away and destroy the ogre. The beast decides that discretion is the better

part of valor, declines to eat the young man and surrenders to him (Campbell 84-9).

Conroy's ogre, Mrs. Brown, is able to catch and subdue many of the weapons Conrack has. She is the principal and, therefore, can exercise authority over Conroy. She constantly takes matters of discipline out of Conroy's hands and humiliates and denigrates the proud spirit of the young children in her charge. But she cannot stop the knowledge Conroy brings to the island, and this knowledge is what she fears most. She tells him the children are retarded and incapable of learning the songs or enjoying the experience of the trips Conroy plans. But what she is really fearful of is the self-illumination gained by the children which will undermine her control. Conroy is puzzled by his fellow teacher and ultimately pities her. He later describes her as the most tragic figure on the island. "She was a woman victimized by insecurity," he states. "She wanted so badly to be accepted by whites," but her disciplinary methods violate Conroy's conscience, and though he finally wishes her well with the rest of her life, he is convinced that her life should not be one of schoolteaching (Conroy 300-301). Campbell states that the Buddha exiles the ogre to a place for contemplation and enlightenment; Conroy wishes the same fate for Mrs. Brown.

The story of Sticky Hair has the possibility of another meeting. Campbell suggests that Buddha's victory is achieved after he stops using the weapons of his empirical, rational mind and instead uses his transcendent power. Conroy attempts to use his empirical powers to save his job, letter writing, boycotts, petitions to stop his dismissal, but it is only after letting go, after a year in exile that he is able to transcend his anger and gain some sense of victory in the need to

conquer his own ego, his own anger. "I could be so self-righteous, so inflexible," he learns, "when I thought I was right or that the children had been wronged" (299). He has learned that the need to survive is important because it allows him to continue to help the children. His victory suggests that he has gained a spiritual victory of self-awareness. His victory in a cultural context is less imposing. He speaks of the need to learn the art of "ass-kissing" to survive in the world. I am not sure that qualifies him for a heroic status. It is certainly not a vision of cultural transformation or liberation but perhaps for Conroy it is necessary for his small personal and transcendent victory to occur to balance the defeat he suffers at the hands of a dying Southern white, aristocratic culture.

Campbell states that the next step is a series of tests culminating in some type of apotheosis or atonement or the granting of a special favor or capture of an elixir of power. Conroy certainly faces tests, including the attempt to find ways to instruct the children by attempting to expand the children's horizons through trips to Beaufort, Charleston, and Washington, D.C. But the most important tests of the hero that Conroy faces are tests within himself and within the culture. For example, after a month of teaching, the author is forced to confront his original purpose for coming to Yamacraw. He can no longer see himself as some later day Thoreau nor can he see himself as liberator. The blacks 'yassuh' him because he is a white authority figure and the whites ignore or patronize him. But the liberating challenge of the children and the pedagogical struggles with Mrs. Brown and the administration serve as a form of expiation or at-one-ment as Campbell would call it. Conroy comes to realize that he is not there to liberate

the kids as much as he is there to be "born again, resurrected by good works and suffering, purified of the dark cankers that grew like toadstools in my past" (Conroy 115). This statement represents the teacher searching for transcendence through his teaching and as such represents a form of the teacher as spiritual hero. It is the clearest statement of Conroy's success at achieving a spiritual goal.

Campbell's at-one-ment speaks of the powers of the hero confronting the father figure; in Conroy's case that father is the mind and culture of the South. (Interestingly enough, Conroy's own father is rarely mentioned in the book, although he does confront his atonement with his personal father in the motion picture, The Great Santini). Campbell writes that this confrontation is fraught with terror for the hero but is necessary so "that he will be ripe to understand how sickening and insane tragedies of (the) cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blindspot and for a moment rises to a glimpse of its source" (147). Conroy has confronted the repression, racism and brutality of Southern whites and hopes to be cleansed and purified in the cauldron of the classroom by eighteen souls of a very different culture. His last paragraphs see a portent of things to come when many of the townspeople who help exile him will be forced to confront the same issues he has confronted. Yet, for all that has occurred, he is forced to confess a somewhat pyrrhic victory, for he finds that he leaves the children unliberated and chained by circumstances of birth. Although, he is quite certain he has gained from his experiences on Yamacraw, he is less certain the children have (Conroy 302-3). He has seen the blindspots of prejudice and discrimination of society during his stay on the island, but perhaps,



for just a moment, in the exuberance of children learning and experiencing new events, he has also glimpsed a source of life itself.

Campbell also speaks of a final battle which Conroy faces twice. For Conroy, Superintendent Piedmont and his staff represent the past and the status quo. Campbell refers to such men as part of the myth of the battle between the hero and the dragon, Holdfast. "He (Holdfast/the Superintendent) is the enemy," Campbell writes, "...because he turns to his own advantage the authority of his position. He is Holdfast not because he keeps the past, but because he keeps" (337). Conroy's relationship with the superintendent is reflective of the heroic battles between the idealistic teacher and the entrenched bureaucracy. And it is also reflective of how bureaucracy comes to being. Campbell speaks of the hero becoming a tyrant, and Conroy writes of conversations between himself and the superintendent where Dr. Piedmont tells Conroy how much they are alike and how Piedmont had begun his career trying to help poor mill kids not unlike Conroy's attempt to help the children of Yamacraw Island. Piedmont's quest had ended with his receiving the Doctorate degree from Columbia University, the first person in his town to receive such a degree. The superintendent is convinced that he has been guided by the Lord to his present position to help children, but Conroy sees him as recalcitrant, remote and a protector of the status quo. The distance between tyrant and redeemer can be quite small. Piedmont is unable to see or seek Conroy's new order, and he is convinced that it is Conroy, not himself, who has committed wrongs by violating procedures. Piedmont's youthful idealism has been lost in reels of red tape and reams of paper work. As I have mentioned before, it is often the nature of bureaucracies and organizations to rely

themselves and forget their original purpose. And yet, Piedmont believes that he is fighting the same dragons as Conroy, only on a larger scale. Conroy notes that in one meeting with Piedmont, the superintendent blames the red tape of HEW, another layer of bureaucracy, for his inability to visit Yamacraw Island (254). Unwittingly, the young dragon killer, Piedmont, has become the old dragon, Holdfast.

The attempt to be a cultural hero, to slay the forces of ignorance and intolerance, can be a most difficult assignment because of the immensity of the task. As Freire has suggested, once the hero has been liberated, he must be careful that his liberation is not made into new shackles of tyranny. Piedmont has become a new tyrant, a new dragon because once he has obtained power he wishes only to hold it and not break any more molds. He wants to keep his crystalline moment forever, but it is the nature of the hero deed to continually shatter those crystalline moments (Campbell 337). The hero then departs or is assimilated back into the culture or cosmos. "The hero of yesterday becomes the tyrant of tomorrow, unless he crucifies himself today" (Campbell 353). Would Conroy have become the tyrant of tomorrow if he had won the second battle? Could he have given up the power of such a victory and relinquish the illumination of the hero-deed to someone else?

Conroy worries about just such an event after his initial victory. He has told Piedmont that he only wants to stay on the island one more year. Conroy has discovered many negative consequences in his victory. He has found that even as the blacks of the island are celebrating his victory they were talking of the worthlessness of the 'colored teacher' Mrs. Brown. Conroy states, "I had unwittingly created a new stereotype

among the island people and it seemed insidiously pervasive....I would try to be well meaning and dedicated, but would reinforce the myth of white supremacy in all things" (279). He decides he will try to find a bright young black couple to take his place, but, of course, that plan never comes to fruition because he is fired before his plans could take place.

Is Piedmont, the Superintendent, smart enough to realize that Conroy might be setting forth a chain of events in which crystalline moments will be broken over and over again and the dragon Holdfast will lose its grip over Yamacraw and eventually all of Beaufort? It has been suggested that bureaucracies often stifle opposition not because of the opposition's creative responses, but because the opposition is simply there as a threat to the way things are. Bureaucracies and bureaucrats are not ordinarily brilliant nor are they inherently evil. In his final reassessment Conroy recognizes that neither Piedmont nor his henchmen are evil.

They were just particularly mediocre. Their dreams and aspirations had the grandeur, scope and breadth of postage stamps. They had rule books and Bibles and golf clubs and nice homes on the river...They quoted the Bible liberally and authoritatively and felt the presence of the Savior in their lives. They did not feel the need for redemption, because they had already been redeemed. The only thing they could not control was their fear (299).

There is in Conroy's message a sense of banality and triviality that is reminiscent of Hannah Arendt's thesis on her book Eichmann in Jerusalem. I do not mean to suggest in any way that Piedmont and his staff are anything like Eichmann. There were no horrors on Yamacraw

Island, only little sins, but sins that had accumulated to the point of banality and sins that could not be redressed and confronted until the veneer of bureaucratic effectiveness and progress was ripped away to show what is really occurring on Yamacraw. What galls Conroy is the insipid belief that the bureaucracy has that they can do no wrong, that their way is the only way, that they are even protected by some sense of Divine righteousness. They have set up a fortress to protect the ideals of education and then forgotten what or where those ideals are (Conroy 300). The keys to the kingdom lead to a staircase spiraling downward. Arendt wrote "...it is important to the political and social sciences that the essence of totalitarian government, and perhaps the nature of every bureaucracy, is to make functionaries and mere cogs in the administrative machinery out of man, and thus dehumanize them" (Arendt 289, emphasis added). If she is correct, then the spiritual, cultural and professional teacher hero's greatest task is the unmasking of the forces of the dragon, Holdfast, of the insipid and trivial, yet powerful, forces of bureaucracy which have forgotten that their original purpose was to create efficiency and order not control and dominance.

The question for Conroy and other would-be heroes then becomes how to unmask those forces. Campbell suggests that that is the role of the last stage of the hero, the bringing of an elixir or balm to the world which will renew the community and re-integrate its purpose with the everyday function of life. It is this role that I have suggested is the most pedagogic of the hero's task, but is it to be accomplished in a spiritual realm, a cultural realm or a professional realm? Conroy's flight to his room (another stage of Campbell's cycle) and his subsequent writing is an attempt to discern the nature of the elixir he

has been given. Spiritually, the elixir has served its purpose well. Conroy talks of his cleansing and the purging of the cankers on his soul and of the beauty and gift he has received from the children's grace. He has found a kind of spiritual at-one-ment with the mind of the South, confronts its excess and stands ready to move on to some kind of reconciliation. It is a movement, however, that takes him out of the classroom and into writing. His transcendent moment has removed him from teaching as if the cathartic experience has left him spent from ever desiring to teach in a classroom again. But as we have noted with Emerson, it seems the spiritual realm of teaching rarely finds its cathedral in the classroom.

Perhaps the classroom is too contained and confining. Perhaps the larger question is how to keep the classroom and the spiritual teacher together. In any case, I am convinced by the metaphors that Conroy has used of transcendence, of cleansing, of the recognition of his own self-righteousness and spiritual shortcomings that he is a teacher of the spiritual realm, a warrior against the forces of ignorance and intransigence reflected not only in his battles with other but in the battles within himself. Conroy has set off a pilgrimage of self and has begun to see that such a journey must begin with selflessness.

I am less convinced Conroy succeeds as a cultural hero. There is the suggestion that Conroy has gone to the island to 'change the world' and that there is an intertwining of the spiritual ideals of America and its cultural shortcomings as it is depicted in the metaphors on Yamacraw Island. In one of the early segments of the book, Conroy talks of bringing the children of the island to Beaufort for a Halloween celebration, the first they have ever had. The children stay with

white, middle class kids in Port Royal and visit a school carnival where they are treated like royalty. Conroy wonders if these little meetings between white and blacks might serve as "small catalyst(s) in the transformation of the disfigured sacramental body of the South" (151), but he soon recognizes that the voices and vestiges of racism run too deep for such superficial encounters to gain much. The most obvious example to Conroy is when he attempts to help three of the children of the island stay at his house when they attend high school in Beaufort. Occasional visits on Halloween are one thing, but the idea of an integrated neighborhood for an entire school year was something else to the people around him. He soon finds his neighbors complaining of his welcoming of the children into his house. "Indeed I had trouble choosing my most heinous crime," Conroy speculates.

I had embarrassed Piedmont in front of his board, and I had brought niggers into my home. It looked as though the Old South was still alive and well, a little more subtle, without the sheets and night riders, but a force that still tolerated little deviation from the norm (287).

More directly, the hero, Conroy, considers his cultural odyssey a failure. He has come to the island to transform the children's lives but writes poignantly at the end,

Of the Yamacraw children I can say little. I don't think I changed the quality of their lives significantly or altered the inexorable fact that they were imprisoned by the very circumstances by their birth. I felt much beauty in my year with them. It hurt very badly to leave them...." (303).

Can the teacher hero, particularly one operating in the cultural reality that Conroy is in, be a hero if he does not succeed in some kind of transformation? Some authors believe that small transformations may be the way or nature of the teaching profession (See Small Victories or One Child.) Conroy recognizes that small victories could be important ones. "I was proud of Sidney and Samuel," he wrote, "who could now scratch their names legibly on a piece of paper..."(161). And others who can now count to ten or recognize Europe on a map. But he realizes that all of his struggles cannot eradicate two hundred years of slavery. He can, he hopes, interrupt the cycles of poverty and enslavement and perhaps could have, given time (Conroy 247).

As we have mentioned earlier, Campbell's tome is much more interested in the spiritual realm of the hero and his ability to transcend the everyday world of man. But his inclusion of the return in his heroic cycle of the battle with the tyrant/dragon, Holdfast, and discussion of initiation and celebratory rites make it clear that he did consider a context for the cultural hero. Others have stated that hero is synonymous with culture as a representation of the ideals of a culture (Goodrich xvii). Jung would argue that collective unconsciousness speaks to a commonality of hero with the memory of mankind (Jung 1971). I believe that Campbell's ambiguity about cultural hero rests on two things and that both can find illustration in The Water is Wide. The first which we have already discussed is the fear that the liberator will become the tyrant. Conroy recognizes this and has begun to take steps to avoid it. The second problem is one of nationality. Campbell is concerned over the problems of nationalism and statehood and dangers they present in trivializing the hero. "Its

parody-rituals of the parade ground serve the ends of Holdfast, the tyrant-dragon, not the God in whom self-interest is annihilate(d)" (388). Conroy also worries about the dangers of nationalism. Indeed his opposition to the war in Vietnam is one of his reasons for beginning a teaching career. And yet, Conroy is imbued with that mystical blending of the American myth that merges with spiritual and cultural quests. He searches for expiation of his own perceived sins in a culture of racism while at the same time extolling the exquisite possibilities of the life that culture can bring to the school children of Yamacraw. It is Emersonian pragmatism in its finest hour. It encompasses a hope and belief in the basic goodness of future man tempered by the ignorance and capacity for evil of the present day AND education and educational opportunity offers the intriguing possibility of a better tomorrow.

Conroy suggests that his biggest problem in attempting to be a hero in the cultural realm of Yamacraw Island is that he is not of the culture nor can he ever be. He questions, "how [can] I compare or relate my childhood to growing up on Yamacraw" (162)? His youth had featured books and travel and Disney; these children's days had featured violence, poverty and lack of opportunity. Were they happier this way - unknowing of the opportunities around them? Conroy thinks not, for him it is a crime "so ugly that it [can] be interpreted as a condemnation of an entire society...these children before me did not have a goddam chance of sharing in the incredible wealth and affluence of the country that claimed them, a country that [has] failed them...." (162). So in a culture he does not share and yet facing a crisis of conscience Conroy chooses to become a cultural symbol which requires some kind of



cataclysmic event, some sense of apotheosis; he chooses martyrdom. A martyr as defined by Webster, is someone who sacrifices his life or something of great value for the sake of a principle. Conroy's exile from Yamacraw is a sacrifice of great value for him. He has found a great number of powerful truths there about himself and others. He has grown to love the children and despite the fact he was leaving the next year he has hoped to complete a cycle of new illuminations and new traditions which may, if only momentarily, break the cycle of poverty and repression of the island.

