From Laura Ingalls to Wing Biddlebaum:
A Survey of Teacher Identities in Works of Literature

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Teachers appear as characters in a wide range of literary writing—including novels such as *Jane Eyre* (Brontë, 1847), *Good-bye, Mr. Chips* (Hilton, 1934), and *The Prime of Miss Jean Brodie* (Sparks, 1962); short stories such as "The Legend of Sleepy Hollow" (Irving, 1820), "Hands" (Anderson, 1919), and "The Children's Story" (Clavell, 1963); plays such as *Love's Labour's Lost* (Shakespeare, 1595), *Three Sisters* (Chekhov, 1901/1966), and *A Streetcar Named Desire* (Williams, 1947); adolescent novels such as the *Harry Potter* series (Rowling, 1997-2007), *Speak* (Anderson, 1999), and *These Happy Golden Years* (Wilder, 1943); and children's books such as the *Magic School Bus* series (Cole, 1986-2006), the *Miss Malarkey* series (Finchler & O'Malley, 1996-2010), and the *My Weird School* series (Gutman, 2004-2007).

To date, few scholars have systematically studied the teachers who appear in works of literature. Much of the existing work has focused on relatively small numbers of teachers and has been presented in the form of brief essays rather than formal research (e.g., Booth, 2006; Crume, 1989; Shockley, 1971). Other scholars have written longer pieces exploring issues ranging from an exploration of tensions among gender,

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authority, and desire (Keroes, 1999), to an analysis of teachers who appear as characters in novels written for young adults (Burnaford, 2001; Smedman, 1989), to an examination of race, class, gender, and control in fictional depictions of teachers (Brunner, 1994). However, no one has ever attempted to classify the range of teacher identities that appear in a large and diverse sampling of literary works. In fact, no one has even compiled a relatively well-rounded list of literary teachers—one which spans multiple genres, multiple historical periods, and multiple audience levels. The purpose of this study is therefore to systemically categorize the types of teachers that appear in a broad range of literature, and to define the various identities that are depicted. It is hoped that this important preliminary work will spawn a wide range of future studies into the lives, careers, and identities of literary teachers.

Theoretical Framework

Over the past two decades, educational researchers have increasingly recognized the value of "story" in understanding the lived experiences of teachers (e.g., Carter, 1993; Clandinin, 2007; Clandinin & Connelly, 2000; Elbaz-Luwisch, 2005; Witherell & Noddings, 1991.) In fact, the entire field of "narrative inquiry" emerged largely during this period. Based on the idea that storytelling is a fundamental way through which people make sense of their lives, narrative inquiry involves researchers recording, analyzing, and questioning the stories told by others, as well as sometimes their own stories. To date, however, virtually all narrative studies on the lives of teachers have focused on actual teachers, rather than fictional ones. I argue that both types of teachers—real and imagined—are similarly storied creations when they are represented through text.

Identity theorists such as Rosenberg and Ochberg (1992), Randall (1995), and Brockmier (2001) maintain that one's identity is constructed through the self-formative power of narrative. "We make sense of the events of our lives to the degree we incorporate them into our own unfolding novel—as simultaneously its narrator, protagonist, and reader—making it up as we go, so to speak, even authoring ourselves into being" (Randall, 1995, p. 4). Thus, the story of a fictional teacher is analogous to the story of an actual teacher as told to a researcher, with both stories existing as recorded artifacts that can be similarly analyzed, explored, and understood. This study can therefore be viewed as a form of narrative inquiry.

Methods

The data for this study consist of 44 literary works in which teachers

have appeared as major or minor characters. Because there is no single source providing a comprehensive list of literary teachers, compiling such a list was not easy. It involved numerous internet searches, lengthy discussions with teachers and librarians, as well as my own personal knowledge of literature. Although admittedly subjective, the selection process was guided by several distinct criteria. First, I selected teachers who represented a wide range of settings, cultures, and historical periods. Second, I selected literature from multiple genres. Third, I selected literature that was written for a variety of age levels. Overall, my goal was to amass a collection that was as broad and varied as possible, so as to be highly representative of the literature as a whole.

