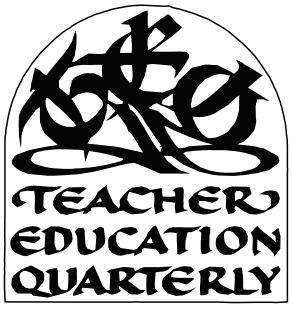

"Bigger Picture" Visions, Teacher Candidates' Practice, and the Complexity of Learning to Teach

Andrew J. Schiera

Abstract

Preservice teacher education must support teacher candidates (TCs) in developing both an emerging vision and a beginning repertoire of practice. Social justice teacher education and practice-based teacher education are well positioned to collaborate in supporting TCs in developing justice-oriented visions (JOVs) and learning to enact them in practice, though they must wrestle with the degree of complexity that TCs can navigate at the intersection of justice and practice. This multiple, holistic case study explores to what degree two TCs can manifest their JOVs in practice. Findings reveal how the distance between vision and practice varies by learning goals, classroom roles, and linking school to society. The discussion further explores the role that the discipline of English language arts plays and the way that critical pedagogical approaches emerge in the TCs' visions and practice. The article concludes with implications for teacher education at the intersection of justice, practice, and vision.

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Introduction

> I just don't think that you can be a good teacher if you're only focused on your classroom and your students in your classroom at that moment. . . . It's about developing your students to have a mind toward these social justice issues and being active, engaged citizens.

Sarah shared this teaching vision in an interview while student teaching 11th-grade English language arts (ELA) at the Foundry School, a project-based public high school in a large mid-Atlantic city.[1] She compared her vision to a peer she characterized as "instructionally" strong at "really minute details" but who "had not thought about how the bigger picture" shaped their teaching. Sarah was not denigrating her peer's practice but rather stressing that she found it to be lifeless, without a teaching vision. Hammerness (2001) defined *teaching vision* as an image of one's ideal practice, including teacher–student relationships, classroom community, curricular topics and texts, and pedagogical approaches, used to guide practice. In the epigraph, Sarah is explicitly advocating for a *justice-oriented vision* (JOV), which positions teachers as change agents and through which the work of teaching contributes to the transformation of classrooms, schools, and society (Villegas & Lucas, 2002; Schiera, 2021).

Developing a JOV is one thing; living it in practice is another, especially for teacher candidates (TCs) just beginning their professional trajectories (Schiera, 2019). While preservice teacher education must support novices to develop both an emerging vision and a beginning repertoire (Feiman-Nemser, 2012), different movements approach these tasks differently. Social justice teacher education (SJTE) orients TCs' learning around culturally responsive and sustaining pedagogies and abolitionist activism (e.g., Cochran-Smith et al., 2016; Love, 2019) but has been critiqued for not grounding TC learning in actual contexts of practice (Grossman, 2018). Practice-based teacher education (PBTE) organizes TC learning around enactment of a novice-appropriate repertoire of "core practices" (Grossman, 2018) but has been critiqued for decontextualizing practice and decentering justice (Philip et al., 2019). Seeking convergence between these movements to integrate justice and practice increases the complexity for novices amid the complicated process of learning to teach (Schiera, 2021). Though JOVs locate the work of teaching within a wider project that advances justice (Villegas & Lucas, 2002), a yawning distance between vision and practice can be demoralizing for growth (Hammerness, 2001). Although reducing the complexity of practice is necessary for novice learning (Lave & Wenger, 1991), doing so by bracketing out justice to develop apolitical practice centers Whiteness and reproduces larger inequities (Philip et al., 2019).

This study thus explores the question, To what extent can TCs with JOVs manifest them in their emerging practice? Two TCs enrolled in a 10-month certification-conferring master's program were purposefully selected for having well-articulated JOVs while still being novices to enacting instructional practices and

leading secondary ELA classrooms. This multiple, holistic case study developed inductive codes for each TC's JOV and then applied them to a unit of instruction each TC enacted (Yin, 2014). The results provide clues to the "upper bound" of complexity novices can navigate at the intersection of justice and practice amid the complicated process of learning to teach.

Theoretical Framework

This inquiry locates the construct of teaching vision at the convergence of sociocultural and critical approaches to novice teacher learning (Hammerness, 2001; Schiera, 2021). Sociocultural theories explain how novices develop a beginning repertoire through legitimate peripheral participation (Lave & Wenger, 1991). Sociocultural theories undergird PBTE's focus on preparing TCs to enact "core practices" through "pedagogies of enactment" by viewing representations of practice, decomposing its constituent parts, and approximating it in less complex settings (Grossman, 2018). Critical theories make visible how larger societal inequities shape teaching and learning, driving a "critical praxis" of action and reflection that lead to societal transformation (Freire, 1970/2011). These perspectives inform SJTE's development of TCs' critically conscious orientations to guide culturally responsive, sustaining, and abolitionist practice (Cochran-Smith et al., 2016; Love, 2019; Paris & Alim, 2017; Villegas & Lucas, 2002). Elsewhere, Schiera (2021) has suggested that these perspectives might converge by conceptualizing critical praxis as *infusing and enveloping* sociocultural practice and by leveraging sociocultural theories to explain novices' development into justice-oriented practitioners. The construct of teaching vision can be located at this conceptual overlap.

Hammerness (2001) defined *teaching vision* as "images of what teachers hope could be or might be in their classrooms, their schools, their community and, in some cases, even society" (p. 145). This construct differs from *teacher beliefs*, which are more static and decontextualized (Munter, 2014), and from *professional vision*, which describes what experts can perceive in complex contexts (Goodwin, 1994). Previous studies on preservice teachers' visions have explored what factors contribute to how visions change and clarify, including how elementary TCs integrate beliefs about content area literacy (Lemley, 2017) and how visions became more morally rather than intellectually focused over time (Scales, 2013). To elucidate one's teaching vision, Hammerness (2006) interviewed teachers, asking what they could "see, feel, and hear" in their "ideal classroom"; what roles they and students are playing; what students are learning; and how this contributes to their vision for society. She identified three dimensions of vision: *focus*, the images in the vision and their clarity; *range*, the scope of the vision from close (within classrooms) to far (impacting society); and *distance*, the gap between one's vision and actual practice. She also identified two functions for vision: as a guide for planning and decision-making and as a *measuring stick* to reflect on distance. These dimensions

and functions of vision reflect the intersection of sociocultural and critical theories that undergird PBTE and SJTE.