We have spoken of Conroy's need for success as a cultural hero or as a martyr for a cause. But neither of these successes is required to establish heroic parameters for the hero both spiritually and culturally. For example, the hero can be a tragic hero like Prometheus in Greek legend or Othello in Shakespearean drama or even the character Jon Voight, the star of the movie Conrack, plays in the Midnight Cowboy. What is required is a sense of devotion to a cause in which the hero maintains a sense of empowerment and hope. Campbell does not speak of a cultural hero who continues faithfully to stay at the quest, despite obvious failures and shortcomings, or of a quixotic hero, perhaps because it breaks the hermeneutic circle. There is no elixir returned to restore the earth or community, only the powerful message of hope that someday the heroic task will succeed. Or perhaps Campbell chooses not to underscore a cultural myth which has no definable outcome but simply continues without any resolution of the drama, without any brilliant moments. Instead the hero evolves quietly and stoically rather than explodes with almost messianic fervor. These heroes endure to fight and fight again. They evolve into heroes who profess their

faith in the educative struggle that continues everyday in thousands of schools and communities. Conroy can be seen as a model of a hero/teacher seeking spiritual transcendence and, at least in part, a hero/teacher looking for cultural transformation and transference. Campbell's elixir for the cultural hero can be found in the symbol of martyrdom. But can you be a martyr and still maintain the detachment of a professional hero. Is Conroy capable of working in the realm of ideal professional hero? Can he have evolved into a different kind of role, a quiet hero rather than a burning meteor?

We immediately encounter problems here because, as we have discussed, except for technique, Campbell does not describe the professional hero. I am sure he would see the term as a misnomer. In addition, it's hard to project or imagine a professional seeking martyrdom. It would tend to short circuit any long term professional development. Nonetheless, Conroy spends a great deal of time talking of the techniques he uses in the classroom. If the elixir for Conroy as a spiritual hero is the transcendence of his 'redneck' soul and his martyrdom served as the hoped for elixir for cultural transformation, then what serves as the elixir for professional growth of the hero teacher? What can the goals for the professional be when confronted with the situation one found on Yamacraw?

Interestingly, some might suggest that Conroy's story features the potential for such heroic action in his nemesis Piedmont. Piedmont has indeed evolved from small town non-entity to powerfully imbued professional educator. Even Conroy speaks of his superintendent as "a kind of remote deity," a man who has a reputation of toughness, honesty and efficiency (Conroy 1). Piedmont has only been in Beaufort for a

year, yet has already established a reputation for professionalism.

Conroy admits that he likes the gentleman but finds his litany of past accomplishment grating. Yet, Piedmont can be seen as the embodiment of one of the major American myths, a sort of educated Horatio Alger. He tells Conroy of his early self-sacrifices to get ahead, his service to his country, his devotion to the mill kids in his home town, his attainment of the Doctorate degree from Columbia and his abiding faith in the Christian religion (255-6). Piedmont is no ordinary dragon.

He has tilted with windmills in the past and perhaps will again. He sees a younger version of himself in Conroy's enthusiasm but questions its staying power because of Conroy's unwillingness to follow procedure, to be a lone wolf. When he fires Conroy, he claims it is not for incompetence but for violating a public trust. For Piedmont, the difference between Conroy and himself is a matter of defining the timetables and procedures for change rather than the all-out, go-for-broke approach advocated by Conroy. He can be pictured as a tragic hero, trapped by a professional ethic overwhelmed by the quick change of integration. There may have been many such Southern administrators, teachers and principals in the late 1960s who had heroically attempted to educate a rural and culturally underdeveloped region only to be confronted by the racism and violence that were entangled with the same culture.

Conroy can also be seen as a tragic hero, a hero with no place to go. He is somewhat reminiscent of the old Western hero who single handedly brings order out of chaos and then rides off into the sunset. Conrack begins to re-establish order to the educational situation when he is forced to ride on leaving the islanders to pick up the pieces of

his foray through the educational wasteland of Yamacraw Island. As such, Conroy may be seen as the anti-professional hero, the outsider devoted to the ideals of education, but not the system, committed to the vocation of education, but not the profession. In a sense, Conroy has given us a description of the professional teacher by omission. He is not Conroy because Conroy operates outside the system. Conroy cannot be the professional hero because he confronts it and attempts to redefine it based upon his own sense of what the ideals of the profession mean rather than working in relation to the system. Conroy's loyalty lies in the transmutation of his own soul to purge it of centuries of racism and to the individual children he has met on the island. But he has no loyalty to a particular ideal of education nor to a professional code of ethics, his paramount code is to his own sense of right. Such a model tends to be meteoric, it flames, illuminates and confronts the prevailing model and then dies out. If Conroy has succeeded, it is because his actions have found the deficiencies of the Beaufort School System and forced it to confront its racism. The administrators can never again venture on to Yamacraw Island in some sort of paternalism and hope to be met with open arms.

On the other hand, the model of Piedmont is difficult to define as professional because, however idealistic he may have been at one time, he has allowed rules, regulations and procedures to dominate and obscure his original purpose. What can be done to allow the model of professional teacher hero to emerge somewhere between the powerful, but quickly exhausted flame of Conroy and the frozen professionalism of Piedmont? What is common to both that prevents a successful model from

emerging for the professional teacher hero, an ideal archetype that can still maintain its links with the spiritual and cultural realm?

For Conroy, teaching offers a chance to explore a spiritual consciousness that battles his own demons of racism and indifference. It is for him a chance for 'redemption'. He can also engage himself heroically in a cultural realm by attempting to assist the Island's students to some sense of liberation, or at least realization of the limited opportunities they face. He even can be portrayed as a heroic amateur, trying out new methods, bringing in new ideas, capturing and examining a whole new curriculum whose boundaries are limitless (at least for these students). However, it is important to note that professionalism for Conroy seems to be a dedication to the avocation of teacher rather than the vocation. But he cannot operate in those realms effectively if a bureaucratic function is overlaid over his other purposes. That realm's emphasis on triviality and banality leaves the hero bereft of opportunities to explore the other realms. There is a moment of spiritual triumph in his first victory over the attempts to dismiss him but there is soon an inexorable turning of the wheels of bureaucracy that ultimately destroys Conroy's hopes and dreams. This is due, in part, to Conroy's own failings intellectually to recognize the import of his partial victory until it is too late and his sense of addressing his moral outrage through confrontation rather than praxis. Conroy is in too much hurry to allow his practice and skill to emerge slowly as a mode for transformation. His youthful exuberance wants it now and his lack of patience dooms his effort. For it is the 'fifth business', that ultimately wins with the ability of bureaucracy to paper over confrontation with a sense of effectiveness superseding justice.

Doing the right thing is replaced with doing the efficient thing, and Conroy has no defense because he has not given himself time to grasp the intricacies and intentions of this action.

He does not lose his position because he has struck down racism on the island. He has not lost it because he has dared to enlighten the children of Yamacraw, nor has he lost because he has been unprofessional (at least in the broadest sense of the word.) He has, instead, lost his position because he violates procedure. The heroic teacher cannot attempt to be heroic in a wonderland of red tape and trivialization. Even martyrdom is denied Conroy by the bureaucracy which limits his dismissal to a violation of the use of leave. Conroy had been fired because he has disobeyed instructions, been insubordinate, neglected his duty and acted in a manner "unbecoming a professional educator" (285). It is this last statement which makes the professional educator's position so difficult in regard to operating in realms other than bureaucratic functionary, because in today's educational world professionalism has become equated with the need to follow rules and procedures often developed by impersonal agencies.

I have described a setting which juxtaposes the ideal teacher with a bureaucratic functionary. I have suggested that such a role pulls the teacher away from his/her mythic grounding and render him/her incapable of heroic activity. I have also suggested that such a category limits the possibilities of teaching to a narrowly defined, technique-driven function. Conroy has been boxed in by such a system. In his first hearing, he is able to deflect the bureaucratic argument by showing that the use of extra funds for the boat is done for cultural and professional reasons, the provision of supplies for the school and the

enhancement of opportunities for the students (276). But the second time, Conroy is denied the possibility of heroic action by the violation of bureaucratic function. No amount of concern from his supporters on Yamacraw Island can save him from the 'trap' of trivialization. Conroy's victory and his renewed hope in democracy are replaced by dismay. Conroy states that after his first victory his euphoria had kept him from seeing "the dark part of mankind...in the flush of victory I (had) failed to hear the baying of those hounds in the unlighted thickets ahead" (278). He has tried to fight heroically against indifference and racism, but he has committed "the unpardonable sin" of embarrassing the superintendent of the schools. "It was Homer who had written ....about the dangerous folly of mortals challenging the gods. I fought with words and youthful ardor. But Piedmont fought with thunderbolts. And time was his greatest ally" (Conroy 278).

I would argue that Mr. Conroy has perhaps gone too far in comparing these men to Olympian gods. I believe Campbell's notion of the dragon, Holdfast is much more accurate, for bureaucracy and technocracy does attempt to wrap itself in a permanence which exists outside the context of spiritual, cultural and professional realms. It exists by establishing a set of rules and procedures designed merely to maintain that existence. Its greatest ally is, indeed, time and complacency, and its greatest enemy is anyone who can manipulate a confrontation with bureaucracy into a spiritual and/or cultural contest as Conroy had done in the first encounter with the dragon Holdfast, because it has no purpose other than to continue to exist.

Piedmont can also be seen as a tragic antagonist for he, too, has been pulled from his philosophical moorings by the bureaucratic

function. Piedmont tells Conroy on more than one occasion how much Conroy reminds him of himself in an earlier time. Piedmont had believed he was operating in a spiritual realm of the ideal teacher, stating he was told by Jesus to enter teaching. He relates how he was working late at the mill when he was overcome by a desire to know what his purpose in life was and in prayer Jesus had answered. Burning with spiritual ferocity he tells Conroy, "He told me 'Henry, leave the mill. Go into education and help boys go to college. Help them to do something. Go back to school, Henry, and get an advanced degree" (2). Backed by such a fervent vision, he left for Columbia University and armed with a degree (the first doctorate anyone in his community had ever obtained) he returned. His cultural mission became the desire to somehow help the mill children of his hometown achieve success, and he has accomplished that, he believed, by uniting the professional preparation with his spiritual and cultural purpose. But that unity has been lost in the man Conroy faces at the end of the story. Instead, it is a man who has relied the bureaucratic functions that are supposed to serve his original beliefs. The realms of ideal teacher had been lost or forgotten when the bureaucratic norms had become more important and by an administration that wished to turn broad social issues into questions of procedures.

The rules and procedures were set up to maintain a structure devoid of meaning. If the struggle between the individual and technocracy can be established as one involving rules rather than purpose, then heroism and subsequently idealization, loses its relevancy to inform and inspire. The individual becomes anonymous and easily dealt with by a dragon devoid of emotion, of spirituality, of cultural context, of professional



endeavor. Conroy has gone from symbol to statistic. The caring habits of the heart have been replaced by the cold, calculating logic of the technocratic mind, and Conroy has no hope of victory against such a machine because Piedmont, his one forlorn hope of assistance, chooses to act as an antagonist, as the monster Holdfast, rather than as mentor. The administrator has become the vehicle of the 'fifth business'. Piedmont could have mentored Conroy, taken him under his wing and advised and encouraged him. Instead, he came to see change as the enemy and Conroy as Mephistopheles instead of a blessed saint. The point of perception between villain and hero can often be very narrow.

What happened to Conroy and Piedmont, I believe, is symptomatic of what is happening to many teachers. Their attempts to act heroically are captured in a prison of technique in which they are carded and sorted into an artificial cell of excellence described by numbers, not purpose. Their individuality and the notion of their uniqueness is replaced by a sterile accounting of their teaching technique that I have chosen to represent with the TPAI. The possibilities of spiritual, cultural and professional purpose are replaced by an anomic description of form. Today's teachers find it difficult to act as Conroy did because the parameters of the ideal teacher have been described in non-heroic, highly technical, often bureaucratic language and the bonds between the other realms have been severely weakened. One of the few places where the description of the ideal teacher can still be found in this narrow definition is in the ability to raise a student's test scores. Can an ideal teacher be considered heroic because he/she raises test scores? I would like to examine that possibility in the biography

and motion picture of Jaime Escalante, a teacher of calculus from East Los Angeles.

Escalante: Stand and Deliver

We have noted in Dan Lortie's report that the teacher's status has been left a special but shadowed profession, special because its status is viewed to be different from other professions because of its lack of autonomy. Lortie questions whether teachers will ever change their status as long as they do not possess a technical culture the way architects and engineers do (Lortie 80). Because of the demands and problems inherent in teaching, Lortie believes that most teachers choose to concentrate on psychic rewards to give status to themselves, a reward system that often leads to a concentration on the spectacular, rather than an ongoing process of achievement (121-123). This emphasis in turn, leads to teachers concentrating on presentism, individualism and sentimentalism. These developments cut short a solidarity within the culture and leave the teacher without a permanent base to return to and from whence to go forward (101-103).

Lortie believes this presentism is warranted because teachers feel unsure of future performance; therefore, they concentrate on the immediate. Concentration on the immediate though, often means an emphasis on the trivial and plays into the hands of those who supervise the teacher. Teacher evaluations often culminate with a one-day formal visit during which the teachers concentrate on insuring a successful performance on certain criteria rather than an ongoing process. This, in turn, leads to students emphasizing more and more immediate rewards.

Lortie also believes such attitudes lead to sentimentalism as the teachers base much of what they know on a group of sentiments rather than an empirically-grounded base of knowledge. The teacher becomes an individualist, but it is an individualism that is "hesitant and uneasy", not "cocky and self assured" (210-11). Teachers, then, to accomplish great things, must move the student forward through the teacher's effort alone. The teacher's role approaches the heroic (172). Lortie does not necessarily believe that is a good thing because the teacher, rather than the craft of teacher, becomes the primary focus. That distinction becomes the centerpiece of the 1988 movie Stand and Deliver.

Stand and Deliver is the story of Jaime Escalante, a Bolivian immigrant who gives up his aerospace engineering job to re-enter the teaching profession at an East Los Angeles high school, a school dominated by Hispanic gangs and a general sense of malaise. Escalante is hired to teach computer science, but since there are no computers, he decides to teach calculus to a group of students who seemingly do not want to work. He also has to deal with a department chairperson who worries Escalante may be pulling the children in over their heads. The school soon faces a crisis over the loss of accreditation if it cannot bring up its math scores. Escalante claims he can do just that, and the principal allows him to develop an Advanced Placement Calculus class which eventually shocks the community and Educational Testing Service by having all eighteen students in his class pass the test. ETS cannot believe it and challenges the results, claiming they have uncovered a major cheating scandal. It sends out two investigators to check the results, who are surprisingly enough not WASPS but minorities, one Hispanic and one African-American. However these ETS investigators are

depicted as having been co-opted by the system. The Hispanic administrator for ETS is almost violent in his protestations that they are not acting 'capriciously' when Escalante challenges their reason for being there. Escalante is belligerent in his belief that the students scores would never have been challenged in the first place if they had not had Hispanic surnames and attended a barrio school. The stand off ends when Escalante convinces fourteen of the students to retake the test. The results of the second test are redemption for the students as all pass the exam in the last emotional moment of the film.

The motion picture was well received by public and critics alike when it debuted in the spring of 1988, ultimately culminating in the nomination of its star, James Edward Olmos, for the academy award for best actor. Richard Corliss welcomed the inspiring message of the film and stated it was "time for a barrio hero" (Corliss 77). Another reviewer sees Escalante as a 'visionary' who "transcends the rules and elevates teaching from technique to art... and leads students off 'the educational assembly line and launch(es) them on the Quest'" (Ulstein 61). Tom O'Brien writing in Commonweal congratulates the actor who portrays Escalante, Olmos, for his 'fierce energy' and calls it "the best school film in decades." He states that the "film represented a major improvement for the image of teachers in movies....It is a welcome relief from the caricature stereotypes of teachers in many comedies" (341). And the film's powerful message continues in advertising campaigns that feature short segments from the film three years after its original release.