During the selection process I deliberately excluded works that were written by researchers or journalists. For example, I left out such well-known books as *Among Schoolchildren* (Kidder, 1989), *Death at an Early Age* (Kozol, 1967), *36 Children* (Kohl, 1967), and *White Teacher* (Paley, 1989), all of which contain rich descriptions of the lives of teachers, but which are generally classified as nonfiction. At the same time, I chose to include several autobiographies, such as *Teacher Man* (McCourt, 2005), *The Thread that Runs so True* (Stuart, 1949), *To Sir, With Love* (Braithwaite, 1967), and *The Water is Wide* (Conroy, 1972). Because all these works were written by well-established literary figures who present their stories more as artistic representations than as factual accounts of their lives, I classified them as "autobiographical novels" rather than nonfiction.

While certainly not an exhaustive list, the 44 works that were ultimately selected for this study do represent a very large and diverse collection. They include 20 adult novels, six young adult novels, six children's books, five plays, four autobiographical novels, and three short stories. The original publication dates range from 1598 to 2010, while the settings include the United States, Canada, England, Germany, Russia, New Zealand, and Trinidad. In addition, the types of schools in which the teachers work include both public and private with locations ranging from urban to rural to suburban (see Appendix).

It is important to note that some of the literary works contain more than one teacher; therefore, a total of 50 teachers were included in this study. In addition, some of the selected literary works include multiple books in which the same teacher (or the same type of teacher) appears throughout multiple volumes. For example, the *Harry Potter* series (Rowling, 1997-2007) has seven separate books with certain teachers recurring throughout, and the *My Weird School* (Gutman, 2004-2007) series presents 20 different teachers who are all crafted to the same formula. In such cases, I counted all of the books in the series as a single

literary work, and I combined similar teachers in a series into a single composite rather than listing all of them separately.

My analysis of the data involved a process of analytic induction. This means that I carefully read all of the literary works with particular attention paid to the characterization of teachers and the identities they assumed. Throughout my reading, I took notes and kept a running list of categories based on the teachers' identities. As I encountered each new literary work, I altered or adjusted these running categories to accommodate the growing list of teacher identities. The resulting categories are not necessarily mutually exclusive. In some instances, a single teacher simultaneously possessed multiple identities, while in other instances he or she was transformed from one identity to another as the story progressed.

Results

The identity themes that emerged through my analysis are the following: (a) teacher as nurturer, (b) teacher as subversive, (c) teacher as conformist, (d) teacher as hero, (e) teacher as villain, (f) teacher as victim, (g) teacher as outsider, (h) teacher as immutable force, (i) teacher as eccentric, and (j) teacher as economic survivor.

Teacher as Nurturer. There are many teachers who are depicted as caring, understanding, compassionate, and benevolent leaders in their classrooms—including Anne Shirley in *Anne of Avonlea* (1909); Ella Bishop in *Miss Bishop* (Streeter, 1933); Miss Temple in *Jane Eyre* (Brontë, 1847); Rick Braithwaite in *To Sir, With Love* (Braithwaite, 1959); Laura Ingalls in *These Happy Golden Years* (Wilder, 1943); Mr. Chipping in *Good-bye, Mr. Chips* (Hilton, 1934); Wing Biddlebaum in "Hands" (Anderson, 1919); Annie Sullivan in *The Miracle Worker* (Gibson, 1959); Jessie Stuart in *The Thread that Runs So True* (Stuart, 1949); Lucy Richards in *The Train to Estelline* (Wood, 2000); Sylvia Barrett in *Up the Down Staircase* (Kaufman, 1964); Miss Malarkey in the *Miss Malarkey* series (Finchler, 1996-2009); "Teacher" in *On the Banks of Plumb Creek* (Wilder, 1937); Mrs. Spitzer in *Mrs. Spitzer's Garden* (Pattou, 2001); and Pat Conroy in *The Water is Wide* (1972). These teachers tend to be respectful toward their students and work hard to provide them with sustenance for their intellectual growth. They also value the formation of relationships with students and the importance of building a sense of community within their classrooms. Perhaps this kind of teacher is best exemplified by Ella in *Miss Bishop* (Streeter, 1933), a novel about the life and career of a college English teacher. Ella quickly establishes a reputation for being a friendly, hard-working, and gifted teacher who