The *focus* and *range* of teaching visions must be infused and enveloped with critical frameworks to become JOVs. Existing literature on teaching vision and the teaching visions implied by PBTE are not explicitly justice oriented. The language of PBTE's core practices often involves a *focus* on ambitious instructional and disciplinary practices that support rigorous student sense making, within the close *range* of the classroom (Grossman, 2018). An example of such a disciplinary but apolitical vision would be an ELA teacher who envisions students as intellectual explorers of literature, with the teacher functioning as facilitator and motivator (Hammerness, 2006). Critical perspectives insist that teaching visions must be *justice-oriented*, with a *focus* infused with, and enveloped within, attention to identity and culture, oppression, and liberation and whose *range* expands to include the "bigger picture" of schools and society (Villegas & Lucas, 2002). An example is an ELA teacher who prepares students to be "warrior scholars" who critically analyze power, privilege, and oppression in their own lives and become change agents in response (Dover, 2015). These visions—infused by critical perspectives to be JOVs—function as a *guide* practice (Hammerness, 2001). In this sense, JOVs are sociocultural tools employed by teachers to participate in and act on their environments (Lave & Wenger, 1991). Specifically, JOVs are "conceptual tools," principles and frameworks employed to guide decisions, which can include the selection and use of more "practical tools," such as instructional strategies or curricular materials (Grossman et al., 1999).

Vision's other function as a *measuring stick* captures the *distance* between vision and practice. Vision can be applied as a sociocultural tool to organize reflection on practice and guide its improvement (Hammerness, 2001); a JOV applied to reflection envelops such reflection within a larger inquiry stance interrogating the relationship between one's critical praxis and broader societal transformation (Cochran-Smith & Lytle, 2009). Measuring distance also entails the ways that context mediates practice. For Hammerness (2001), this included factors like curricular constraints, school structures and priorities, and educational reform demands that can exacerbate distance. Sociocultural and critical perspectives broaden context to include students' and families' identities and cultures, local geographic contexts, and the broader macrosociopolitical context (Villegas & Lucas, 2002). In their study "From Ideal to Practice and Back Again," Agarwal and colleagues (2010) examined three beginning teachers as cases of clear social justice ideals that reveal tensions between JOV and practice, stemming both from the complexities of everyday teaching and from context-specific challenges they faced. Though not specific to JOVs, stimulated recall interviews that Zimmerman (2017) conducted with first- and second-year teachers revealed that distance between visions and practice occurred when teachers felt pulled in multiple directions, motivated by "simultaneous practical intentions" (p. 366),

such as being a facilitator of student-driven learning while also conveying the content in limited amounts of time.

In short, infusing and enveloping the situated with the critical—vision with JOVs, inquiry with inquiry stance, classroom context within schools and society—increases (correctly) the complexity of the work of teaching. In their nascent stages of development, situations beyond TCs' zones of proximal development can lead to distance that can be either motivating or demoralizing (Hammerness, 2001; Vygotsky, 1978). Because preservice teacher education must therefore calibrate this complexity of learning to teach from a sociocultural perspective without decentering justice from a critical perspective, this study contributes by exploring the question, To what extent can TCs with JOVs manifest them in their emerging practice?

Methods

Extending from a wider study (Schiera et al., 2017), this descriptive case study (Yin, 2014) tests two propositions stemming from the theoretical framework:

> **Proposition 1.** *TCs can, to some degree, but not as fully as expert educators, develop far-ranging, clear JOVs.* This research design purposefully selects two exemplar cases of two TCs who entered their master's degree programs already having clear JOVs.
>
> **Proposition 2.** *TCs can, to some degree, but not as fully as experts, minimize distance between their JOVs and teaching practice*. The unit of analysis is one unit of instruction each TC enacted in their second semester of fieldwork (Yin, 2014).

By exploring what two master's-level TCs with exemplar JOVs (Proposition 1) could manifest in units of instruction as novice teachers later in their fieldwork (Proposition 2), this research design provides clues to the "upper bound" of complexity novices can navigate in integrating justice and practice while learning to teach.

Context and Participants

Participants were enrolled in a 10-month, university-based master's degree–conferring teacher education program in a major mid-Atlantic city (Schiera et al., 2017). The program's mission statements, patterns in teacher educators' practices, and shared summative assessments reflect long-standing commitments to SJTE, urban contexts, and taking an inquiry stance on practice. In the past decade, the program has undergone a redesign to center PBTE approaches supporting TCs to learn to enact ambitious student-centered instructional practices, particularly influencing methods instructors' pedagogies and assignments. Some TCs enroll right after completing undergraduate studies, and a handful enroll after decades in other fields. However, most TCs, including the two participants in this study, are in their mid-20s, with many having a few years in education-related careers but without direct classroom teaching experience.

Participants in the wider study (Schiera et al., 2017) included social studies and ELA TCs with teaching visions that varied in orientation toward justice and clarity of focus. Sherwood and Sarah (both pseudonyms) were selected as the two exemplar TC cases (Ravitch & Carl, 2017) that had already developed broad, clear JOVs, though their visions did iterate across the program. Both enrolled in their early 20s, seeking certification in high school ELA. After completing his undergraduate degree, Sherwood spent 1 year as a near-peer mentor in an urban K–8 school, whereas Sarah spent 2 years as a research assistant at an education policy organization. Thus, compared to traditional undergraduate TCs, they had 1 or 2 years of experience in education-related contexts, which clearly contributed to their JOVs (Proposition 1), but were newcomers to the work of leading high school ELA classrooms (Proposition 2). More details about each participant's biography and student teaching context are provided in the Results section to tell cohesive stories linking their backgrounds, JOVs, and emerging practice.