But does the portrayal of Escalante conform to a heroic metaphor of the ideal teacher as we have described, and if so, what categories does

it fit? If it does meet that metaphor, then it again should follow Campbell's hermeneutic of the hero. The film certainly depicts the first cycle well. Escalante is a reluctant hero; he merely wants to teach computers, but something causes him to change, Campbell writes of the hero as the dreamer who hears a "special, dimly audible call that comes to those whose ears are open within as well as without..." (Campbell 21). Escalante, the aerospace engineer, returns to the classroom to answer this call. His neighbors protest his decision, and Escalante must wonder if he has made the right one as he drives to his new position in an old Volkswagon through neighborhoods of both beauty reflected in the wildly colored murals in the Hispanic barrios and despair as seen in the eyes of the people on the street and the gangs in the schools. "The first work of the hero," Campbell writes, "is to retreat from the world scene of secondary effects to those causal zones or psyche where the difficulties really reside" (17). Escalante has begun his journey in a different causal zone, the classroom, where the difficulties really reside.

Secondly, the hero is tested. Most of the movie revolves around this second theme. Escalante's quest to bring mathematical fire(power) to the students almost resembles the Promethean struggle to bring fire to man. He is told by his contemporaries that the students cannot handle calculus. He is often challenged by the students to the efficacy of his methods. He even suffers a mild heart attack just weeks before the final exam as he pushes and pulls the students toward the mythical torch. Then comes the final test of having the scores questioned by ETS. Unlike Prometheus, however, where the question of what the fire will do for mankind is the main dilemma, the question of the stolen

tests is the crucial moral event. It is not enough to have illuminated the student's knowledge, in a hyperrational society; it has to be done 'legally'. The question of "how" had become more important than the question of "why".

The third stage is the refusal of the hero to return, Escalante questions whether the students even try because it seems "if you try real hard nothing changes" (Stand and Deliver 1988). Our hero wavers over whether to confront ETS or retreat. The final straw seems to be when he walks out after a long day and finds his car stolen. He walks home dejected, contemplating failure, when suddenly his 'chariot' arrives newly tuned up by some of the students he was most willing to give up on. Re-armed, the hero is brought back to face the final challenge. He tells the students they are going to pass the re-test because "You are the true dreamers and dreams accomplish wonderful things....You're the best" (Stand and Deliver 1988). Once again this struggle finds reference in Campbell's description of the monster of the status quo: Holdfast, "the keeper of the past," a villain, he continues "not because he keeps the past but because he keeps" (337). It is not too great an extension of the hermeneutic circle to see bureaucracy and the quiet tyrants of ETS as the dragons, vain and arrogant in the insistence that only they hold the truth, that only they are keepers of the tradition. I wish I could believe that Escalante had conquered the dragon, but it is possible that in order to defeat the dragon, he has used a test that can shackle his students to the bureaucratic tradition that the motion picture has railed against. The film, as is the case with most film representations, has presented our hero in the most positive light, a lone voice in search of the grail of personal

knowledge and a pure kind of knowledge (mathematics) to be presented to the students. The bureaucracy has broken the dream, the idyllic Utopia of a group of students in the heart of a criminal wasteland. But is the Utopia real or does Escalante's classroom serve as a kind of narcotic which deludes the students from pursuing a real change in their conditions by promising them sweet happiness if only they will follow Escalante's pied piper's tune. It is Campbell's belief that the last stage of the hero's adventure is one of illumination, an illumination that is passed on to others as the hero's quest ends and he can rest. Did Escalante receive illumination? Did he gain at-one-ment with the spirit of teaching? At-one-ment implies a spiritual quest, but Escalante's quest seems more cultural than spiritual. And if so, is this crusade one to a new Utopia or to another prison?

Another view of Escalante as hero is presented in a companion book that soon followed the making of the film, but was actually begun well in advance of the motion picture's debut. The author, Jay Mathews, the Los Angeles bureau chief for the Washington Post, was originally attracted to the Escalante story over the ETS affair, but not because of the cheating. Instead, he wanted to know how any teacher could get even one student from the east Los Angeles barrio to pass the toughest exam ETS gives (Monroe 58). Mathews takes a different tack than the film, concentrating not only on Escalante but also on two others from Garfield High who seem to have helped this school turn around. They are the principal, Henry Gradillas, and a quieter version of Escalante; and Benjamin Jiminez, who also teaches in the mathematics department. Mathews "interweaves sketches of the early lives of the three protagonists," and many of the students from the high school to get at

the success of Garfield High in taking Advanced Placement exams. It is not depicted in the movie, but Garfield had an extensive program in advanced placement subjects besides Calculus, including American History, Algebra, Physics, English and Spanish with success in many fields.

Motion pictures are prone to take dramatic license, so Mathews' examination provides an interesting corollary to the film. For instance, Stand and Deliver implies that Escalante has just begun at Garfield, when in truth, he has been there since 1974 and has almost given up in disgust on several occasions. "I was going to teach them responsibility and respect and then quit" stated Escalante (46). But some tenacious and powerful psychological force dominates Escalante's psyche and keeps him in teaching. The film suggests it is his love of teaching, but Mathews looks more at the powerful heritage and belief system Escalante had developed in his early life in Bolivia, a belief system which included leaving home early to avoid an abusive and alcoholic father, a belief in the accountability of one's actions and an abiding hatred of anyone or any institution which called him a cheat. These motivating forces are all joined in expression in one word for Escalante, "GANAS" or desire, a desire so strong it would often propel him into conflicts to prove his power, and his American experience of leaving Bolivia, working first in a fast food restaurant and then in electronics before finally returning to his first love teaching, "...reinforced in Escalante the unshakable determination and optimism, that made him, since childhood, always eager to take on a challenge" (Monroe 58).



This unyielding optimism in himself has often led to confrontations with other teachers who Escalante believes do not challenge the students. When he first approaches the department chairman about more challenging math books, the chairman replies, "I don't think these kids are going to be up to it, Jaime. It's all I can do to get my kids to sit still and add a column of figures" (Mathews 85). But Escalante perseveres and aided by a new principal he eventually begins a small Advanced Placement Calculus class. The first year only two of five students pass the exam, by the next year six of eight passed and in 1981 fourteen of fifteen students pass (116-117). By 1982 Escalante's success has led to the development of other AP courses, and he had every reason to congratulate himself as eighteen students take the exam and eighteen pass it, but fourteen of the grades are challenged, and the subsequent scandal, retest and vindication become the major basis for the film. But for Mathews that is only half the story and he continues the narrative for five more years, watching and recording as more and more students take the AP Calculus exam from Garfield High under the tutelage of Mr. Escalante and, later, Mr. Jimenez until by 1987 "Garfield High School produced more than 26 percent of all Mexican Americans who passed the Advanced Placement Calculus AB or BC with a 3 or better" (288).

This success links Mr. Escalante's teaching power to a cultural realm in which he serves as a powerful icon for the entire Hispanic-American community. Escalante constantly reminds students of their heritage, telling them their Mayan ancestors had the concept of zero long before anyone else. "You burros have math in your blood!" he tells them (Mathews 83). Adding to this emphasis of both the film and

the book, one reviewer believes the Escalante phenomenon is as much about the culture of Hispanic Americans as it is about education. Writing in the American Spectator, Peter Skerry sees the book's real value as a referent to Mexican American life (40). He notes Escalante's use of sweatshirts, cheers, and team meetings as examples of a larger solidarity of culture into which Escalante has plugged his educational techniques. For many Hispanic-American students academic success means social loneliness. Escalante has turned this loneliness into "participation in an exclusive group" (41) with a team camaraderie which corresponds to the rites of the teenage gangs in the barrio. But there is a price to pay for their educational success and Skerry notes how troublesome academic success is for many of the students if it comes at the loss of family ties. Many of the students, he notes, refuse Ivy League scholarships rather than face the prospect of leaving this strong cultural family (40). "Mathews shows how a good teacher overcomes those obstacles by putting demands on his students that deliberately and directly compete with those of friends and families" (Skerry 41). Why? What heroic quest is Escalante on which will lead him to risk the sacrifice of one of the Hispanic community's most cherished values? The answer, again, seems to be in Mr. Escalante's notion of 'ganas,' of desire, only this time the desire is to buy into the American dream and to win. All he wants is a level playing field, and he sees that possibility in the Advanced Placement Exams, "...a test written by anonymous outsiders" (Mathews 36), but one which will let him and his students share a common foe, rather than see each other as enemies, "a war in which the teachers always [has] the upper hand and the students often contemplate revolt or desertion" (36). Further, Escalante

believes America and American teachers do not realize how fortunate they are and how lazy they have become. "They don't understand," he says of many of his colleagues, "that these kids need competition. They need something to motivate (them). They're lazy, most of them. You give them more time, they go home and watch television....But if they got through Calculus, they have something" (Mathews 225).

For Escalante, Calculus and the AP exams become a metaphor for the quest to gain the American dream, a quest he is prepared to follow from sunup to sundown, on Saturdays and during summer vacations. As one reviewer points out, the motion picture makes ETS out to be the villain, but it is not a villain for Escalante (Amory 108). It was instead, the Grail, or in educational terms, "their report card, a measure of their talent and energy unlike anything most American teachers ever received" (Mathews 300). But can grades serve as a liberating force, or as Freire suggests, do they lend themselves to a kind of quasi-control, never providing freedom for its adherents, only shackles.

Escalante's quest in the cultural realm of teacher-hero seems to rest almost entirely on the belief that test scores and, in particular, Advanced Placement examinations can act as a force for equalization. When Escalante is asked by Hispanic politicians to lead an attack on the discrimination they see emanating from ETS headquarters, he refuses. Indeed, he defends the ETS as a kind of Olympics in which the barrio kids can prove themselves the equal of Anglo students and as a test of his own prowess of teaching. "This is the only way to prove the teacher is teaching," he tells one legislator. "Say I'm preparing for the Olympics. You say I'm ready for the Olympics, but the only way I can prove it is if I compete against the Russians" (Mathews 173).

For Escalante, the heroic quest is defined as a competition, a game that matches his power and his student's power against the gods of Olympus, ETS. The bureaucracy is something to be vanquished over and over again, year after year. His heroism in the cultural realm is defined along the narrow parameters of the test. His sense of liberation for the students is given as a 'three' or better on the exam, and the devotion and single-mindedness he shows in pursuing such a task is admirable. But I must note a word of caution given by some of the reviewers of both the film and the book. Tom O'Brien wonders if "...a high school curriculum built around the exclusive pursuit of higher test scores has led too many teachers to complain they are no longer teaching content, but test taking" (342). Stefan Ulstein acknowledges, "A cynic might say Escalante has merely created barrio Yuppies" (61). And while that concern is not addressed in the film, Escalante's biographer, Mathews, worries about the overall effect of one hundred or two hundred students elevated to Advanced Placement courses when this urban high school of 3500 is beset by problems. "Escalante and Jimenez have never even met most of the 3500 students at Garfield," he acknowledges (290). But he then goes on to defend the program, noting that all standardized math scores at Garfield have risen from the 39th to the 53rd percentile (290). Mathews continues with what he and Escalante see as the key to the AP program. "What changed lives," he states was not the test but, "the disciplined act of preparing for the test and the thrill of passing it. Students [have] learned beyond any doubt that such obstacles, if taken seriously, [can] be overcome" (291).

Ernest Boyer, reviewing the book for the Los Angeles Times, believes that this is the liberating message of Escalante's success.

"Escalante's reassuring message is that, with high hopes and an uncompromising commitment to high standards, students, regardless of their backgrounds can academically and socially succeed" (19). But is that a message of reassurance? Is it possible that all American education needs is a few heroic teachers like Escalante and higher standards to overcome the situation the schools are in? Or, as Lortie suggests, is this another example of teachers falling into a trap of presentism and sentimentalism (101-103)? The dilemma for the heroic teacher in an American society which places efficiency and competition at the apex of any culturally-relevant institution is that his/her path with the cultural or professional realm may be co-opted by the intervention of others and the hero's activity may end short of liberating change. And, worse, the hero's example may be used to end constructive change and criticism by stating if this particular hero can do it, then so can any of you, ignoring the mind numbing realities of America's urban schools. And Mathews' belief that the Grail of scores offered by Advanced Placement exams might be the answer seems a modest panacea for an academic elite at best. Furthermore, such a concept of hero has the possibility of establishing a primadona, a hero without context to his/her peers rather than a hero who leads his/her peers forward or performs the important pedagogical task Campbell suggest of informing the community of renewed potential by the return of a special elixir.

Escalante has indeed shown tendencies to use his new-found power for retribution or retaliation. Mathews relates stories of Escalante's confrontations with other faculty members. Some, such as the possibility that Escalante has had one teacher fired and one reassigned

for not being part of the Escalante mold, can be dismissed as petty jealousies or justified by the mediocrity of the teachers involved (215). Less easily dismissed were Escalante's confrontations with Dorothy Fromel who often covers for Mr. Escalante at department meetings and finds herself doing more and more of his department chairman's work. But when she tries to petition for a new election for math chairman, Escalante becomes petulant and threatens to resign at what he sees as a slap in the face (187). Just as disturbing is Ralph Helland's response to the Escalante phenomenon. Helland, a dedicated, veteran physics teacher, expresses admiration of Escalante's techniques, but jealousy over Jaime's single-minded approach to Calculus at the expense of many other subjects (213). In the same vein, Mathews finds much to criticize in Escalante's continued run-ins with guidance counselor, Jo Ann Shiroshi, whose sense of concern over how Escalante works his students has led to many confrontations as Shiroshi steers many sensitive students to the more affable and quiet Ben Jimenez instead of to the raging theatrics of Escalante (220-222). "My students are already under stress. They're already carrying heavy loads," she states.

I'm trying to help them cope with all this, and then to have the students say to me that they're being asked to put in more time for a particular AP course really upsets me, because my goal is to try to help them to do whatever I feel is in the student's best interest (225).

When Escalante hears of these remarks, he responds with his fiery speech quoted earlier of the students being lazy and needing motivation (Mathews 225).

Intriguingly, Escalante has never received a major teaching award for his efforts. As we have discussed, such awards are not in themselves examples of a teacher/hero in any of the realms we have discussed. Indeed, it may be that such awards are detrimental to the true nature of the categories, but the reasons given for Escalante's failure to win are suggestive of important considerations for seeing Escalante as a hero in the cultural realm. The chairperson of the committee who reviewed Escalante's work states that Escalante "[has] a lot of high recommendations, but some people [think] there [is] a lack of professional sharing." He continues, "Escalante [is] a wonderful teacher but [we wonder] if he [can] be a model for others" (Mathews 185). It would seem that Mr. Escalante's success may serve as a paragon of the heroic ideal teacher but fail to qualify as a paradigm for others seeing guidance as to the qualities such a hero possesses. Escalante, it would seem, has become an icon, but it is an icon that few can copy or model. Campbell suggests that the hero must complete his task by returning to inform the community at large of what he has discovered. But Escalante's success informs only by example, and he has difficulty completing the pedagogical task because few can possess Escalante's particular talents. Even his ability to inform other mathematics teachers is entangled in a language Mathews refers to as Escalantese, a mishmash of Spanish and American phrases which would distract and dismay the ordinary observer but seems to help the students pass the exam once they understand its intricacies (192-97).

