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The Mirror Theatre of Reading: Explorations of the Teacher's Apprentice and Juvenile Historical Fiction

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ABSTRACT

This thesis is a cultural study of how pre-service teachers respond to representations of traumatic histories and how this work emerges as being intimately tied to their own self-identifications as teachers in training. In studying reading practices, I examine identity performances through the interpretation of literary response in relation to the making of the self as a teacher of adolescents. The thesis asks, first, how do teachers read juvenile historical fiction, and, second, why does reading reading like this matter to education?

Incorporating mixed methods qualitative research including ethnography, psycho-stylistic analysis and genre analysis, this inquiry includes 12 students becoming teachers. Responses to their readings of two juvenile historical fictions, *There Will Be Wolves* (Karleen Bradford, 1992) and *The Midwife's Apprentice* (1995), are gathered through interviews, a focus group discussion, and methods and insights derived from psychoanalytic accounts of identity performances through reading practices. The participants' readings are understood to be of individuals attaching themselves to the identity of teacher and the collective identity of English/Language Arts teaching in Ontario, Canada. This study also inquires into my own identificatory processes as researcher, reader and teacher.

Methodologically, I rely on tracing the significance of rhetorical frequencies that repeat through the individual and collective responses. These frequencies signal the affects that specific reading or response moments within the research dynamic are having on the reader and reveal movements of desire through language and experience. Factored into the analysis is a consideration of the specific modes of address of melodramatic form in juvenile historical fiction. What characterizes the literary formation is a fantasy dynamic of rescue, as the participants wish the world well through their teaching of literature. I argue that this impulse to rescue functions in the larger social logic of both aesthetic form and the emancipatory vision of education.

This thesis points to how pedagogical dynamics and literary narratives have the capacity to evoke psychological struggle for beginning teachers. Through this study's investigation, I present the significance of creating the time and space in teacher education to engage analytically in this struggle with fiction written for adolescents that English teachers use to teach others to learn.

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PROLOGUE

apprentice

> "A learner of a craft; one who is bound by legal agreement to serve an employer in the exercise of some handicraft, art, trade, or profession, for a certain number of years, with a view to learn its details and duties, in which the employer is reciprocally bound to instruct him." (*Oxford English Dictionary,* Electronic Text Centre, University of Virginia.)

In the spring of 1991, I carried out my practicum experience to become a teacher in a small high school in the Annapolis Valley of Nova Scotia. When I first met with the supervising teacher I had been placed with and she learned that I had written my Master's of English thesis on Earnest Buckler's *The Mountain and the Valley* (1961) she took me into the resource closet and showed me a huge stack of copies of this book that hadn't been used in years. Parents in the Annapolis Valley had petitioned the school board to take this book off the curriculum because of scenes of sexuality, language usage and general representation of community life in the valley. While the school board never officially took the book off the reading list, teachers tired of the conflict. Curiously it was the reading and rereading of this story along with my high school teacher's response to my reading of it that had been my impetus to go on and study literature in university and then to later become a teacher in the field. While I stood in the closet with my new supervising teacher, it was pretty clear that this was the stack of books I had to take off the shelf.

A few days into my teaching practicum, the phone calls from parents concerned about their children reading *The Mountain and the Valley* and having a novice teacher directing the study began. My supervisor fielded these from the teacher's lounge while I worked with the students. While I too received a few of these phone calls at home where I didn't have the protection of my supervisor, I was adamant that Buckler was offering their children something that was invaluable. Agreeing that some of the representations may be shocking and difficult, I assured these parents that I was supporting the readers through it. Here I was staking out my own fantasy ideal as a teacher, as I imagined using Buckler's work to change the lives of my students. Moreover, through speaking to these parents and the principal at school who had been alerted by parents to what was going on in one of his classrooms, I was consolidating identity as a moral force to be reckoned with in the work of education.

While I want to move forward to the apprentices that are the primary focus of the research here, there is one more memory of this *mise-en scène* that has come back to me in relation to what took place during my experience as an apprentice. In the classroom, some students embraced the scandal, 'reading' Buckler right up, performing their identification with me by expressing appreciation for the opportunity to study this text. Other students took the side of caution, as they tried to straddle what they were hearing at home and also experiencing through this classroom space that opened up such a controversy. Before I knew it, the students followed the lead of an assignment they were doing in another class and decided to put on a mock trial. Their student teacher would take the stand for deciding to teach this text. As I literally took center stage, in this play within a play, I remember feeling a sense of embarrassment that at the time I couldn't quite account for. I had become the star of the show as a rescuer of forbidden knowledge, a fanatical rioter to some, and a heroine of an incredible reading experience to others but this wasn't supposed to be about me… right?

This thesis traces the phenomenon of how readers can step onto the stage of research searching for an author that they can use to emplot their own stories as beginning teachers. I turn for inspiration to Luigi Pirandello's creative conjure of six characters who arrive on the stage of another play to find an author who will give them life to entitle their own. As Pirandello takes the theatre itself as its setting and subject, drawing on – directors, actors, characters, spectators and critics – to "present every possible conflict" in engaging the aesthetic potential of drama, I turn to what Pirandello termed as "*il teatro dello specchio* or 'the mirror theatre,' a play that turns a mirror onto the theatre itself'" (Sparknotes 2006). Let us now commence our entry into 'the mirror theatre' of reading, where teacher reader apprentices will negotiate the residues of desire, time, authority, and aesthetic in search of the authorizing agency of 'true' pedagogy.

CHAPTER ONE: SETTING THE STAGE

"I pick my way slowly/with you through the blazed forest."
(Margaret Atwood *A Blazed Trail*)

This study is an inquiry into the psychic and social terrain of constituting the self as teacher through performances of reading juvenile historical fiction. Specifically, I study how teachers in training respond to representations of traumatic histories and how this work emerges as being intimately tied to their own self-identification as teachers. By focusing on the problem and possibilities of aesthetic provocation through reading experience and learning to teach, I inquire into how teacher educators can work with juvenile historical fiction as a place to explore and discuss the affective and epistemological implications of identifications within the framework of learning how to teach others to learn. In this exploration, I ask two questions: How do teachers read juvenile historical fiction and why does reading reading this way matter to education?

My interest in these questions and in juvenile historical fiction as a particular genre of provocation in relation to beginning teachers' reading began along some of the rockier paths of my own experiences in growing up. While I will open the page on some memories of my own history in this thesis, my greater focus will be on my personal experience several years ago – my own apprenticeship as a teacher of teachers. Upon preparing to teach my first teacher education class, *English and Language Arts for the Intermediate Level*, I looked to course outlines that had been developed by other professors who had taught the course before. An outline with the unit heading "Risky Stories" and two juvenile historical fictions listed below caught my eye.

The term "risky story" coined by Simon and Simon-Armitage (1999) refers to "stories that graphically deal with degradation, pain, and death whose emotional invasiveness for child readers requires a pedagogical response that enables progressive moral force in the lives of individuals" (Robertson 1999, 278). The stories under this heading of risky *There Will Be Wolves* (Bradford 1992) and *The Midwife's Apprentice* (Cushman 1995) were both listed accordingly. For instance, *The Midwife's Apprentice* reveals a young female protagonist involved in confronting some of the major dilemmas and conflicts of life in the Medieval Age, including poverty, ignorance, gender violence, feminine modes of resistance, and so on. The narrator suggests this girl may be twelve or thirteen because her body gives off "a hint of woman" (2). Yet we learn that "No one knew for sure, least of all the girl herself, who knew no home and no mother and no name but Brat and never had" (6). Having survived thus far by stealing food, scavenging through kitchen yard scraps and exchanging work for food until she was driven away by the villagers, we first meet the protagonist of this story sleeping in dung to survive the cold of the night and then awakening to the taunts and threats of torment by the village boys. The noise catches the attention of the midwife who recasts "Brat" as a "dung beetle", and she takes her home to do her dirty work and suffer her violent, fowl temperament, exploiting the poor girl's ability to work in exchange for a place to sleep and a miserly bit to eat.

While Cushman tells the story of a young female orphan who with luck and desire leaves the dung heap behind to become *The Midwife's Apprentice*, in *There Will Be Wolves*, Karleen Bradford presents a story in which the religious and political belief systems of European Medieval life around the time of the Crusades affect the lives of children and adolescents in deep and profound ways. Ursula, the 15-year-old protagonist, who begins as an apprentice, is also lucky to survive. As the daughter of an apothecary, she is thought to be too proud of her knowledge of healing and reading. Her sharp wit and impatience with the ignorance of others leaves her accused of being a witch and she is condemned to burn at the stake unless she atones for her sin by accompanying her father on the Crusade. Forced to go on the first Crusade that set out in the spring of 1096 CE to liberate the Holy Land and Jerusalem from the "heretic Moslems," Ursula finds the Crusades are a murderous spree rather than a glorious mission. Undermining all traces of the romance, heroism, and spirituality conventionally associated with the Crusades, Bradford's narrative takes us through chapters of intense drama. Before leaving Cologne, Germany, where the story begins, Christian Crusaders kill Jews. During their march for God, where they invade towns and people's homes for food and goods, the Crusaders kill Christians and Moslems. Avenging the Crusaders' crimes against their people, the Turks go after the Crusaders and slaughter almost everyone on the Crusade, and Bradford shows the devastating conclusions of a Crusade spurred by the rhetoric of absolution, cleansing, eternal salvation and land. As stories about historical occurrences often do, both of these young adult novels set during the Middle Ages engage young readers with difficult knowledge about human loss, suffering, violence, betrayal, and social and psychological dynamics that affect the conditions of human life during this time period and subsequently.

By inquiring into the meaning of the concept of "risky stories" and the plots of these novels, I learned the relevance of the term as it applies to juvenile historical fiction and the teaching of literature. Further, through reading about Judith Robertson's experience of teaching *There Will Be Wolves* in her article *Art Made Tongue Tied by Authority* (2001), I learned how stories could be "risky" for the teacher educator too. Reflecting on the outpouring of anger and refusal of some beginning teachers to read and reflect on how they could "imagine how the novel might be used to instigate thinking in an elementary classroom" (27), Robertson reveals how teachers will defend and protect their own subjectivity by blocking pedagogical interference. In response to her question, some students say they cannot imagine using this text with children. While their first reactions focus on the obstacle of the text being "too sensitive" or "parents would find the portrayals offensive" (29), they eventually respond by writing "Bradford's portrayal of the atrocities perpetrated by Crusaders against European Jews in 1096 represents '*a demotion of Catholicism*'. With disquieting solicitude, they concluded: 'We don't talk about things like this'" (emphasis in original, 29-30). This was a devastating sign of how dynamics exist in reading and learning situations that result in the repetition and repression of social and psychic histories and it provoked in me a feeling of necessity to continue working with exactly such stories in the teacher education classroom.

Not surprisingly, when I used *There Will Be Wolves* with the intermediate English/language arts course I taught, the response was quite similar to what Robertson had experienced. While a few students objected to *The Midwife's Apprentice* because of some reference to sexuality (the midwife is having an affair with the baker), most of the students objected to *There Will Be Wolves* on the basis of religious content. These students assumed that my inexperience had led me to select inappropriate texts as possible future objects of the curriculum for them to study. Yet a few of the students who were courageous enough to voice opinions contrary to the status quo became visible cliques, whispering to each other during the negative comments of their peers and staying behind after class to assure me that they didn't all "think like that". Inspiring me to continue exploring how beginning teachers did think, I began to imagine what I could learn by continuing to study student teachers to better understand the nature of psychic structures mobilized in reading these same texts and the genre of juvenile historical fiction.

The story I have begun to tell is about my own work as a university teacher's apprentice and how it is as an apprentice researcher I came to open up, for a problem of investigation, the intercourse between the form of juvenile historical fiction and beginning teachers' reading practices. In this study, I continue with *There Will Be Wolves* and *The Midwife's Apprentice* as curriculum objects read by beginning teachers as a means of exploring the teacher apprentice's psychological entry into learning to teach English/Language Arts through experiences of psychic struggle and conflict in reading. Examining the implications of 12 beginning teachers' reading engagements with medieval life via these two award winning juvenile historical fictions, this research concerns itself with the connection between beginning teachers and their reading practices of particular texts and an exploration of pedagogies of reading that may support the conditions of learning about identity and our reading practices in the study of education. Before moving on to an overview of the theories that ground this study and its conceptual framework, I turn to a discussion of some of the debates around the genre of historical fiction.

The Genre of Provocation

In commenting on the popularity of historical fiction and its market share, Patty Campbell (1996) remarks, "suddenly historical fiction is the magic phrase on every publisher's lips, beginning to replace…even – saints be praised! – horror!" (cited in Brown 1998, 1). While the structure of horror, as David Russell (1998) writes, brings readers into "the emotional effects of terror, horror, suspense, and, by extension desire" (235), Joanne Brown (1998) suggests that historical fiction for young adults that deals with dreadful situations has a similar trajectory, as "the protagonists are usually fictional adolescents. These adolescent characters are often rendered powerless, not only by their youth, but by gender, race, or class; they are frequently victimized by greed, hatred, or persecution. Nonetheless, they manage to triumph in the face of overwhelming odds" (2). Describing here what Peter Brooks (1995) calls the "imaginative mode of melodrama," writing that "could not be wholly constrained within a realist aesthetic" (vii), Brown accounts for this pattern in historical fiction by turning to author Ann Schlee. Schlee argues, "almost all children's books are legends of power and weakness. One has to develop a child character who is, in a sense, a hero with power over the action of the story. Yet in reality children don't have power in their situations" (cited in Brown 1998, 3). Schlee goes on to comment on how "in the past children were far more exploited but they were much more caught up in the web of adult existence," making the point that in writing about children's experience in the past, "the writer has the chance to depict their extraordinary adventures and seizures of power" (cited in Brown 1998, 2). Schlee makes the case that these characters are represented in terms of "moral legibility," a term film theorist Linda Williams (1998) coins in her redefinition of melodrama. Here there is the presentation of a hero (or heroine) "who is also a victim and whose moral worth is revealed, to the audience and usually to the other characters in the film, in the course of the narrative" (475). As the structure of melodrama "works to recognize and regain a lost innocence" (Williams 1998, 61), historical novels written for young adults seem to have a similar structure. Interestingly, Brown reports: "The result, a character of heroic proportions, is immensely satisfying to young readers" (1998, 2). Yet, despite how these stories have caught the attention of young readers, Brown points to the "risks in creating such characters" (2), as "by inflating their valour and courage, an author may diminish or even sacrifice their humanity as well as challenge the reader's suspension of disbelief" (2).

While the project of tracing the effects of such experiences of reading on youth is beyond the scope of this study, Brown's comment that these texts may be risky in that the characters on the pages may not satisfy expectations or challenge the suspension of disbelief deserve attention. This is especially so given the requirements of curriculum policy for students in Ontario that decree learning through objects of juvenile historical fiction (Ontario Ministry Language 2006, 127). As Brooks (1995) notes how the imaginative mode of melodrama in the literary past was "connected to popular forms of representation that we held to be not quite respectable yet found animating and somehow necessary" (xi), in the field of children's literary criticism many comment on the value of the genre of historical fiction as a means of exploring not only "our collective past" but also a "here and now" that defines our individual lives (Brown 1998; McCallum 1999; Trites 2000; McGillis 2000; Myers 1995; Morris 2001). Yet most of the information for teachers about the reading and the teaching of historical fiction focuses on the representational problems of the genre itself as an unmediated window on truth (Zornado 1997). For instance, Brown (1998) lists that the problems of the genre concern "matters of definition, the 'truth' of historical fiction, the question of balance between historical details and fictional elements, the demand for authenticity and accuracy, and the issue of provenance in terms of authorial freedom" (2). The psychological dynamics involved in the teacher's reading of this genre are curiously missing; however, Brown goes on to say, "the problems associated with writing historical fiction are also our problems when we teach historical fiction, because they affect how we and our students respond to and interpret these novels" (1-2).

As in other overviews of children's literature, Carol Winters and Gary Schmidt (2001) define historical fiction as being "bound on the one side by historical fact and on the other by fiction" (261). In this conception, history is the field of events, places and dates, what is considered to be real – what happened. Fiction is the domain of the imagination – the unreal – what didn't really happen. Writing how authors of historical fiction must "contend" with "the fine line between historicizing fiction and fictionalizing history, Brown (1998) notes that successful authors of historical fiction do not take "this matter lightly" (4). Brown goes on to say that "[h]owever an author chooses to balance her material between history and fiction, accuracy remains a primary obligation of all historical fiction. There is no margin for errors or anachronisms, each of which can reduce a novel's usefulness or interest" (1998, 4).

At the same time, when writing for a younger audience, Brown exclaims, "strict adherence to historical accuracy can pose a problem if 'accuracy' involves brutal or immoral behaviour" (1998, p 5). Posing the question: "What are the writer's options when the intended readers are young adults, an audience for whom some readers may desire a subdued version of historic events?" (1998, 5), Brown points to the conundrum for both writers and teachers. She also notes how "the dynamic nature of language itself poses another problem of accuracy" (1998, 5). Words change throughout historical periods yet "the language must not only ring true to the character speaking it but must also correspond to the vocabulary of the period" (1998, 5). The issue of language accuracy also relates to problems of narrative voice, as Brown underlines how narrative voice is "shaped not only by word choice but by the narrator's opinions and attitudes. These, of course, are filtered through the author's contemporary sensibilities" (1998, 6). Turning to the words of Henry Seidel Canby in 1927, Brown quotes him saying that historical fiction "is more likely to register an exact truth about the writer's present than the exact truth of the past" (1998, 6).

While this "exact truth" may get in the way of what Brown presents as the "authenticity" of a story, the portrayal of gender roles is another problem, as they too need to "reflect attitudes of the period in which historical fiction is written" (1998, 6). Arguing "it is no easy task for an author to undertake the writing of historical fiction, a peculiarly demanding and problematic genre" (1998, 7), Brown claims it is equally as difficult "to teach historical fiction" (1998, 8-10). She quotes the well-known children's literary critic Sheila Egoff (1975) in saying,

> The artistic problems inherent in the historical novel are increased in books for children. Here events must be more closely winnowed and sifted; character more clearly delineated, but without condescension or over-simplification. The [young reader] must be moved quickly into the consciousness of another time and his imagination stirred by it. (cited in Brown 1998, 4)

As Brown writes, the "danger, for the novelist, lies in achieving that objective at the expense of excluding significant nuances or complexities" (3). These dangerous problems also lurk for the teacher. Brown warns "as teachers we might tend to select historical novels using one criterion: because they are historically accurate and full, or because they are aesthetically pleasing as works of art. To defend against this limitation, we need to learn to identify books in which the novelist skilfully blends historic information with literary art" (4). As my thesis unfolds, I will draw sustained attention to some unvoiced problems, as reading subjectivities encounter the symbolic provocations and conflicts set into motion by literary art.