Data Sources and Analysis

Four categories of data sources span the program's summer, fall, and spring semesters. First, summer course assignments revealed TCs' nascent JOVs through a self-reflective K–12 educational autobiography; nine journal assignments linking foundations course readings, personal experiences, and envisioned teaching implications; and a mission and vision statement. Second, during fall and spring fieldwork, data sources related to TCs' emergent practice included videos, lessons and unit plans, student work, and reflections on lessons. Third, semistructured interviews transcribed verbatim (Ravitch & Carl, 2017) explored TCs' evolving visions and practice over time.[2] Interview 1 (August–September) explored TCs' nascent visions and imagined classroom implications. Interview 2 (January–February) captured their visions' iterations in relation to fieldwork contexts, considered how their visions guided practice, and analyzed a video of their instruction they selected. Interview 3 (March–April) included participant validation of their visions (Ravitch & Carl, 2017), revisited their summer perspectives, and described their current inquiries related to vision. Finally, the fourth data source was each TCs' inquiry portfolio (i.e., master's thesis). This spring semester practitioner inquiry project (Cochran-Smith & Lytle, 2009) asked TCs to identify a focal question and investigate it through systematic collection of artifacts of practice, including lesson plans, unit plans, teacher reflections, videos, and student work. Both Sarah and Sherwood identified questions inspired by their JOVs and explored them by designing new units of instruction. These units represent the "units of analysis" of this case study (Yin, 2014) and speak back to Proposition 2 as possible "upper bounds" of what exemplar-case TCs intentionally tried to manifest with their JOVs in practice. Full interview protocols and assignment details can be found in the larger study (Schiera et al., 2017).

After immersion in the data corpus, Phase 1 of data analysis focused on the TCs' visions. This involved developing codes, including some in vivo codes, reflecting constituent elements of each TC's JOV (Ravitch & Carl, 2017). Formative analysis occurred through the creation of network displays and analytic memos (Saldaña, 2016), as well as participant validation strategies in Interview 3 (Ravitch & Carl, 2017). This process led to 10 JOV codes for Sarah and eight JOV codes for Sherwood, presented in their case analyses in Tables 1 and 2, respectively. Phase 2 of data analysis then applied these JOV codes to data sources related to their unit of instruction. For example, Sarah's 10 JOV codes (Table 1) were applied to her How It Went Down unit (summarized in Figure 1) to measure the distance between her vision and her nascent practice. Analytic memos explored emergent patterns and within- and cross-case themes in relation to the theoretical framework and study propositions (Yin, 2014).

Table 1
Inductive Codes for Sarah's Justice-Oriented Vision

Code	*Definition*	*Applications* *No.*	*%*
Habit of mind			
Weigh evidence	Weighing evidence to assess how we know what we know	19	10.4
Alternative view	Considering/seeing from multiple viewpoints	42	23.0
Cause–effect	Assessing causal relationships/ patterns between events/information	22	12.0
Counterfactuals	Imagining how societal processes/ outcomes could be different	6	3.3
Relevance of information	Assessing the significance of why something matters and to whom	10	5.5
Investigate race/racism	Investigating issues of race/racism in society	26	14.2
Identity/positionality/ lived experience	Acknowledging/sharing from own identities/experiences	37	20.2
Student-centered learning community	Students driving their own learning/oriented to each other	18	9.8
Real-world tasks	Engaging in activities with real-world applications (not school-bounded tasks)	3	1.6
Empowerment to change society	Positioning students as change agents in communities/society	0	0.0

Researcher Positionality and Validity

Researcher identity memos interrogated tacit assumptions shaping various stages of the research process. I explored the impact of my professional identities as a high school teacher in the same mid-Atlantic city and as a teacher educator in our teacher preparation program, and how power hierarchies might manifest in these research relationships as Sarah and Sherwood's summer foundations instructor. I also investigated how my positionality as a White male socialized in mostly-White and well-resourced suburban schools might shape my own understandings of vision and practice. That Sarah, Sherwood, and I all identify as White reflects broader trends in our program's enrollment and a larger macrosociopolitical context in which public school teachers, TCs, and teacher educators are White (U.S. Department of Education, 2016). While we can still learn from these cases, studies exploring teacher identity rooted in the epistemic knowledge of aspiring teachers of color (Pham, 2018) are urgently needed. Other aspects of the research design responded to potential validity threats (Maxwell, 2013). Data sources were designed for triangulation across a range of modes, products, and audiences (e.g., interviews with the researcher, lesson plans for supervisors, inquiry portfolios for university faculty; Maxwell, 2013). As noted earlier, participant validation strategies were embedded

Table 2
Inductive Codes for Sherwood's Justice-Oriented Vision

		Applications	
Code	*Definition*	*No.*	*%*
Literature as an entry point	Selecting/presenting literature as vehicle for inquiry into humanity	8	6.0
Validate student voice/lived experience	Validating students' lived experiences/intellectual interpretations	3	2.2
Equip students with analytic tools	Providing students with tools for critical analysis	37	27.6
Practice interpretation	Facilitating/scaffolding students' practice using interpretive tools	38	28.4
Develop/voice own interpretations	Students articulating own interpretations of texts	37	27.6
Critical self-reflection on students' lives	Inviting students' critical self-reflection on own lives	0	0.0
Apply critical lenses to the world	Inviting students to critically analyze their worlds	11	8.2
Act on findings to live a richer life	Enabling students' self-advocacy to change self/society	0	0.0

within interviews to ensure that participants' emic understandings were honored. Critical friends groups (Ravitch & Carl, 2017) assisting in coding excerpts using JOV elements and reviewed memos of emerging findings, presented later.

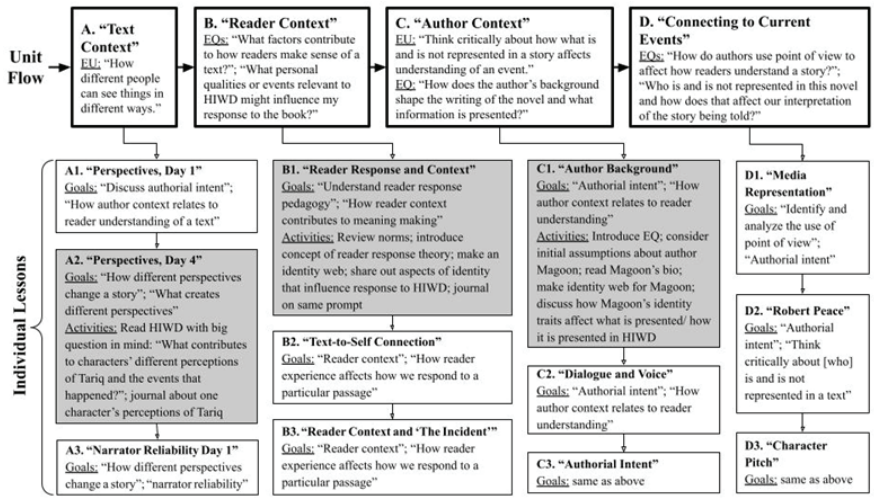
Results

Sarah

Sarah, a White female, grew up in an affluent suburb of a major northeastern city. She attended well-resourced public schools and was admitted to a small, private liberal arts college. While there, she provided one-to-one mentoring to elementary-age students, like many who become teachers. After graduating, she worked for 2 years at an educational policy research organization focused on college access and readiness for first-generation and low-income students. While this research assistant role traditionally launched careers in academia, Sarah decided to apply to our teacher preparation program as an ELA teacher. She completed her student teaching practicum at the Foundry School, a citywide admission school. Foundry's brilliant students regularly wrestle with authentic community problems through interdisciplinary projects. In the year Sarah taught at Foundry, 90% of students identified as Black, 90% were considered "economically disadvantaged," and 13% had individualized education plans. Sarah taught 11th-grade English 3 and two daily book group sections. Sarah's inquiry portfolio question for her master's thesis was "How can I use literary texts to lead conversations about race in the classroom?"