It must be stated that Escalante has never claimed any such role for himself. When he is invited to the White House to be on hand as a Hispanic representative for the unveiling of the Nation-at-Risk report,

he declines and only relents in his opposition to appearing when he sees the opportunity to renew monetary sources from the federal government for his summer mathematics outreach program. His advocacy of his style of instruction has been limited to a few close associates most of whom are of Hispanic descent. It is easy to place Escalante in the realm of the cultural teacher hero, but more difficult to use his example as some type of lodestone for others. The lens we have used to examine Escalante to test the categories has both expanded and limited that notion. It has been expanded by the power of Escalante as a symbol and the reception of the motion picture based upon his experiences. It seems to have reversed an entire decade of Hollywood's former depiction of teachers as uncaring fools in one swift burst. Since we have spoken of the power of the popular culture in establishing mythic images, that reversal is no small accomplishment. But our look at Escalante is also limited by, what I see, as Escalante's heroic journey ending before it completes the circle Campbell defines as the heroic hermeneutic. It is also narrowed by Escalante's concept of cultural equity based on achievement scores on tests. Whatever Mr. Escalante senses about the thrill of Olympic competition and the importance of Hispanic students success on an Anglo test is offset by the enormity of the problem and the ability to congratulate ourselves on the success of a few as proof that American education is still working. The heuristic I have proposed must begin to be reassembled to include the qualities Escalante possesses and re-organized to put Escalante in touch with a grail which I might not personally admire but must recognize as a powerful center for many teachers in our educational culture.



It is much easier for me to define Escalante as an ideal teacher in the cultural realm than in either of the other two. No matter what my reservations are, he is (and will continue to be) a powerful symbol for the Hispanic and immigrant community. But I find it difficult to place that symbol in a spiritual setting. I sense no quest for transcendence or the possibility that mathematics can serve as a spiritual device toward understanding the questions of the Cosmos as Phenix suggests in comparing math to the mind of God (Phenix 1962).

It is not easy to place Escalante in a professional realm unless it is an adjunct of his responsibilities with the Advanced Placement test or perhaps, as was the case with Conroy, as someone who professes teaching as an avocation rather than as a vocation. Jaime can barely conceal his disdain for commission recommendations, education courses, reports, departmental business and other examples we have discussed as part of the realm of the professional teacher hero. He is even prone to threaten his students and use disciplinary measures that would at best, be seen as underhanded by any reasonable code of professional ethics. What concerns Escalante is what goes on in his classroom MH-1, and little else. He is dedicated to the teaching of calculus but not to the teaching of pedagogy and his single-minded pursuit of this goal often excludes the possibility of the legitimacy of any other courses. Nor has he ever been interested in administration. He is asked to consider administration by a principal he admires but admits that he finds administrators stupid. Besides he would be dealing with veteran teachers whom he considers too set in their ways. No, he would stay in the classroom and look for young teachers who might accept his ideas and personalize them as Jimenez had done. He scoured the junior high

faculty rooms," looking for talent (Mathews 216), talent that fit the Escalante mold. Yet he rejects the idea of entering the mentor program which would seem to give him an excellent opportunity to scout because he believes the weak teachers will reject his advice (216). No, he would concentrate on the students, exclusively.

However, Escalante can be seen as a professional in his ability to give confidence to his students to excel. This theme is less accessible to discovery in the motion picture which ends with a scroll simply noting the scores. But Mathew's follows the students' later careers and notes an obvious correlation between their survival of Escalante's course and later academic success. "At least fifteen of the eighteen (students who took the 1982 test that provided the basis of the film) went to college, though some of them slipped and stumbled, as do most college students" (295). Mathews followed their successes and failures, and, he writes of the three students who began at California-Berkeley: one graduated with a degree in microbiology and immunology; one transferred to Cal State, Los Angeles, and graduated in anthropology and one dropped out "after a series of depressing and distracting family tragedies - including the brutal murder of his sister's two children" (296). This student, Martin Olivera, ultimately committed suicide, a depressing reminder that Escalante's mathematical firepower cannot always end the depressing conditions of the Hispanic barrios of East Los Angeles. Still, nine of his '82 Calculus class had received degrees by 1987, and four more were within reach of that goal, "far above the average for Latinos and close to the national average for all college students after five years. Most of the degree holders were working full-time as teachers, accountants, business executives, or medical

technicians or pursuing graduate studies" (Mathews 295). This is proof positive that Escalante's cultural grail of sending his students of on their own educational quest armored with mathematical power was working. But how you package that armament for others to use for their own quest is a difficult question.

Mathews chooses to see Escalante's methods as a remedy for America's educational distress. He believes that the absence of bureaucratic restraints on teachers of Escalante's ilk is part of the answer to America's educational crisis. "Teachers who bring students up to high standards are precious commodities. Leave them alone - as Escalante insisted be done when his schemes violated protocol or conventional wisdom." Continuing in the same vein, Mathews states that "if left alone, teachers who work hard and care for their students will produce better results than ten times their numbers dutifully following the ten best recommendations of the ten latest presidential commissions on education" (288). But this approach seems to beg the question. What about all the other teachers enmeshed in a bureaucratic nightmare which seems ready to break their spirit? Does the teacher have to prove he or she is heroic before being allowed to break the bonds of bureaucratic power? I have argued that the bureaucratic chains prevent them from being heroic. It would seem a Catch-22 proposition if we say they can escape the clutches of technocracy only if they first become heroic. I want to make the claim that the process should be reversed. Further, if Escalante is the paragon for such a description of heroism, then the categories seem to be severely constrained and defined only by the test scores these 'heroic' teacher's students produce. It would seem that such a definition will leave the ideal teacher still bound by

bureaucratic function, limited from his or her true potential and short circuiting any potential unity between the three major categories. Education, some believe, mean something else to many of us, though we may be idealists, and the teacher's role is perceived as a heroic activity. To allow Escalante to be considered as 'the best teacher in America' (as Mathews' subtitle suggests) seems to me to still see a system that thrives on the hyperrationality of scores, grades and examinations.

As I began this section, I spoke of Campbell's notion of at-one-ment, a moment of spiritual catharsis that is crucial to the quest of the spiritual hero. I am convinced that the cultural at-one-ment Escalante has found is centered on a powerful, but limited agenda of achievement scores for a minority group. His at-one-ment can be defined in the moment he compares the achievement scores of his students with the achievement of others each year when he receives the AP scores. I have suggested that it is a powerful victory, but limited in its potential for change. I cannot focus this moment into a spiritual realm. Campbell states that "the adventure of the hero represents the moment in his life when [has] he achieved illumination—the nuclear moment when, while still alive, he [has] found and opened the road to the light beyond the dark walls of ever living death" (Campbell 259). For Escalante, it seems, that quest is not seen as one of illumination but instead one of competition, the testing of his 'ganas' against the will of others, the proof over and over that his method is superior. His opening of the gates "to the light beyond" for his students is the opening of an ethos of pragmatic achievement, of a continual test of wills and of an ultimate assimilation into a society

only if the students will play by the dominant rules, refusing to recognize their uniqueness. Escalante's illumination is not as despairing as Conroy's who realizes all his hopes and dreams cannot erase three hundred years of racism, instead it is like a small pinpoint of light on a vast mosaic of darkness. And unless that light can be expanded beyond the narrow beam of test scores, it cannot be seen as anything more than a temporary, but important, diversion from the problems education and teachers face. And until Escalante's style and method can be changed from paragon to paradigm, his illumination must remain a small puzzle piece of our cultural realm, without context until more pieces can be added.

Lastly, when I first saw the film, I was convinced that here was an example of a man fighting the disunity and dislocation bureaucracy brings to the realms of the ideal teacher. I pictured him as a man prevented from release, prevented from atonement by the shackles of technocracy and bureaucracy. I believed that his refusal to return with his new found elixir was caused by bureaucracy not by choice. Now that I have read the accompanying book, I sense that Escalante is not thwarted by bureaucracy, but by his particular vision of the ideal and that bureaucracy simply superimposes a set of rules and regulations geared to that narrow vision. However powerful a symbol Escalante is, and I recognize it as very powerful, it cannot be more than a brief moment unless it joins other symbolic moments and shatters the power of Holdfast, the dragon. Holdfast, I fear, will accept the single moments Escalante's triumph represents, indeed will welcome them as proof that those moments represent change and that the system it preserves works. This condition will go on until there is a continuous and massive effort

which will shatter the crystalline moment once and for all, and a recognition that the teacher is engaged in a heroic activity. Until there is a recognition that the teacher's role is prevented from being heroic by many factors, including bureaucracy and technocracy, I fear we are stuck on a very long and circular treadmill.

### The Centaur

The Centaur by John Updike is the most explicitly mythic of the books I have chosen to read on teaching. It is a fictional account of three days in the life of high school teacher George Caldwell and his son Peter. Each character in the story represents a mythic figure or figures from ancient Greek stories, with the controlling mythic metaphor being Caldwell, a representation of the noblest of the centaurs, Chiron. Chiron was teacher of the young demigods, humans destined for greatness like Jason, Hercules and Asclepius. (I have included the mythic metaphors for each of the main characters to illustrate the mythic nature of the book. Updike does this by ending the novel with a glossary of mythological referents to all the characters in the story.) Caldwell's son, Peter, represents the god Prometheus whose decision to bring fire (knowledge) to humans brings down the wrath of the gods and threatens to end his existence. But Chiron, who was inadvertently wounded by an arrow from Hercules' bow at a wedding celebration gone awry, asks to be allowed to die in Prometheus's place and end a life of agony brought on by the crippling wound to his leg. In an energetic and lyrical opening chapter, this myth is transposed to Olinger (Olympus) High School in rural Pennsylvania in 1947 where Caldwell is also wounded

by his students with a mischievously thrown dart to the ankle in a chaotic science classroom. Caldwell, afraid to inform the all-powerful principal, Zimmerman (Zeus) of his injury for fear it might reflect on his inability to keep control in the classroom, limps woefully down to a garage located near the campus owned by master mechanic Al Hummel (Hephaestus), who also limps because of a childhood accident. There, in the cauldron of broken fenders and unrepairable engines, the mechanic competently pulls the arrow from Caldwell's ankle but cannot ease the psychic pain Caldwell suffers from the conditions of his employment.

It seems that Caldwell had entered the teaching profession during the Depression because there were no other jobs available (as had Updike's father) and now gropes for some meaning out of a fifteen-year career which always seems to be on the edge of disaster. "It's no Golden Age; that's for sure," George informs Al as the garage mechanic finishes his task (Updike 17). Al urges him to take the arrow back to Zimmerman (Zeus) and confront the students, but Caldwell cannot (or will not) out of either fear or perhaps love for those miscreants whom he compares to "Achilles and Hercules, Jason and Asclepios" (13). Caldwell returns to school by way of the old gym where he encounters Al's wife Vera (Venus), the health teacher whose diaphanous beauty as she emerges from a shower is offset by her immodest behavior. The two engage in a repartee which again blends mythic images with modern references and ends with a near seduction of the symbolic half-man, half horse by Vera cut short by Caldwell's moral integrity and the fear of Zeus' (Zimmerman's) ever-lurking visage. Indeed, as he breaks from Vera and returns to the classroom tardily after the lunch break, he finds the principal awaiting him. Zimmerman refuses to acknowledge Caldwell's

explanations or complaints, disdaining them with an off-handed remark about Caldwell's mismatched socks now discolored by blood. He refuses to accept Caldwell's evidence of the arrow as anything more than a trifling concern. "George, Zimmerman began, "Please teach your class. Since the program of my morning has already been interrupted, I'll sit in the rear of the class and make this my month's visit" (33). The principal's visitation was the 1947 version of the TPAI, and although Caldwell dreaded it, he gamely tries to carry on his lesson. It is a brilliant lesson which compares geological time to the span of one year, but its energy and significance are lost in the chaos of the student's hijinks and indifference. Zimmerman's lecherous advances on one of the students during the class upsets Caldwell, and when Caldwell sees Diefendorf (Hercules), the star athlete on Caldwell's swim team, fondling another student, his frustration boils over as he strikes the powerful young man on the back with the very arrow which had struck Caldwell.

Thus begins Updike's three day saga of a man whose heroic teaching is offset by indifference, trivialization and his own fear that he is dying, a sickness unto death. His sense of martyrdom is offset by his belief that his son Peter (Prometheus) is destined for greatness, but as later chapters reveal, Peter has become a second-rate artist unsure of what life means and convinced that his father's sacrifice is all in vain (270). Throughout the three days Caldwell's life is punctuated by a series of near disasters that he endures and seems to thrive upon until a last confrontation with adversity tests his indomitable spirit. His old Buick cannot make a trip home in a snow storm and the failure to get his son home sends Caldwell into one last paroxysm of self doubt which



is eased and released by his son's faith in him reminding him of his uniqueness. "But there's nobody else like you, Daddy. There's nobody else like you in the world" (Updike 260). That release is further enhanced by the news that the sickness (cancer) that he so fears will end his life is illusory and psychological. This spiritual release is seconded by the realization of his power to sustain joy in the three people he most loves, his wife Cassie (Ceres), his father-in-law, Pop Kramer (Kronos) and his son Peter (Prometheus). "The X-Rays were clear," he learns upon finally returning home. "A white width of days stretched ahead...: he discovered that in giving his life to others he entered a total freedom" (296). And the story ends with the mythic reminder that when Chiron was released from the agony of life, his friend Zeus placed him forever among the stars as the constellation, Sagittarius (299).

Updike's wonderfully evocative book was recipient of the National Book Award for Fiction in 1962 (Detweiler 62). But it is a book that has not enjoyed the critical or public success of Updike's trilogy of Harry (Rabbit) Angstrom. Still, its powerful message of spiritual angst and heroic struggle make it among the most intriguing novels ever written about the teaching profession. Alice and Kenneth Hamilton remind us that The Centaur was written as an existential novel with a Kierkegaardian sense of faith and a Barthian sense of hope. For Caldwell, teaching and the agony of existence is a Kierkegaardian sickness unto death, "a despair of possessing faith" (Hamiltons 170). They continue, "...The question that torments Caldwell is whether the pursuit of truth leads inevitably to the destruction of belief in a God of goodness and to the triumph of a desolation of heart beside which

ignorance must seem a blessed state" (170). But that is counterbalanced by the nobility of the creature called man which Updike alludes to in the epigram of Karl Barth that provides the subfocus of the novel's title page. It reads "Heaven is the creation inconceivable to man, earth the creation conceivable to him. He himself is the creature in the boundary between Heaven and Earth." It would seem that Caldwell, the teacher, is pictured as the mediator between the two realms just as Chiron, the half-man, half-horse, has served as mediator between gods and men in Greek mythology.

Chiron knew his own intimacy with men was envied by the god, (Zeus) who never visited the created race except in feathers and fur to accomplish a rape. Indeed it was rumored that Zeus thought Centaurs a dangerous middle-ground through which the gods might be transmuted into pure irrelevance (Updike 27).

Updike's use of Barth's epigram suggests that the novel is about the potential of man to define and expand the boundaries between heaven and earth. Caldwell serves as both emissary of the gods, symbolized by the administration and other faculty members of Olinger High, and diplomat for the potential of man, symbolized by the unruly, still developing students. The teacher symbolizes the uneasy tension between the old world of religion and faith and the new world of science and fact. The teacher is left with the unenviable task of establishing a link between these groups.

The weight of such a task is often expressed in existential terms of survival by Caldwell. It is a task which brings sorrow and bewilderment to Caldwell who feels both love and hate from the students

and carries their hatred off with him (Updike 48). He wonders if his knowledge simply falls through them without touching their lives, so that sitting in the dentist's chair of an ex-student whose ill-trained hands bring agony to Caldwell's head, he imagines that this pain is somehow a failing of his own teaching, "a failure somewhere to inculcate in this struggling soul some consideration and patience..." (217).