Theorizing that postmodern influences such as multiculturalism and feminism have led to a reexamination of our interpretations of history, prompting "a spate" of Young Adult novels, "addressing previously neglected past events or offering revised perspectives on them," Brown suggests that the popularity of this "problematic" genre has to do with revealing the untold through reframed windows (1). Yet addressing the recent surge of the popularity and controversial nature of the grown up version of historical fiction, Margaret Atwood (1996) argues that historical fiction is not just popular because it tells about a neglected event, and that its success accrues from much more than just a writer's success at reproducing the authenticity of the context (although important because all fiction requires time and plot and verisimilitude). As she leads into discussing the award winning *Alias Grace*, Atwood plays with the notions of fact and fiction, demystifying the process of writing historical narrative by reminding us that each character has a life:

> replete with personal detail – the eating of meals, the flossing of teeth, the making of love, the birthing of children, the attending of funerals, and so forth – but each also exists within a context, a fictional world comprised of geology, weather, economic forces, social classes, cultural references, and wars and plagues and such big public events. (1996, 3-4)

Illustrating that what she says is true about fictional characters is also true of every "real" human being, in her wonderful satiric style Atwood caricatures herself. She provides the step-by-step details of her birth, complete with the big public events that she has already told us one finds in fiction. I draw on Atwood's performance here because it is important. She brings the abstract and seemingly paradoxical genre of historical fiction to a place where we can appreciate its significance – historical fiction is a medium of both imagination and historical memory.

Making the radical claim that "part of the interest for writers and readers of historical fiction…[is that] by taking a long hard look backwards we place ourselves," Atwood illustrates how historical fiction reminds us that history is about individuals because, "it is at such points that memory, history and story all intersect" (7). Telling the story of historical fiction, Atwood presents that:

> Such stories are not about this or that slice of the past, or this or that political or social event, or this or that city or country or nationality, although, of course, these may enter into it, and often do. They are about human nature, which usually means they are about pride, envy, avarice, lust, sloth, gluttony, and anger. They are about truth and lies, and disguises and revelations; they are about crime and punishment; they are about love and forgiveness and long suffering and charity, they are about sin and retribution and sometimes even redemption. (38-39)

Playing with the idea that what makes historical fiction so alluring can also be dangerous, Atwood reminds us that we are not on an easy reading field. The convenient tendency for forgetting and the hard work around remembering is central to the dynamics of the mind when it comes to difficult knowledge, but there always exists "the lure of the unmentionable - the mysterious, the buried, the forgotten, the taboo (19). Throughout her discussion, Atwood plays with the idea that some historical fiction can move us towards the cliff of remembering. On this cliff, we may come close enough to the edge that we make a life saving grab at a relation of the self to an essential moment of human loss or suffering. But there is also an impulse to repress certain knowledge of this nature, and, thus, as Atwood says it best, the "unsavory repressed memories [are] stored in our heads like rotten apples in a barrel, festering away but essentially unknowable, except for the suspicious smell" (11-12). This is the knowledge that Lacan qualifies as "knowledge that can't tolerate one's knowing that one knows" (Lacan in Felman, 1987, 77).

The Cliff of Remembering: Reading, Narrative, Language and Desire

Reminding us that the theories of the psyche that evolved from Freud (1895) taught us "we were not so much the sum of what we could remember, as the sum of what we had forgotten," Atwood points to how historical fiction is a significant object of provocation, especially in the instance of difficult knowledge (Atwood 1996, 11). Underlining how the dynamics of the mind are always at play in how we read, especially in the instance of difficult knowledge, Atwood brings me to the specific space of my research. Through studying the intercourse between juvenile historical fiction and beginning teachers, I argue that the essential structure of this genre is melodramatic (following Williams' redefinition 1998, 58). It makes possible a visualization of the hero as victim, and its narrative structure follows a trajectory of the quest for lost innocence. As an aesthetic object of provocation, it makes morally legible (psychically experiential through symbolizing experience and the imaginative mode of melodrama) a powerful fantasy of the self as teacher. Through opening up as a problem for investigation the intercourse between the form of this commonly used aesthetic object, juvenile historical fiction, in teaching and learning and the teacher apprentice's emotional entry into learning to teach English/Language Arts through experiences of psychic struggle and conflict in reading, I argue that this aesthetic experience is saturated with desire, conflict and difficult memory for the teacher readers. As the readers interact with the historical representations of medieval life filled with human loss and suffering, repression and violence, the readers make a relation to current political, religious and social issues that young readers can recognize through reading about the past. Yet the readers' own idealized and/or tormented memories of adolescence also surface through identifications and conflicts with the young heroines of these texts. In this intermediate region of reading where the participants travel their own psychic terrain as the apprentice towards their future dream of being a master English/Language Arts teacher, they bring themselves to the cliff of remembering. At this precarious edge, the illusion and the romance of the self as teacher who can rescue young readers through teaching social justice through the historical past that the literary text represents leads to conflicts in their desire for mastery and perfection. During this journey, they are struck by the difficult and at times unresolved challenges of adolescence and wanting to be rescued and to rescue as a teacher apprentice.

In this thesis, I open up this dramatic story by attending to how the participants read juvenile historical fiction. I draw on theories of psychoanalysis and cultural studies because of what these disciplines bring to the study of how subjectivity performs in reading and the significance of this dynamic in relation to education.

Emerging as a discipline in the 1950's, Cultural Studies works to understand how: 1) "cultural processes are intimately connected with social relations," especially class relations, sexual divisions, racial structuring of social relations and age oppressions; 2) culture involves power and helps produce asymmetries in individuals and groups to realize their needs; 3) culture is a site of struggle and social differences (Johnson 1996, 11). In assessing the history and objects of inquiry of Cultural Studies, Johnson (2006/1996) proposes a model called "the Cultural Circuit" for understanding the origin and effects of cultural forms. He argues that in order to account for culture in a nuanced way that can acknowledge individuals' active capacity to produce and influence meaning, we need to consider four moments in the journey of a text through culture: 1) conditions of production; 2) textual form; 3) conditions of readership; 4) lived struggles within communities. Johnson argues that attention to only one moment of the circuit and neglect of the others diminishes our capacity to understand the complexity of the ways in which cultural forms enter into the subjective realities and life worlds of readers (Robertson 2001 a). In this thesis, I explore juvenile historical fiction as a cultural commodity (and aesthetic form), as juvenile historical fiction as an object gets used in dynamic ways as it travels through the cultural circuit, producing culture. Why I name the work in this thesis a cultural study is both implicit and explicit throughout what is to follow. While I do not return in a didactic way to exploring the cultural circuit that juvenile historical fiction travels, it is a key heuristic of my analysis. The reader of the thesis can view a dynamic circuit of exchanges, as I tell the story of production, form, readership and cultural effects in relation to two juvenile historical fictions. I will show that the readers' readings in this study are culturally momentous. In this thesis, I am opening up the moment of reading and these moments are always about struggles around authority. Thus reading experience itself can constitute a site of cultural study, wherein can be witnessed struggles over cultural authority and longing through the aesthetic modes of address offered by the texts.

In the field of children's literature, curiously, Cultural Studies is "under used" as a lens for entering into questions of reading and pedagogy. Arguing that the study of children's literature clearly belongs in the category of Cultural Studies, Hunt (1995), later followed by Galbraith (2001), Thacker (2000), Lesnik-Oberstein (2004, 1998, 1994), Thomas (2004), Nikolajeva (1998), and Zornado (1997), argues that the status of the readers in children's literature has not been acknowledged or honoured in paradigms of knowledge. Aligning himself with the ideas of psychoanalytic theorist Rose (1994), Hunt asserts that "The actual appeal of children's literature to its primary audience is essentially transitory; it speaks to the developing, exploratory, and unstable and anarchic child culture. The difficulty is that it is also an instrument of education and adult acculturation" (1995, 44). Moreover, Hunt argues that children's literature "appeals to adults looking backward. It is by that route that adults take over…." (44). While the focus of children's literature may in actuality be about adults' uses of it, Hunt notes how this – and it – have been ignored by traditional English literature (43-44). Drawing attention to its marginalization by the academy, where children's literature is usually just taught in university departments of education, Hunt underlines the academy's disdain for "pragmatics," "education," and "women" since women are the most productive in the field. Hunt argues that "theoretically" if the study of children's literature is to be "fit into any established academic slot, then cultural studies/popular literature is the correct place" (44).

As some in the field of children's literature point to the significance of using Cultural Studies as a lens for analyzing the issues around the reading and pedagogy of children's literature, others point to psychoanalysis as another crucial lens for studying the psychic and social uses of children's literature by adults. For instance, while Deborah Thacker cites advancements in the field of children's literary theory, as "the current wealth of books with titles joining children's books and literary theory attest to attempts to bridge the 'seriousness' gap" (2000, 1), she warns that "there is another blindness at the heart of the literary enterprise that must be addressed if the significance of both the texts and readers of children's literature are to be recognized (1). Claiming that "the site of interaction between readers and texts requires a perspective that includes a continuum of experience that begins in childhood" (1), Thacker calls for a psychological approach that can uncover how subjectivity performs in both texts and readers. In this important instance Thacker presents to us two cue cards for our attention: the first is aesthetic form and the second is reading experience. Both of these dynamics are at play in the study I am about to unfold. While Thacker notes that psychological approaches "are familiar territory to children's books critics" (3), they neglect the relationship "between child and narrative"(3). Moreover, Thacker writes that "despite the centrality of Lacanian psycho-analysis in contemporary literary theory"(3) that focuses on the nature of subjectivity that begins in infancy, literary critics working from this premise have ignored the specific case of children and books and adults' influence on them (3). Following Thacker's lead in looking to Lacanian psychoanalysis as a means of viewing how subjectivity performs in both text and readers and the power of affect that children's texts can evoke when read by adults, I turn to the work of Peter Brooks.

Brooks concept of narrative is key to my study of the dynamics between juvenile historical fiction and the beginning apprentice teachers' readings in this study. Interested in the conjunction between literature and psychoanalysis, and what we can understand about identity and reading practices through this connection, Brooks combines a structuralist approach to narrative and Lacan's poststructuralist psychoanalytic theory to explain the play of desire in time in a text. After Aristotle, Brooks (1984) asserts how plot is the most important element, and why psychoanalysis, as a theory and a practice, presents a model of psychic processes salient to the dynamics (emplotments) of texts. Insisting that attention must be to how the form of a story acts as a place where we may return to the implications of our own identifications and better understand our reading practices, Brooks illustrates why psychoanalysis matters to literary critics and why we can also interpret it as something that should matter to the educator. He takes us step by step through how the dynamic of transference, a psychoanalytic concept that describes a compulsive, unconscious recalling of the past, functions in literary experience.

By using Freud's phantasy model of the text to illustrate his conviction that the structure of literature is in some sense the structure of the mind, Brooks (1987) explains how the concept of transference works so that we can understand the relations of psychoanalysis to literary discourse (9). He begins with the dynamics of an intertextual relation, where Freud's articulation of the "revised editions of old texts" or "new editions of old conflicts" operates (cited in Brooks 1987, 9). The conflicting issues of identity become transference, a present reprint of the past as one reads a piece of literature (Ibid). Brooks explains how the operation of repetition occurs in the space between the text and the unconscious by referring to Freud's *Zwischenreich*, "an intermediate region… that is both artificial and a piece of real experience" (10). As the analyst must bring to the surface what has been blocked by repression and resistance through repetition of dialogue with the analysand, the literary text runs interference by its "address" to the reader in one way or another. While the text may call on the reader, the reader calls on the text, as Brooks refers to Freud's term intervene, "by our very act of reading" (11). Here, Brooks illuminates the struggle that takes place in the intertextual space between texts and readers. Such gaps are where we ask students to go in the literary response of what issues seek the reader in seeking the story (even if we as educators haven't realized this).

Arguing that Brooks' theory of narrative stems from Lacan's concept of desire as a force that cannot be satisfied and "derived from Lacan's notion that the unattainability of self if revealed by language" (3), Thacker (2000) points to how narrative "becomes the site of unresolvable quest for meaning, originating in the conditions of infancy and the beginnings of subjectivity" (3). As Thacker summarizes:

> It is the entry into language assigned to Lacan's mirror stage that reveals the loss of unity represented by the 'plentitude of the maternal body' of which the infant is part, in what Lacan terms the imaginary. The symbolic order imposes the law of language and, in so doing, reveals the arbitrariness of meaning embodied in the sign. Thus there is a gap between the signifier "I" and the actual I of the subject who speaks. The two can never cohere, and it is the desire for an irredeemable wholeness prior to this split that motivates all encounters with language and is continually played out in fiction, which performs a consoling function. (2000, 3)

Premising his work on Freudian theories of the unconscious, Lacan's recognition of how the unconscious performs in language made a radical contribution to theories of the mind in relation to language and narrative.

As Lacan's work focuses on how desires and needs operate through language and narrative, Jill Barker (1999), who provides a context for Lacan's work in relation to Freud's, notes that "Lacan brought Freud's theories into an area where they could be treated using the concepts of the structural linguistic" (203). Lacan reclaimed Freud's theories for "the domain of hermeneutics and poststructuralist philosophy" (Barker 1999, 203). Studying Freud's dream analyses and his analysis of unconscious symbolism used by his patients, Lacan noted the dependency on metaphor to condense meaning and metonymy as a way of displacing meaning as well as the dependency on word play (Klages 2001, 1). Through what Freud revealed were the most important mechanisms of unconscious processes, the linguistic phenomena of condensation and displacement, Lacan makes his famous claim that "the unconscious is structured like language" (Barker 203), theorizing that "wishes, desires and images all form signifiers" that are "usually expressed in verbal terms" (Klages 2001, 1-2). Lacan saw language as saying two things at once: "Language thus contains two different discourses: the first serves communication, whereas the second expresses the impulses of an unconscious, metonymically circulating desire" (Keital 1989, 18). As Lacan discovered, "the explosion of meaning" that takes place through "the metaphorical replacements and metonymic displacements" is significant because "meaning never simply denotes the speaker's intention. Instead, the shifting of linguistic signs engenders new meanings which are stimulated and sustained by the subject's unconscious desire" (Keital 1989, 18). Throughout the thesis, I will return to these ideas and demonstrate their theoretical usefulness to grounded experiences of readers' readings.

For a moment, I want to return to the important concept of transference that psychoanalysis offers literary/reading theorists in analyzing the power of affect that reading literature can evoke. Transference is seen as the "mainspring of psychoanalysis" because it names the mode of psychic displacement in which an individual expresses an unconscious wish in masked form. As Shoshana Felman (1982) asserts, in Freud's texts, transference is both "the repetitive structural principal of the relation between patient and analyst," and transference is "the rhetorical function of any signifying material in psychic life, as the movement and energy of displacement through a chain of signifiers" (137).

Naming this mode of psychic displacement that plays a major role in one's mental activity, Freud first presents the concept of transference in *The Interpretation of*

Dreams (1900) where he attempts to explain what takes place in the mind between sleep and wakefulness. He explains that a "dream might be described as *a substitute for an infantile scene modified by being TRANSFERRED on to a recent experience*. The infantile scene is unable to bring about its own revival and has to be content with returning as a dream" (italics Freud, capitalization Felman's, cited in Felman 1982, 136). Arguing "*a conscious wish can only become a dream instigator if it succeeds in AWAKENING an unconscious wish*," Freud explains that an unconscious wish can only be expressed if it establishes "a connection with an idea" (IBID.,136). Freud explains that we have the fact of transference when an unconscious idea can only "exercise any effect there by establishing a connection with an idea…by TRANSFERRING ITS INTENSITY on to it and by getting itself 'covered' by it" (IBID., 136). The dream then is a psychic displacement through which the unconscious wish is expressed. Key to the development of the psychoanalytic method, Freud came to see how the actualization of unconscious wishes takes place not just in dreams between the "day's residue" and the "unconscious wish" (135-137) but also uses the mode of psychic displacement with specific objects and in specific relationships (Laplanche and Pontalis 1973, 455). Through his use of the therapeutic interview, Freud came to see that the transference onto the person of the analyst occurs "when particularly important repressed contents are in danger of being revealed. Seen in this light transference appears as a form of resistance, while at the same time testifying to the proximity of the unconscious conflict" (458).

The dynamic of transference then becomes as Freud explains "a terrain upon which the patient's unique set of problems is played out with an ineluctable immediacy, the area where the subject finds himself face to face with the existence, the permanence and force of his unconscious wishes and phantasies" (458). While Freud warns that controlling the phenomenon of transference presents the analyst with the greatest difficulties, it is only through this repetition that the "hidden and forgotten" impulses are made immediate and manifest through the dynamic interpersonal relationship.

As Freud described transference as the "new editions of old conflicts" (cited in Britzman and Pitt 1996, 118), Laplanche and Pontalis (1973) explain further that transference is "the compulsive recalling of the past through unconscious repetition and projection" and is "par excellence" in an analytic situation where the subject replays relations to parental figures (458). While theorists since Freud have developed the idea of transference in a number of different ways, David Macey (1997) argues the work of Lacan has been the most radical as "transference is recast as a dialectical series of identifications" (288). As one of the first to work with Lacan's discovery of how the unconscious is shaped like language in relation to literature, Felman launched that the traditional psychoanalytic approach to "diagnose" literature, like a patient looking for a cure, has left those participating in the endeavour blind to what was Freud's most significant discovery:

> Freud's discovery of the unconscious is the outcome of his reading of the hysterical discourse of his patients, i.e., of his being capable of reading in this hysterical discourse his own unconscious. The discovery of the unconscious is therefore Freud's discovery, within the discourse of the other, of what was actively reading within himself: his discovery, in other words, or his reading, of what was reading-in what was being read. The gist of Freud's discovery, for Lacan, thus consists not simply the revelation of a new *meaning* – the unconscious – but of the *discovery of a new way of reading*. (Felman 1982, 118)

Unlike in America, where readings were referred to as Freudian with respect to "what it reads (the meaning or thematic content it derives from a text)," in France, Lacan's new reading of Freud became referred to as a "Freudian reading" that was understood with respect to "*how it reads* (its interpretative procedures, the techniques or methods of analysis it uses)" (Felman1982, 118 my emphasis). While the unconscious was Freud's discovery, Felman argues that Lacan's contribution to Freud's theory of the dynamics of transference was that "the unconscious is not only *that which must be read*, but also, and primarily, *that which reads*" (emphasis in original, 1982, 118).