steers her students toward their passions. Her nurturing also extends to her personal life, as she cares for her sick mother for nine years, and also selflessly rears her cousin's newborn orphaned daughter whose father had actually been Ella's fiancé before the cousin had seduced him away from her. Illustrating her eternally optimistic nature, Ella names the little girl Hope.

Teacher as Subversive. Subversive teachers resist "the system" or the status-quo of teaching in some way, sometimes openly rebelling and other times quietly proceeding with unsanctioned activities outside public view—often at the risk of being fired. For instance, the teacher may deviate from the approved curriculum, or teach the students to be critically aware of their taken-for-granted assumptions about the world in a way that challenges strongly held beliefs systems or existing structures of power. Examples include Mary Logan in *Roll of Thunder, Hear My Cry* (Taylor, 1976), who is fired from her job as a 7th grade teacher in rural Mississippi during the 1930s for teaching her students about the systemic structures that undergird racism; Joe Robert Kirkman in *Brighten the Corner Where you Are* (Chappell, 1990), who is called before the school board for disciplinary action after teaching evolution in his high school science class; Anna Vorontosov in *Spinster* (Warner, 1958), who literally burns her workbook in order to free herself from its control; and Mr. Freeman, the art teacher in *Speak* (Anderson, 1999), who is reprimanded for not grading his students' work. Undoubtedly, however, the most well-known example of a subversive teacher is Jean Brodie (Spark, 1962), a progressive educator in a conservative school in 1930s Scotland, who systematically molds her students after her own interests and desires to create an identifiable clique of girls within the school known as "Brodie Girls." Other subversive teachers include Wing Biddlebaum in "Hands" (Anderson, 1919); Anne Shirley in *Anne of Avonlea* (Montgomery, 1909); and Frank McCourt in *Teacher Man* (2005).

Teacher as Conformist. In contrast to the subversives, conformist teachers unthinkingly conform to the system, fully accepting the conditions of their work and of society at large without critical examination. They serve as agents of hegemony within their communities, continually and unknowingly reinforcing the status quo. One teacher who fits into this category is Miss Crocker in *Roll of Thunder, Hear My Cry* (Taylor, 1976), who whips Little Man and Cassie because they refuse to accept tattered old textbooks that were previously owned by White students. Miss Crocker cannot comprehend the reason for their behavior and instead views it as a simple act of defiance that must be punished. Another teacher is Miss Dove in *Good Morning Miss Dove* (Patton, 1947), who

is so formal, so routinized, and so unchanging that she personifies the system itself. Laura Ingalls in the *These Happy Golden Years* (Wilder, 1946) is also a conformist. Although highly sympathetic as a character and well-liked by her students, she nonetheless dutifully accepts the system without question, remaining naively unaware of the moral, social, and political implications of her work. Of course, she is also only 15 years old and still a student herself when she accepts her first job as a teacher in rural South Dakota.