Peter, Caldwell's son and the artistic equivalent of Prometheus, represents Updike's hope that the aesthetic or artistic dimension might someday represent the next stage of development for mankind. But this vision is complicated by George's lack of faith in himself. He is convinced his ineptitude has spoiled Peter's chance to emerge as a new voice. Caldwell berates himself for being inadequate in bringing this new vision to light. "You poor devil," he tells his son at one critical juncture in their attempt to get home, "you deserved a winner and you got a loser..." (150). Caldwell is convinced he has failed his son and the potential of all students. But Peter will see through his father's sorrow and trembling and come to recognize the power of the man who was simply a teacher. Peter realizes that his father's eagerness to learn, "...even by the last flash of light before annihilation," opens him to life in such a way that the students respond to his enthusiasm with love" (Greiner 114). And in the most powerful image of this redemption, Peter is released from the rock of his father's sacrifice when he returns to Olinger fourteen years late and encounters Caldwell's student nemesis Diefendorf (Hercules) who has become a teacher himself, modeled after George Caldwell. "Pete," he tells the younger Caldwell, "I often think of what your Dad used to tell me about teaching. 'It's rough,' he'd say, 'but you can't beat it for the satisfaction you get.'" Now

I'm teaching myself, I see what he meant. A great man, your Dad. Did you know that" (Updike 103)? Prometheus bound has been released by Hercules fourteen years (generations) after his original captivity. The unexpected metamorphosis by the student who may have been most responsible for George's injury confirms the centaur's power to transform the next generation (Greiner 114). But it is an uneasy confirmation, a continual tension between the teacher's goodness and his self-sorrow over a life he feels is wasted. Greiner reminds us that The Centaur is modeled after Updike's own father who seemed trapped by teaching, a victim of the public high school which "was a kind of baby-sitting service in which people at their most vital were caged with these underpaid keepers of which he (Updike's father) was one...a combination of heroism and suffering" (107).

Caldwell emerges as a kind of tragic hero. "Contradictory, bumbling, embarrassingly earnest and good, he is a hero in a world where Olympus degenerates to Olinger and where eternity falls back into time" (Greiner 112). And Greiner's review ends by reminding us that "A hero may indeed be a king, but he is also George Caldwell" (119). What kind of heroic teacher is George Caldwell? Does he meet Campbell's aesthetic notion of what a hero is and is Caldwell a heroic representation of the ideal teacher that we have characterized in one of the three realms? We start, as we have with our other two heroes, with a comparison of George Caldwell to Campbell's hermeneutic representation of the hero's journey that begins with a call to adventure, continues with tests of the hero, flight and return to society with some type of talisman or elixir (Campbell 36).

We have spoken about Campbell's call to adventure, "the special, dimly audible call..." (21). But for Caldwell the call was an unwanted slap of reality brought on by the Depression and the lack of employment after his termination "as a cable splicer, by the Bell Telephone and Telegraph Company. 'Blessings come in strange disguises'" (Updike 173). Updike speaks of the necessity of Caldwell and his father, both accepting positions which they feel inadequate and seem to suffer for. Updike speaks of watching his father suffer "in a kind of comic but real way" (Greiner 106). And Greiner sees The Centaur as a "combination of heroism and suffering..." a paean "to self sacrifice and duty, but what of a man's private agony" (107).

Campbell writes of the hero's reluctance to answer this distant call, but in Caldwell's case, it is an acquiescence to a perpetual life of toil and turmoil without hope for ultimate victory, "the heroism of a flawed man" (Greiner 107). Campbell speaks of a willed introversion, a refusal to answer the call to adventure that leaves the victims spellbound forever (63). But Caldwell's introversion is a self-deprecating humor that seems to curse the gods and yet he willingly accept his fate in the hopes that his sacrifice will find reward in the release of his son's power.

Blessed-or cursed - with a genuine curiosity that made simple replies to casual questions impossible for him, poor to the point where he buys cast-off clothes that humiliate Peter, and all but incapable of meeting the demands of time, Caldwell stumbles through the three days...fearful of Zimmerman's wrath and his own death (Greiner 111).

Campbell speaks of the hero "as the man of self-achieved submission" (16). But Caldwell's submission is one of fear, humiliation and, perhaps, sacrifice. Many of the critics of Updike's work have noted the brilliant lecture Caldwell gives before an unseemly and rowdy crowd of students on geological time in which he discusses when certain creatures evolved. He speaks, almost longingly, of the volvox, an early denizen of the animal kingdom, who Caldwell claims invented the concept of death. "The volvox....rolled life into the kingdom of certain - as opposed to accidental - death" (Updike 42). Caldwell relates to an increasingly restless class, "For...while each cell is potentially immortal, by volunteering for a specialized function within an organized society, ...it enters a compromised environment. The stain eventually wears it out and kills it. It dies sacrificially, for the good of the whole" (Updike 42). Caldwell senses that he, too, is destined to die sacrificially for the whole, anonymously, with only the hope that his sacrifice will protect Peter and possibly help in the transmission of culture to a new group represented by Diefendorf. It is a sacrifice "to the ignorant hordes" (42) so that some might live on.

It is, in Kierkegaardian terms, 'a sickness unto death' (Webb, 267), a longing for a death that will not come and to Caldwell a futile exercise in faith that the next time society (life) will be better, even though, judging from his students in the classroom, the arrival of man is bestial. Yet, George "could see the divine image in the least lovable of creatures" (Hamilton 162). We again return to the idea that Updike has put forth, the idea that a universe in which the centaur (teacher in Barth's scheme) has become the mediator for the human race between the boundary of heaven and earth, incapable of seeing the

promised land but infinitely patient in shepherding others toward that hope. It is neither a heroism of self-enlightenment or martyrdom, but of existential endurance. To Caldwell, the universe is governed by an unjust and arbitrary God. "All the evidence indicates that the affairs of men are run by an overlord who is unscrupulous and devious," state Alice and Kenneth Hamilton (Hamilton 165). They see the Calvinistic God and Zimmerman (Zeus) as identified "with everything murky and oppressive and arbitrary in the Universal Kingdom" (Hamilton 170, Updike, 232). Life's struggle becomes the triumph, and the heroism is centered in the flight from the sickness unto death and despair (Detweiler 82).

On one level Caldwell as teacher-hero is difficult to place in the first stage of Campbell's journey and yet Campbell recognizes the existential nature of the hero's task. "The aim (of the hero) is not to see, but to realize that one IS, that essence.....just as the way of social participation may lead in the end to a realization of the All in the individual, so that of exile brings the hero to the self in all" (Campbell 386). Was Caldwell's exile one of self-directed vision? Was it a calling to a distant voice of virtue? It does not seem so. We begin Campbell's hermeneutic circle in ambiguity which seems appropriate given the teacher's task. And the trials of the hero in Updike's novel offer little conclusive proof that Caldwell fits within the Campbell hermeneutic. Caldwell's battles often end in despair and defeat, not in illumination or atonement. Caldwell lives in terror of Zimmerman's whims and evaluations and in fear of losing his life before he can provide adequately for his family.

The final battle with Zimmerman is more anti-climatic than one of atonement or powerful victory. Caldwell has received his monthly

evaluation from the principal. It seems devastating, a harbinger of dismissal. "It's murder," he tells Peter, "And I deserve it. Fifteen years of teaching, and it's all right there. Fifteen years of hell" (Updike 111). Adding to his conviction that he has lost his job is his discovery of Zimmerman in a romantic interlude with his newest romantic conquest, school board member, Mim Herzog (Hera). Herzog believes Caldwell is useless and inefficient, a fifth wheel but, interestingly, Zimmerman defends him for his faithfulness and tells Herzog she over-estimates his omnipotence (216). Then Caldwell is confronted with a final threat. Another of Caldwell's jobs is to take up tickets and balance the books for the basketball team, but he has discovered a discrepancy, a discrepancy caused by Zimmerman's whim to give over 100 tickets to an orphanage. Zimmerman has forgotten his benevolence and is only reminded of it by Peter in a conversation at the basketball game. Peter is convinced he had done his father grievous harm by revealing Caldwell's consternation over the lost tickets. But Zimmerman realizes the information is a double-edged sword that can damage his own credibility with the school board for giving so much of the school's potential gate receipts away. In that atmosphere Caldwell and Zimmerman meet at the game. Caldwell believes it is the end. "Here comes the ax," he thinks, "praise be to God for little blessings, the suspense is over" (248). Zimmerman is the master of the conversation, first asking about Caldwell's health and whether he would like a sabbatical. But Caldwell rejects that idea. "Christ, the only place I can go if I leave this school is the junkyard," he states (249). Zimmerman reminds him of the last visitation but states that the damaging report, "to quote St. Paul," is written in love (249). George chafes and quakes believing he



is now scheduled to be terminated. But then, almost whimsically, Zimmerman says "You've received no favors. You're a good teacher," and walks away (250). "This time the unjust judge has pronounced a just verdict and stands by it" (Hamilton 173).

But it is not a victory of atonement; instead this new verdict baffles Caldwell as much as the nearness of his dismissal. There is neither the promise of hope or damnation in Zimmerman's comments, merely continuance, and Caldwell leaves the meeting in a daze as he wanders back to the basketball game. Campbell states that atonement requires "a faith that the Father is merciful, and then a reliance on that mercy" (130). But Zimmerman's mercy seems capricious, uninformed and even self-serving, an afterthought that leaves Caldwell wondering what is at the center of his existence. He looks inward and finds "Waste, rot, hollowness, noise, stench death: in fleeing the many visages which this central thing wears Caldwell as if by God's grace comes upon Vera Hummel (Venus) and Reverend March (Mars)" (Updike 251). Caldwell immediately tries to examine the spiritual questions that have suddenly surfaced from his good fortune. But the warrior-priest (March was a World War II hero) wants nothing to do with the conversation. His desire is to get rid of Caldwell as soon as possible so that he might engage in more earthy conversations with Vera. Caldwell tries to understand what has happened as some sort of Calvinist predestination. He questions March (Mars): "What I could never ram through my thick skull was why the ones that don't have it (the grace of God and the doctrine of election) were created in the first place. The only reason I could figure out was that God had to have somebody to fry down in Hell" (252). March, obviously agitated by a theological question in the midst of a basketball game,

brushes Caldwell off by promising him access to books from his own personal library and then turns quickly to avoid the teacher and resumes the conversation with Vera. Caldwell leaves still perplexed and will not find any answers until after his adventures in the snow lead to some sense of existential reconciliation. He determines that his actions to protect Peter, Cassie and his father-in-law will grant him a kind of spiritual freedom. "All joy belongs to the Lord," he thinks as he discovers that in giving his life to others he has achieved a certain kind of freedom and a recognition that there is something good at the core of existence. "Only goodness lives," he decides, "But it does live" (296-97). "In the freedom of living for others in the now, George finds the mysterious word that bridges self and the world" (Jeff Campbell 84).

There is one last consideration with Campbell's hermeneutic, and that is the pedagogical function of the return of a special elixir to society and here the centaur's return is one of indirect promises, of hope and of responsibility. In the original myth "Chiron dies so that Prometheus may be exiated and liberated" (Detweiler 66). In this story, "Caldwell decides to go on living to serve his profession as a teacher and fulfill his responsibility as a family man even though he is obsessed with death" (Detweiler 66).

The elixir, the hope for the teacher as a heroic ideal, seems hidden from George Caldwell by the whims of a capricious bureaucracy, by the disinterest of students and by the vagaries of a profession that seem to endure more than succeed. But there are clues that Updike uses to suggest that the setting of the school rather than the effort of the individual teacher provides the focus for the hero. Updike is quoted by

critic Jeff Campbell as saying that "the mythological references mean to show that everybody, the existence of any person, anything, is in some way magical and highly charged, and rather strange - and gaudy" (75). Perhaps the activity or task one pursues presents the possibility of heroism and can be made magical, charged and rather strange by the intercession of the heroic individual if the purpose can be directed toward some sense of mythic grounding. Is it possible that the focus of our spheres directed by the Campbell hermeneutic of the individual searching for illumination can be redirected and our lens adjusted to look at the activity of teaching to see if it is, in and of itself, heroic?

One possible suggestion of such activity that applies to the Updike novel is found in the illuminating article by Ronald Hoag about another interpretive myth used by the author within The Centaur. Hoag suggests a second myth is at work in the novel, a myth that uses George Caldwell to symbolize the mythic hero Sisyphus who is condemned forever to roll a rock up a steep hill only to have it fall back down as he reaches the crest (Hoag 1979). Hoag believes the key to the novel lies in Updike's interest in existentialism and particularly in the work of Albert Camus. Camus sees Sisyphus' task as heroic, a defiant gauntlet hurled back at the gods who have condemned him to a hopeless task. Camus believes Sisyphus finds an ultimate joy in the refusal to allow despair to overcome him and a heroic triumph each time he returns to the valley to begin his onerous task anew.

Hoag notes that Sisyphus is condemned for his accidental witnessing of Zeus's seduction of the maiden Aegina and compares that to Caldwell's unintentional discovery of Zimmerman's love tryst with school board

member Mim Herzog (Hoag 447). The gods had thought that the punishment of futile labor was the ultimate sentence they could assign Sisyphus, and Caldwell often wonders if he has been placed in a similar position. "Appalled by his classroom, a sea of disorder, the teacher forgets "Who he was, what he taught, why he was here" (447). Hoag, and by extension Camus, would view Caldwell as the essence of the alienated man, a "victim of absurdity" in a playhouse of comic banality (447). Five times, he reports, Caldwell tries to get him and his son home over the course of three days, five times he fails and Caldwell assumes total blame for that failure. "A father who was one-half a man would have gotten you up that hill" (Updike 197), and home, he tells Peter. This neatly ties the story back in with the idea of the half-man, half-horse centaur and leads to a kind of apotheosis on the next day between Caldwell, his life and his family that allows him to easily negotiate the journey home, ending the Sisyphian adventure by successfully concluding the three day saga. Hoag believes there are three reasons why this apotheosis occurs and takes a different tack from the Camus interpretation. First, George shares his task by placing his faith in God. "God takes care of you if you let Him" (Updike 292), he tells Peter after revealing that the x-rays he so feared will show cancer instead show nothing (292). Next, Hoag believes the end of the eternal task is aided by Caldwell's ending of his self martyrdom, symbolized by his surprise when he returns home after the ordeal expecting to find his wife and father-in-law in dire need of but instead finds them thriving from the forced wintry separation. "It seemed to daze my father that the world had gone on without him," Peter reveals (287). And lastly, the rock, symbolized by Caldwell's Buick stuck in the snow, is moved

easily when there is more help available as George and Al Hummel's crew quickly rescue the Buick from the snow drifts the next day (Hoag 449). The son and father's atonement and apotheosis join together in spiritual recovery during the morning after the snow storm at the Hummel's house. The father and son have retreated there after the failure to get home through the snow. The snow seems to serve as an agency for redemption, and the morning after begins a passage by both George and Peter toward apotheosis. For Peter, the recovery begins in the memory of his conversation with Vera Hummel that enraptures his soul and still serves as a warm memory fourteen years later. Peter realizes his potential is symbolized in how Vera (Venus) treats him as an adult for the first time. The possibility of the artist transcending his past and bringing hope to mankind is signified in the powerful moment he spends with the goddess of love and beauty. Finally, there is the reconciliation of George's hope for his son and the son's own vision. But Updike does not make this a clear-cut victory. It is obvious the author is troubled by the reluctance of the modern artist to accept this mantle of redemption and regeneration. The story of Peter's encounter with Vera is told after a lengthy explanation of Peter's failure to emerge as anything more than a second-rate artist. Speaking to his mistress in a dream sequence that seems to occur fifteen years after the encounter with Vera Hummel, he muses, "I consider the life we have made together, with its days spent without relation to the days the sun keeps.... and its rather wistful half-Freudian, half-Oriental sex-mysticism, and I wonder, Was it this that my father gave up his life" (Updike 270)? For Peter (and by extension for many artists) the teacher's role in giving birth and protecting the artist is one of still unfulfilled potential. Ross

Mooney's hope of the artist as the testers of the future is not yet realized in Peter. Caldwell, the teacher, has served as mediator between the realms of science and religion, but the artist Peter symbolizes has yet to find the spiritual grail and potential the teacher-father planned for him. The role of the teacher must remain one of existential hope and sorrowful doubt.