Like Brooks who develops his theory of narrative through Freud's theory of transference and Lacan's concept of desire, in her work as a literary theorist, Felman develops her theory of reading through Lacan's discovery of how the unconscious performs in language. As Lacan understands transference to be "the acting-out of the unconscious" (cited in Felman 1982, 133), Felman (1985) argues that the acting-out of the unconscious takes place through the act of reading: "we enter the literary text only through the transference: through the lure of rhetoric" (30). Through her exploration of reading as an incidence of transference in the phenomena of critical readings around Henry James' *Turn of the Screw* and the story itself, Felman performs an exemplary method of reading. She theorizes that "there is no such thing as an innocent reader….the scandal is not simply in the text, but it resides in our relation to the text, in the text's effect on us, in the readers: what is outrageous in the text is not simply that of which the text is speaking, but that which makes it speak to us" (1982, 96). It is this distinction between what a story means and how a story means that Felman employs as psychoanalytic knowledge of reading to her work as a literary theorist and illustrates that psychoanalysis is above all else a theory and a practice of reading. She theorizes (1982, 1985, 1987) after Lacan, how reading effects are psychic manifestations of unconscious desire where "the affects from the past are projected in the present through the inter-textual signifying operation of transference which functions not only in therapeutic communication, but also in reading" (Robertson 1994, 167). Thus, desire performs in language. Because of the dynamic nature of the unconscious, what it means is never fully knowable and the process of discovery of such is interminable. But how it means (desire), or how it is mapped, is revealed through the repetition of the effects that the reading has on the reader. The reading effect thus names the unresolved tensions or historical contradictions animated and produced within language through the experience of reading (Felman l985, 31). The transference effect is a concept and practice through which movements of desire may be registered and interpreted through language by marking the ambivalences and exhilarations (31).

In this thesis, I turn to this theory of reading which Felman calls "rhetorical analysis" to examine the structures of reading effects in the readers' responses to the texts, including at times my own. Secondly, I map the critical readings that create a contemporary "web of discourses" (Thacker 2000, 1) around the study of juvenile historical fiction. The result is a cultural study of how teachers read this genre, and how dynamics of cultural production, aesthetic form, reading experience, and community are all part of the landscape of reading experience. Felman's interpretive approach has been recognized as making an important contribution to the fields of Cultural Studies and Education, particularly through what she revealed about how fantasy and desire perform in relation to representations of difficult knowledge. For instance Morgado (1998) argues that Felman's work on James' *The Turn of the Screw* provides an important cultural reading of how the turn-of-the-century critics could not bear the ambiguous representation of children (229). Morgado argues that Felman's reading underlines how James' representation interfered with the critics' own fantasy of the innocent child, the child within themselves. Morgado suggests that James, as one of the first writers to present children's virtue as ambiguous, was "aware of a central problem area in representing the child: the impossibility of self-representation by the child and the inevitable appropriation of the child by adults to serve the latter's interests" (1998, 216). Felman's approach, as Morgado reveals, is closely aligned with Johnson's (2006/1996) model of power, desire and transformation as these animate the cultural circuit, exemplifying the productivity of using rhetorical analysis to register such movements.

Felman's interpretive approach has been both stimulating and productive in terms of educational studies and psychoanalytic pedagogies. For instance, in *Cinema and The Politics of Desire in Teacher Education*, Robertson (1994) turns Felman's interpretive method to understand how white primary school teachers "read" teacher films by asking what purpose a particular language usage entails when participants respond to certain images, texts or ideas. Studying how teachers 'read' teacher films in relation to their own identity formations, Robertson associates their "dream of love in teaching" (13) with economies or pain and pleasure that also articulate gender, race and heterosexuality. By tracing the reading effects of popular films about schooling on her participants and uncovering how these articulations become their own texts produced through "the structuring effects of historical desire working its way through in language" (13), Robertson demonstrates the use value of psychoanalytic methods of analysis to educational research and makes a startling contribution to educational knowledge about teacher identity formation. Through using Felman's methodology, Robertson recognizes the relevance and agency of working with transferential provocations in the teacher education classroom. I apprentice from this research model.

As I have indicated at the outset of this chapter, Robertson's subsequent work (2001, 1999) on the provocation of difficult knowledge in the genre of juvenile historical fiction is also important to this research project and provided another example of how Felman's rhetorical analysis helped to reveal what was performing through the readers' responses to the story. Through documenting readers' responses to *There Will Be Wolves* and also the story Gary Paulson's *Nightjohn*, Robertson points to the significance of the pedagogical response. These texts make energetic demands on young learners and teachers and they offer an important venue of exploration for researchers.

Deborah Britzman and Alice Pitt (1996) also follow from the work of Felman and use psychoanalytic knowledge in their work with beginning teachers to help them reconceptualize their approach from "teaching other people to teach to a consideration of the conditions of one's own learning" (117). Choosing stories to destabilize their students' expectation of what they may be reading in an education classroom, they create the space for students to think about their responses to the narrative. This exploration becomes "how insight is made or disclaimed from knowledge, identity, community, and stories of education" (Britzman and Pitt 1996, 119). Through this practice of having students think about their reading practices, these educators seek a different kind of learning to take place that involves what Felman coins as "self-subversive self-reflection" (1987, 90), where the investigated is the investigator. This investigation of the self involves a double movement between learning from the material and trying to create new meaning from this learning or "new conditions of knowledge, the creation of an original learning disposition" (81). What Britzman and Pitt see as being pedagogical is the possibility of learners implicating themselves in their own learning (1996, 117).

While it was not until late in my study that the work of Brown, Atkinson and England (2006) was published, I have also turned to their study of beginning teachers. Acknowledging their use of a Foucauldian analysis to address how student teachers' insertions into the "regulative discourses" of professional norms like assessment practices leads to how student teachers begin to understand themselves as educators (17), they theorize the human subject through Lacan's important concepts of loss and desire that are inextricably linked to the three orders of the psychic structure as they occur in language. Following Lacan's concept of identity, Brown et al. define identity as a "somewhat fragmented enterprise formed through a disconnected amalgam of identifications" (34). Brown et al. demonstrate "how the student teacher is shown to achieve his or her identification as a pedagogised subject through the specific knowledge discourses of teacher training that establish particular ideological constructions of teaching" (17-18). They go on to explain how such discourses are "dissimulated within the psyche to produce passionate attachments to specific socio-psychic identifications through which pedagogised identities emerge and become regulated" (18).

Like Brown, Atkinson and England, who seek out Lacan's work for his theorization of subject formation, Robyn McCallum (1999) turns to Lacan for her study of adolescent fiction. While McCallum (1999) primarily uses a Bakhtinian approach to examine "the representation of dialogic conception of subjectivity in adolescent and children's fiction" (3), she also uses the work of Lacan as having "particular pertinence to adolescent fiction" (7). While "Bakhtin's model of the formation of consciousness and subjectivity through language and social interrelations has 'no room for—and perhaps no conceptual possibility of—an independent unconscious'" (Emmerson in McCallum 1999, 70), McCallum calls on Lacan's concept of subjectivity as being "dependent on the recognition of the position of the other and of the difference between self and other" where "the distance is the site of an ontological split in the subject of an irremedial loss and alienation: the subject is defined by lack and imperfection" (70-71). McCallum argues that this dynamic is reflected in many adolescent stories that delve into experiences of cultural and psychological alienation (19). Drawing on Lacan, McCallum is "centrally concerned with the images of self hood that these fictions offer their readers, especially the interactions between selfhood, social and cultural forces, ideologies, and other selves" (4). She explores the significance of what these story forms convey in terms of identity and its disjointed state.

Brown, Atkinson and England's (2006) study of beginning teachers and McCallum's (1999) examination of the genre of adolescent fiction were both useful to me, as their subject matters both cross over with areas I explore in this thesis. I found these two extensive studies to be particularly informative in their use of Lacanian theory as a means to understand the phenomena they were exploring and I found their respective findings concurrent with my own in terms of how regulative discourses impact teacher identity and how subjectivity is represented in the adolescent fictions in my study. My study is not as broad as Brown, Atkinson and England's, as they examine Lacanian theory in relation to school curriculum, teacher training, assessment, social inclusion and multiculturalism and my survey of adolescent fiction is limited to two juvenile historical fictions. But to study the dynamics of reading and subjectivity (something neither of the above studies take up), I too turn to the work of Lacan. Later in this dissertation, I return to Lacan's theoretical model to understand the significance of conflict and desire in reading in relation to teacher education. In the next chapter, I continue with presenting the conceptual framework of this study and its methodology.

CHAPTER TWO: STUDYING RISKY SPACES

> "The processes of signification, representation, and reading are rarely seen as problems in their own right." (Elizabeth Ellesworth *Teaching Positions: Difference, Pedagogy and the Power of the Holocaust*)

> "And my Enid Blyton books though I can't bear to even open them. I wonder what it was about them that so fascinated me. They seem like a waste of time now." (Rohinton Mistry *Family Matters*.)

Interpretive Methodology

In this cultural study of how teachers read, I inquire into juvenile historical fiction as an aesthetic domain to be explored in relation to readers who will eventually use this genre of literature in their teaching. Teachers in Ontario schools are required by policy to engage with historical representations of medieval life whose study comprises a required element in most provincial school curricula across Canada. For example, in Ontario the medieval period is studied in Grade 4 under the Heritage and Citizenship strand (*The Ontario Curriculum, Social Studies* Grades 1-6, 2004, 22 & 24). An original contribution of this thesis is to explore the significance of this dynamic space in teacher formation. I approach studying the intercourse between juvenile historical fiction and teachers by reading through Lacan's psychoanalytic conceptualizations of language, identity and subjectivity and I draw on the important conceptual model of transference first discovered by Freud as a means of knowledge production.

The research design of this study was inspired by poststructural psychoanalytic notions of language, subjectivity and identity in relation to desire (Lacan 1977); reader response and psychoanalytic theories of narrative in relation to the dynamics of reading

(Bakhtin 1935/1981; Fish 1980; Felman 1982 & 1987; Brooks 1976 & 1984); and Cultural Studies because of its concern with historical forms of consciousness and subjectivity through which human beings produce and reproduce their material life (Payne 1997; Hunt 1995; 2004). Following Richard Johnson's (2006/1996) model of what he deems as a "structuralist ethnography" (1996, 13), I carry out an ethnographical study of how teachers read juvenile historical fiction through using the formal elements to look at "the social or cultural forms of knowledge which it realizes and makes available in a discursive field" (Johnson 1996, 58). The main question I ask my readers is "what is the literary forcefulness of the text for you?" I then use specific questions around the literary aspects of the narrative (plot, setting, narrative point of view, characterization, author's context, theme, style and so forth) as a means of continuing to explore what provoked their response to the text. This forum of conversation serves as a venue to investigate the two questions of this research: 1) How do teachers read juvenile historical fiction? 2) Why does reading reading this way matter to education? The formalistic approach of the focus on the literary elements of narrative coincides precisely with what teacher candidates are required to operationalize in relation to the Ontario curriculum grades 1-8 Language Arts (2006) and grades 9-10 English (2007).

Participants' responses to the literary aspects of the two historical fictions create a medium through which I use a "psychoanalytic stylistics" to study why the stories address the readers so. This novel approach of a psychoanalytic stylistics is coined from and builds upon Stanley Fish's (1980) concept of "affective stylistics," a method he developed to study the dynamics of reading within interpretative communities (Patton 2000, Ray 2000, Keitel 1997, Guerin 1992). Challenging the New Criticism movement that warned against using affective responses to understand how texts mean, Fish held that reading is an activity, a process, and that means are events in the readers' consciousness (Belsey 1980, 32). Fish argued that the meaning of texts was not in "their formal configuration or in any objective reality to which they referred but in the experience of the reader trying to make sense of them" (Ray 2000, 315). Fish made an enormous contribution to reading theory in attempting to understand the meaning of a text in relation to how it takes on meaning through its emotional impact. He posed that the important question to ask of a text is "what does this word, phrase, sentence, paragraph, chapter, novel, play, poem, do?" (Fish 1980, 26-7). Importantly, however, while Fish's work attends to the force of emotion in reading, my study probes such effects for their unconscious significance and the relationship between experience and language, ideology and history, areas that Fish does not account for in his work (see also Belsey 1980, 34).

My method of psychoanalytic stylistics performs an analysis of aesthetic form/modes of address in *There Will Be Wolves* and *The Midwife's Apprentice*, and reads these dynamically against and with the forces of desire in reading, paying attention to power struggles that are unfolding through the psychic and social uses of texts by readers (Robertson, 2006, personal communication). A psychoanalytic stylistic is attentive to the psychic structures mobilized in reading such as transference and is also attentive to the dynamics of form and the provocation of aesthetic structure.

To develop this hybrid model of Fish's "affective stylistics," to study the dynamics between the texts and the readers, I turn to Felman's method of rhetorical analysis and follow Robertson's (1994) example of this approach in relation to educational studies. The term rhetorical analysis refers specifically to the relationship between readers and texts because it relates to "how humans are constantly engaged in the productive deployment of texts, a cultural practice that involves meaningful but complex negotiations of power and desire through language" (Robertson 1994, p.14). Employing specific strategies that are useful in the work of addressing this phenomenon with preservice teachers, I utilize the rhetorical methodology of Felman (1982) of reading readings that traces how movements of desire may be registered and interpreted through language by marking the ambivalences, repetitions, detours, and exhilarations of a reading. I analyze the readers' oral responses to award-winning adolescent narratives for the repetition of ideas, themes, and memories in response to the formal structures of the historical narrative, the readers' testimonies of experience and biography, and current discourses on pedagogical perspectives. I pay special attention to semantic repetitions, free associations, and symbolizations of meaning through word images, negations or omissions of meaning. By these I mean that I interpret my readers' discourses to try to understand their engagement with the representations on offer in the text.

I then turn to Lacan's complex but inspiring theorization of registers of the mind. I use his theoretical model on a meta level to emplot the story of the teacher's apprentice and to understand the significance of conflict and desire in reading. Through my analysis and interpretation of the significance of the realms of the mind in relation to reading juvenile historical fiction, I point to why this knowledge is important to educational theory and practice in relation to teacher education. It is only by considering the dynamics of desire and aesthetic conflict through Lacanian concepts that the coupling of symbolizing experience, reading and authority, can be evoked.

Clearly my desire to pursue this inquiry into the relation of identity to reading practices stems from my own recognition of what had motivated my own reading practices and how this dynamic was translated into my teaching practice. The exercise of research goes beyond just cognitive thought. As a researcher interested in "difficult knowledge" and how we as researchers, teachers, and readers deal with it, I pay careful attention to the methodological issues of subjectivity, interpretation and the representing of "other's stories" as bound up with our own (Pitt 1998).

Research Design

This thesis explores how teachers read juvenile historical narratives and presents the problems and the possibilities of how reading practices of teachers can hinder or enhance literary learning for adolescents. My research poses two questions. The first question is how do teachers read juvenile historical fiction? The second question is why does reading reading this way matter to education?

This ethnography takes a case study approach of how a group of teachers read juvenile historical fiction in hope that the study may illuminate some of the struggles of this population. The study involved working from the inside of a specific reading community elicited from a teacher certification program. Twelve students, whose first language is English, in the second term of their eight-month teacher certification program participated. The participants answered questions on a demographic questionnaire (Appendix B), read two juvenile historical fictions over a two-month period, participated in two one-on-one interviews, and participated in a focus group discussion. The interviews and focus group discussion were taped and transcribed.

This inquiry was carried out at an Ontario teacher education faculty attended by students enrolled in a Baccalaureate Degree programme in Education. In order to respect the participants' anonymity, I do not name the university. There are three concentrations at this faculty of education: Primary/Junior (K-6), Junior/Intermediate (Grades 4-10), or Intermediate/Senior (Grades 7-12). Each complete two semesters of classroom instruction and perform two practicum experiences at different schools before they can be recommended to the provincial Ministry of Education for teacher certification. Additionally this year of teacher education students were slotted to be the first to write the teacher certification test. I mention this because the implementation of pre-service teacher testing (since abandoned as a policy by the government) presented additional stress as students were anxious about what would be on the test and whether, in fact, the professors of their courses were adequately "preparing" them.

The participants were studying in the Intermediate/Senior Division in this Bachelor of Education Program. I drew this sample from one class of the three sections of the English Methods course offered to the intermediate division. I chose this particular class to draw participants from because they would be engaging in issues around the genre of juvenile historical fiction in terms of the particular provocations of the form in relation to difficult knowledge and subjectivity. *There Will Be Wolves* as well as the article *Art Tongue Tied by Authority* (Robertson 2001) were on the required reading list for this course. The professor of this course was also addressing the formal elements of texts in relation to pedagogy. While required reading lists and selling course packs still does not ensure that the reading will take place, I assumed that this group was a discursive interpretive community (Suleiman 1980, 10, Fish 1980), as they were all engaged in the work of learning to choose texts and to study them with adolescents in mind within this particular classroom.

With the professor's permission, I sat in on the class and was introduced to the students as a doctoral candidate working on a proposal for a possible study of teacher education students studying to teach English. Because I sat at the same tables as the students during class time, I became familiar with most of the students through casual conversation about their interest in their courses or practicum work and also where they hoped to teach when they were finished the program, common topics during the teacher education year. The students also asked me questions in return about the study I was in the process of organizing and proposing to the faculty of education and some spoke of their own aspirations to do graduate work in education in the future.

Context and Procedure of Participant Selection

At the beginning of February, I formally introduced myself to the class by giving them a background history of my own education, teacher training and teaching positions. I explained how after being introduced to critical pedagogy during my teacher certification year, I had practiced this approach through asking students to think about the social relations and identity positionings (like race, gender, class) through the representations of literary texts. After almost ten years of teaching, I relayed to the class how I had returned to graduate studies in education to further explore the dynamics of resistance that I had observed through my previous students' responses to literature because I began to find myself asking some very basic questions (about the pedagogy of teaching literature): What does the reading of literature entail? What does the learning of reading literary texts teach? What does learning to read mean psychically or in terms of mental operations and their affects? By working with participants studying to be teachers, outside of their class time, I explained how I hoped to carry out a research process that would engage participants to respond analytically to their own reading practices while they were learning to be teachers and how I hoped this may reveal important issues in relation to teacher education.

I also provided an overview of how this particular ethnographic project may be attractive to teacher candidates because of its specific crossover with the Ontario Curriculum's mandate of expecting teachers to include the teaching of the formal elements of literature and to study different genres, including historical fiction into their lesson plans. I developed my interview questions from the formal elements of fiction (Scholes and Sullivan 1994, 3-18) and began with a question about the general immediate experience of reading and then moved to questions that made reference to the specific elements. The questions were as follows:

> What was the literary forcefulness of this novel for you?
>
> What are the aesthetic strengths or peculiarities of the literary setting?
>
> What is the tone and narrative point of view through which the work is written?
>
> What do I know about the author and his or her context (time, place, social and political and historical influences)?
>
> What distinguishes the work's message or theme?
>
> How does characterization function within the work?
>
> How is the language of the text distinctive?
>
> How does the writer's use of words figures of speech, and symbol contribute to the active generation of meaning in the text?

I also noted my hope that those who would participate would gain valuable knowledge and experience. I hoped that this research process would benefit participants, and the experience may aid them in the expression of their literary understandings for the interview process to teach English/Language Arts, especially in Ontario.