Figure 1

Sarah's How It Went Down Unit



Sarah's Vision: Active and Engaged Citizens

To Proposition 1, Sarah was selected for having a rich, clear JOV, which still iterated across her student teaching year. She entered the program with focal images of a teaching vision guided by Meier's (2002) five habits of mind of active and engaged citizens—weighing evidence, considering alternative views, processing cause and effect, considering counterfactuals, and evaluating the relevance of information. The following spring, this still informed "my tagline all the time when I'm talking about myself as a teacher . . . helping students become active and engaged citizens in their community" (Interview 3). Her vision further iterated as she investigated how these habits of mind intersected with social mobility, systemic inequities, and students' lived experiences. In summer foundations courses, she grappled with how her mission was both to "develop skills [students] can then take them to the real world . . . so recognize that dominant society is there, but also—and participate in it, but also work to change it" (Interview 1). In the fall, entering actual teaching practice, images of teacher and student roles in a constructivist learning community came into sharper focus, where "it's not a class driven by me"; she would be "guiding it, but . . . we're all learning together" (Interview 2). Continued critical self-reflection as a White teacher of predominantly Black students, and her broadening understanding of systemic racism in society, further pushed her to iterate her JOV to explore issues of power, oppression, and liberation. This was fully integrated in her vision by the spring: "Being an active and engaged citizen . . . is being able to discuss and think critically about issues surrounding race," including "topics such as implicit bias and systemic racism in order to empower students to enact change" (inquiry portfolio). Through the data analysis processes described earlier, Table 1 summarizes the 10 elements of Sarah's JOV, applied to analyze her unit of instruction as the unit of analysis for this case study.

Sarah's Practice: The How It Went Down *Unit*

While Sarah had mentored elementary-age students in college and worked in education research for 2 years after, she was still new to the practice of teaching. In the spring, for her two 10th-grade book group sections, which met daily, Sarah designed a unit centered around the young adult fiction text *How It Went Down* (Magoon, 2015), in which an unarmed Black teenager, Tariq, is shot by a White man, and no two first person accounts of "The Incident" align. Sarah's overall goal was for students to interrogate "how different people can see/perceive things in different ways, and how different perspectives can shape one's understanding of an event" (teacher reflection). Figure 1 identifies the 12 lessons analyzed for this study, organized within four broad phases of the unit. Part A, the first 2 weeks, focused on "point of view and perceptions," with students exploring how characters' perceptions shaped the ways that they perceived "The Incident" (lesson plan). Then, Sarah presented response-based pedagogy as a tool for students' meaning making

(Appleman, 2015), organizing each subsequent week around different contexts shaping readers' interpretations. Thus Part B focused on personal experience and background knowledge, guided by the question "What previous experience and background knowledge do we as readers bring to the reading of this novel?" (inquiry portfolio). Part C explored the author's context, reading to consider how "authorial intent and point of view/multiple narrators" shaped the meaning making (lesson plan). Part D focused on the context of implicit bias and systemic racism in current events, analyzing media reports of police brutality to critically interrogate "who is and is not represented" both in news stories and in the text (lesson plan).

Sarah designed and taught this unit in the spring semester, when her JOV was clarifying, her practice was growing, and her inquiry stance (through the inquiry portfolio) was deliberate. Thus, to Proposition 2, applying her JOV codes (Table 1) to analyze this unit (Figure 1) helps measure the complexity she, as a TC, could manifest from her JOV in practice. Table 1 includes frequency counts for percentage of data excerpts coded with each JOV element, revealing broad contours—not objective measures—of distance. Described in what follows are three representative lessons (shaded in Figure 1) that illustrate patterns of successes, struggles, and tensions Sarah experienced between vision and practice. For visibility in the following analysis, each JOV code is formatted in boldface (Saldaña, 2016).

Lesson A2, titled "Perspectives," examined one particular passage in *How It Went Down* to investigate "what contributes to characters' different perceptions of Tariq and the events that happened?" (lesson plan). Students journaled on this with one character in mind, then discussed as a whole class. However, after the first book group section, Sarah felt she "fell very short" compared to her goals, as students "started to lose steam" and wrote journals centering "opinions and speculations—not evidence" (teacher reflection). In other words, Sarah felt palpable distance between her JOV elements developing **habits of mind** of active and engaged citizens and her enacted practice and student work. For the second section, Sarah added an instructional practice, providing cognitive modeling for thinking about perspective, and then having students compare characters' perspectives more explicitly. This adjustment "was much more effective in reaching the objectives" (teacher reflection). This lesson illustrated a recurring pattern in which Sarah's learning goals related to partiality of perspectives manifested by JOV elements like **weighing evidence** and **considering alternative views**; however, achieving this goal in practice required more teacher facilitation than her student-driven classroom vision.

Lesson B2, "Text-to-Self Connection," centered on "how different parts of our identities" and "personal experiences might influence how we respond to HIWD" (lesson plan). Students first shared salient identity traits that influenced their reading. Then, while reading aloud, Sarah paused on predetermined passages to discuss how students' personal experiences related to the characters. Finally, students journaled on one personal experience that helped them understand a part of the text (lesson plan). In her teacher reflection, Sarah described students sharing moving, personal

stories in discussion, as when one bravely shared about losing a sibling to gun violence and others interrogated family socialization around dating outside one's race (inquiry portfolio). She also noticed how students drove the conversation from the text outward to broader societal questions, such as when and whether one should leave one's community to pursue opportunities and how racial bias shapes new stories (teacher reflection). However, students' journals showed more varied evidence of meeting her learning goals. Some successfully "described their personal experience and how it relates to the text, [and] also how it helps them better understand the text," while others "struggled with this journal response" or "adamantly said that they have no connection to anything in the book" (inquiry portfolio). This lesson sought to center **identity and lived experience** in a **student-centered learning community**, and making space for such sharing launched broader conversations **investigating race and racism**. Again, however, students' journals revealed distance in students' development of **habits of mind**. Additionally, a new tension surfaced in other lessons; Sarah found "a danger in valorizing personal response as an end to itself," which could put "conversations about race on the backs of students of color" and "create tensions and arguments within the classroom," because personal experience was the main referent for discussions (inquiry portfolio).