Teacher as Hero. Some teachers are cast as heroes. They may heroically respond to a crisis in a way that protects or saves others, or they may become heroes by taking a strong moral stand in the face of adversity. In *My Face to the Wind* (Murphy, 2001), Sarah Jane Price is a young teacher who reacts courageously to save the lives of her students when their poorly-constructed schoolhouse collapses during a blizzard. Similarly, in *Blackboard Jungle* (Hunter, 1954), Rick Dadier bravely stops a student from raping a teacher and later performs another heroic act when he disarms a knife-welding student who attacks him in his classroom. Mr. Chips, from *Good-bye, Mr. Chips* (Hilton, 1934), acts as a more subtle hero when he calms his students by continuing to teach a lesson on Ancient Rome in the midst of a German bombing raid during World War I. With bombs exploding all around the school, he wryly insists to his students that the noisiest things in life are not always the most important. In another example, Mary Logan in *Roll of Thunder, Hear My Cry* (Taylor, 1976) acts heroically when she organizes an African-American boycott of the local hardware store whose White owner is the main source of racial conflict in their town. Finally, Miss Malarkey in the *Miss Malarkey* series (Finchler & O'Malley, 1996-2010) provides a somewhat different manifestation of heroism. Routinely confronted by events that are maddeningly frustrating and beyond her control, she nevertheless manages to deal with them with utmost poise.

Teacher as Villain. There are many examples of teachers who are depicted as villains. They may be obnoxious, arrogant, authoritarian, cruel, spiteful, sinister, self-serving, or physically or verbally abusive toward their students. One example is Mr. Warrick in *The Schoolmaster* (Lovelace, 1968) who does many positive things for the people of the small Trinadadian village where he was hired, but he also exploits them for his personal financial gain and rapes his 17-year-old assistant leading her to commit suicide. Another example is Holofernes in *Love's Labour's Lost* (Shakespeare, 1598), who is vain, arrogant, confusing, superficial, abusive toward others, and lecherous toward women. In addition, he tends to speak in heightened language using extensive alliteration and

forced puns to demonstrate his verbal dexterity, and he frequently intersperses English and Latin in ways that leave the people around him confused. In a more subtle instance of villainous behavior, Jean Brodie (Sparks, 1962) urges an impressionable female student to support Franco in the Spanish Civil War. Even though the student opposes facism, she dutifuly follows Miss Brodie's advice and travels to Spain where she is tragically killed while supporting a cause in which she does not truly believe. Other examples of villainous teachers include Kantorek in *All Quiet on the Western Front* (Remarque, 1929); Mr. Dobbins in *The Adventures of Tom Sawyer* (Twain, 1875); Mrs. Gorf in *Sideways Stories from Wayside School* (Sachar, 1978); Miss Scatcherd in *Jane Eyre* (Brontë, 1847); Mr. Phillips in *Anne of Green Gables* (Montgomery,1908); Severus Snape in the *Harry Potter* series (Rowling, 1997-2007); "New Teacher" in "The Children's Story" (Clavell, 1963); Paul Barringer in *Up the Down Staircase* (Kaufman, 1964); Miss Crocker in *Roll of Thunder, Hear My Cry* (Taylor, 1976); and Mr. Neck in *Speak* (Anderson, 1999).

Teacher as Victim. Victimized teachers are oppressed or defeated in some way, either by students, by administrators, by their communities, or sometimes by the profession itself. They may be downtrodden, pitiful, pathetic, and feel totally overwhelmed by the demands of their work. Some are literally the victims of specific attacks targeted against them, while others are victimized more figuratively by the overall conditions they encounter in their jobs. For example, when Wing Biddlebaum in "Hands" (Anderson, 1919) is falsely accused of molestation by a "half-witted boy," the boy's father beats him and he narrowly escapes being lynched. Similarly, in *The Children's Hour* (Hellman, 1934), two teachers are falsely accused of being lesbians by a disgruntled student, causing them to lose their jobs and destroying them financially. Margaret Narwin in *Nothing But the Truth* (Avi, 1991) also loses her job following a minor conflict with a student that rapidly spirals out of control leaving both Ms. Narwin and the student as victims in the process. In other stories, Ichobod Crane in "The Legend of Sleepy Hollow" (Irving,1820) is victimized by Brom Bones, while Mr. Dobbins, the villainous teacher in *The Adventures of Tom Sawyer* (Twain, 1875), is victimized by his students who use a cat, a string, a wig, and a can of paint to play a joke on him while he sleeps. Finally, in *Three Sisters* (Chekhov,1901/1966), Olga Prozorova is a teacher who is victimized by the job of teaching itself. In a moment of despair, she remarks that four years of high school teaching have drained her of her energy, left her with a perpetual headache, and aged her prematurely. Other examples of victimized teachers include Sylvia Barrett in *Up the Down Staircase* (1964); James McAllister in