As I have mentioned, in this particular section of Intermediate English, students had been asked to read Bradford's juvenile historical fiction in January of 2002, as part of a unit of learning about risky stories and historical fiction in classrooms. I invited those who were interested in discussing Bradford's *There Will Be Wolves* further to participate in the study. At this time, I briefly introduced Cushman's *The Midwife's Apprentice* and explained how those who chose to participate in the study would need to read and discuss this text in the research process. I asked those who may be interested in participating in the study to fill out a demographic survey. I hoped to have 8 to 12 readers for this study, but in the case that too many participants volunteered, I planned to follow Maykut & Morehouse's (1994) maximum variation sampling in the way of age, race, ethnicity, and religious identification and gender. As it turned out, only 12 students volunteered. Some students promptly returned the questionnaire and others indicated that they would participate but fill out the survey and give it to me at our first interview meeting. Because I only have information on those who participated in the study, I do not use this information to argue that the participants are representative of the larger population of the particular group of teacher candidates that I drew my sample from. This factor in the research's design could be construed as a limitation of the study. However, the table below (Table 1) does present some limited demographics of this study's sample. The participants are coded alphabetically and in the order that the readers' readings appear in the data chapters (except for participant L whose reading was edited out of the first draft as a means to keep the document economical and less repetitive). There are an equal number of male and female participants. The income level is difficult to draw information from, as the participants do not reveal if they are self-supporting or have financial support during their teacher-training year. The group is almost totally a white European mix with the exception of two readers of Caribbean and Lebanese heritage. There is no significant pattern to the readers' birth order or marital status. All of the readers had at least a general Bachelor of Arts degree and two had graduate degrees. A large proportion practiced Eurocentric religions: Roman Catholic, Anglican and United Church, revealing that the dominant religious influence of the majority of readers is Christian. One woman is Jewish. Five participants make the point of saying that they were raised in a certain religion but are now non-practicing. As the focus of the research is specifically on what the reading of the stories provokes for the participants, I do not use the demographic survey as part of my analysis. It may, in fact, be the case that it provides evidence of dynamic relations that exist between formations of social and psychic life, as evidenced in mediations on reading. An indepth analysis of these relations exceeds the bounds of my study, although I do return to some speculations in the final chapter. Throughout *Chapters Three* through *Five*, I draw from the interviews themselves for the reader's life stories in relation to their reading, which interestingly reveal how their personal histories perform through their readings.

Table 1: Presentation of Demographic Survey Information

Code, Age and Sex	**Income**	**Ancestry**	**Sibling Order**	**Marital Status**	**Training/ Degrees**	**Religious Affiliation**
A – 24 – Male	$8-12,000	European Mix	First	Single	BA, MA (History)	None – raised United Church
B – 32 – Male	$12-20,000	European Mix	Third	Married	BA, BFA	None – mother Roman Catholic
C – 23 – Female	$12-20,000	European Mix	Second	Single	BA (Hon)	None – raised Roman Catholic
D – 35 – Female	$27,000	Canadian	Third	Single	BA	None – raised Anglican
E – 44 – Male	$30,000+	Italian	Second	Married	BA, MA (Sports Admin)	Roman Catholic
F – 24 – Female	$20-30,000	European mix	Fourth	Common-law	BA (Hon)	None – raised United Church
G – 23 – Female	$8-12,000	Danish	Second	Single	BMusic	None
H – 26 – Female	$30,000	European Mix	First	Engaged	BA (Hon)	Jewish
I – [code not used]						
J – 27 – Female	$30,000+	European/ Canadian	First	Married	BFA	None
K – 26 – Male	$30,000+	European/ Caribbean	First	Engaged	BA	Roman Catholic – in process of converting to Moslem to marry
L – 25 – Male	$8-12,000	Canadian	Second	Single	BA	None
M – 43 – Male	$30,000+	Lebanese/ European	First	Common-law	BA	None – raised Roman Catholic

Messy Spaces in Research

My experience in this research process of carefully organizing and attempting to control the context and procedure for collecting data allowed me to experience first hand the messy dynamics of conducting ethical research with human subjects whose lives are complicated institutionally, economically, socially and psychically. While I planned that the first interview would focus on the participants' analysis of the textual elements of *There Will Be Wolves* that had been assigned to them in the English Methods course and the second interview would specifically focus on *The Midwife's Apprentice*, so that I would have two separate data sets from two separate interviews on two different novels, this plan became slowly undone. Each interview seemed to present a different scenario in terms of which book had been read first or participants who had read both books and would then compare them throughout their response. In fact, the temporal dimensions of their reading experience ended up serving as structural components of the reading effects, a point I will return to later in the thesis. The plan for the focus group discussion was that it would be carried out once both interviews were complete with each participant. Yet timetables and schedules got disrupted. Unlike what I originally imagined with all 12 participants present, only 9 were present, as at the last minute one participant became ill, and another's childcare arrangement had been cancelled. Within this group, four of the participants present at the focus group had not yet been interviewed on either novel and I suspect that at least two of the participants present had still not read both stories. In *Chapter Five: The Alyce Affect,* I present these issues through the analysis of three of the readers' responses.

In my fourth source of data, "the researcher's journal," something I could better control, I kept careful notes on the dates, locations and time of each interview and its subject matter, as well as my immediate response to the readers' reading after the interview. This included any observations of the reader's body language during the interview. I also recorded my ongoing thoughts throughout the data collection and transcribing process. What these mixed methods of data collection reflected was that the only unvarying component in my research design was around using and returning to the formal elements of the text as the framework to explore the readers' responses to the stories. In the end, I believe the richness of the data stands as a testament to how the uncertain and the indeterminate twists and turns of carrying out a research design is part of the process of knowledge making and must be valued rather than considered as having a detrimental effect on the significance of the research.

Operationalizing and Interpreting the Reading Effect

While how people read is not quantifiable, qualitative methodology is a means of trying to understand what reading practices involve in the work of the making of the teaching self within communities of culture. Richard Johnson's (2006/1996) model of a "structuralist ethnography" is useful as a means of conceptualizing how to look at the ways a text enters a life world because it provides an organizing structure into a very murky, chaotic, incredible space. As Johnson argues that the formal elements of a text "realize and make available subjective forms" (1996, 58), Peter Brooks suggests that to "slow up the work of interpretation, the attempt to turn the text into *some other* discourse or system, and to consider it as a manifestation of the conventions, constraints, and possibilities of literature" (p.517), the aesthetic as a constituted domain must be reasserted. This ethnography of apprentice teachers' reading attempts to explore the inner regions of identification and subjectivization through the aesthetic domain of juvenile historical fiction. In providing an etymology of the word "reading," Julian Wolfreys (2000) points out that one of its oldest and most obscure meanings is how the word read used as a noun referred to "the stomach of an animal: the belly of the beast"(viii). There is a complexity, subtlety and detail within this human transaction of narrative that I feel a deep respect for. I try to be true to this conviction throughout how I deal with the material.

The nature of this qualitative study called on me to be both intuitive and inductive in my approach to understanding what phenomena were at play in the data. The interviews and focus group discussions were taped verbatim, including all repetitions and non-verbal expressions such as "ah" or "um" or periods of silence. As my model for this study demonstrated, expressions of verbal affect are also markings that could later be manifestations of ideas or associations in reading (Robertson 1994, 58). With over 900 pages of transcribed data once the task was complete, the transcribing process took many months. I found this process both exciting and difficult. The dynamics of the exchange had the effect of at times leaving my fingers way behind the words as I sat and re-listened and returned to my journal that I had used for field notes and read over what it was that I had been thinking at the time following the interview. I added to these notes any new thoughts in relation to what the participant was saying, and the dynamic between the participant and myself where I often found myself making notes on what I could have said in response or how I could have responded better. This sort of reflection prolonged the transcribing process but I did not want these immediate reflections to go unrecorded, as these thoughts were clearly part of the interpretive process. I really had no idea as to what may become essential in the process of coding and analyzing the data.

After many months, when the transcription of all data was complete, I printed and bound each interview and the focus group discussion to begin the coding process that took several months. I read over each interview a number of times underlining passages and making notes in relation to what struck me as significant, particularly around the theme and tone of each participant's responses and when, as Felman coins it, the reader seemed to be having "trouble around the text" in terms of any demonstration of ambivalence.

To organize my initial notes and to mark the frequencies of response categories for each participant, I turned to the computer program NVIVO to electronically code the data and sort from specific vantage points. The NVIVO software is designed specifically for this purpose and is the most recent version of NUD*IST. To use NVIVO, files were transferred into Rich Text Format and loaded into the program. Once loaded, every response of the focus group discussion and interviews was automatically numbered in sequence. In NVIVO, a code is called a node and each main node can become a tree where subcategories of the node can be listed. By drawing on what had struck me as significant through the initial reading of the transcripts, I used the phrases, ideas, and themes of the readers as codes to categorize how the readers seemed to be articulating the meanings they made of the historical fiction. From this analytical process, I discerned seven themes of responses that organized the way participants talked about what they experienced while reading. These seven themes which became codes were: Portal Into Time; Visual 3 D Picture; Migratory Experience; Truths and Reality in Fiction; Provides Unique Access to Truth; Vehicle To Understanding Through Magical Realism; and Ruse of Modernity.

I used NVIVO's "free node" function to code what did not fit into the seven coded themes. I used this free node function to code moments of response, surfeit of affect, that represented intense pleasure or ambivalence such as: Ambivalence About the Tone or Narrative; Ambivalent Reading of Character; Ambivalent Reading of Plot; Favourite Storyline; or Moments of Reading. I also used this function to code the biographical information the readers provided during the interviews in relation to their response to the text and the information about their practicum experience that they also made a relation to through their reading of the text.

Through what the software facilitated, I highlighted specific quotations throughout the document to be categorized. Often passages were significant to more than one category, so while I first struggled over where to put it, I finally resigned myself to coding it into each location and determined later where it was most significant to the analysis. After I coded all of the transcripts, I used the search facility of NVIVO to create and produce coding reports for each participant and the focus group discussion and a node report that provides a tally of how many passages were highlighted for each code. I also had a copy of each interview and focus group discussion with numbered lines that coincides with the coding reports so I could return to the original manuscript with ease to review the context of the passage. I then continued the analysis process by focusing on the data in its coded state versus interview by interview. Please note that the code that follows each response quoting a reader within the thesis makes reference to the interview number (1 or 2) and the response number, eg. 1, 16 or 2, 7. The code that follows the quotations that make reference to the focus group discussions are FG which is followed by the response number, eg. FG, 32.

Despite the advances for qualitative research through programs like NVIVO, technology cannot name the themes that emerge because the process of human understanding involves the researcher's practice of interpretation. This multi-tiered, recursive spiralling process of reading was gradual and at times incredibly indeterminate but slowly became the central organizing motif of the thesis. For instance, I found that what connected the first seven themes that I coded (Portal Into Time; Visual 3 D Picture; Migratory Experience; Truths and Reality in Fiction; Provides Unique Access to Truth; Vehicle To Understanding Through Magical Realism; and Ruse of Modernity) was specifically an articulation of energy, movement, and dynamic engagement. These seven themes suggest use of the textual object to travel, migrate, gain access, perceive and see through. Reading was transitive (active transit) in the sense of carrying my participants over and through some inner medium. Yet the second categorization of registers of the reading effect taught me that readers can get passionately stuck in transit. Later in the thesis, I will pry apart the reading effect of ambivalence, showing how juvenile historical fiction can provoke a "tearing through" into memory that seems too difficult to bear. The third categorizations of registers of the reading effect, which emerged through the coding and analysis of biographical information and stories of practicum was the readers' preoccupation with adolescence, as a feature of memory offered up to research, and as a projected fantasy site for their future work as teachers of adolescence.

Over time the major themes that I have listed above (active transit, ambivalence, adolescence) eventually crystallized for me into another possible understanding: that the participants used the historical fiction as a means of moving with conflict, experientially, into their own archives of memory and being. Associatively, the figures of rescue and rescuing took shape as semantic organizers of the dynamics I was witnessing. In transit and feeling torn, reading juvenile historical fiction catapulted my readers into the medieval world of their own adolescence. Since my research question also involved trying to glean the implications of aesthetic form, I attended to both readers' responses and specific modes of address in form as I traced in the participants' responses to the texts where they participate in emancipatory discourses of education.

My interpretive procedure relies on the method of tracing the significance of frequencies that repeat through the individual responses and focus group discussion. These frequencies (word repetitions, emotions, condensed symbols, associations and non verbal expressions) signal the affect that the specific reading or response moments within the research dynamic are having on the reader, and they reveal movements of desire through language and experience (Robertson 1994, 13). The thesis interprets these moments of affect as a feeling state that is subjectively productive and meaningful, provoked by the reading experience. From the vantage point that affect is a significant marker to understand how the participants are reading historical fiction, the research task is partly to make sense of the emotional patterns as they arise rhetorically through the reading and response process. In arguing the significance of affect to psychoanalysis and the centrality of unconscious processes in relation to human behaviour, Graham Music (2001) asserts, "affective constellations and processes have a profound impact on who we are and how we act (169). As Music suggests "emotions can function as signs and signals from one part of the self to another" (2001, 37), they also function as a sign to the researcher trying to make knowledge around teachers reading and why reading this way matters to education.

Performing the analysis, I worked with the codes that I first discerned as themes and began to ask myself the two very specific questions of (1) How is the text being used to do something for the speaker in terms of identity performance? (2) How is the participant using the text to formulate thought in relation to the specific aesthetic or formal provocation of the story? Following Robertson's (1994) interpretive method she demonstrates in *Cinema and the politics of the politics of desire in Teacher Education*, I began to trace the reading effects and determine if there was a force that operated in the readers collectively through the ideational and tonal frequencies (61). I followed Robertson's rules of only using "as evidence those effects that were recognized and returned to by several (three or more readers) within the group or by one reader repeatedly (ie., compulsively)" (61). Finally, as this analytical strategy of placing higher interpretive value on repetitions had proved before, the phenomena of the participants' reading practices emerged.

The argument of this thesis is constructed around the readers' preoccupations both with what the narratives reveal and conceal through the tellings. This analysis revealed three salient patterns of frequency. First, the aesthetic experience offered them a point of address (a transit) that they used to define themselves provisionally as teachers. Second, there was a consistent expression of high interest in the dynamics of historical fiction to recover truth and its pedagogical potential to rescue. Third, the readers spent much time inquiring into the nature of truth and knowledge through the meanings they could make of the juvenile historical fiction in relation to discourses of schooling and adolescence.

As I studied the transferential relationships between the texts and the readers, I also needed to be attuned to how transferential dynamics between the participants and myself played out. Thus this thesis embodies another level of analysis (although not systematic), snippets of a type of genealogy of the self that entails the work of "self subversive, self reflection" that Felman (1987) names as the process by which the making of insight takes place. This insight is not associated with what Felman refers to as a "ready made knowledge" (90), but is instead an investigation of the self in a double movement from learning about the material or the experience to create new meaning from this learning or "new conditions of knowledge, the creation of an original learning disposition (81). As Felman's insight of learning requires the investigation of the investigator, considering the proximity of the research to my own position as a teacher-apprentice of apprentice teachers, this investigation was intense. As I began to recognize the readers' uses of the texts as a means of making the self a teacher and their struggle within this dynamic space of reading to understand the ontological and epistemological status of their own readings and life histories, I relived painful moments of my own earlier apprentice days as a beginning teacher (which I preface in the prologue and return to in the conclusion of the thesis). More unexpectedly, like my research participants, the experience catapulted me into the messy lived spaces of my own adolescence, and continuing struggles to define the self against authority. Part of the story this thesis performs is how I also struggle as an apprenticing teacher of teachers.

I do not want to gloss over the struggle involved in this interpretive journey. Despite my belief that learning is a psychic event, I was unprepared for the feeling of being pulled under, into the currents of the desires that were performed through the readings that embraced both the disruptive potential of the stories and resisted that which was too close to the edge of my own remembering. I am sure my own desires to explore these dynamics motivated my steering of the conversation into certain unsettled waters where difficult moments that the readers revealed about their own life histories seemed to somehow connect to my own. These are still moments I relive as I wonder if I was too invasive when I sailed the course of asking the participant if they could clarify or explain further what it was they had articulated. At other times, I consciously engaged in moments of conversations with participants when something in our exchange provoked a certain memory or insight, as a way to turn the conversation back to the participant. I tried to return to these moments following each interview to record them in my field notes and again returned to these moments through the transcribing process, analyzing the data, and, of course, through the writing process. Throughout the process of coding and analysis, I second-guessed and cross-examined my readings of the participants' responses. As I worked through the data to study the readers' psychic and social uses of the texts, I had to carefully examine how I was identifying with the participants' readings of the stories as well as their personal narratives that were intertwined throughout their responses. These identifications sent me on a "self quest" that had an impact on the analysis process of what I am able to discern through my own involvement in the rhetorical analysis. In *The Biographer's Empathy with her Subject*, ElizabethYoung Bruehl (1998) speaks of how her own identifications with her research subjects, Anna Freud and Hannah Arendt, also led her on a "self-quest" that had an impact on her both privately in what she was able to explore about herself and professionally as an academic. Throughout the thesis, I try to address how I interpret the significance of the articulations my study evokes in relation to what I learned about my own structures of desire and conflicts of identity.

Reading the Thesis

The rest of this thesis tells the story of how the readers in this study respond to the representations of the traumatic histories in *There Will Be Wolves* and *The Midwife's Apprentice* and how these readings are inextricably linked to their own self-identifications as teachers. Each of the next three chapters focuses on the possibilities and problems of aesthetic provocation through reading experience and learning to teach literature through what the readers respond to in relation to the juvenile historical fictions. Throughout the thesis, I try to provide the necessary and sufficient evidence to present the patterns I traced through the research process. In the next chapter, *Chapter Three: Six Readers in Search of An Author*, I begin to explore the readers' responses to *There Will Be Wolves* where the readers invest the story with authority through what struck them about it as significant and then use these insights to perform their desires as teachers. This chapter takes shape around the readers' response to the initial question of the interview because it provoked an intense sustained response from all of the readers, evidenced through the frequencies of the emotional pattern. I provide six vignettes of the readers' readings as a means of showcasing the process of rhetorical analysis that brings to life how the readers immediately use this text to emplot their own stories as beginning teachers.

Chapter Four: The Ursula Syndrome accounts for how the formal operational structure of *There Will Be Wolves* generates identifications within the reading formation. In this chapter, I begin to provide an analysis of the genre of juvenile historical fiction in relation to the mode of melodrama and its formal operations and read these against and with the forces of desire that the apprentices perform in their readings. While working with the significance of frequencies that repeat through the readers individually and collectively, I again use the structure of presenting six vignettes of the readers' readings. The vignettes were chosen on the basis of which best convey the diversity of issues and the dynamic relation between the aesthetic form of *There Will Be Wolves* and the reading experience and the turn that the readers take away from Bradford's work, which I come to call the "Ursula Syndrome".