In Parts C and D, Sarah's creative enactment found ways to harmonize across vision elements in practice. In Lesson C1, "Author Background," students named their initial assumptions about the author, read a short biography, and discussed how her identities might affect the novel's content (lesson plan). Students discussed how Magoon's autobiography related to her depiction of the book's Black characters and community and how her biracial identity was located within sociohistorical constructs like the "one drop rule" and colorism (inquiry portfolio). Sarah described these discussions as "some of the most in-depth and critical conversations that we have had about race," with students "discussing with each other (not through me)" and "making both connections to the text and to their own lives" (teacher reflection). Sarah was able to design and enact a lesson plan that centered habits of mind like **considering alternative views** and **analyzing cause and effect** with dialogue linking **identity, positionality, and lived experience** that **investigated race and racism**. Lessons in Part D built on these successes to explore current events related to systemic racism, "reading an article about Tamir Rice, or looking at, we looked at the #iftheygunnedmedown on Tumblr, which is about media representation, we connected that to the theme of the books" (Interview 3). These lessons accordingly centered different habits of mind (**cause and effect** of media bias, the **significance of viewpoint** of a story, and **counterfactuals** from missing voices). Overall, Sarah found these lessons successfully resolved tensions in how they "built **classroom community** by giving everyone at least one tool that they can use to enter the conversation," whether it came from personal experience, the text itself, or wider societal issues (inquiry portfolio).

To Proposition 2, to what extent was Sarah able to manifest her JOV in the

How It Went Down unit? These data suggest that developing students' **habits of mind** of active and engaged citizens permeated her planning and motivated her efforts to improve across the unit. Over half of the excerpts were coded with one of the five habits of mind, reflecting the unit's invitation for students to **consider alternate viewpoints**, **weigh evidence**, and explain the **cause and effect** of those perspectives. Her choice of texts, and the discussions that emerged, suggests she successfully supported students in leveraging these habits to **investigate race and racism**. To achieve this, Sarah took up reader response theory (in Appleman, 2015) as both a conceptual tool to organize her unit and a practical tool for students to use to analyze the text. It specifically made space for students to bring their own **identities and experiences** to their learning, reflected in one-fifth of all coded excerpts. Over time, Sarah found how combining its elements led to student-driven discussions in a **student-centered learning community**. However, Sarah's JOV element of involving students in **real-world tasks** only occurred once, in the final lesson, where they identified missing perspectives from *How It Went Down* and engaged in a "character pitch" simulation advocating for Magoon to include them. While this might approximate activism addressing media bias by advocating for unheard voices, it did not entail action beyond the classroom where students could make change, reflecting the fact that **empowerment to change society** was not coded in this unit. Nevertheless, Sarah believed that these "discussions about race that included higher order thinking and the ability to use evidence to support opinions" within the classroom "helped students develop skills and tools that they can use to discuss race outside of the classroom" (inquiry portfolio).

Sherwood

Sherwood, a White male, attended a large neighborhood high school in the suburbs of a mid-Atlantic city. His undergraduate studies at a mid-sized, private university included a thesis on comparative literature and film. After graduating, through an AmeriCorps-affiliated program, he served for one year in a K–8 school working with students as young as fourth and fifth grades. He then enrolled in our teacher preparation program, teaching ninth- and 11th-grade ELA at Covello High School, a special admissions high school enrolling students with high academic and attendance records. He taught his 11th-grade class as a "writing-intensive, college preparatory course," reflecting Covello's context, and repeatedly saw students rise to the occasion. Forty-six percent of students were Black, 26% were Asian, and 13% were White; 71% of students were designated "economically disadvantaged," and 5% of students were identified as mentally gifted. Sherwood's inquiry portfolio investigated, "How can we foster critical literacy (equitably building interpretive agency and relevant meaning-making skills) in a Secondary English classroom?"

Sherwood's Vision: Interpretive Agency Reading the Word and the World

Sherwood entered with a "guiding idea" from one of his high school teachers: "equipping students with the ability to look critically at themselves and their environment and empower[ing] them to act on their findings" (educational autobiography). This impact on his vision persisted, which he increasingly labeled as "critical literacy" over time (Freire & Macedo, 1987). ELA as a subject area was more central to his vision than it was for Sarah. Literature provided an entry point to "kindle in students a hunger to act and understand" in the world around them and to "reading and interpreting these literary worlds" to "become more perceptive readers and interpreters of their own world" (teaching philosophy assignment). However, in his fieldwork, Sherwood found a barrier to the ways students had been socialized to reproduce the teacher's "correct" interpretation of a text (inquiry portfolio). His vision iterated to address this; he saw his role as supporting students in building interpretive schemas through encounters with theoretical texts, equipping students "with more powerful analytical tools" to assert their own interpretations in literary texts. His "hypothesized extension" was that "those same skills will transfer to other situations in the world" (Interview 3). Sherwood's inquiry portfolio accordingly explored how pairing texts develops students' ability to voice their own interpretations, a "more authentic and meaningful task that holds value and relevance to students' lived experiences" than the "contrived, passive act" of schooling. Table 2 elucidates eight elements of Sherwood's JOV.