But for George this moment is more mundane and immediate than the deferred hope of Peter the artist. He returns to the Hummels to reveal he has been over to the school, closed for the day because of the snow, working to update his records. "I brought all my books up to date," he says. "For the first time since last marking period, everything is apple pie. I feel like they lifted a concrete block out of my belly" (Updike 207). The records are the rocks Caldwell has to keep pushing up the hill. For Hoag, the momentous silence in the halls of Olinger High act as a cathartic release from the Sisyphian task (Hoag 451).

But I wish to suggest a different interpretation, an interpretation that brings us into contact with the nature of the fifth business. I want to suggest that the reports, the books and Zimmerman's evaluation are the rocks of Sisyphus and that Caldwell has been denied the possibilities of spiritual redemption through teaching by the deadening force of these bureaucratic moments. Updike has left several clues to suggest that Chiron (Caldwell) found some sense of spiritual atonement with his work as a teacher. For example, he tells his wife teaching is his one talent (Updike 208). Moreover, his attitude toward his students has inspired them despite his belief that he has failed. "You got a great father there, Peter," the students tell the son while regaling him stories of his father's teaching exploits (Updike 121). They are often

bittersweet stories, but Peter realizes at least some of the power of his father and teaching. Even George's most potent student adversary, Diefendorf, gives him the ultimate compliment a student can give a teacher by returning to Olinger to teach a new generation of budding heroes.

Here is a man who senses and yet cannot quite touch the mythic grounding of teaching, who draws away from its power at the moments of its brightest illumination both because of his own falling AND because of the interference of the bureaucracy, the fifth business. George is wounded by the stinging rebuke of Zimmerman's evaluation and is overwhelmed by the trivialities of grades and bookkeeping. He is fearful of the whimsical nature of his employment being dependent on whether his chance intrusion into Zimmerman and Herzog's love bower is seen as threatening or inane. Here is a man whose suffering has been multiplied by the eccentric actions of forces he cannot control, whose quest for the ideal of teaching has been pulled apart by many things, but among the most important are the rigid application of rules and procedures that have nothing to do with his nature as a teacher. This is a teacher who has become beloved by his students, a mythic symbol, a hero with the power to inspire others into teaching, who finds meaning in completing his bureaucratic goals but who is described as incompetent by the school board (216). And it is the same teacher who is seen by his principal as having a disorderly and noisy class (110).

Hoag believes Caldwell has broken free of the Sisyphean task and found an existential redemption in his renewal of faith. He also has unlocked this faith ending a self-defeating attitude of martyrdom and his revelation that he can find help from many others in overcoming the

difficult tasks that lay ahead. But I believe that Caldwell has become a Sisyphean hero by his return to a task, teaching, that is heroic in and of itself. Sartre writes that the descent by Sisyphus is done in both sorrow and joy, a kind of happiness in the absurd that finds heroic attributes in the refusal to allow the task to beat him down (Hoag 451). I find Caldwell's task to be like Sisyphus because he returns to teaching unwilling to let the vagaries of indifferent students and capricious bureaucracies weigh him down. I find evidence for such an interpretation in two final elements of Updike's story. The morning after their return home, George Caldwell prepares to return to school, the teacher's task, while Peter, the artist, lies sick in bed wearied by the exertions placed on his young body by the events of the past three days. The teacher, symbolized by George Caldwell, the centaur and Sisyphus, existentially continues. This teacher, this heroic teacher, returns. Peter watches his father plunge back through the snow toward the Buick abandoned at the entrance of their driveway the day before. The son notes, "In time my father appeared in this window, an erect figure dark against the snow. His posture made no concession to the pull underfoot; upright he waded our yard and past the mailbox and up the hill until he was lost to my sight behind the trees of our orchard" (Updike 293). An unbeaten man begins to return to a most important task as if all the joys and sorrows of the everyday world are carried on his shoulders to find some kind of redemption in the event we call teaching.

But it is a task beset by the fifth business. Updike finishes Caldwell's journey to the car having our hero remember, "The prospect of having again to maneuver among Zimmerman and Mrs. Herzog and all that overbearing unfathomable Olinger gang made him giddy, sick...Drawing



closer to the car...he understood. This was a chariot Zimmerman had sent for him. His lessons. He must order his mind and prepare his lessons" (297-98). And importantly, the setting switches back to the mythic Chiron, teaching his Olympic heroes and asking them one final question. "What is a hero? A hero is a king sacrificed to Hera" (297-98). What indeed is a teacher-hero? Is Hera the mythic equivalent of the 'fifth business,' and are teachers destined to be sacrificed to her? Can our teacher-heroes, Conroy, Escalante and Caldwell be set into the schema we have presented for the ideal? Are their quests part of Campbell's hermeneutic circle or is it time to refashion our schema and establish what these teacher-heroes were searching for? It is time to return to our model and re-examine the ideal teacher in light of our three heroes' journeys.

## CHAPTER V

### THE REFLEXIVE VOICE

I want to begin this chapter by returning to the conceptual framework that I have developed for explaining the heroic qualities of teacher as they, in turn, search for the Ideal. I have defined three possible settings, spiritual, cultural and professional and have suggested that they are often linked. In this locus lies a mythic grounding for the individual(s) we call teacher. I have also stated that many factors have pulled and tugged at these spheres, narrowing their context and trivializing their function. The most noticeable of these intrusions I have termed the 'fifth business', a technocratic and bureaucratic setting which alienates and disrupts the conversation of what teaching is about with an emphasis on tasks of technique, testing and record keeping. I have suggested it will take heroic action to keep the task of teaching from succumbing to these positivist voices which have narrowed the quest of ideal teachers to a mathematical score on an evaluative test of the teacher's ability. Purpose, motive and mission have been replaced by indices of performance.

We have noted, however, that such indices have not always been the grail of teaching. In part, all three of our heroes-Conroy, Escalante and Caldwell, have been attempting to reclaim a vision of the ideal public school teacher that breaks from the narrowness of the quest designed by bureaucratic forces. It is not unusual for heroes to go on a quest for either personal or collective enlightenment. I have used

the term "quest" to describe the journeys of these teacher heroes because I sense that within the locus of the three settings I have described is a "holy grail", a metaphor for the grounding and being of the teacher's task. This grail quest might seem more European than American in nature, but it is not as unusual as it might seem. Indeed, many writers have used metaphors like the "beacon on a hill," the "conquest of the frontier," and the "new Eden" to suggest that American history is full of such quests. But for the American school teacher, the quest has historically been more inward. It has been an attempt to help define democratic values and American virtues, to promote social justice and equal opportunity, and to establish a society based on virtues of the common man, to name just a few. Such a grail was vitally important for Americans to establish a grounding for a country that had begun as an idea. It required some focus to bring together the diverse and varied forces that launched the American social experiment. More than a few writers, Mann, Emerson and Dewey, believed education could provide such a focus or grail. Lawrence Cremin saw this massive experiment in the education of the populace as "the genius of American Education" (Cremin 1).

Each of the heroes I have described had such a grail. For Conroy the grail is personal and spiritual; for him, the teacher's task is an attempt to scour the real and suspected sins of racism "that [grows] like toadstools in my past" (Conroy 115). For Escalante, the grail is more cultural, a battle to be fought on a playing field called the Advanced Placement test where one culture attempts to prove in a powerful way a message of equality with the majority culture. His task is not unlike the mythical equivalent of the story of Gareth, the lowly

kitchen assistant at King Arthur's court who must first vanquish a series of foes before he is considered worthy enough to be made a member with equal status at the court. In the story, it is Kay, whom Arthur has served as squire before discovering his true identity, who has given Gareth the most difficulty before Gareth finally vanquishes him and before Kay accepts him as his equal among the knights of the round table. Kay is the ETS, unwilling to believe these Hispanic students could ever vanquish such a powerful foe as the A.P. Calculus test until they have done it twice. Escalante's story is a story of the desire to have a disassociated group allowed to join the quest for the American dream by proving themselves through the mathematical equivalent of a joust.

The last of our heroes, George Caldwell, finds the grail to be more existential and more symbolic than the other two. It is a grail of survival and unrewarded hope. It is a fictional depiction of all the sorrows and misplaced dreams teachers are heir to. Perhaps because of these sorrows and misplaced dreams, despite its fictional setting, there is more of a sense of gritty reality in the Centaur than in either Conroy's or Escalante's stories. Perhaps this reality exists because the first two stories show that there are clear cut victories and defeats, but the activity of teaching is filled with the uncertainty of victory and the constant doubting of success. Thus George Caldwell's Sisyphian task becomes more heroic and more emblematic of the teacher's task than the others. Caldwell's quest becomes fragmented and isolated because American public schools are fragmented by a tremendous number of forces, including racism, war, industrialization, population explosions, immigration, and urbanization. These fast pace changes often leave the

public with an image of teacher subject to charges that their profession has not kept up, primarily because it is not scientifically rigorous.

The answer to this fragmentation, for some, is to take the teacher out of a social, historical and political context and analyze the teacher as if he/she were a part of scientific experiment. In effect, the teachers are told to 'forget the goal, forget the purpose, it's impossible to define anyway. Just get schooling done as quickly and efficiently as possible.' This vulgarly pragmatic approach which concentrates on means rather than ends, technique rather than purpose has devalued the teacher to the point that the ideal teacher is now described as a set of numbers. The TPAI is such a model. We have described the TPAI as a model for the fifth business because it attempts to define objectively the notion of the ideal teacher in terms of the probes the teacher uses. Examining teaching by dividing the teacher's task into smaller and smaller quantifiable parts leads to the loss of all real meaning about this task. Or, to quote Lao Tzu, "The reality that can be conceptualized is not the essential reality" (Wheelwright 41).

More importantly, for the American public school teacher, the TPAI vulgarizes the pragmatic approach that it purports to represent. John Dewey has become the quintessential American philosopher of pragmatism whose ideas have influenced education including the notion of using scientific method to inform teaching practices. But Dewey never intended the ideal of teaching to be defined primarily as technical and instrumental.

Bureaucracies have attempted to define an essential reality of teaching which suits their structure of efficiency and standardization, but this violates and corrupts Dewey's notion of pragmatic thought.

"The chief characteristic trait of the pragmatic notion of reality," he states, "is precisely that no theory of reality in general....is possible or needed..." (West 94). The TPAI has been used to define an ideal teacher as a reality of disconnected technical parts, but Dewey's notion is that reality (and in our case the ideal) is connected to social, ecological, historical and political forces that are at work in every classroom in every school in America. The bureaucratic notion of the ideal posits a scientific teacher disembodied from the wholeness of the cultural life of the class and the classroom in the belief that the description of isolated factors will provide an objective understanding of what the teacher is doing. But Dewey reminds us that

probability and pluralism are characteristics of the present state of science. Therefore, the fundamental postulate... is that isolation of any one factor, no matter how strong its workings at a given time, is fatal to understanding and to intelligent action (West 110).

The TPAI is part of a technical search for a certainty about the ideal teacher that has become so minute it is no longer real. In an earlier chapter we referred to Italo Calvino's metaphor of how art is born along the outer edges of rationality and that "the more enlightened our houses are, the more they ooze ghosts" (McDonald 60). If I may change Calvino's metaphor slightly, the more this technical approach attempts to define and delineate the particulars of the ideal teacher, the less it sees, until finally the probes it uses are examining the mere apparitions, the ghosts, of reality.

The TPAI claims to be 'real' because it rests on a scientific foundation, but even that claim is suspect in the light of the work of Thomas Kuhn on the structures of scientific revolutions (1970). Continuing that work, James Burke suggests that we find what we seek based upon the structures that make up our world. Science, he suggests, which claims to be objective, requires a paradigm that rests upon assurance of faith in the instrumentation being used, in the concepts behind those instruments and in the mathematical data that accompanies those concepts. All of these assurances are subject to change when some enterprising person comes along and blows holes in the structure that supports the data. As an illustration, Burke notes the absolute skepticism with which scientists approached Alfred Wegener's theory of plate tectonics. Then proof appeared from the ocean floor that confirmed Wegener's hypothesis and changed two hundred years of geological science (Burke 328-29). Now, I am not about to suggest that I am about to change two hundred years of educational theory. But I do want to suggest that models like the TPAI which analyze and evaluate the ideal teacher carry no more validity than any other theory. The evaluators find what they wish to find based upon the instrumentation and constructs in which they have placed their faith. What drives that structure is an efficient and behaviorist model that will 'see' only what it wishes to 'see'. If we change the structure or setting that we use to observe the model of the ideal teacher and make it more flexible, more dynamic, more personal and subjective, then we may stand at the threshold of renewing a conversation begun by Emerson and Dewey. This conversation was somehow lost in the efficiency movement of the early

part of this century and the bureaucratization of the schools that followed World War II.

We find educational reference to this in the difference between Dewey's original intentions and how pragmatism has been vulgarized from its original purpose. Earlier we referred to James Garrison who believes that Dewey has been misinterpreted by practitioners of educational theory. Garrison states that educational theorists have replaced Dewey's scientific temper with scientific technique. "According to Dewey," he continues, "all thinking is a continuous and never-ending process of inquiry whose purpose is to solve practical problems. That is to say that all inquiry is an exercise in means-ends reasoning" (490). But that is not what has happened in the practice of pragmatism today. Instead scientific technique has replaced scientific temper and experts "use products of inquiry....to manage human material" (493). The bureaucratic ideal of teaching sees the practice of teaching as established by a hierarchy of rules and procedures. "The result is not critical dialogue and collaboration but dramatic soliloquy and conformity" (493). The Deweyan vision was that practice would inform teaching continuously, an ongoing inquiry that would never allow the ideal to be established as a technical function but would continue the quest as a constant search for new metaphors of the ideal grounded in the American consciousness of democracy and humanism. The grail for Americans was a changing grail, a constant review of the original premise of the American ideal in relation to changing social, economic and political values, and the teacher was to be the informed messenger of such a practice.