In *Chapter Five: The Alyce Affect*, I continue to open up for investigation the scenes of reading and the intercourse between the form of the juvenile historical fiction used in teaching and learning and the teacher's apprentice's psychological entry into learning to teach. By again presenting the readings of six of the twelve apprentices, I move from the readings in the last chapter that exemplify the dynamics provoked in readings as the conflict of their aesthetic exposure becomes too difficult to defend against. I then present how the readers turn to Cushman's work in *The Midwife's Apprentice* which I call the 'Alyce Affect'. Here the readers simultaneously capitulate to particular seductions of educational discourse itself, as they embrace the authority of this story to create the desired cohesive state of teacher through the narrative that Alyce's story provides.

In the final chapter, *The Last Act*, I return to my own story as a teacher's apprentice and a teacher of teachers and I address how I have read *There Will Be Wolves* and *The Midwife's Apprentice*. Drawing attention to how reading is an important cite of cultural study, I present the significance of the relevance and agency of the psychoanalytic concept of transference to the dynamic of reading in relation to adult's uses of children's/adolescent literature in educational settings. In summarizing the complex patterns of identification and issues of authority, gender, race and class, to name a few, that begin to play out through the readers personal histories, I present what a psychoanalytic stylistics may contribute to reading methodologies in the fields of Teacher Education and Literary Pedagogy. I leave the curtain open on what the psychic life of teachers and social dynamics of rescue implies for education. I point to how, within the framework of learning how to teach others to learn, the genre of juvenile historical fiction offers possibilities for how apprentice teachers can consider their own history of desire at play in their future work as teachers.

CHAPTER THREE: SIX READERS IN SEARCH OF AN AUTHOR

> "Creatures of my spirit, these six were already living a life which was my own and not mine anymore, a life which was not in my power any more to deny them." (Luigi Pirandello *Preface Six Characters in Search of an Author.*)

> "It is only once it is formulated, named in the presence of the other, that desire, whatever it is, is recognized in the full sense of the term." (Jacques Lacan *The Seminar, Book I)*

In this chapter, I begin to explore the exchange between the readers in this study and the work of Karleen Bradford in *There Will Be Wolves*. As the title of this chapter plays on the name of Luigi Pirandello's famous play *Six Characters in Search of an Author*, this chapter presents six of the twelve readers of this study who are also in search of an author. They use the author, Bradford, the writer of the risky text that has become the centre of much scandal, as a means to emplot their own stories as beginning teachers and use the space of the interviews to tell this story.

While I work from the conceptualization of identity as performance and I become the narrator of this important recital, I work methodologically through concentrating on what the readers find fascinating and use this as the material that the direction of the tale of teachers reading juvenile historical fiction takes. To review, before I proceed with my apprenticeship in this method of analysis, I engage in the work of reading reading in the sense as Tony Bennett writes "of referring to the means and mechanisms whereby all texts – literary, filmic and televisual, fictional or otherwise – may be 'productively activated' during what is traditionally, and inadequately, thought of as the process of their consumption or reception" (1983, 3). This consumption and reception of texts is, as both psychoanalysis and poststructuralism point out to us, "a cultural practice that involves meaningful but complex negotiations of power and desire through language" (Robertson 1994, 12-13). As I trace this movement of desire through language, I try to mark where desire reveals itself as a reading effect. By reading effect, I follow Robertson (1994) in meaning "to name the concept and practice through which movements of desire may be registered and interpreted through language" (13). As Robertson lists them: "repetition, condensation, displacement, ambivalence, metonymy, metaphor, daydreams" are all distinctive structures of reading effects (13). Certain instances of "trouble around the text" or "performances" point towards "unresolved tensions or historical contradictions animated into and produced within language through the experience of reading" (13). By tracing this phenomenon through the research process of rhetorical analysis, I attempt to convey how the readers in this study read juvenile historical fiction and why reading reading matters this way to education. In this chapter, I investigate what the readers immediately reveal about the psychological uses of reading the risky text in the important work of self-definition in relation to becoming a teacher. In this chapter, I also begin my own narrative of how I believe the dynamics of reading emerge through a desire for rescue – to rescue and to be rescued - through the reading and teaching of literature.

While I had chosen *There Will Be Wolves* as the story to begin the interviews with because I knew it had already been assigned reading, I was also curious to know what it was about this "risky story" that had struck the readers enough to take an interest in this research process. In terms of juvenile historical fiction, Bradford's story is certainly ambitious. In light of what I have prefaced in the introduction to this thesis of how historical fiction is seen as a peculiarly demanding and problematic genre because of the expectation that it must provide an unmediated window on the truth, *There Will Be Wolves* provides the teacher reader with much to contend with. While Bradford's representation of the atrocities carried out in the name of the Crusades would certainly require a significant pedagogical response from the teacher reader, her work is also ambitious in how she chooses to render this moment in the medieval ages through the experience of Ursula, a girl who defies expectations of female behaviour at the time. While as Brown notes "the actions and beliefs must reflect not the values of contemporary times but the period they are living" and she warns that "[t]he difference between the two can pose a troublesome problem for writers"(6), Bradford becomes the center of significant criticism. In *Recasting the Past*, Rebecca Barnhouse (2000), once a high school English teacher and now a medieval scholar, suggests that Bradford is perpetuating "anachronistic fallacies, allowing [her] didactic tendencies to overshadow historical accuracy…[which] unintentionally reinforce misconceptions about books and literacy in the Middle Ages"(1). Barnhouse charges Bradford with creating in Ursula an accomplished female reader in a historical period when few individuals outside of the clergy could read.

Drawing from the work of Bradford, in *The Girls' Story: Adolescent Novels Set in the Middle Ages*, Mary. H. McNultyr (2001) explores the context for what Barnhouse writes as being a recent problematic phenomenon of female writers representing the experience of young girls during the medieval period. She argues that writers for children in the late nineteenth and into the early twentieth century began to draw on "juvenile interest in the romance of the Middle Ages and have written about the adventures of knights, crusades, and armed combats" that can be traced back to when "Caxton printed Malory's *Morte d'Arthur* in 1485" (1). She then uncovers that until the 1980's most of these stories featured the exciting adventures of male protagonists while the girls and women sat quietly on the sidelines (2). While with curiosity McNultyr points to how many of the writers of this genre that focused on male heroes were females, she turns to noting that now the writers who have addressed this gender imbalance walk the "fine line" between historical fiction and fictional history (2). McNultyr asserts that "[w]hile certainly the equal portrayal of both genders is needed in children' s books, we can ask if the demand for spunky, resourceful fictional girls in realistic historical novels has led to characterizations which would not be authentic for their times" (2). Asking the question: "Are authors today assigning literacy and latitude to those in whom it would be unthinkable in their own age?" (1), McNultyr follows closely on Barnhouse's heels.

I came across this criticism of Bradford shortly before I began the interview process of this research, and at the time when I was beginning to think about a paper I needed to write for a postcolonialism and pedagogy conference. My acceptance to the conference was based on a short abstract I had written proposing the important role that historical fiction can play in children's learning and I planned on using Bradford's text as an example. My premise was that through the historical context of Cologne, Germany 1090, Bradford sets her story in a city that was built over the ruins of what was once one of the most powerful cities of the Roman Empire – Colonia Agripa. According to the *Oxford English Dictionary*, by the middle of the 14th century the word "colonye" was used to describe the Roman colonia. Colonia, "colonye," or colonialism describes the Roman experience of "settling, creating outposts, or occupying lands outside of the Roman city-state (Yew 2000, 1). As Leong Yew (2000) points out, "the term colonialism emerged around the 19th century to reify European practice that followed the same pattern of the distant Roman Empire" (1). Such practices and patterns are intimately connected with imperialism, and Bradford provides an entry point into this concept that begins with the colonial subject or the sovereign subject of religious authoritarianism – the Crusader.

From my own background as a student of literature where I had often focused on postmodernist texts and theories of reading, I saw Bradford's work as a site for postcolonial education that she opens up through her feminist rewriting of the medieval colony. Transporting us back in time and demythologizing our romantic notions of the period, Bradford shows us a medieval board of chess where streets stank, people did not bathe, and seeing another execution was just another day at the market. There is none of the typical pageantry of the knights and ladies in waiting that is popularly read and watched by children and which Figures 1 and 2 to follow show is being marketed to them. While an actual Ursula never existed and her access to books and reading is the work of "inventive plotting" (Brown 1998, 66), it is through this girl's resistance to the tyrannical dictates at the time of the story that Bradford insightfully plays out how the religious and political belief systems of European medieval life around the time of the Crusades may have affected human existence and thinking in deeply profound ways. Despite my convictions here, as I thought about my work for this conference, the criticism of Barnhouse and McNultyr unnerved me. The task of presenting a twenty-minute paper in front of a cross-disciplinary audience where one is then opened to questions can be quite daunting. While I was already anxious to begin interviewing the participants on how they read *There Will Be Wolves* in terms of data collection for the thesis, I was particularly hungry for what the participants in my study may have to say about Bradford's work in terms of the issues of representation entangled in the aesthetics of this genre.

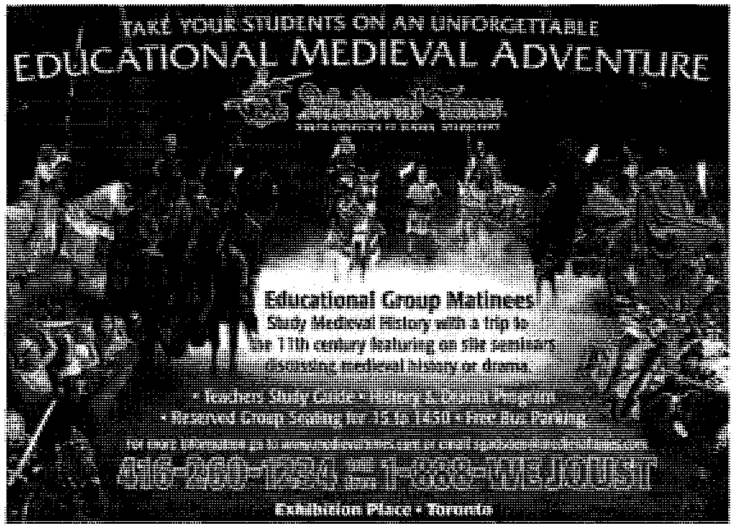

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Figure 1: Medieval Times Advertisement. Professionally Speaking September 2005

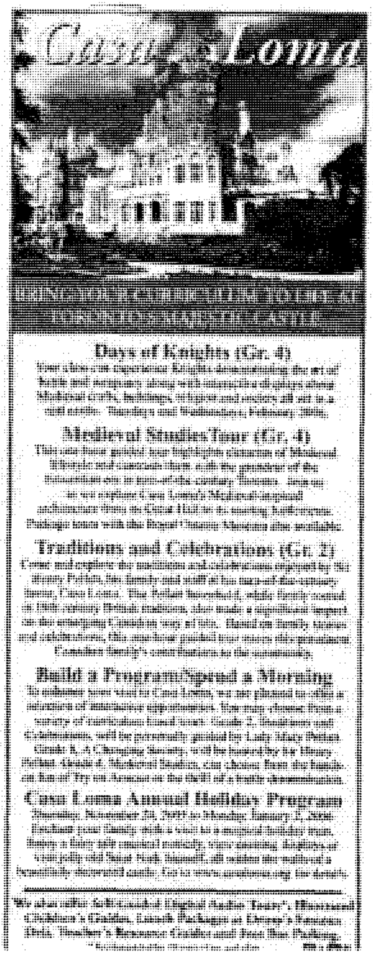

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Figure 2: Casa Loma Advertisement. Professionally Speaking September 2005

I begin with the first question I asked participants in relation to their reading of *There Will Be Wolves*: "How do you characterize the literary forcefulness of this novel?" Immediately reacting to the formality of the question, ten out of the twelve participants asked me to clarify what I was looking for in that question. I reverted to asking them what it was that struck them about the stories in their reading. In the *Oxford English Dictionary* (1995) there is over one half a page devoted to defining the word struck. Struck is the past and past participle of strike or the more archaic word stricken and a few of the definitions are as follows: "subject to an impact; deliver (a blow) or inflict a blow on; come or bring sharply into contact with; propel or divert with a blow; try to hit; cause to penetrate; ignite or produce sparks; to attack or affect suddenly; come to the attention of, to occur to." Struck is, to say the least, an emotional word and far more apt considering the intensity of the responses below that the more distancing academic language of literary forcefulness stalled. As we will witness, our six readers are "struck" in transit.

Vignette One: The social/political critic

The passage below is from the first participant I interviewed whose response immediately demonstrates how the readers in general use Bradford's work, emotionally and intensely, to perform their apprenticeship as teachers through reading. Through his focus on a brief exchange of dialogue between Ursula and her friend Bruno who witness a gruesome medieval scene of punishment where a thief is about to have his hand chopped off, this reader, Apprentice A, works through trying to articulate what both troubles him about Bradford's representation – issues of authenticity – and what makes it so provocative as an aesthetic form. Here, the work of identity is in progress and can be traced lexically. He shifts from speaking about the past to the present of himself and the significance of the story. His verb tenses shift from past to present and his thoughts leap forward through the work of free association. In this dynamic moment of transit, we can sense a casting off of an old comfortable identity to the new and less secure one as teacher. Throughout, there is a reading effect that could be described as ambivalent: he is both disturbed and provoked.

> I have always been a better critic. But what struck me… my problems with *There Will Be Wolves* is certainly not that it demotes Christianity. I have found the characters to be almost alternatingly anachronistic. For example, Ursula alternating between something that didn't happen until 500 yrs later. Hand getting chopped off and then thinking back on the former self, looking at how far I have come. Maybe that was Bradford's point that the crusades fostered a new sense of morality. I don't really know but learning through mistakes. Reminds me of what Himmanji Bannerji talks about the ruse of modernity. I went and saw her on Friday night. Anyway that is different thoughts far from Medieval times but what I am thinking about is when she is talking about developing nations as though we were at some kind of end state and they just needed to catch up – that is sort of the ruse – That you could look at your own state as finished and developed. I am wondering if Ursula's trade is sort of thinking that is where you could get to…. Or Bruno thinking that there was something wrong with chopping off someone's hand. (1, 41)

Distinguishing himself as a master reader, Apprentice A performs like a critic, "one who pronounces judgment; censurer; judge of literary or artistic works ….one skilled in textual criticism" (*Oxford English Dictionary* 1995). Here, Apprentice A sets himself apart from his peers' sensitivity to the representations of Christianity in the text and he first performs his mastery by pointing to what may be a margin of error on Bradford's part. While he demonstrates his mastery of historical chronology, which would allow him to easily slide onto the side of the debate that centers juvenile historical fiction as a "transparent" genre of learning, he transfers onto the theme of the teleological ruse of modernity. In a series of meandering yet electric free associations, he moves from Bradford and what he can possibly symbolize through her work to the radical argument of postcolonial feminist Himmanji Bannerji who gets claimed as a space of wonder for this reader. Free of the spatial and temporal constraints of what he first imposed through his criticism of Bradford, he allows himself to experience fascination about the possibility that Bradford's text works morally with illusionary notions pertaining to truth and the development of reason in relation to modernity.

In the course of thirty seconds of speaking and in the space of one hundred words, Apprentice A returns to two key words, "ruse" and "chopping," where the symbols perform a condensation, a psychical process that is typical of dream work or the daydream. Laplanche and Pontalis (1973) define condensation as "One of the essential modes of the functioning of the unconscious processes: a sole idea represents several associative chains at whose point of intersection it is located" (82). The return and repetition of these words perform the intensity of the idea and affect this moment of reading has had on the apprentice, as these words signify betrayal and violence, acts of destruction this apprentice symbolizes and repeats in his reading. As these ideas and affects become layered onto his thoughts of pedagogy and teaching the scandalous text that his peers avoid, he attaches to Bradford someone who provokes in him some apprenticing thoughts about juvenile historical fiction's stake in representing fantastic ideals of human development. While at the outset of this performance his voice has a hint of derision, the reverberation of approval is now present and opened up through his wondering and play with this risky text to think about the significant political use of the literary/aesthetic object as a teacher.

Vignette Two: The Post-colonial intellectual

Also staging his identity as teacher through his fascination with what Bradford conveys, Apprentice B is prepared for an impromptu performance. In *There Will Be Wolves*, Ursula's father Master William is a cultural product – a sovereign subject of religious authoritarianism. While he challenges the party line for a moment and only in a whisper by saying "The Crusade is to be a glorious endeavor. How can it be born out of such things? Out of such evil?" (Bradford 1992, p 50), he quickly performs a surveillance of self by paying homage to the Church's authority. Subject to the impact of what Bradford encodes through the class struggle, race struggle and the way individuals get sucked into the cultural discourse that brings about the hysteria of the first Crusade, Apprentice B's verbal response demonstrates a readiness to respond to any question I might ask about his reading of *There Will Be Wolves*. Running onto the platform with a torrent of emotion and energy, he registers the reading effect of this moment of responding to the risky text through the intensity of affect of his words and his conscious wish for more.

> Okay I think they talked constantly about the class struggle and the race struggle and the fact that people got swept up in these events and it was just like a vacuum cleaner. They just sucked into it and they were put on this trip ah I think that the fact that they used the father's ignorance or acquiescence you know how he just said this is the right thing to do he doesn't know why but it is just because he has been programmed to do these things because it is the way their culture says go do these things because everyone says it is right. I think it could be clearer in the novel but I like the fact that the father followed that path because "they said so" their culture. I wish it could have been attacked more that problem of thinking but equally I think the class struggles, being swept up and the father's ambivalence to ask why I think those are the things that struck me the most. (1, 264)

Staging his identity as a teacher through his fascination with what Bradford conveys, Apprentice B returns a clear and powerful summary of what Bradford represents demonstrating his thrill and ease in doing this important work of translation. Through his concrete language and metaphor, "swept up," "sucked into it," and "put on this trip," he conveys how the force of a religious and political movement like the Crusades has the power of a vacuum cleaner – a machine whose force works through suction. Apprentice B comports himself into pedagogy through this reading -- a space, a stage, and a theatre of play, as he provides his own word-images of what Bradford conveys. Taking a Foucauldian stance, Apprentice B points out that *There Will Be Wolves* illustrates how historical and cultural systems of power/knowledge construct subjects and their worlds (Gubrium and Holstein 2000, 493). And reminding me of the work of Homi Bhaba (1983) who asserts that the gaze of colonial authority never rests easy, for it is well known that colonial identity owes part of its constitution to that colonized other and the revolt is potentially immanent (86), Apprentice B reads right into the complexity of what Bradford represents in terms of Ursula's father's ambivalence to challenge what the Crusades provoke.