Sherwood's Critical Lenses Unit

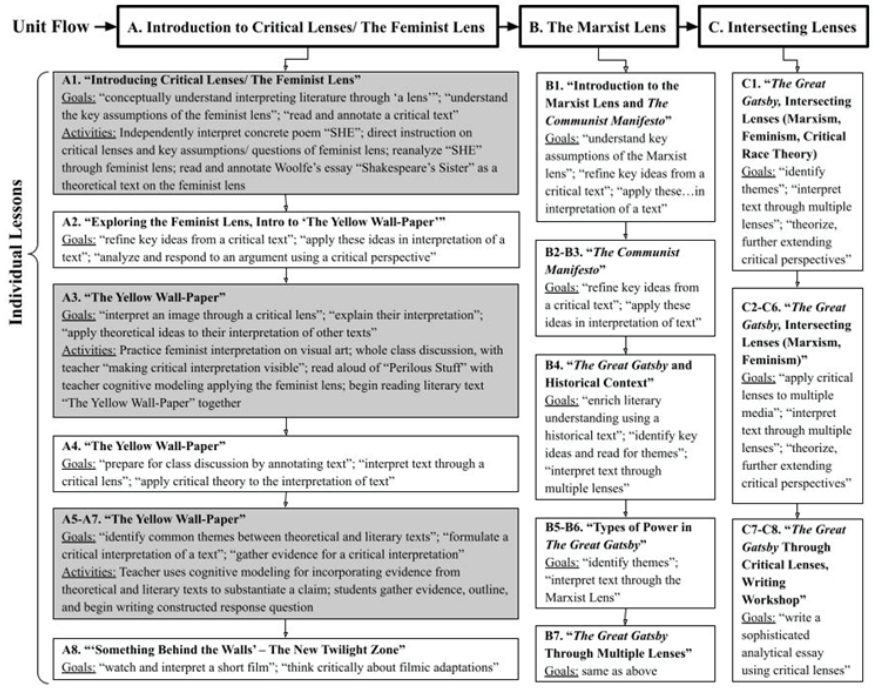
Although he had had 1 year of experience as a mentor in K–8 classrooms, Sherwood was new to living this JOV as the leader of a high school ELA classroom, describing the struggle of "having your wits about you . . . in the moment, and trying to be a teacher-person" (Interview 2). He said this while in the midst of teaching a unit, "Introducing Theoretical Frameworks: Feminism and Marxism in 'The Yellow Wall-Paper' and *The Great Gatsby*," that aimed to develop students' agency through using "critical lenses" as points of view for reading and interpreting texts (Appleman, 2015). His enduring understandings reveal the influences of critical literacy: "We can develop multiple interpretations of a single work of art by reading it through various lenses"; "oppressions and ideologies often overlap, and the intersection of lenses can yield even richer interpretations"; "a work of art can either challenge or reinforce social circumstances and ideologies" (unit plan). Figure 2 shows how the 14 lessons analyzed here spiraled out in three cycles. In Cycle A, Sherwood presented a specific critical lens (here feminist interpretation), surfaced its interpretative elements through a theoretical text (Virginia Woolf's [1929] essay "Shakespeare's Sister"), and scaffolded students using it to analyze literary texts to assert their own interpretations (here through an essay on Charlotte Perkins Gilman's [1892/1980] "The Yellow Wall-Paper"). Cycles B and C followed

this same sequence, introducing Marxist interpretation and critical race theory as lenses applied to *The Great Gatsby* for students to develop their own interpretations. As before, the analysis includes three lessons, all from Cycle A, illustrating patterns of Sherwood's efforts to manifest aspects of his vision in his practice.

The goal of Lesson A1, "Introducing Critical Lenses/The Feminist Lens," was for students to "conceptually understand interpreting literature through a 'lens,'" "understand the key assumptions of the feminist lens," and "read and annotate a critical text" (lesson plan). First, as a baseline, students independently interpreted Paolo Xisto's concrete poem "SHE." Sherwood then lectured on critical lenses, sharing "key assumptions" and "questions you might ask" for each (lesson plan). He explained, "We're not just reading passively, we're not just reading to remember what happened, but like we can put on this particular lens, and we can look for these themes" (Interview 3). Groups then returned to Xisto's poem, explicitly analyzing it from a feminist lens. For homework, students began reading Woolf's "Shakespeare's Sister" as a theoretical text representing the feminist lens. Although Sherwood had been concerned that this "complex, demanding lesson [was] rather heavy on direct instruction" (inquiry portfolio), he was pleasantly surprised that students were "the

Figure 2

Sherwood's Critical Lenses Unit



most engaged they had been so far this year" and "picked up the concept of critical lenses really quickly" (teacher reflection). In short, Sherwood opened the unit by successfully **equipping students with analytic tools** and **practicing interpretation**. The lessons opening Cycles B and C similarly used direct instruction and guided practice to introduce different lenses.

After a day exploring Woolf (1929) as a theoretical text for the feminist lens, Lesson A3 aimed for students to "apply theoretical ideas to their interpretation of other texts" (lesson plan), specifically Perkins Gilman's "The Yellow Wall-Paper" and a contemporary (and misogynist) review, "Perilous Stuff" (in Appleman, 2015). The Do Now provided a "structured 'test run' of feminist interpretation" using a visual art piece in table groups (lesson plan). As groups shared out, Sherwood tried to "make critical interpretation visible" by asking questions on what they noticed, what it reminded them of, and applications of Woolf's (1929) feminist lens to the artwork. Then, as the class read the misogynist critique "Perilous Stuff" aloud, Sherwood "continue[d] to facilitate cognitive modeling in our discussion by asking students about how they applied the lens to the argument" (lesson plan). Finally, the class began reading "The Yellow Wall-Paper," pausing to discuss, annotate, and analyze from the feminist lens. This day represented a pattern that recurred throughout Cycles B and C, where Sherwood and students **practiced interpretation** together, applying the theoretical texts to critical texts across multiple modalities, including visual art and literary texts.

After a full day reading "The Yellow Wall-Paper" from the feminist lens, Lesson A5 introduced a writing task "incorporating a theoretical text in the interpretation of narrative text" (lesson plan). The prompt asked students to develop their own "high-level analysis in an analytic essay" and invited them consider the author's critique of gender roles and relationships, use of first person perspective, and whether the story could be read as a broader critique of patriarchal society (inquiry portfolio). Sherwood employed instructional strategies to scaffold students' analysis and writing, modeling how to incorporate evidence from theoretical and literary texts and providing individual feedback on students' claims and evidence. This complex task "required workshopping," he reflected, but he "was already pleased with students' increased willingness to develop their own claims, as it showed that students were developing the agency which I was striving to nurture" (inquiry portfolio). In shifting from group practice to independent practice, Cycle A (and Cycle C) ended with students **voicing their own interpretations**. Furthermore, in some students' responses, Sherwood found nascent examples of his "hypothesized extension" from reading the word to reading the world. For example, one student critiqued not just the misogynistic male character but the broader society's construction of "men being told they're supposed to be breadwinner" (inquiry portfolio).