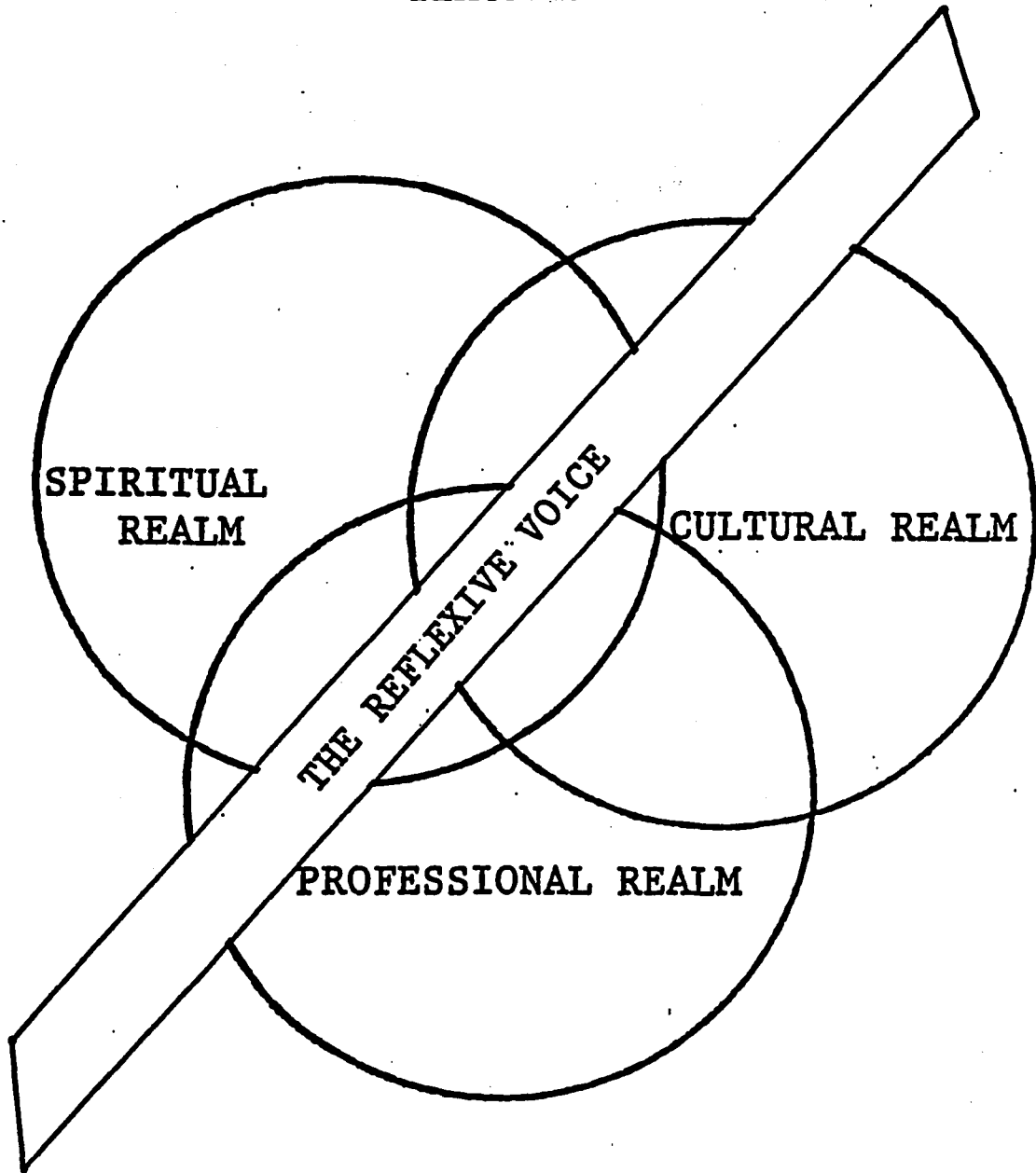


The search for these metaphors may seem contradictory and confusing but not for Americans whose most pragmatic of myths is that there is no one myth, only a constant inward search informed by outward experience. What power, what lodestone, what heroic nucleus can keep the teachers, the ones we would describe as ideal representations. I would like to return to my illustration of the realms of the heroic teacher to add one last critical part to that diagram that seems crucial to my understanding of the ideal teacher.

Campbell's hermeneutic of the hero suggests a circle that is completed when the hero returns with a special elixir or boon (1949). I have diagrammed realms of these teacher-heroes as circles that mesh and interlock with each other. What seems to be missing from both heuristics is some sense of core or nucleus which serves as both inspiration and goal for our questers. Campbell has sometimes suggested that this force in Oriental cultures is like the image provided by the centering force of Kundalini Yoga or Black Elk's Mountain at the center of the Earth (Campbell, Transformations 134-149). Campbell's image is that of a heroic quest by the individual, a quest that taught more by example than any pedagogic lessons. Further, Campbell's centering force is not a communitarian ideal but an individual one. But Dewey believed that the communitarian ideal and an individual one could co-exist. "Dewey (was) in search of a culture of democracy, of ways of life guided by experimental method, infused with the love of individuality and community and rooted in the Emersonian theodicy" (West 103). With this idea in mind, I suggest an orientation in which the ideal of teaching: the power to observe and express transcendent spiritual ideas; the power to transform and inform cultural norms; the power to sponsor and enhance

the craft of teaching, are expressed by a nucleus that provides the axis for the realms I have described. And like a nucleus with its electron cloud, its exact shape or form can only be an approximation. Yet I believe this center (or centering) in which the teaching ideal is portrayed as a heroic activity is what provides sustenance, faith and hope for the teacher-hero as he/she operates in one of the three realms. I have termed this the reflexive voice to illustrate the notion of both an inward and outward journey. This grail of the ideal teacher is a powerful lodestone that acts to inform and invites the quest for the heroic teacher, for it is a quest that may never have an end because the center of teaching can be somewhat nebulous, a pulsar of American values that wax and wane with the conditions of experience.

**THE IDEAL REALMS  
OF THE  
TEACHER HERO**



**Diagram 3**

I want to answer some possible questions about this diagram before I go on. The most immediate is whether this axis will fall into the same trap as the technical model merely substituting one icon, for another. I do not want it to be. That is why I have used the idea of a reflexive voice and the notion of a pulsar. What I want to suggest is that the quest for the ideal public school teacher is part of an ongoing conversation which finds its references in many ways and takes many forms including popular literature. The quest is in the form of a dialectic between the inward voice, the ideals of the American democratic experiment and outward experience that the social and economic and political context teachers find themselves a part of. For example, for Pat Conroy the inner voice is a spiritual one that searches for redemption, and his outward experience is the confrontation with decades of racism on Yamacraw. His quest attempts to bring some mediation and melloration of both his soul and the children's educational distress. But Conroy's amateurishness leaves us with a half-told quest. Conroy seems content to confront and expose the racist forces of Yamacraw which is no small victory, but his attachment to his students ends with one class of students and one year on the island.

Escalante's outer experience of competition with his students rankles some. It is a heroic vision that seems to play into the hands of individual achievement and an illusion of power. But his inward vision of Ganas and his dedication to his students and his craft denote a professional vision with powerful cultural overtones. For Escalante and his students, the idea of 'stand and deliver' is embedded in a pragmatic framework of power and conquest with each conquest informing a

new generation of students for the next year's challenge of the test. Caldwell seems to portray the most existential of heroes, the most questioning of why the inner vision and the outer experience of teaching seem so far apart. That question of how we interpret these two experiences seems to me to revolve around the question of what is meant by teacher (and in our case the American public school teacher) which is a philosophical anthropological question, at least in terms of the tools used to analyze these questions. I believe this because of Updike's use of Barth's epigram in the frontispiece of his novel. That epigram stated that "Heaven is the creation inconceivable to man, earth the creation conceivable to him. He himself is the creature on the boundary between heaven and earth" (Updike 1962). We have already alluded to the idea that Caldwell, the teacher, serves as the mediator between the boundaries of heaven and earth. Let us now place all of our ideal teacher-heroes as mediators between two realms of experience and view those centering experiences through the lens of mythology. This kind of inquiry, this philosophical anthropology, is examined in the work of Paul Ricoeur who has taken as his task the search for the nature of man, and an attempt to restore the "primordial state of being" (Ricoeur 169). What Barth sees as man as a mediator between heaven and earth, Ricoeur views as man situated between being and nothingness. This place is "an ontological locality or a place lodged between other places" (Webb 139). Ricoeur helps close our circles toward a centering force because he adds a cultural setting to Barth's spiritual quest and puts in the philosophical framework of man as the only being able to reflect on his experience. "The primordial image which illustrates ...[this] is the vision of man as 'situated', situated between the polarities of his

reflective and active experiences" (Rasmussen 26). This sense of centering, this search for root metaphors is part of a grail quest that promotes man's continual search for the ideal. What we have missed from our heuristic is this centering force that men both search for and gain sustenance from. I return to the heuristic one last time to discuss the axis within the center, within the focal point of the three settings and I refer to this as an ideal. This centering can also serve as Ricoeur's and Barth's mediator, Tillich's notion of ultimate significance and Jung's idea of collective unconsciousness.

I have mentioned that notion several times and hinted that perhaps Jung's ideas could be adopted to professions also. Jung believed that man carried with him a racial and ethnic memory that existed just below the consciousness. This force provided the symbols, myths and archetypes that gave meaning to the life force (Jung, Collected Works 60). But for Americans this collective force is grounded in another vision, a vision we have already suggested includes notions of democracy, freedom, social justice and equal opportunity. Or as the Romantic Pragmatics like Emerson and Dewey would remind us, it is a socially reconstructed grail based upon an American vision which saw philosophy and its modus operandi, education "as a form of cultural criticism that attempts to transform linguistic, social, cultural and political tradition for the purpose of increasing the scope of individual development and democratic operations" (West 230).

Is it any wonder then that Emerson would view the teacher as the consummate social critic and that Dewey would see them as the new prophets of the kingdom of God? Therefore, the role of mediator, the teacher's role, becomes absolutely crucial to confront the anomaly we

referred to in the references to Durkheim and Buber in Chapter One. The necessary condition of the authentic teacher, the teacher grounded in the role of mediator between being and nothingness, between heaven and earth, (the heroic teacher) is the search for metaphors that describe this experience as it relates to the inner vision of American democracy from this perspective. For Conroy those metaphors are confronted in the banality of evil on Yamacraw Island. For Escalante, it is in the term 'ganas' or desire to conquer the tests of the Princeton educational administration. For Caldwell, it is dually the quiet Centaur's training of new heroes and the Sisyphean struggle against the bureaucratic tasks at Olinger High School. And all of these must be placed against the backdrop of an optimistic pragmatism that believes the myth will go on and on informed by inward voice and outward experience. I see this inward voice and outward experience reflected in Ricoeur's notion of finite and infinite. "If man is a mean between being and nothingness," he states, "it is primarily because he brings about mediation in things; his intermediate place is primarily his function as a mediator of the finite and infinite" (Ricoeur 71). I believe the teacher mediates his/her notion of the ideal teacher between the inward voice (the infinite) and the outward experience (the finite). And because of that mediation, the teacher's role in examining and exploring the anomie of modern society becomes crucial.

The bureaucratic and behaviorist modes of evaluation believe that we come to know what is meant by the ideal teacher through a technical and objective framework but the romantic pragmatism of Dewey and Emerson, Rorty and West believe that how we come to know what is meant by ideal teacher is through a social construct that is part of a dialogical and

democratic experience. Indeed, the TPAI's biggest shortcoming is its lack of democracy in an institution Dewey saw as the hope for democratic action for the future (West 102). Its belief that efficiency and the examination of minute tasks would give us a glimpse of the ideal teacher is part of a self deception modern man has projected with all of his technical power and has led to the anomic teacher. Jacob Needleman describes this self deception in words that again speak to the need for a centering force. "Mechanization," as he would call this technological approach

is not the problem,...The problem is the self-deception that appears when we try to wring feelings and a sense of purpose out of these parts of ourselves that have no inherent relation to purpose, consciousness and universal value... (Needleman 129).

Teachers have been dragged into examining the outward manifestations of technique, the objective reality. But, to repeat again, it is not the essential reality. "The pull of the outer world is now, and has surely always been, the pull toward the mechanical parts of our nature" (129). To constantly look at the outer edges of the envelope is to miss the more important message inside. The message of the present evaluation is a message of control. The TPAI and other evaluative instruments assume that the grail task is known. Therefore, what needs to be examined is who controls the dissemination of that ideal and separates the teacher from the process of finding, identifying and describing this ideal. Dewey, and more recently Richard Rorty, believed the bureaucratic approach ends the conversation about the ideal or the grail too quickly and falls prey to the mechanical description of an already determined



teacher's task rather than the purpose of the task. Campbell would describe this victimization of the teacher as the triumph of the dragon, Holdfast.

If we suspend our description of the ideal in scientific and technical language and, instead, allow the conversation of teachers to spark new metaphors and myths, then we have dramatically altered the evaluation soliloquy and turned it into a dynamic dialectic of valuation and purpose. I use the word "soliloquy" because many of the evaluation conferences my colleagues and I have attended have all the markings of a confessional where the teacher listens to the wrongs and then confesses his/her alleged sins to the supervisor/confessor. This confessor then begins a long statement of how this observation is done in reverence and in the need for improvement, much like George Caldwell accepted the admonitions of Zimmerman as a scriptural epistle from Paul. What the teacher is really doing is praying to get out of this situation with as much dignity as he/she can muster. But if the evaluation was a true conversation about how the supervisor and the teacher perceived the purpose and events of the classroom, then you would have a fundamentally different dialogue. This dialectic would be a continual review and examination of what teaching has value, what the ideal teacher is, and how that change is altered by culture, social and economic forces. Is this ideal of teacher aesthetic? Is it heroic? Does it have meaning for students? The message inside the envelope, at the core of what we define as the ideal teacher, would become a continual exegesis of the stories of teachers who have described their quest to name the grail.

This message of critical subjectivity and reflective examination is one, as we recall Kierkegaard, of suspicious hope and faithful doubt,

but it is the critical message. Its examination, even if only by metaphor, myth and symbol, is more important and more essential than any bureaucratic function. We can "know" the ideal only as a subjective entity and as the elemental tension between powerfully assembled metaphors. The bureaucratic functions and the matter of technique gains importance only if it serves as Polanyi's distal probe to inform the proximate grounding of the being we call teacher and to help us understand the metaphors and myths (Polanyi 1-10). That inward projection makes teaching a heroic activity and all those who search for such a grail, heroes. It may be that such a quest is Sisyphean, that every time a teacher nears the center he/she is pulled by bureaucratic necessity and function. I recognize the potential for the futility of this task, but if Sartre is right the descent back down (or to the outer reaches of my diagram) and the return will not be done in sorrow, but in the happiness and joy of a heroic task unbounded.

If we renew this quest and change our lens to view the ideal teacher through the focus of Ricoeur's philosophical anthropology and Campbell's hermeneutic of mythic heroes, the scientific temper of Dewey and the continuing philosophical conversation of Richard Rorty, I believe we will discover new insights into that most heroic of Karl Barth's mediators, the ideal teacher.

We end with the call for a renewed and reclaimed conversation about what is meant by the term ideal teacher and what are the heroic qualities implicit in this task. I cannot believe that conversation will be fruitful if we continue to look for the ideal within a technical framework. The alternative is to look at the setting of the teacher, the spiritual, cultural and professional framework that provides the

sustenance for what I see as a grail quest for the truly dedicated teacher. I am ready to posit the idea that such a quest may never end and believe that many of the primary architects of American educational thought, most notably Dewey, recognized and rejoiced in that seemingly Sisyphean task. This reclaimed voice cuts at the heart of whether there is any one way for the passage of the heroic teacher's journey or even that there is any one grail to be found. Instead, this voice wants to continue a conversation, a dialectic about the qualities of that journey and its social constructs and political realities which provide the relationship between the inner meaning of public school teacher and the outer experience of public school teaching.

What I would add to that study is the belief that some of the pragmatists have missed or disdained the interpretive tools of philosophical anthropology, the use of metaphor, myth and symbolism, to explore the nature of being a teacher. The most important criticism of romantic pragmatism is that it remains linked to an Enlightenment ideal embedded in a "bourgeois way of life" that makes American capitalistic society the hallmark by which all other traditions are judged (West 206). But if this Deweyan (and now Rortyan) approach were imbued with the relativism of Ricoeur, the recognition that no one myth is anymore privileged than the other, and coupled with the anthropological notion that the importance of the myths and metaphors of a people are embedded in the particular culture and context that is being examined, then the Deweyan perspective might begin to escape the shackles of behaviorism which accepted Dewey's critique but never adopted his methods. This behavioral approach has led to the development of instruments like the TPAI to find the ideal, has denied the heroic possibilities of teaching

and led to a cult of efficiency that leaves the individual teacher insecure and alienated from purpose.

Behaviorism ha(s) left the individual in an inherently meaningless universe, for, unless it is grounded in some intrinsically powerful reality, the psychological apparatus is abandoned to innumerable and equally arbitrary, external determinants (Fuller 146).

The revised framework for analyzing what is meant by the ideal and why that quest is heroic is a tool that accepts that the ideal for the teacher can and does change and that its setting can be defined in three broad categories revolving around an axis established in the American democratic experience. It is a method that believes the most accurate and informative view of this ideal quest can more easily be found in narratives of the public school culture than in the technical and bureaucratic jargon of educational agencies. Further, it rejects those type of ideals that can be defined in quantifiable and behavioristic terms because of their alienating and non-heroic foundations. And it is a model that posits the belief that the alienation of the individual in postmodern society can never be addressed until the alienation of its most important cultural mediator is reflected upon first.