Using Bradford to say what he wants more of as a beginning teacher, this apprentice registers his desire through his demands of what Bradford represents "could be clearer," in his concluding statement he also uses the word "attacked," followed by an exact list of wishing what the text could have done more of in terms of what it already has symbolized for him. Apprentice B wishes the text could have been clearer (about zealotry and its seductiveness). The affect of his statements signal towards what Ernst Bloch (1986) from the Frankfurt school argues is a forcefulness of wishing and how fantasy and daydream can bring into being a future. Within this context, Apprentice B's high expectations of juvenile historical fiction begin to take shape, as through his use of Bradford, he apprentices as a future teacher with incredible political conviction, analytical insight, and idealistic hope.

Vignette Three: A technically proficient pedagogical wordsmith

Like Apprentices A and B whose fascinations lead to a means of staging identity performances, Apprentice C also responds to what Bradford accomplishes for her and she acts upon what the text evokes for her through its very language:

> Um, the literary forcefulness. I think it is the terminology. Certain terms that are used in the novel that just bring out certain feelings that evoke certain emotions when you are reading it. If they paint a picture. If there is that one sentence that is written really really well and really grabs your attention, you have to grab that. It is like the seize the day thing. …. I think there is always something or one word that will trigger something, I guess the terminology thing……………um I think it is all in the terms that are being used and all in the way that the author wants to write it and you could use simple language that everybody would understand but I think especially in the intermediate level if you read this in grade 8, they may not know what pillage means. She could say that they stole things from people and they would all get that from people, but if she writes the word pillage and they have no clue what it means instead of just telling them what it means, you can take the opportunity and, say 'here is a dictionary look it up and lets talk about what pillage means. Lets figure out why it was crucial that she chose that name.' I think that she did it on purpose. It evoked a little bit of mystery, a little bit of confusion, a little bit of self-discovery it is all in the wording – ransacked -- little massacre -- and I think she does that to evoke a mystery and to want people to find out more about it, so that her word isn't history itself but just a way to get people interested in what happens. (1, 81)

While Apprentice C notes the popular discourse over the fear that historical fiction could possibly be equated with "history itself" in how she qualifies Bradford's authority, "her word isn't history itself," she performs her idealization of Bradford through the pedagogical dream she imagines through the truth of words themselves. As the text "grabs" her through its language, she grabs the text in imagining her future through it in the classroom. Like a formalist critic of literature, Apprentice C's response works from the aesthetic form of the text, where the literal meaning of words can provoke acts of meaning making that are central to gaining knowledge, and her desire to be a teacher. Her focus on the word "pillage" and her repetition of the word, her tone of voice on tape when she says "ransacked" and juxtaposes "little" with "massacre" enacts her belief that these are more than just words on the page. The poignancy of what these words signify about the devastating effect of the Crusades on human lives is mixed with exhilaration, as Apprentice C points out to me the pedagogical possibilities of these words.

In her choice of the phrase "seize the day" the apprentice performs an important articulation of what subjective positioning she can imagine taking up in this moment of pedagogy. In her articulation of "seize the day," a translation from the Latin *carpe diem*, – another translation is taking place – from apprentice teacher to master teacher. Like charismatic teacher in *Dead Poet's Society,* the apprentice teacher's use of this phrase marks her own hopes of inspirational leadership. In the film where Robin Williams plays the role of the new English teacher at a rigid private school who instructs his students to rip out the introductory essay to a poetry anthology that will stifle the students' reading experience, he commands their attention around his own approach to reading by reprimanding an approach to literary analysis that reduces literature to a mathematical formula. Becoming an instant hero as he presents how language is a life experience, he reads poetry to the class so they can feel its rhetorical power, summoning their desires to live life to its fullest. Similarly, Apprentice C, who is struck by Bradford's use of language, insists that words are the primary means where the young readers can experience what took place in this moment of history during the crusades. Words are tools, weapons, in embodied pedagogy. In this passage, Apprentice C inscribes the type of selfhood of teacher she longs to signify and reveals the reading effect that the reading of the risky text has set in motion for her. Here she forges a vision of what she can become as a teacher through the important enterprise of working with the insurgency of language.

Before continuing with vignettes four through six, I want to take a moment to consider what forces were at play in the apprentices' discursive movement. Briefly below I will focus on the drive of desire, and the relation between researcher and researched, and the material context in which their readings occurred. In answering the question of what struck them about this text, the readers' thoughts are mobilized by the tension around issues of representation in the young adult novel and the expectations of truth in historical fiction. For example, finding that Bradford's representation of what her characters think helps to belie any sort of myths of modernity and provides a different way of thinking about morality, Apprentice A ponders how Bradford rescues readers from "the ruse" of being tricked into thinking that the present day could be an "end state" in terms of its progressivity, as he imagines his own work in the classroom. For Apprentice B, Bradford uncovers something insidious and her representation of how we are held captive by cultural discourses may be a means of liberation. Apprentice B grasps this dynamic to define what he wants more of in his work as a teacher. For Apprentice C, Bradford's forcible representation of past experience through the effects of language inspires her own visions of seizing the moment to deliver learning through reading. Using the space of the research and the risky text as an intertext for their ideas and emotions around teaching, the readers perform a kind of drive that Freud called the epistemological thirst for knowledge that he first explored through his investigations that an unconscious force exists.

In returning to the first moment within the interviews, the urgency of desire is writ large. The readers use this space and the risky text as a relentless means of self-definition through which they try to "make sense of and create meanings around striving that they feel: 'kicks' from the past that have lead them to want to become teachers, and 'pushes' in the present connected to the work they want to do" (Robertson 1994, 96). In this intermediate region of reading, the teacher apprentice works hard to make a self subjectively recognizable as a teacher – a rescuer, a subject of hope, a vessel of possibility in taking from the text its radical elements and representations. The readers are using the risky text and its author – her representations and use of language – as a means to symbolize their own desires for knowledge about teaching.

As the readers begin to imagine their future acts of pedagogy in the classroom, the emotional work of apprenticing evokes the primordial tendency of identification that Freud saw as "the earliest expression of an emotional tie with another person" (Lear 2005, 179). As Jonathan Lear summarizes, "The first identificatory fantasies, … are oral; but more sophisticated fantasies of identification occur throughout childhood" (2005, 179). In exploring the relationship between identification and fantasy, Madan Sarup (1996) asserts, "The desiring subject does not come first, to be followed by an identification that would allow the desire to be fulfilled. What comes first is a tendency towards identification, a primordial tendency which then gives rise to a desire. Identification brings the desiring subject into being, and not the other way around" (180). Sarup writes "Identity presupposes identification" (1996, 30) and, thus, in psychoanalysis identification is a central concept. Freud came to see identification as "not simply one psychical mechanism among others, but the operation itself whereby the human subject is constituted" (Laplanche and Pontalis 1973, 206). Drawing from Freud's work the central importance of identification in the work of psychological development, identification also plays a foundational role in Lacan's theorization of subjectivity. One of his first significant contributions to psychoanalytic theory was his account of the mirror stage. This is a key stage of human development, where he encapsulates "the notion of a young child looking into a mirror and seeing a whole self, and image of completeness, which gives the child a sense of mastery" (Brown et al. 2006, 37) for the first time. Lacan asserts "We have only to understand the mirror stage as *an identification*, in the full sense that analysis gives the term: namely, the transformation that takes place in the subject when he assumes an image" (cited in Brown et al. 2006, 37). Evolving from what becomes a complex process of coming into being which I will return to later in the thesis, Lacan sees identity as a "somewhat awkward amalgam of identifications within diverse domains" (Brown et al 2006, 34). Within this domain of the research space the apprentices' apprenticeship through reading also suggest that identifications with the researcher can contribute to the reading effect of the text, which I go to now as I return to the stage of six readers in search of an author.

Vignette Four: A feminist ideologue

With this next passage, I continue to present how the interpretive community of my participant sample comes to take shape around the work of finding an author as a means to emplot the power and desire of his or her own story. While Bradford has come to signify risk and the apprentices are using her as a means to organize their own desire for riskiness in the important work of uncovering truth, as the interviewer and thus dialoguer, I too am associated with risk, as it is a risky enterprise revealing how one reads. As Elizabeth Wright (1998) says "Reading shares [the] same danger with the reporting of a dream," and where there are all sorts of revisions involved through the censoring factors of consciousness, the interpreter must work in the symbolic realm (language) in order to make sense of what takes place (23). Despite the risk, the readers have also established a connection with me, as I sat in on the class (which they all professed as their favourite) where they were introduced to the concept of the risky story and first read the risky text. I, like them, am taking a risk, by working with them and this curriculum of juvenile historical fiction to uncover something significant enough to base a doctoral dissertation. While I am trying to consider the many factors here, what is most significant is that I, like Bradford, become a means the readers can use to organize their desires around teaching and to continue the significant work of amalgamation in the work of identifying the self as a teacher. As I continue to trace the rhetorical patterns that emerge through the readers' first immediate responses to the text, the evidence mounts in terms of how the participants are using their reading, and, then, the space of the interview to configure their identities as teachers.

Through the reading effect of the next passage, the dynamics between the interviewer and interviewee can be traced as we are both trying to perform our own authority as readers of juvenile historical fiction through what Bradford represents. In the case of Apprentice D, before the formal questions began, she expressed admiration and envy of the work I was doing as a graduate student and told me how she would love to be in a doctoral program, working with faculty members on exciting research projects and reading and studying theories of literature and education. But she had just finished years of part-time studies to gain her Bachelor's degree so she could apply to preservice education, and was contemplating whether or not she could balance her financial commitments and other life interests and carry on. Provoking my own feelings of being overwhelmed, I confessed it wasn't easy. For me family demands were significant. As well as financial concerns, and deadlines within the doctoral program, there was also the pressure to present at conferences and deliver publications. I told her how at the moment, I was also trying to prepare a presentation on *There Will Be Wolves* for the upcoming forum on postcolonialism and pedagogy and had been thinking about Bradford's work in relation to children's learning through historical fiction. I was a little bit unnerved by some of the criticism I had uncovered arguing that Bradford's representation of female behaviour and reading was not authentic and reduced the novel's usefulness and while I didn't buy into this line of thinking, I also didn't want to be too idealistic about what Bradford offers. Later in my journal report to myself and with what had transpired in the interview, I berated myself for saying too much, as I feared it had interfered with the shape of the reader's response. While I could have easily have left this part out, I include it because I believe it exemplifies further the difficult work of elaborating identity through reading and research.

Roused by the thought that Bradford is being criticized for telling "a girl's story," when I ask her what struck her about this story, Apprentice D almost shouts the word "feminist," breaking air with exuberance. Within the first two lines, she repeats the word "empowered" and continues to perform her enthusiasm for how Bradford authorizes her female character to do more than sit on the sidelines of this story of medieval life:

> Feminist, it shows women as empowered as opposed to victimized although it does touch on women's victimization. The main character to me is an empowered female, which to me is absolutely refreshing. Although it is not the sappy love sick crap, is not the usual stuff that historical fiction has played upon to attract readers. It is more honest, didactic, maybe a little too edited. Does that make sense? There are things missing, there are bits and pieces, and I don't know if I can put my finger on it. It jumps around and doesn't connect me as it could. Am I talking too much? (1, 163)

Providing a word image "absolutely refreshing" to convey her experience of being replenished, invigorated and revitalized by Bradford's work, she continues to work with the text presenting what it is not, and then provides a string of adjectives in the work of describing the object before us that she as the teacher-reader and I as the researcher of a teacher's reading must make sense of. Demonstrating her desire to help me in my task of exploring the text's strengths and limitations, she turns to me for qualification of what she has said so far and for affirmation that she hasn't "talked too much." Fearing I had earlier interfered with the shape of her response, I fervently insist that she continue talking and ask what she particularly liked about the story.

Performing a condensation around the image of wolves, Apprentice D surprises me. Bradford's representation of wolves in the text is as a metaphor for the ferocious crusaders killing and plundering everything and everyone in their way of taking what they want, as well as the real wolves who in the story take a child in the night, and we witness the mother mourning frantically the loss. Apprentice D omits these devouring images from her association. Instead she speaks of her adoption of this animal (a totem) as an emblem of herself, and then lexically shifts back into the reading of *There Will Be Wolves*. As if she has reaffirmed her own gender positioning from what she has re-gathered about herself through this image, the reading effect takes shape through how she will use Bradford's image of the empowered female as a means to practice her own empowerment as teacher. Inscribing her identity through this image of strength, she will use Bradford as an "introduction" to what she must connect. This is the teacher's cue to come on stage, as in a heavy flow of rhetoric around the text, she imagines herself, as being "the missing link."

> …. I liked the imagery. Wolves happens to be a totem I particulary like. Very female……female wolves take care of the litter. Are loyal…will defend to the death the people they love…….that kind of thing. Do not kill for the sake of killing. They kill to survive. Certain characteristics of the wolves, I kind of like that kind of imagery. When I read it I don't think I got enough……….Maybe it is just me because it is meant for a specific age group. So for that specific age group it is a really good introduction. I don't know if it inspires further reading of it. And again you don't want to pander to the commercialism of it because it has meaning and has value just as it is and I would use it to teach medieval history to do the crusades and all that. I think despite that it is an empowered woman it doesn't extrapolate enough on the patriarchal system that existed then and still exists now. I think that where the link is missing…to today. You can see similarities, but it is a real stretch. Whereas that is where the teacher comes in to link it. I don't think you can get everything from one book. I would definitely use it as a jumping board for covering gender issues and covering victimology you know. Whether it be basic race, creed, color, gender lifestyles whatever. I think it is a good…you could get caught in a quagmire about the Crusades with that. It depends on how you are using the book and for what purpose. If it is a family studies class you could still use that and get something out of it for the Crusades. It depends what you are using it for how you would structure it. I thought it would be very useful. (1, 167)

Inscribed in the passage above is the apprentice's pleasurable association with omnipotence that the reading effect provokes. While with loyalty to Bradford she affirms *There Will Be Wolves*' value "to teach medieval history and to do the Crusades," she uses her reading of it to make the point that it cannot alone do the work of deconstructing the old world order. Like any text, but not like any teacher, it falls short of providing everything the young readers needs to understand about the political and psychological repression of women today that has been carried over from the past. Using the radicalism of Bradford's work of representation of female experience during the medieval period as a "jumping board" for some serious play, she makes a mental leap to imagining the interdisciplinary moves she is intending to use as she puts the "bits and pieces" in place to address issues of female subjugation and other related issues of social injustice. Providing the image of a bog or swamp in her word choice of the "quagmire," that she, like Bradford, could "get caught" in about the Crusades, Apprentice D re-signifies that the work she is doing is dangerous. Yet, pedagogically, she is prepared. Armed with her totem of the powerful female wolf, her mental space opens out into a verbal vortex, a rhetorical frenzy, and becomes reconstituted through how she will use this story to cover causes of "gender" and "victimology," "race," "creed," "colour" right into "family studies." She is stridently energetic in her absoluteness. Apprentice D uses Bradford's representation of female experience during the medieval period as a provocation to express her own desire for feminist and politicized selfhood, and the space of the interview to begin to organize her desire through her pedagogy for total (gendered feminine/woolfish) power and authority.

Vignette Five: An ambivalent liberal humanist

As the time span of interviewing ranged from the point where the readers were beginning their second practicum until the very final days in the program, this next interview took place just days after the apprentice had returned from his practicum placement, which meant the readers were back in class now for another four weeks until the completion of the program. Despite being overwhelmed with catching up on assignments that he hadn't had time to complete before his practicum and couldn't find time to do during his practicum, he doesn't cancel our appointment. Appearing overworked, weary and annoyed after many hours of struggling through writing a response to *Nightjohn*, a story by Gary Paulson (1995) about white cruelty to black African slaves in the American south around 1850, Apprentice E is exhausted after what he puns on, as a "night job." His frustration is underlined in the title of a paper he has written for his professor, "Does the Toe Have to Dangle?" where he projects his anxiety onto the page and into an argument against the depiction of graphically violent juvenile historical fiction subject matter. While like the other readers, Apprentice E performs his desire for the riskiness of dangerous knowledge by participating in the research, the image of a toe dangling does him in. In Paulson's text, the back (slave) protagonist is punished for his desires (for freedom/for literacy) by the decapitation of one of his toes. It is a brutal scene and it is intolerable for Apprentice E. From his response, it would seem that for him this image provokes a certain anxiety. Theoretically, it could be a primal anxiety against psychic/physical castration that Apprentice E experiences through the black slave's loss, and the metonymic gap that his words reveal: 'Night Job' or 'Night John,' sexual acts of the night. Apprentice E trips over his words "is it his toes or his…it's his toe, yeah." Through his response, Apprentice E makes clear he has encountered a palpable psychic danger in reading *Nightjohn.*

Answering the question of the forcefulness of Bradford's text as "acceptable," which leads onto an idealization of her, within the chain of associations, he omits discussing his own anxiety that his appearance reveals and his language betrays. He speaks of the aesthetics of *Nightjohn* (a text assigned for reading several months prior in his class), and he becomes "caught" in the history, as if the present of himself has been trapped in the past brutality of white men. And in this process of reading entrapment, he negates what *Nightjohn* offers. While ironically he performs his desire to engage in difficult knowledge through the research space, his language simultaneously reveals how he has been brought too close to the edge of (historical) remembering here, and he uses Bradford, the initial provocation of risk, to perform a defensive function against the other risky text. The worlds of slavery and the Crusades collide in this apprentice teacher's quest to define himself in relation to the risky stories he may be called upon to teach:

> I thought it was acceptable, and the only reason I say that is I came off of a night job, OK—and I hope I'm understanding what you mean by forcefulness.... I wanted to write a piece, and I don't know if I did end up writing a piece where...regarding the teaching of difficult matter in literature. And I wanted to title the piece "Does the Toe have to Dangle?" If you can remember from *Nightjohn*, when he gets his...is it his toe or his...it's his toe, yeah. (1, 183-185)

In her overview of the problems around juvenile historical fiction, Brown (1998) notes that "Strict adherence to historical accuracy can pose a problem if "accuracy" involves brutal or immoral behaviour" (5) and asks the question "What are writer's options when the intended readers are young adults, an audience for whom some readers may desire a subdued version of historic events?" (5). Apprentice E performs his desire for the "subdued version" of history.