Election (1999); Blanche Dubois in *A Streetcar Named Desire* (Williams, 1947); Rick Daudier in *Blackboard Jungle*; Jane Eyre in *Jane Eyre* (1847); and Louisa Knox in *The End of the Week* (Chase, 1953).

Teacher as Outsider. Outsiders are teachers who are different from their students or others in their community. They may feel perpetually alienated in some way—being of a different race, class, culture, ethnicity, or sexual orientation—or they may be border crossers who successfully transcend these differences. For example, Anna Vorontosov in *Spinster* (Warner, 1959) is a White woman who teaches Maori children in rural New Zealand, while Frank McCourt in *Teacher Man* (2005) is an Irish teacher working with American children of various races and ethnicities in New York City. Similarly, Rick Braithwaite in *To Sir, With Love* (Braithwaite, 1959) is a middle-class African-British man teaching poor white children in East London. One particularly intriguing outsider is Julia Mortimer in *Losing Battles* (Welty, 1970). She is an educated White woman who teaches poor White students in rural Mississippi. She is fully dedicated to helping her students gain knowledge that will enable them to transcend the ignorant isolation of their families and to improve their lives, yet her life ends in bitter disappointment as she herself becomes completely isolated from the outside world. Other teachers who may be considered outsiders are Wing Biddlebaum in "Hands" (Anderson, 1919); Grant Wiggins in *A Lesson Before Dying* (Gaines, 1993); Ichabod Crane in "The Legend of Sleepy Hollow" (Irving, 1820); Mr. Warrick in *The Schoolmaster* (Lovelace, 1968); Rick Dadier in *Blackboard Jungle* (Hunter, 1954); Frank McCourt in *Teacher Man* (McCourt, 2005); Jean Brodie in *The Prime of Miss Jean Brodie* (Sparks, 1962); Lucy Richards in *The Train to Estelline* (Wood, 2000); Pat Conroy in *The Water is Wide* (Conroy, 1972); and Sylvia Barrett in *Up the Down Staircase* (Kaufman, 1964).

Teacher as Immutable Force. Some teachers possess extremely powerful personalities that dominate those around them. They are strong, immutable, and impervious to change. For example, Miss Dove in *Good Morning, Miss Dove* (Patton, 1947) is predictable, punctual, precise, formal, always in control, routine-oriented—steadily going about her work from year to year with no perceptible changes in her mood or her appearance. At the same time, she is greatly respected by all of her students who rally to her support when she suddenly becomes ill. Equally immutable, but much less likable, is Miss Scatcherd in *Jane Eyre* (Brontë, 1847); she is unyielding in her use of corporal punishment and public humiliation as a means of teaching her students. Another teacher who might be described as immutable is Julia Mortimer from *Losing Battles* (Welty, 1970). She is very determined—a willful propo-

nent of education who is wholly committed to helping her students to improve their lives. Even though she ultimately fails in her mission, the strength and duration of her effort make her an immutable force. Additional teachers who fit into this category are Albus Dumbledorr in the *Harry Potter* series (Rowling, 1997-2007); Jean Brodie in *The Prime of Miss Jean Brodie* (Sparks, 1962); and Joe Robert Kirkman in *Brighten the Corner Where You Are* (Chappell, 1989).