#### FUTURE VOICES

It is usual at this point in the paper to draw some conclusions but I expect and anticipate that this dissertation has led to more questions than answers. I hope so for such a response would validate the nature of the dialectic I have considered so important in discussing the

reflexive voice. Recently, Public Broadcasting Corporation featured a program on teachers in which the teacher's task was discussed in relation to philosophy. "I don't have time for philosophy," one of the teachers was quoted as saying, "I just want to make it through the day" (Teach for America 3 Sept. 1991). But that is part of the tragedy in teaching in America's public schools. The professional does not have time to engage in a dialectic on critical issues with his or her colleagues. The attempt to reclaim that reflective voice from the morass of technical and bureaucratic jargon is one of the reasons for my doing this paper. And it is the necessity of continuing the dialectic that has led me to believe further questions must be examined. Among the ones I would hope would be discussed in the future would be the myths and metaphors used by women teachers. Are their settings and their heroic images different from Conroy's, Escalante's and Caldwell's? I would suspect so. Indeed I sense that feminist literature may already be providing us with the next generation of heroic ideals for teachers. Another critical question deals with the relationship of teacher/hero to his or her students. All three of our heroes reflected on that relationship; Conroy worried about whether his liberating style might lead to a new kind of bondage with the children of the island. For Escalante the relationship required the students to stand with him in solidarity against a common foe, rather than see the teacher as an adversary. Caldwell, on the other hand, often viewed the students as enemies and worried that they were sucking the very life force out of him. That attitude was juxtaposed by the irony that his heroic example was inspiring many of his students without his realizing it. Therefore,

the relationship between teacher hero and novice student is a crucial one and needs to be explored further.

Another avenue of research may be needed to define more clearly the categories or settings of the ideal teacher. I readily admit the fuzziness of this model in diagram three, which portrays the heroic teacher grounded in three general settings, spiritual, cultural and professional. These settings revolve around a nebulous ideal that is centered on the American democratic experience, but its newness leaves it as a model still developing, still searching for its parameters. In particular, I have used historical models for my archetypal examples because my own frame of reference has been historical. But how would these models look with sociological or psychological archetypes? Are there more modern archetypes that could substitute for the three I chose, Emerson, Mann and Tyler?

The difficulties of describing the teacher as a hero and as an ideal can also warrant more research. I continue to have a suspicion that hero implies elitism to some. I do not want to imply that. To me modern heroes are the progenitors of critical action who undertake the examination of self and society and reassemble the powerful message of being so that it has context for others who follow. That reassembly can be done amateurishly as was the case with Conroy, but it is more powerful if it is professionally executed and pedagogically profound. The action, then taken, becomes a lesson and the lesson a plan for the next critical juncture, the next quest. But I recognize the potential for those heroes of today to turn into the tyrants of tomorrow. These ambiguities about the hero are tied to the question of what grail the hero seeks, what ideal the hero serves. Is it possible to have a hero

whose purpose is antithetical to the teaching profession? Certainly Conroy, the anti-hero, explored the question of a heroic purpose violating the code of the profession. But can heroic teachers dedicated to some cause of patriotism so inspire students that they send them to their death? For example, the motion picture The Prime of Miss Jean Brodie supports just such an idea and there are other examples of the hero pursuing a wrongful purpose. It is important, then, to consider for further study the juxtaposition of the heroic teacher and the moral purpose of the grail quest. Another avenue of research that I strongly considered when beginning this project was to ask groups of teachers how they would define the ideal teacher and if they saw their task as a heroic activity. Instead, I decided to concentrate on the philosophical and anthropological moorings for such a model. But I believe the next step may be to examine groups of teachers for their archetypes and metaphors of the ideal heroic teacher.

The notion of the ideal offers just as difficult a set of problems because there is always a common assumption that the ideal is known and its nature is shared by most of the populace. I hope I have avoided suggesting that I know of such an ideal. Instead, I refer to the notion that the model I have proposed be viewed as a pulsar, a constantly changing ideal that ebbs and flows with time and purpose. But this floating ideal is certainly a question that begs for further consideration and discussion. I am inclined to believe that there is such an ideal (or rather many of us still cling to the belief there is some sort of final Platonic ideal). For now, for me, it is more important that the conversation, the dialectic about this ideal grail,

be reclaimed from the mundaneness and triviality of bureaucratic and technological function.

There is also a need to study the historical myths of the American public school tradition. I have touched on some of these briefly, but there are many more that need to be examined in detail. For example, what was the symbolic role of the school teacher on the American frontier and what was the reality? Does the story of Ichabod Crane represent anti-intellectualism and is it a part of an American tradition that does not trust the public school teacher? Is Johnny Appleseed's mythic quest across America part of a vocational tradition, or does it represent part of Leo Marx's myth of the taming of the wilderness and the attempt to restore Eden in new land? I believe my framework might prove useful in exploring these questions by using the settings of the heroic teacher as a lens to explore the nature of these quests.

I hesitate to suggest the next possibility of study for fear it may be misinterpreted, but it is obvious that an underlying theme of this dissertation is the antipathy I have for bureaucratic forms of judging the ideal teacher on some sort of quantitative scale like the TPAI. Therefore, I must ask whether I anticipate my model replacing such instruments in order to describe the phenomena. I hope not; I fear that such a move might lead to an establishment of bureaucratic form once again where the notion of which teacher is the best at keeping a student on task is replaced by which teacher has the best spiritual or cultural purpose. That is not my intention; evaluation is not the point of this work. I do believe it is important for each individual teacher to identify the metaphors and myths that provide the foundations for their conception of the ideal or the heroic and, I hope this schema helps in



establishing those ideals. Both Provenzo's research group and Sergiovanni have pointed the way to an evaluative scheme that uses metaphors to describe the teacher's task. I hope I have provided some archetypes for that important assignment.

Another question that needs to be examined is how the role of mediator that we have described for the teacher plays out in a larger context of society. As I finish the writing of this dissertation, the works of Richard Rorty begin to offer interesting insights. Rorty is among the recent critics of philosophy who believes that the old role of that academic discipline as an ahistorical, universal entity must be buried, and a post-modern tradition must begin, one that uses the techniques of philosophy but posits no one language, culture, world view or ideal as pre-emptive over another. What becomes important then is the ideal of conversation, of the dialectic, which re-examines, re-describes and re-values the system, conditions, laws and forms we live by.

For Rorty, we are Emersonian sailors, self-begetting creatures,....forever inventing and creating new self-images, vocabularies, techniques and instruments in light of a useful backdrop of mortal beliefs and values which have no philosophical foundation or transhistorical justification (West 205).

If that is so, (and I grant you this is a view that still needs more examination), then it seems to me that the teacher as Dewey and Emerson suggested does indeed become a special creature, a mediator between what was, what is and what will be. (And it is reflected, once again, in

Barth's mediator between heaven and earth and Ricoeur's mediator between being and nothingness.) To the best of my knowledge, Rorty has never described the educational equivalent of these 'consequences of pragmatism', but I think it would be an intriguing question to see if Barth and Ricoeur's mediator can find some cultural synthesis in the role of the ideal teacher.

I would like to end with a metaphor from Joseph Campbell. Campbell titled his book The Hero With A Thousand Faces to illustrate how the heroic concept crossed cultural, ethnic and religious lines and how certain types of heroes appeared again and again representing a sense of universality about our understanding of the hero. I would like to believe that Conroy, Escalante and Caldwell represent a thousand thousand teacher heroes who are unknown to us but daily return to their task in the classrooms in America with a kind of joy that Camus would recognize as existential and that Cornel West would describe as prophetic pragmatism. It is a belief in the power of men and women to bravely face the mundane and trivial and smile when a child first discovers a joy of learning and revel when a student first grasps an important concept. All that remains for the observer to do is discover and relate their stories, their myths and their heroic endeavors. One hundred and fifty years ago, Ralph Waldo Emerson called for poetry and prose to recognize the new American scholar that was just developing. I will join with Emerson to call for the new myths and metaphors that express the heroic American public school teacher, the myths that will allow a vast mosaic to begin to form, a mosaic whose setting is

constantly changing, reflecting and re-creating new ideals, ideals that will allow the teacher to reclaim the voice of honored mediator between heaven and earth, being and nothingness.

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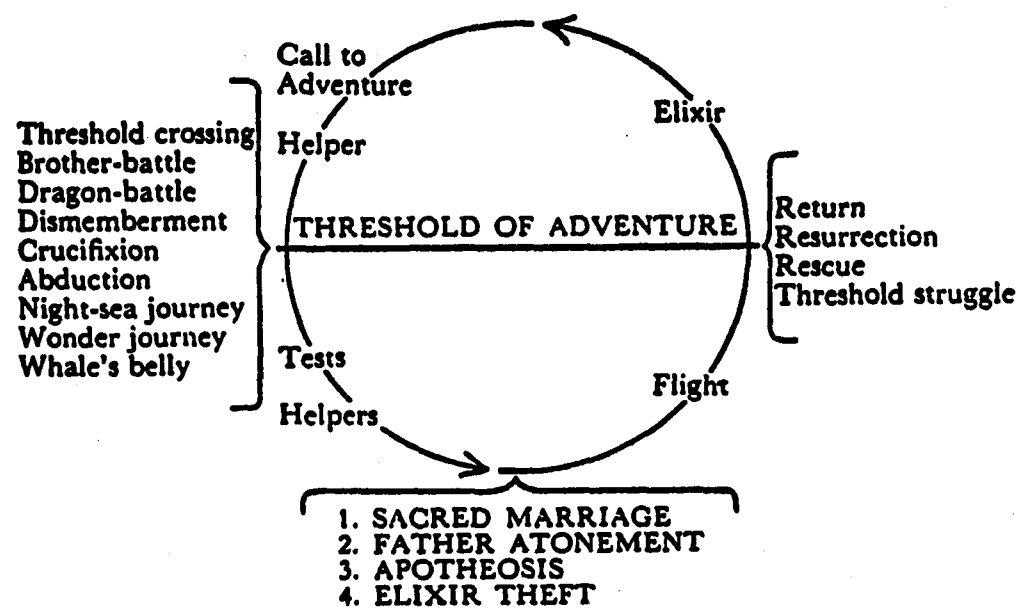


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APPENDIX A  
 THE HERMENEUTIC CIRCLE OF THE HERO



Source: Joseph Campbell. The Hero With A Thousand Faces.  
 Princeton: Princeton UP, 1949.

## APPENDIX B

## THE TEACHER PERFORMANCE APPRAISAL INSTRUMENT OF NORTH CAROLINA

1. Major Function: *Management of Instructional Time*
  - 1.1 Teacher has materials, supplies, and equipment ready at the start of the lesson or instructional activity.
  - 1.2 Teacher gets the class started quickly.
  - 1.3 Teacher gets students on task quickly at the beginning of each lesson or instructional activity.
  - 1.4 Teacher maintains a high level of student time-on-task.
  
2. Major Function: *Management of Student Behavior*
  - 2.1 Teacher has established a set of rules and procedures that govern the handling of routine administrative matters.
  - 2.2 Teacher has established a set of rules and procedures that govern student verbal participation and talk during different types of activities—whole-class instruction, small-group instruction, and so on.
  - 2.3 Teacher has established a set of rules and procedures that govern student movement in the classroom during different types of instructional activities.
  - 2.4 Teacher frequently monitors the behavior of all students during whole-class, small-group, and seatwork activities and during transitions between instructional activities.
  - 2.5 Teacher stops inappropriate behavior promptly and consistently, yet maintains the dignity of the student.
  
3. Major Function: *Instructional Presentation*
  - 3.1 Teacher begins lesson or instructional activity with a review of previous material.
  - 3.2 Teacher introduces the lesson or instructional activity and specifies learning objectives when appropriate.
  - 3.3 Teacher speaks fluently and precisely.
  - 3.4 Teacher presents the lesson or instructional activity using concepts and language understandable to the students.
  - 3.5 Teacher provides relevant examples and demonstrations to illustrate concepts and skills.
  - 3.6 Teacher assigns tasks that students handle with a high rate of success.
  - 3.7 Teacher asks appropriate levels of questions that students handle with a high rate of success.
  - 3.8 Teacher conducts lesson or instructional activity at a brisk pace, slowing presentations when necessary for student understanding but avoiding unnecessary slowdowns.
  - 3.9 Teacher makes transitions between lessons and between instructional activities within lessons efficiently and smoothly.

- 3.10 Teacher makes sure that the assignment is clear.
- 3.11 Teacher summarizes the main point(s) of the lesson at the end of the lesson or instructional activity.
- 4. Major Function: *Instructional Monitoring of Student Performance.*
  - 4.1 Teacher maintains clear, firm, and reasonable work standards and due dates.
  - 4.2 Teacher circulates during classwork to check all students' performance.
  - 4.3 Teacher routinely uses oral, written, and other work products to check student progress.
  - 4.4 Teacher poses questions clearly and one at a time.
- 5. Major Function: *Instructional Feedback*
  - 5.1 Teacher provides feedback on the correctness or incorrectness of in-class work to encourage student growth.
  - 5.2 Teacher regularly provides prompt feedback on assigned out-of-class work.
  - 5.3 Teacher affirms a correct oral response appropriately, and moves on.
  - 5.4 Teacher provides sustaining feedback after an incorrect response or no response by probing, repeating the question, giving a clue, or allowing more time.
- 6. Major Function: *Facilitating Instruction*
  - 6.1 Teacher has an instructional plan that is compatible with the school and system-wide curricular goals.
  - 6.2 Teacher uses diagnostic information obtained from tests and other assessment procedures to develop and revise objectives and/or tasks.
  - 6.3 Teacher maintains accurate records to document student performance.
  - 6.4 Teacher has instructional plan that matches/aligns objectives, learning strategies, assessment, and student needs at the appropriate level of difficulty.
  - 6.5 Teacher uses available human and material resources to support the instructional program.
- 7. Major Function: *Communicating Within the Educational Environment*
  - 7.1 Teacher treats all students in a fair and equitable manner.
  - 7.2 Teacher interacts effectively with students, co-workers, parents, and community.
- 8. Major Function: *Performing Non-Instructional Duties*
  - 8.1 Teacher carries out non-instructional duties as assigned and/or as need is perceived.
  - 8.2 Teacher adheres to established laws, policies, rules, and regulations.
  - 8.3 Teacher follows a plan for professional development and demonstrates evidence of growth.

**Appendix (cont)**  
**Rating Scale of the North Carolina Teacher Performance Appraisal Instrument**

*Level of Performance*

**6. Superior**

Performance within this function area is consistently outstanding. Teaching practices are demonstrated at the highest level of performance. Teacher continuously seeks to expand scope of competencies and constantly undertakes additional, appropriate responsibilities.

**5. Well Above Standard**

performance within this function areas is frequently outstanding. Some teaching practices are demonstrated at the highest level, while others are at a consistently high level. Teacher frequently seeks to expand scope of competencies and often undertakes additional, appropriate responsibilities.

**4. Above Standard**

Performance within this function area is frequently high. Some teaching practices are demonstrated at a high level, while others are at a consistently adequate/acceptable level. Teacher sometimes seeks to expand scope of competencies and occasionally undertakes additional, appropriate responsibilities.

**3. At Standard**

Performance within this function area is consistently adequate/acceptable. Teaching practices fully meet all performance expectations at an acceptable level. Teacher maintains an adequate scope of competencies and performs additional responsibilities as assigned.

**2. Below Standard**

Performance within this function area is sometimes inadequate/unacceptable and needs improvement. Teacher requires supervision and assistance to maintain an adequate scope of competencies, and sometimes fails to perform additional responsibilities as assigned.

**1. Unsatisfactory**

Performance within this function area is consistently inadequate/unacceptable, and most practices require considerable improvement to fully meet minimum performance expectations. Teacher requires close and frequent supervision in the performance of all responsibilities.

Source: Dennis Stacey, David Holdzkom and Barbara Kuligowski.

Journal of Personnel Evaluation in Education 2. 1939.