Overall, the recurring patterns suggest Sherwood's success manifesting three elements of his JOV in his "Critical Lenses" unit: **equipping students with analytic tools** (including coconstructing analytic questions from theoretical texts) and

practicing interpretation (on narrative texts, poetry, and visual art, individually, in groups, and in whole-class discussion) so that students could **develop their own interpretations** (as literary analysis, with support and scaffolding). As Table 2 shows, these three JOV elements were applied to more than five-sixths of coded excerpts in his unit. More broadly, Sherwood's unit design was premised on **literature as an entry point** into humanity, using literary texts, visual art, poetry, and TV episodes to practice critically reading the word. In contrast, JOV elements related to reading the world directly emerged rarely, if at all. **Validating student voice** and **applying critical lenses to the world** were not frequently present. Literary worlds received the vast majority of critical analysis; in the rare moments students' worlds were analyzed, it happened as vehicles to **practice interpretation**, as in a later lesson using a video on gender-based tropes in video games to interpret a scene in *The Great Gatsby*. Direct opportunities for **critical self-reflection** and to **act on findings to live a richer life** were not present in this unit. Nevertheless, Sherwood was "really impressed with how [students have] been able to apply these skills to like a sample of other things," from which he inferred "a certain transferability of what we're doing" (Interview 3).

Cross-Case Analysis

When Hammerness (2006) interviewed in-service teachers to elucidate their teaching visions, she asked them to describe their ideal classroom in three domains: what students are learning about, the roles teachers and students play in the classroom, and the wider work their teaching visions were doing in the world. These three domains help organize patterns in the distance between these two TCs' JOVs and practice.

First, Sarah and Sherwood were most successful at minimizing distance related to students' learning, including the topics and texts explored in class. Sarah's *How It Went Down* unit consistently developed students' habits of mind, investigated race and racism, and incorporated students' identities and experiences in a student-centered classroom. Sherwood's "Critical Lenses" unit took literature as an entry point to examine humanity, equipping students with critical tools, practicing interpretation together, and voicing their own interpretations. This success may come from the clarity of their JOVs; the TCs in the wider study with cloudier JOVs, as well as traditional undergraduate TCs, might experience more distance (Hammerness, 2001). Additionally, because preservice teacher education consistently provides opportunities to learn how to plan (Grossman, 2018), Sarah and Sherwood might have gotten more practice minimizing distance in this domain. In either case, these cases suggest the "upper bound" of what justice-oriented TCs can make happen in their curricular and instructional choices is quite complex.

Second, regarding teachers' and students' roles, Sarah and Sherwood experienced tensions and trade-offs between their visions and practice. Sarah experienced

tensions between building a student-driven learning community that honors identity and lived experience productively and the role of teacher-led instruction, such as modeling, scaffolding, and facilitating, to develop the habits of mind of active and engaged citizens. While Sherwood's JOV left roles in the classroom community unstated, his recurring pattern of equipping students with tools, practicing interpretation together, and scaffolding individual interpretation evokes the gradual release model of instruction (Fisher & Frey, 2013). In using this model, Sherwood might be implicitly making a trade-off between the teacher's role facilitating students developing a complex skill (critical interpretation of literary texts) at the expense of other JOV aspects responsive to students' lived experiences and worlds. These tensions and trade-offs speak to the overlapping and conflicting nature of teaching vision revealed through the complex practice of teaching.

Finally, Sarah's and Sherwood's units of instruction showed the greatest distance with JOV elements related to real-world connections and societal change. Sarah's Character Pitch comes close by approximating the real-world work of advocating for including underrepresented voices; Sherwood's literary analysis, he hypothesizes, will translate to students critically analyzing their own worlds. Although these assessments are somewhat authentic to ELA as a discipline, they are both distant from two other aspects of authentic project-based learning: building personal connections to the work and making contributions to the world (Grossman et al., 2021). Though other factors may be influencing distance in this category,[3] designing learning around real-world projects is challenging work even for expert teachers (Grossman et al., 2021). Enacting agency-inciting pedagogies requires a complex interplay of social justice knowledge, critical content knowledge, and social justice pedagogical knowledge (Dyches & Boyd, 2017) made real in practice. Thus, even for exemplar TCs who were successful in manifesting other aspects of their JOVs in practice, this domain suggests an "upper bound" to what they still found challenging and for which teacher education would need to provide additional support.

Discussion

While using JOVs as a measuring stick (Hammerness, 2001) reveals insights into the range of complexity novices can navigate to integrate justice and practice, these cases also speak back to the role teaching vision plays at the intersection of situated and critical frameworks. The role ELA plays as a content area is particularly revealing in this respect. The focal images of Sarah's and Sherwood's teaching visions varied in attention to discipline, but both were infused with, and enveloped within, critical frameworks on schooling and society. Sarah's JOV was political but adisciplinary: Its elements centered the civic mission of developing active and engaged citizens who can discuss issues of systemic racism revealed by critical perspectives. Sherwood's JOV was political via disciplinarity: It infused critical perspectives on the discipline as a vehicle for developing students' critical

consciousness. These are both different from disciplinary but apolitical ELA visions, in which students engage in disciplinary literacy practices like identifying strangeness in texts, articulating puzzles that emerge, and making literary claims (Rainey, 2016) without a "bigger picture" purpose; to support this, the teacher might be enacting ELA-specific core practices like designing text-based instruction, providing explicit strategy instruction, and facilitating classroom discourse (see Grossman, 2018). Put simply, for these two TCs, integrating justice and practice meant positioning ELA as a means toward achieving their wider JOV ends.

Furthermore, their JOVs functioned as guides for the uptake of disciplinary materials and practices as sociocultural tools to achieve justice-oriented aims in practice. Notably, in ELA methods, both Sarah and Sherwood encountered the same set of conceptual and practical tools from Appleman's (2015) *Critical Encounters in Secondary English*, but they each took up different tools in different ways in their units. Sarah used reader response theory as a conceptual tool to sequence the How It Went Down unit and as a practical tool provided to students to develop habits of mind. Sherwood drew on Appleman's broad framework of "trying on" different lenses as a conceptual tool but focused on critical lenses like Marxist and feminist interpretation for his unit—integrating disciplinary tasks with critical frames. Appleman's text also provided specific practical tools that Sherwood took up and adapted, such as textual materials (Perkins Gilman, 1892/1980; Woolf, 1929) and lesson activities (e.g., interpreting Xisto's concrete poem "SHE"). The TCs' differing uptake of the same disciplinary tools they encountered in ELA methods can be vision's function as a guide for practice (Hammerness, 2001).