Teacher as Eccentric. There are many instances of eccentric teachers in literature, particularly in children's books. These teachers possess unique habits, behaviors, or appearances that are often (but not always) viewed as endearing by their students. For example, Mrs. Jewls in *Sideways Stories from the Wayside School* (Sachar, 1978) is easily confused and thinks all of her students are monkeys rather than children. She also has one particular student who can only read something when it is upside down, so to fix the problem Mrs. Gorf has him hang upside down so that the text will appear right-side up. In Dan Gutman's *My Weird School* series (2004-2007), all of the teachers are eccentric—including Ms. Hanna, an art teacher who collects garbage and wears a dress made out of pot holders; Mr. Docker, a science teacher who wears a helmet and goggles and sets his hair on fire; and Mr. Macky, a reading specialist who lives in a log cabin and thinks he is Abraham Lincoln. Another collection of children's books with an eccentric teacher is the *Magic School Bus* series with Miss Frizzle (Cole, 1986-2006). Miss Frizzle has bright red hair and wacky clothes that always match the subject of each lesson. Highly energetic and passionate about her job, she teaches her students by taking them on magical adventures in a school bus that can fly, shrink, go underwater, etc., in order to transport them into outer space, inside a beehive, onto the ocean floor, etc. Other eccentric teachers include Jean Brodie in *The Prime of Miss Jean Brodie* (Sparks, 1962); Mr. Chipping in *Good-bye, Mr. Chips* (Hilton, 1934); and Albus Dumbledorr in the *Harry Potter* series (Rowling, 1997-2007).

Teacher as Economic Survivor. Some people become teachers for economic reasons, primarily as a means for survival because they have few (or no) other options. These teachers tend to be women or minorities, or they come from families with limited financial resources. For example, Miss Dove in *Good Morning, Miss Dove* (Patton, 1947) is confronted with a large family debt after the sudden death of her father who had been a banker; she therefore becomes a teacher in order to support her mother and her sisters while simultaneously depriving herself of any luxury. Similarly, Blanche Dubois in *A Streetcar Named Desire* (Williams, 1947) grows up on a diminishing old Southern plantation with an upper class

ethos, but loses everything upon the death of her parents. Like Miss Dove, she too becomes a teacher primarily as a means for escaping poverty. Becoming a teacher following the death of one's parents also characterizes the experiences of Sara Jane Price in *My Face to the Wind* (Murphy, 2001); Olga Prozorova in *Three Sisters* (Chekhov, 1900/1966); and Jane Eyre in *Jane Eyre* (Brontë, 1848). Understandably, these kinds of teachers often find little satisfaction in their work. For example, Grant Wiggins from *A Lesson Before Dying* (Gaines, 1993), set in rural Louisiana in the late 1940s, forcefully states how much he hates being a teacher, which was the only job available for an educated Black man in the South. Mr. Dobbins from *The Adventures of Tom Sawyer* (Twain, 1875) also feels trapped in his profession; he had wanted to be a doctor but had to settle for being the village schoolmaster because his family was poor.

Conclusion

Through examining the ways in which teachers are depicted in literary works, scholars can gain valuable insights into what it means to be a teacher in contemporary society, and what it has meant in past eras, too. In fact, for distant eras in history, the fictional accounts of teachers that were written at that time often provide rare, detailed, first-hand glimpses into the daily lives of teachers that are not readily available from other sources. However, the teachers who appear in literature do more than just reflect past and present societal views of teachers; they can also help to shape these views. People's pre-existing perceptions of teachers (and the work they do) are routinely challenged, reinforced, or extended by what they read about teachers in works of literature. In addition, such works can serve as tools for the professional development of preservice, beginning, or experienced teachers by enabling them to think about their work through the vicarious experience of reading about the lives of other teachers. Reading stories about other teachers, whether real or fictional, can serve as a powerful tool for self-reflection and identity-formation among preservice and inservice teachers (Brunner, 1996, Cole & Knowles, 2000).