> You know, and then the explicitness of the toe dangling—like, I was really caught up on that, why that had to be in there. You know, like, why does that image have to be graphically put into our minds to understand the severity or the depth of what was happening to the Negro slave? And then I went into *There Will Be Wolves*, and I found it was equally as effective in terms of moving me morally or looking at the brutality of something like the Crusades, yet it wasn't as graphic. I found

> that the emotional drama was ten times more effective than the physical one that I read in *Nightjohn*. And I appreciated *Wolves* because of that, because of that. I mean, her loss of everything…if you were to ask me would I want to go through what she went through or would I rather lose a toe, I'd probably say I'd rather lose a toe. (1, 189)

Presenting the efficacy of Bradford's representation in his rationale that the radical emotional drama is not sidetracked by unacceptable graphics, Apprentice E argues that Bradford delivers us to a higher level of understanding that will support children's learning through difficult knowledge. In his work of imagining himself as a teacher of difficult knowledge, he uses Bradford's text to stake out his fantasy ideal as teacher who looks to curriculum objects for their revolutionary elements. He reads *There Will Be Wolves* as a consoling text against the bigger disruption of *Nightjohn*. Ursula's trauma is not castrating; the toe does not dangle. While his word slips, his rhetorical exchanges and displacements used in the service of criticizing Gary Paulson's *Nightjohn* betray his own wish for *Nightjohn* to disappear. He uses the very platform of difficult knowledge to perform his apprenticeship as the teacher reader who is willing to work with the difficult subject matter that one may come across in the risky text.

Vignette Six: A radical critical ideologue

In turning to my last example of how the readers identify with Bradford and use the revolutionary elements of *There Will Be Wolves* in terms of its pedagogical impact, I think of Bruner's (1996) argument that "it is only in the narrative mode that one can construct an identity and find a place in one's culture" (42). My next interview lasted for over three hours. This interview took place during the reader's practicum and before we even sat down, Apprentice F was keen to tell me how she began her day by speaking with a student whose mother had stopped in the afternoon before to report that her daughter was being subjected to "cultural, racial and sexual remarks" (journal notes, April 4, 2002). Unfolding what took place next, Apprentice F described for me a play in three acts: first, she told me that she informed her master teacher that she couldn't handle "some of the comments that he may allow to go forth in a class" (journal notes, April 4, 2002). Second, she then addressed the issue with the Grade 9 students to make clear they were crossing a line with her and she wouldn't tolerate it in the classroom. In the third act, she asserted, "I think they respected it" (journal notes, April 4, 2002).

While I jotted down the key lines I have quoted above as I organized the tape recorder, here are the first lines I taped of this interview:

> The reason I got into teaching wasn't because I wanted to teach the course material but it is because well it is difficult to explain. I am an activist, a social activist but not marching on Parliament Hill. I am an activist. I struggled for a long time with thinking about the best way of changing people's opinions or opening people's eyes and I just came to the realization that working with students is the best way to do it to promote social justice, so that is the way it is. (1, 6)

Repeating in this first passage the word activist, one who takes "vigorous action in a cause" (*Oxford English Dictionary* 1995), three times, Apprentice F provides the word for the image she has already presented of herself in the first few minutes of the interview. Her desire to effect change is performed through her active voice used in the verbs "changing," "opening," "working." In her use of negation, "not marching on Parliament Hill," she provides an image that she is marching elsewhere and working as a dissident. She deploys active verb participles to evoke the continuing present of herself in transit, active. In the classroom, she takes up a militant stance, as she challenges the establishment, picketing her master teacher to take notice that she will not stand for his lack of care to instil a standard of just behaviour in his classroom. Additionally, she demands that the students take notice of the lines they are crossing, as if they are entering enemy territory if they disobey. Fearless of the impact such a radical stand may have on her practicum assessment, which will be written by her master associate teacher, she consolidates her identity as a moral force not to be reckoned with through this story.

As Apprentice F had already told me that it was not "the subject matter" or "the curriculum" that compels her to teach, but the issues, Apprentice F is ecstatic to find that someone has "put them" in a children's book and her empathatic use of the word "fantastic" impresses how this reading experience has been magical for her. As Bradford too makes demands on her readers, Apprentice F, reveals what arouses. Through the effect of reading, Apprentice F stages another pedagogical fantasy of heroism when she emphasizes the importance of holding "a kid's hand" through this difficult and dangerous, "scarring" subject matter. Here she provides another version of the story she told me about her morning, rescuing a young girl from the taunting of others in her classroom.

> I am just going to give you my immediate reaction. I thought it was fantastic and I wouldn't hesitate to teach grade 9 this. It was very powerful and the characters were phenomenal….The issues in this book are many and every page gives you something else to think about. You would really have to hold a kid's hand through this book. It can be really scarring for people. It can be scarring for me, well, it wasn't really scarring for me, but eye opening to see that someone would put this into a children's book was great, although it was a risky story. To put it in somebody else's terms. I just know when I finished this book, I didn't want it to end. I don't know what else to say. (1, 93)

I think it is important to take note that in the space of repeating the word "scarring" three times, she backtracks after admitting that this reading could wound her, too, that a permanent mark could leave a trace of the loss she has also experienced through reading. Perhaps such a slip betrays the bravado that she has performed throughout the interview; yet, she doesn't retreat (she seems to revel) in the state of emergency Bradford provides. She wishes for more pages to think with and it is like a dream she doesn't want to awake from.

In the preceding six vignettes, I have been working with rhetorical analysis in the symbolic realm, which is where in language and reading subjectivity performs. Everything in the readings I have shown is about the "I" of the apprentice, who in negotiating my question of what was literally forceful for them, use the authority of fiction to create an illusionary, desired, cohesive state as teacher, one willing to take risks, one able to uncover "truths." I will now conclude the chapter by presenting theories from Lacan to help explain the apprentices' work to define the self or teacher through narrative, through research and through reading. The notion of how desire comes to perform in the language of apprentice teachers is a theme I return to throughout subsequent chapters of the thesis.

As Julian Wolfreys et al. (2002) define it, "desire is an ineluctable force in, or perhaps more accurately, process of the human psyche to be distinguished from need" (51). In defining this unstoppable force, Wolfreys et al. also write, the concept of desire occupies a curious place in contemporary discourse:

> Its prevalence in contemporary discourse is seemingly so all-pervasive that it defies any absolute determination, and thereby makes manifest a certain aspect of its process, even as it slips away from any determination within discourse, only to resurface as the simultaneous exposure of a lack within language and at the limit of articulation, and yet also being a product of the motions and rhythms of academic language incapable of pinning down the object of inquiry. (51)

As Wolfreys et al. frame this concept with the difficulty of articulating it, they turn to the work of Lacan to define it. While this concept of desire may be at the limits of articulation, Lacan provides a means of tracing it through his recognition that while it is always an unconscious force, we can read desire in its "manifestations through the contours of language" (Wolfreys et al 2002, 51).

While Freud theorized the drives as being readable through how wishes and impulses perform through ideational presentations and affects, Lacan's radical rereading of

Freud came to theorize how wishes and impulses perform in language itself.
Through reading Freud's work with dreams and his patient's unconscious symbolism as primarily verbal, Lacan recognized the significance of word play, puns and associations and came to make his famous declaration that the unconscious is structured like language. Here, as Mary Klages (2001) notes, Lacan came to see "that the contents of the unconscious are acutely aware of language, and particularly of the structure of language" (1). Klages goes onto explain that Lacan "bases this on Freud's account of the two main mechanisms of unconscious processes, condensation and displacement. Both are essentially linguistic phenomena, where meaning is either condensed (in metaphor) or displaced (in metonym)" (2001, 1). Following Jacques Derrida's challenge to Saussure's theory of language by exemplifying through deconstruction that "meaning arises from the quasi playful byproduct" surfacing through "an endless replacement and displacement of linguistic signs" (Keital 1989, 18), Lacan argued that "the signified (the meaning) slides beneath the signifiers" which results in an "explosion of meaning" that the subject cannot control (Keital 1989, 18). As Klages puts it, "this is Lacan's linguistic translation of Freud's picture of the unconscious as this chaotic realm of constantly shifting drives and desires" (2001, 2) that is symbolized through language. Taking Freud's idea of reading ideations and affects as a way to understand how the unconscious performs, Lacan came to "outline the all-important theory of language as a Symbolic system"(Macey 1997, 289).

Lacan saw that while language "first serves as communication," it also "expresses the impulses of an unconscious metonymically desire" (Keital 1989, 18) that is symbolic of the three orders of the psychic structure that come to form our intersubjective existence – real, imaginary and the symbolic, which correspond to the triple structure of need, demand and desire roughly based on Freud's structure of the id, ego and superego (Macey 1997, 289). As Macey explains:

> Need refers quite simply to a biological level and the need for nutrition. Demand describes the expression of need in language: the subject is obliged to express or translate biological need in symbolic terms. The residue or the incompatibility between need and demand, is referred to by Lacan as desire…Whereas Freud's patients were driven by wishes and impulses, Lacan's subjects are driven by desire. (1999, 289)

Because these three orders of the psychic structure as they occur in language are so significant to understanding both the dynamics of reading and the process of rhetorical analysis, I will return to them later in the thesis. For now the symbolic realm, which is marked by the concept of desire that performs in language, is part of the entry into adulthood for Lacan. The symbolic is "the structure of language itself, which we have to enter into in order to become speaking subjects, in order to say "I" and have "I" designate something which appears stable" (Klages 2001, 2). Lacan comes to conceptualize the Symbolic realm through returning to Freud observation of his grandson's *Fort/Da* game. When the boy threw the spool tied with yarn he said *Fort* which is German for gone when he pulled it back to himself he said *Da* which is German for here. Freud theorized that children use such games to deal with the anxiety around the experience of a mother's loss and then the pleasure of her return. Lacan saw this as the child's entry into the Symbolic, or into the structure of language itself. Lacan says, "words are about loss or absence, you only need when the object you want is gone" (Klages 2001, 3) and thus desire is part of the very structure of language.

In mapping the readers' use of language rhetorically, semantically and lexically through these first six vignettes, within the readers' first moments of response they perform the "ineluctable force" of desire with sound and fury to constitute the self as radical, revolutionary, heroic, fanatical, insurgent and rioter through the space of research about the reading of the risky text which reflects their passionate inner worlds that they can mediate through the symbolization of their desire to teach the risky story. I hear this in the way Apprentices A, B and C's transit through Bradford's text as a means of recovering truths about the ruse of modernity, the imprisoning power of oppressive discourses, or the violence of human conquest. I hear it in Apprentice D's battle cry as she is prepared to take it all on through a multidisciplinary approach, as she performs her desire to link the past and the present of female subjugation through the text's representation of wolfish female experience. In Apprentice E, I hear the steps of how he takes up Bradford's story as a means of walking around Paulson's. As he disassociates himself with the graphic violence of *Nightjohn*, he defends his position with his reading of the significance of learning about emotional trauma through Ursula. Here, he can imagine his own future of teaching through it. Finally, in Apprentice F's response, I hear it in the complete release of satisfaction as Bradford's story offers the terrain she hopes to travel as a champion of causes, even the risky story.

Rescue is a word that means as a noun "the act or an instance of rescuing or being rescued; deliverance". As a verb it means, "save or set free or bring away from attack, custody, danger or harm"(*Oxford English Dictionary* 1995). It comes from the Middle English *rescouen*, via Old French *rescourre*, which comes from the Latin *excutere* that means to shake (*American Heritage Dictionary of the English Language* 2000). In trying to articulate what I hear in the patterns and frequencies of these first responses, I have had to call upon this word and its meanings. Through the push and sweep of the rhetorical force which takes speed through their reasoning, language choices, images, and metaphors of rescue, these readers seem driven to save *There Will Be Wolves* not because it is a perfect text but because of its radical potential (felt in reading) to deliver something significant in terms of truth and knowledge, as they begin to draw on what Bradford recovers through the genre of historical fiction. The readers are shaken subjectively through what they have encountered.

The question opened up by this reading formation is why? Why does the story of a medieval heroine on a crusade to save her life touch them significantly as adult readers? In the next chapter, I turn to the question of how the formal operations of the text, *There Will Be Wolves*, generate identifications performed by the apprentices within the reading formation. Curiously, we will now witness a turning away from the fictive object (i.e. Bradford's allure and authority) that was once loved.

CHAPTER FOUR: THE URSULA SYNDROME

> "Does not reading involve one risk that, precisely, cannot be resisted: that of finding in the text something one does not expect? The danger with becoming a 'resisting reader' is that we end up, in effect, *resisting reading*." (Shoshana Felman *What Does A Woman Want)*

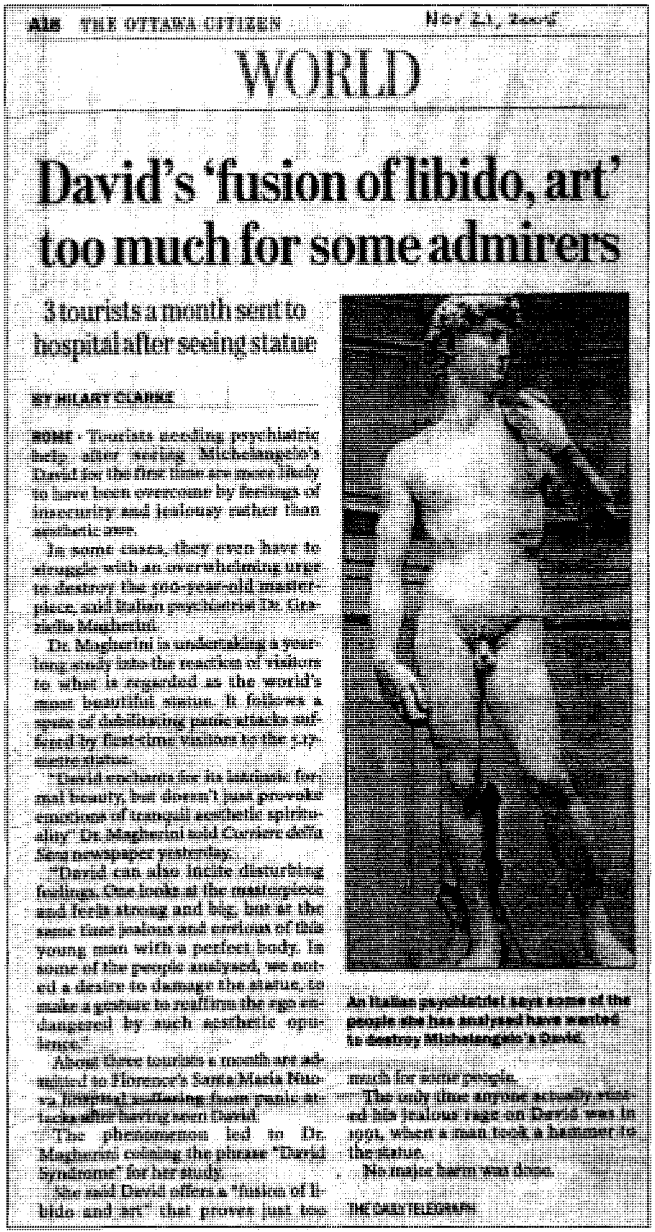
> "Yes, but haven't you perceived that it isn't possible to live in front of a mirror which not only freezes us with the image of ourselves, but throws our likeness back at us with a horrible grimace?" (Luigi Pirandello *Six Characters in Searh of an Author*)

This chapter begins to account for how the formal operational structures of *There Will Be Wolves* (1992) generate identifications within the reading formation of this study that explores the questions of how teachers read juvenile historical fiction and why reading reading this way matters to education. As Deborah Thacker (2000) points out, in the larger theatre of reading, little research has been done around the significance of aesthetic form of children's literature and reading experience. Within the mirror theatre of reading in teacher education, I attempt to understand the dynamic relations between these two by paying attention to the aesthetic operations of the two juvenile historical fictions and teacher readers' responses.

Through a close reading of *There Will Be Wolves*, and following the work of Peter Brooks (1976) and Linda Williams (1998), I argue that the essential structure of this juvenile historical fiction is melodramatic. I explore how this mode of address within this genre generates responses from apprenticing teacher readers. Using qualitative methods of rhetorical analysis, I continue to pay close attention to the readers' semantic repetitions, free associations, condensed symbolizations of meaning, and/or negations or omissions of meaning through the process of disavowel and rejection. This process of studying affect in literary response I have earlier named as psychoanalytic stylistics.

What we come to see in this chapter is something analogous to what Hillary Clark (2005) reports on in the *Ottawa Citizen*, *David's 'fusion of libido, art' too much for admirers.* Clark's catchy subtitle attracts our attention: "3 tourists a month sent to the hospital after seeing statue." The journalist tells the story of how many tourists after making the trek all the way to see Michelangelo's *David*, known as one of the most beautiful statues in the world, for the first time are so "overcome by feelings of insecurity and jealousy rather than aesthetic awe" that they then need to seek psychiatric help (2005, A18). Additionally, it is noted that some tourists "even have to struggle with an overwhelming urge to destroy the 500-year-old masterpiece" (A18). Italian psychiatrist Dr. Graziella Magherini, who has undertaken a yearlong study following these debilitating panic attacks by first time visitors, names this affective response to the statue as the "David Syndrome." Magherini asserts, "David enchants for its intrinsic formal beauty, but doesn't just provoke emotions of tranquil aesthetic spirituality" (A18). She explains further "David can also incite disturbing feelings. One looks at the masterpiece and feels strong and big, but at the same time jealous and envious of this young man with a perfect body. In some of the people analyzed, we noted desire to damage the statue, to make a gesture to reaffirm the ego endangered by such aesthetic opulence" (A18). (See Figure 3, image of Michelangelo's *David* and Clark's story.)

You recall in *Chapter Three: Six Readers in Search of An Author* that the aesthetic object of Bradford's juvenile historical fiction incited strong identificatory responses – mainly of pleasure, in the readers. As in Clark's story of David's power of affect, the participants of my study are similarly initially enchanted by *There Will Be Wolves.* Its aesthetic opulence compels them to imagine themselves as revolutionary and heroic teachers. Even so, through the portal of time that reading evokes, the reading experience gives rise to defensive conflicts, as the baggage that the apprentice carries, old suitcases of memories of adolescence and unresolved conflict around loss, surface through the compositional elements of the text that work towards structuring the story of Ursula.



A18 THE OTTAWA CITIZEN Nov 21, 2005

WORLD

David's 'fusion of libido, art' too much for some admirers

3 tourists a month sent to hospital after seeing statue

BY HILARY CLARKE

ROME · Tourists needing psychiatric help after seeing Michelangelo's David for the first time are more likely to have been overcome by feelings of insecurity and jealousy rather than aesthetic awe.

In some cases, they even have to struggle with an overwhelming urge to destroy the 500-year-old masterpiece, said Italian psychiatrist Dr. Graziella Magherini.

Dr. Magherini is undertaking a year-long study into the reaction of visitors to what is regarded as the world's most beautiful statue. It follows a spate of debilitating panic attacks suffered by first-time visitors to the 5.17-metre statue.

"David enchants for its intrinsic formal beauty, but doesn't just provoke emotions of tranquil aesthetic spirituality," Dr. Magherini told Corriere della Sera newspaper yesterday.