In contrast to the nuanced role ELA played, Sarah's and Sherwood's visions rather clearly aligned with critical pedagogy: supporting students to name, critically reflect, and act toward individual and societal transformation (Wink, 2005). However, neither named critical pedagogy in focal elements of their visions. Perhaps this alignment was a "praxident" in that their efforts to enact their JOCs in practice (praxis) accidentally paralleled this particular academic discourse (Schiera, 2014). Critical pedagogy may have gone unnamed because TCs did not encounter it in teacher education, encountered its philosophies but not its methods, or found its concepts or texts inaccessible (Wink, 2005). More experiences with critical pedagogy might help TCs further clarify their JOVs' focal images. Sarah's "developing active and engaged citizens" could benefit from considering Shor's (1992) approaches developing critical citizens in a multicultural democracy. Sherwood's further exploration of critical literacy could underpin his stated (and cited) goal of students "reading the word and world" (Freire & Macedo, 1987).

Additionally, sociocultural tools of doing critical pedagogy directly relate to the three categories of distance discussed in the cross-case analysis. First, critical pedagogy problem-poses from generative themes, topical themes, or academic themes (Freire, 1970/2011; Shor, 1992); these conceptual tools could guide the design of unit-level inquiries. Although neither TC in this study began with genera-

tive themes derived from students' lived experiences (Freire, 1970/2011), Sarah problem-posed "praxidentally" from topical themes of implicit bias, systemic racism, and media representation; Sherwood problem-posed from academic themes using critical lenses in literary interpretation of texts. Second, critical pedagogy provides practical tools for facilitating dialogic discussion that disrupts traditional teacher–student hierarchies (Freire, 1970/2011). Ada and Campoy's four phases of dialogic discussion (cited in Wink, 2005) might address the tensions Sarah experienced triangulating among the text, students' personal experiences, and larger societal issues and would have ensured that discussions ended with a creative/transformative phase oriented toward changing self and society. Storm and Rainey's (2018) #LitAnalys4Life protocol could support Sherwood's students developing critical interpretations of texts they themselves brought in, pushing beyond teacher-provided texts for students to critically read their own worlds. Third, for the domain in which Sarah and Sherwood experienced the greatest distance, the conceptual tools of a "cycle of critical praxis" could organize phases of a unit of instruction: identifying a problem, researching it, developing a collective plan of action, implementing it, and evaluating its impact (Duncan-Andrade & Morrell, 2008). ELA TCs could draw on tools from scholar-practitioners who link the process of writing to disrupting dominant narratives and speaking to broader audiences (Christensen, 2009; Pedraza & Rodríguez, 2018). Surely these are complex pedagogies even for expert teachers. Still, critical pedagogy could provide additional clarity for TCs' JOVs and tools to realize those visions in practice.

Conclusion

As exemplar cases, Sarah and Sherwood suggest that TCs with minimal teaching experience can develop "bigger picture" JOVs and manifest them in complex situations of practice amid the complicated process of learning to teach. This study thus challenges teacher education to take an asset-based approach to developing TCs' (justice-oriented) visions and beginning repertoires of practice. To further calibrate the complexity novices can navigate, the field would benefit from additional studies with broader, more varied samples of TCs representing a range of visions (from cloudy to clear and apolitical to justice oriented) and life experiences (from undergraduate newcomers to career changers). More diversity in TCs' identities and positionalities is urgently needed to avoid centering Whiteness in teaching vision and practice. Additional data collection and analysis methods could be employed, such as inviting TCs to think aloud while designing lessons, conducting video stimulated recall interviews (Zimmerman, 2017), or analyzing the embeddedness of JOVs within the enactment of core practices. TCs' growth across their teacher preparation experiences could also be explored, capturing which coursework pedagogies and fieldwork clarify and challenge their JOVs and enable their realization in practice. Future research along these lines would contribute to

a finer-grained understanding of the degree of complexity novices can navigate in integrating justice and practice.

The findings also point to pedagogical approaches teacher educators can use to support novices reducing distance between their JOVs and emergent practice. Teacher educators might employ practice-based approaches to teach novices to enact project-based learning and critical pedagogies, the areas of Sarah's and Sherwood's greatest distance. Grossman et al. (2021) have identified core practices for project-based learning; teacher education classrooms could present representations of these practices, decompose them into their constituent parts, and then invite novices to approximate them in the teacher education classroom before doing so in the field. The same is true for critical pedagogy. While this will require work articulating core practices of critical pedagogy, the literature and practitioner examples provide some clear possibilities, such as problem posing through generative themes or facilitating dialogic discussion (Freire, 1970/2011). Other practice-based approaches might help novices navigate the tensions and trade-offs that emerge between vision and practice. For example, TCs could collectively consider a case study of the pedagogical dilemma Sarah felt between student-driven dialogue and teacher-facilitated learning, honing their professional judgment and instructional repertoire in the process (Kavanagh et al., 2020). Alternatively, TCs could role-play these dilemma moments through *teatro del oprimido*, developing epistemic disobedience to coloniality in schools in the process (Domínguez, 2021). These implications suggest the concentric need for teacher educators to develop "big picture" visions ourselves, lived through our own repertoires, if we are to develop justice-oriented practitioners through our programs (Schiera, 2021). If our field fails to teach justice and practice, we leave TCs alone to do this complex work amid the complicated process of learning to teach.

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Notes

[1] All names of TCs and schools in this article are pseudonyms.

[2] See the larger study (Schiera et al., 2017) for greater detail on data sources and validity measures, including full interview protocols and assignment descriptions. Data analysis approaches extended from this larger study and are unique to this case study.

[3] There are perhaps other explanations for this distance between vision and practice. First, it is possible that Sarah and Sherwood see real-world activism more as an outgrowth of their work than as what they desire to make happen in their classrooms. For example,

Hammerness (2006) described a teacher whose vision "extends far beyond one class or even one school" (p. 62) to the success of his Latinx community. From their interviews, however, it seemed like they genuinely desired to manifest these elements within their classroom walls. Second, methodologically, Sarah and Sherwood may have manifested these JOV elements more noticeably in other units of instruction. Future research studies can address this limitation. Finally, TCs' school contexts might explain this distance: Sarah's book group context and Sherwood's school's culture of traditional pedagogy might produce headwinds or constraints in practice. However, neither named these as tensions impacting their efforts to make their visions real in these units.

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