Although interest in literary depictions of teachers has a long history, dating to the late 19th Century (e.g., Thomas, 1894), it remains a relatively unexplored area of inquiry among contemporary scholars. As such, this study represents an initial attempt at examining and categorizing the range of teacher identities that appear in a large and diverse sampling of literary works. It is also unique methodologically in that it approaches fictional writing not through the lens of literary criticism, but instead through the lens of ethnographic inquiry—treat-

ing fictional texts as thick descriptions that can be read and analyzed like field notes.

However, this study is only a beginning. Using the 10 categories as a starting point, other researchers may wish to examine additional literary teachers to see whether or how they can be accommodated. They may also wish to challenge my classifications of the 50 teachers included here, or create new categories that better reflect their own interpretations of these teachers' identities. Still other researchers may wish to draw upon this work with literary teachers to inform future inquiry into identity-formation in real-world teachers. For example, how do these works of literature reinforce or challenge myths about teaching that are often held by preservice teachers and by the public at large? Such myths might include the notions that teaching is a calling, that teaching is easy, or that there was once a "golden age" in which teachers held an exalted position in society. Other future areas of inquiry might be an in-depth exploration of a smaller sample of literary teachers situated within their specific socio-cultural and historical contexts, or an examination of race, gender, or cultural stereotypes within the literature.

In the end, one thing is clear: much work remains to be done in furthering our understanding of the lives and careers of teachers who appear in works of literature. Such work is important because fiction reflects and shapes reality—or, as Eudora Welty (1956) states, "making reality real is art's responsibility" (p. 545).

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Appendix: Teachers in Literature

Teacher's Name	Identity Theme(s)	Title of Literature	Author	Genre	Date
Wing Biddlebaum	victim; outsider; nurturer; subversive	"Hands"	Sherwood Anderson	short story	1919

Teacher's Name	Identity Theme(s)	Title of Literature	Author	Genre	Date
New Teacher	villian	"The Children's Story"	James Clavell	short story	1963
Ichabod Crane	outsider; victim	"The Legend of Sleepy Hollow"	Washington Irving	short story	1820
Grant Wiggins	outsier; economic survivor	*A Lesson Before Dying*	Ernest Gaines	novel	1993
Blanche Dubois	victim; economic survivor	*A Streetcar Named Desire*	Tennessee Williams	play	1947
Kantorek	villian	*All Quiet on the Western Front*	Erich Maria Remarque	novel	1929
Anne Shirley	nurturer; subversive	*Anne of Avonlea*	L. M. Montgomery	novel	1909
Mr. Phillips	villian	*Anne of Green Gables*	L. M. Montgomery	novel	1908
Richard Dadier	outsider; hero; victim	*Blackboard Jungle*	Evan Hunter	novel	1954
Joe Kirkman	subversive; immutable force	*Brighten the Corner Where You Are*	Fred Chappell	novel	1989
James McAllister	victim	*Election*	Tom Perrotta	novel	1998
Miss Dove	economic survivor; conformist; immutable force	*Good Morning, Miss Dove*	Frances Gray Patton	novel	1947
Mr. Chipping	nurturer; hero; eccentric	*Good-bye, Mr. Chips*	James Hilton	novel	1934
Severus Snape	villian	*Harry Potter* series	J. K. Rowling	adolescent novel	1997-2007
Albus Dumbledore	eccentric immutable force	*Harry Potter* series	J. K. Rowling	adolescent novel	1997-2007
Miss Temple	nurturer	*Jane Eyre: An Autobiography*	Charlotte Brontë	novel	1847
Miss Scatcherd	villian; immutable force	*Jane Eyre: An Autobiography*	Charlotte Brontë	novel	1847
Jane Ayre	victim; economic survivor	*Jane Eyre: An Autobiography*	Charlotte Brontë	novel	1847

Teacher's Name	Identity Theme(s)	Title of Literature	Author	Genre	Date
Julia Mortimer	outsider; immutable force	*Losing Battles*	Eudora Welty	novel	1970
Holofernes	villian	*Love's Labours Lost*	William Shakespeare	play	1598
Miss Bishop	nurturer	*Miss Bishop*	Bess Streeter Aldrich	novel	1933
Miss Frizzle	eccentric	*Miss Frizzle* series	Joanna Cole	children's book	1986-2006
Miss Malarkey	hero; nurturer	*Miss Malarkey* series	J. Finchler & K. O'Malley	children's book	1996-2010
Mrs. Spitzer	nurturer	*Mrs. Spitzer's Garden*	Edith Pattou	children's book	2001
Sarah Jane Price	hero; economic survivor	*My Face to the Wind*	Jim Murphy	adolescent novel	2001
various (20)	eccentric	*My Weird School* series	Dan Gutman	children's book	2004-2007
Margaret Narwin	victim	*Nothing But the Truth*	Avi	epistolary novel	1991
"Teacher"	nurturer	*On the Banks of Plum Creek*	Laura Ingalls Wilder	adolescent novel	1937
Miss Crocker	villian; conformist	*Roll of Thunder, Hear My Cry*	Mildred D. Taylor	adolescent novel	1976
Mary Logan	victim; hero; subversive	*Roll of Thunder, Hear My Cry*	Mildred D. Taylor	adolescent novel	1976
Mrs. Jewls	eccentric	*Sideways Stories from Wayside School*	Louis Sachar	children's book	1978
Mr. Neck	villian	*Speak*	Laurie Halse Anderson	adolescent novel	1999
Mr. Freeman	subversive	*Speak*	Laurie Halse Anderson	adolescent novel	1999
Anna Vorontosov	outsider; subversive	*Spinster*	Sylvia Ashton-Warner	novel	1958
Frank McCourt	outsider; subversive	*Teacher Man*	Frank McCourt	autobio-graphical novel	2005
Mr. Dobbins	villain; economic survivor; victim	*The Adventures of Tom Sawyer*	Mark Twain	novel	1875

Teacher's Name	Identity Theme(s)	Title of Literature	Author	Genre	Date
Martha Dobie	victim	*The Children's Hour*	Lillian Hellman	play	1934
Karen Wright	victim	*The Children's Hour*	Lillian Hellman	play	1934
Louisa Knox	victim	*The End of the Week*	Virginia Chase	novel	1953
Annie Sullivan	nurturer	*The Miracle Worker*	William Gibson	play	1959
Jean Brodie	subversive; villain; outsider; eccentric; immutable force	*The Prime of Miss Jean Brodie*	Muriel Spark	novel	1962
Mr. Warrick	villain; outsider	*The Schoolmaster*	Earl Lovelace	novel	1968
Jesse Stuart	nurturer	*The Thread that Runs So True*	Jesse Stuart	autobio-graphical novel	1949
Lucy Richards	outsider; nurturer	*The Train to Estelline*	Jane Roberts Wood	epistolary novel	2000
Pat Conroy	outsider; nurturer	*The Water Is Wide*	Pat Conroy	autobio-graphical novel	1972
Laura Ingalls	conformist; nurturer	*These Happy Golden Years*	Laura Ingalls Wilder	adolescent novel	1943
Olga Prozerova	victim; economic survivor	*Three Sisters*	Anton Chekov	play	1900
Rick Braithwaite	outsider; nurturer	*To Sir, With Love*	E. R. Braithwaite	autobio-graphical novel	1959
Sylvia Barrett	victim; outsider; nurturer	*Up the Down Staircase*	Bel Kaufman	novel	1964
Paul Barringer	villain	*Up the Down Staircase*	Bel Kaufman	novel	1964
Mrs. Gorf	villain	*Sideways Stories from Wayside School*	Louis Sachar	children's book	1978