"David can also incite disturbing feelings. One looks at the masterpiece and feels strong and big, but at the same time jealous and envious of this young man with a perfect body. In some of the people analysed, we noted a desire to damage the statue, to make a gesture to reaffirm the ego endangered by such aesthetic opulence."

About three tourists a month are admitted to Florence's Santa Maria Nuova hospital suffering from panic attacks after having seen David.

The phenomenon led to Dr. Magherini coining the phrase "David Syndrome" for her study.

She said David offers a "fusion of libido and art" that proves just too much for some people.

The only time anyone actually vented his jealous rage on David was in 1991, when a man took a hammer to the statue.

No major harm was done.

THE DAILY TELEGRAPH

An Italian psychiatrist says some of the people she has analysed have wanted to destroy Michelangelo's David.

Figure 3: David's 'fusion of libido', art' too much for some admirers, Ottawa Citizen, November 21, 2005.

I am interested in analyzing the problem of aesthetic provocation (i.e., identification and conflict) at work at the time of the apprentices reading. In this chapter we will witness how the radical ideas of using this text become at risk. Drawing inspiration from Magherini, I name their aesthetic conflict as the "Ursula Syndrome." When these readers come head to head with Bradford's apprenticing rescuer Ursula, the idealizations provoked are too hard to bear and they produce conflicts. As Magherini found through analyzing those who had been effected by the statue (A 18), the participants in the study, similarly, present the desire to damage this statue in wanting to negate the image of Ursula, to make a similar gesture of reaffirming the ego as the apprentices' readings perform how they feel endangered by such a heroic level of representation. Thus, while the readers first use Bradford to organize their desire for revolution, as I have evidenced, they then come to use Bradford to organize their desire for safety in reading and apprenticing, as they turn away from her appeal and authority. This is the story I now wish to configure.

While we will come back to the 'Ursula Syndrome' by way of the readers' readings in a moment, I now begin with turning to Bradford's interesting account of how she came to write *There Will Be Wolves*. Bear in mind, in reading this retrospective, the importance of Richard Johnson's model of cultural production, in which the conditions surrounding a text's emergence into the cultural circuit coaxes out again a swirling of dynamic embraces.

Revealing how she had long revelled in romantic notions of the Crusades, Bradford exclaims, "At first, when I thought of the Crusades….I just thought of Richard the Lion–Heart and knights in shining armour. The more I learned the more disillusioned I became" (cited in Kennedy 1993, 2). Moving from her initial idealization of the Middle Ages, Bradford writes her story of disenchantment where as Janice Kennedy (1993) reviews for *The Ottawa Citizen*, "In *There Will Be Wolves*, the devastating march of 12th-century peasants, soldiers and mean-minded nobleman that made up the People's Crusades – a splinter of the First Crusade – is portrayed in all its brute ignorance, appalling cruelty and ugly anti-Semitism" (2). Bradford tells of how after moving just outside of Cologne, Germany in the early 1980s, she fell in love with the city's old world charm. When she found out that the first Crusades left from Cologne Easter weekend in 1096, she became "intrigued by the idea of writing about a young person who got caught up in the first of all the holy wars that swept across Europe and Asia during the next several hundred years" (1996, 76).

Bradford's story of research around the Crusades is in and of itself a crusade. Finding that most of the research had to be done in German, amazingly she had to learn the language; and working through translating books about the Crusades became her German lessons with her tutor (1996, 76). As well as reading books, studying maps and visiting museums, Bradford retraced, as a kind of literary/historical pilgrim herself, the actual route that the first crusaders traveled over 800 years ago, along the Rhine, the Neckar, and the Danube through the mountains to Constantinople. Here Bradford writes of a temporal/spatial haunting, as separated by centuries of time, she asserts, "in my mind's eye I could see thousands of pilgrims strung out along the mountain pass" (1996, 77):

> Following in my crusaders' footsteps, steeped in the changing landscape, I began to feel what it must have been like for them. A distance they could not even imagined when they set out. Mountains such as they had never before seen. Heat, starvation, violence born of desperation and greed. All these became real to me on my journey. (Bradford 1996, 77)

While Bradford writes of what she was able to imagine through her pilgimage into the past, she also reflects on its effects on her symbolization of Ursula: "Something very important happened during the writing of the final draft" (2000, 12). Continuing to write about her journey and the curious intersections between space and time, she notes that when she settled down to write, "the final, final draft" (she was now in Puerto Rico) the Gulf War erupted. This was the first "real" war she had seen on TV. She found herself writing between sessions of compulsively watching the bombing of Iraq. Exclaiming that she "was horrified beyond description," Bradford believes her manuscript was also deeply affected (12). As she puts it, it was "the same story, same characters, same outcome, but the tone had changed from one of cynicism to compassion. I am not sure how this happened but it's good that it did" (2000, 12). Returning to the curious intersection of time and space and self and reading, Bradford writes, "It took a modern war to show the way to write about a war that happened far in the past" (12).

Even after researching the Crusades over the three years that she lived in Germany, Bradford exclaims "I had known nothing about the Crusades when I started, but the more I learned, the more I felt I had to write about them" (8). While she had planned to write only one book, *There Will Be Wolves*, became the first of a trilogy, followed by *Shadows on a Sword* that deals with the First Crusade and then *Lionheart's Scribe*, about the Third Crusade. Adding to this list and with a little more research, Bradford wrote about the Children's Crusade, which she calls "the most obscene of them all," in the story of *Angeline* (1996, 77). "Although I didn't consciously plan this at the beginning," Bradford writes, "gradually a theme began to emerge. How war affects the innocent, especially the young" (2000, 11).

Reviewing Bradford's work in *Canadian Children's Books A Critical Guide to Authors and Illustrators*, Raymond E. Jones and Jon C. Stott (2000) write that "Her intensive research not only enables her to bring history alive, but her commitment to truth compels her to offer a far less sanitized portrait of the past than is usual in romances for the young" (60). In specifically commenting on *There Will Be Wolves*, these writers praise Bradford's "examination of power and manipulation" and how she "makes clear" how it was that "religious fervour competed with and often was obscured by bloodlust, greed and blind ambition" (60). They also commend Bradford on how she gives "this mass movement human appeal" by focusing on the moral development of the young couple, Bruno and Ursula, who caught up in the events of the Crusades are forced to change and grow because of the horror and suffering that they face. Interestingly, though, while Jones and Stott praise *There Will Be Wolves* for its unmediated window on truth, they also deride it. Calling this one of the novel's many pointed ironies, they summarize the conclusion of the story:

> Ursula, who repeatedly demanded money from the cruel, miserly, drug-addicted count her father served, discovers that the count had not lied when he insisted that he owed her nothing; in a secret cellar of her home, Ursula discovers a bag of coins. Although she had long sought the money, Ursula, gives it to the Church believing life with Bruno, now her husband, is all that she really needs. (Jones & Stott 2000, 61)

Underlining that the vividly striking act of Ursula's "decision to donate money to the very institution that falsely condemned her defies credibility," Jones and Stott argue, "the falsity of the conclusion does not seriously weaken a novel that dramatically and intelligently explores the behaviour of people during character-testing crises" (61). They challenge Ursula's trustworthiness and note that the ending is not true. These readers' reading of *There Will Be Wolves* performs the polarity that exists between on the one hand reading for the "classical realist, acritical 'norm'" that juvenile historical fiction is associated with and on the other hand "an antirealist, melodramatic, critical 'excess'" (Williams 1998, 44) for which the genre is derided.

Despite the criticism that generally associates historical fiction with the realist mode that is a literary method based on "detailed accuracy of description and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favour of recognizing soberly the actual problems of life" (Baldrick 2001, 212), the aesthetic form of *There Will Be Wolves* itself is melodramatic. In popular parlance, melodrama is defined as "a sensational dramatic piece with crude appeals to emotions" (*Oxford English Dictionary* 1995) and is usually conceived in negative terms. For instance, film theorist Christine Gledhill (1987) notes that "From the turn of the century the sixties, melodrama was the "anti-value for a critical field in which tragedy and realism became cornerstones of 'high' cultural value, needing protection from mass, 'melodramatic' entertainment" (5) and Linda Williams (1998) adds that "[p]opular cinema was validated only as it seemed to diverge from melodramatic origins" (43). However, by the early 1970's, as Peter Brooks (1995) writes, "the concept of melodrama had taken on a certain cultural importance" and scholars in different though not distant fields "who analyzed the imaginative modes in which cultural forms express dominant social and psychological concerns sensed that the category of the melodramatic needed revival because it pointed to – as no other term quite could—a certain complex of obsessions and aesthetic choices central to our modernity" (viii).

While explaining why since the 1970s melodrama has proven to be so important for cultural critics and historians, in *Melodrama Revised* (1998) Linda Williams reviews Brooks' work in *The Melodramatic Imagination, Balzac, Henry James, Melodrama, and the Mode of Excess* (1976). She argues that it was probably "the most important single work contributing to the rehabilitation of the term melodrama as a cultural form" because his exploration of the historical origins of nineteenth-century melodrama is "the best grounding for an understanding of its carryover into twentieth century mass culture" (1998, 51). Here Brooks proposes that melodrama is "the desire to express all" and he contextualizes it as part of the modern expressive mode that stems from expressionist drama (1976, 4). Arguing that melodrama is "a quintessentially modern (though not modernist) form," Brooks pointed to how it arose "out of a particular historical conjuncture: the post revolutionary, post-Enlightenment, post sacred world where traditional imperatives of truth and morality had been violently questioned and yet in which there was still a need to forge some semblance of truth and morality" (Williams 1998, 51). In summary, Williams writes that "in the absence of a moral and social order linked to the sacred, and in the presence of a reduced private and domestic sphere that has increasingly become the entire realm of personal significance," Brooks underscored how "a theatrical form of sensation developed" (50). This form carried the burden of expressing what Brooks calls 'the moral occult', "the domain of operative spiritual values which is both indicated within and masked by the surface of reality" (50). Tracing its historical roots to realism and modernism, Brooks found that in melodrama's "attention to the ordinary details of daily living, it derives formal inspiration from realism. As in realist forms, melodrama addresses the private and the commonplace" (Robertson 1994, 242). However, Brooks underscores that unlike realism, melodrama seeks to "exploit the dramatics and excitement discoverable within the real, to heighten in dramatic gesture the moral crises and peripeties of life" (Brooks 1976, 13). Brooks also argues that within the novels of romantic realism, melodrama is the "mode of ethical and emotional conceptualization and dramatization" (55). Conscience and heartbeat motivate the medium.

Williams, as a feminist film theorist found that melodrama was also part of the 1970s movement that has contributed to the revival of the concept especially in relation to popular culture (Brooks 1995, xii). Vernon Shetley (1999) notes that while melodrama is usually defined in terms of its "specific plot devices," the "specific feelings it mobilizes," or the "specific audiences it address," Williams, following Brooks, redefines melodrama in terms of " 'moral legibility' the presentation of a hero (or heroine) 'who is also a victim" and whose moral worth is revealed, to all in the course of the narrative" (Williams 1998, in Shetley 1999, 482). Focusing specifically on the formal operations of this mode, Williams redefines melodrama as a structure that "works to recognize and regain a lost innocence" (61). Contending that "[i]f, as Peter Brooks argues, melodrama is most centrally about moral legibility, and the assigning of guilt and innocence in a post-sacred, post-Enlightenment world where moral and religious certainties have been erased," Williams counters that "pathos and action are the two most important means to the achievement of moral legibility (1998, 59). Following the work primarily of Peter Brooks (1976) and others (Christine Gledhill 1987, Thomas Elsaesser 1975, Franco Moretti 1983, Steve Neale 1986, Robert Heilman 1968), Williams identifies five key formal operations that I will now explore in relation to *There Will Be Wolves.* Bradford's juvenile historical fiction clearly moves along Williams' trajectory of how the melodramatic mode makes possible a visualization of the hero as victim and follows a trajectory of the quest for lost innocence.[1] This aesthetic dimension, as we will see, helps to contribute to the reading effects.

According to Williams, the first formal operation of melodrama "begins, and wants to end in a space of innocence" (Williams 1998, 65). As Williams reviews, the settings for this innocence are stereotypically gardens or the home of birth. She notes that "[t]he narrative proper usually beings when the villain intrudes upon the idyll. The narrative ends happily if the protagonists can, in some way, return to this space of innocence, unhappily if they do not" (65). Adding that "[t]his quest, not for the new but for the old space of innocence, is the fundamental reason for melodrama's profound conservatism" (65), Williams notes that melodrama is "suffused with nostalgia for rural and maternal origins that are forever lost yet – hope against hope – refound, reestablished, or, of if permanently lost, sorrowfully lamented" (65).

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[1] For my discussion of *There Will Be Wolves* and *The Midwife's Apprentice*, I am indebted to Linda Williams' (1998) analysis of D. W. Griffith's film *Way Down East* that I have used as a model for my reading of the juvenile historical fiction.

The beginning of *There Will Be Wolves* is representative of how melodrama begins in a space of maternal/rural longing as Ursula wants to heal a wounded dog and to fix what has been broken. Here Ursula meets the young apprentice stonemason Bruno who wants to help and they bring the dog to Ursula's home. Upon arriving home Ursula rushes upstairs to fetch her book of healing that a priest taught her to read and then gave to her. It is with this book that Ursula can "make ready" to heal the dog, as she will use the passage of "how to set and mend a broken bone in a man's arm" as a guideline for setting the dog's broken leg (6). Ursula is a perfect example of what Brooks calls innocence "taking pleasure in itself" (Brooks 1976, 29 and in Williams 1998, 65). Yet this space of innocence is interrupted as we quickly learn that her father the apothecary, Master William, disapproves of her reading because "Young maidens have no business with such things….That book is for true healers. Men of age and wisdom. There is more than even an apothecary knows. More than an apothecary *should* know" (italics Bradford's, 7). Ursula tries to reason with her father, arguing "how can it be harmful if it comes from God?", and that Brother Bernard "knew exactly what he was doing. He was a healer; he recognized another healer. Besides you have taught me all that you know of healing herbs and potions – what is the difference?" (7), she remembers when her mother had objected to him teaching her his trade and her father had "defended her boldly," arguing that her brothers had no "wish" for the work and no "talent for it" (8). Yet in the last year he has lost his wife and sons to pestilence. Now he is "stooped and graying. His face carried lines of loneliness" (6). Within moments of Ursula's thoughts here and the setting and bandaging of the dog's leg, the menacing evil arrives on the scene in the form of Mistress Elke, who cruelly steps on the dog's bandaged leg. As Ursula exclaims, "Do be careful," reaching out and pushing this woman back away from the dog, Mistress Elke is infuriated and sets upon Ursula as a witch when she catches "sight of the book" and tells Master William he is "breeding trouble" (10).

While Ursula does not try to hide the fact that she is a reader, as we are told "She was determined that her efforts to heal [the dog] would be successful. Then Mistress Elke and all the others like her would see. They'd see that girl or not – young or not – she was a healer. That they might not wish to see that flashed through Ursula's mind, but she pushed it away" (Bradford 1992, 16), it is not long before, as Andrea Deakin (1993) puts it, "the ignorant and the envious have branded Ursula as a witch" (2). A 'mysterious fire' breaks out at the apothecary and these woman stand shrieking that "God sent the fire…The fire that purifies!… He's burned the witch's house—and now the witch must burn!" (58), when the monks arrive on the scene to see Ursula with the book, which she has run back into the fire to rescue, they tear her away from her father at the moment he is experiencing heart failure. Ursula is imprisoned and tried for witchcraft and convicted. She is only rescued from being burnt at the stake when her father accepts an offer from the evil Count Emil to accompany him on the Crusade to look after his medicinal needs in exchange for Ursula's pardon and the opportunity for her to atone for her sins by going on the Crusade.

Here Ursula encounters the "antithesis to the space of innocence" (Williams 1998, 65), as the Crusades are a senseless murderous spree where the soldiers kill and pillage homes along the way under the guise of freeing the holy city from the Turks. For

Ursula the Crusade is a nightmarish journey. She loses her father. Her friend Bruno, who has only come along out of concern for her, as he doesn't believe in killing or the holy wars, is forced to kill. She must steal food to survive. Yet the climax of Ursula's rescue from being burnt at the stake leads to restoring her virtue. Since Ursula has been on the Crusade, she is now treated like a Saint and her sins have been forgiven.

There Will Be Wolves is thus a happy ending melodrama in that it returns the heroine to the space of innocence she begins in. Ursula rebuilds her home and apothecary restoring the original space of innocence. She symbolizes her belief in a higher good existing through her donation of the found money to the church. She and Bruno are married after he finds a way to seek God's forgiveness through his work as a stonemason. After being traumatized over the loss of her mother, the child Verity begins to speak again. Finally, the young Jewish boy, who lost his mother and uncle during the Crusaders' rampage through Cologne, but remained safe because Master William had hid him in his basement, comes back to the city in hopes of thanking him again. As this generation of youth reassembles to tell their stories of loss, we are reminded that despite the happy- ever-after ending, it is a story of woe and suffering. As Williams argues that throughout these stories there is a longing for lost innocence, she underscores that "[p]athos arises most fundamentally from the audience's awareness of this loss" (65). Interestingly, the medieval period and its romantic mythology surrounding it often functions as a "dividing line between an idealized past" of chivalry and honour and "a present suffused with its loss" (65).

The second feature of this mode is that "[m]elodrama focuses on the victim-heroes characters and the recognition of their virtue" (66). Williams writes:

> Melodrama, does not relate specifically in either the happy ending success of the victim hero or the sad ending failure of the same. Though an initial victimization is constant, the key function of victimization is to orchestrate the moral legibility crucial to the mode. For example the

> happy-ending dramatic outcome that is often derided as the most unrealistic element of the mode – the reward of virtue – is only a secondary manifestation of the more important recognition of virtue" (66).

There Will Be Wolves provides a perfect example of the mode of melodrama through its focus on Ursula's victim-hero position throughout the story where she is eventually awarded virtue but this is very secondary to what has been made visible about her virtue. As "[v]irtue can be recognized in a variety of ways: through suffering alone or through suffering followed by deeds" (66), Williams points out that this mechanism of recognition of virtue is what Brooks calls an "aesthetics of astonishment" (66).

Using as his example Guilbert de Pixerecourt's 1819 "historical melodrama" *La Fille de l'exile* that tells the story of the journey of "Elizabeth, a sixteen-year-old daughter of the exiled Stanislas Potoski, from Siberia to Moscow to seek the czar's pardon for her unjustly persecuted father" (Brooks 1976, 24), Brooks writes that such melodramas "employ a dramaturgy which tends toward such spectacular moments of public homage to virtue and its effects" (26). These moments of recognition are theatrically represented through the actors expression of "grief, anger, threat and so on" which is "a way of crystallizing the dramatic tensions within a scene and of musically prolonging their emotional effects" or in the contemporary soap opera "the sustained close-up of a character's prolonged reaction to dramatic news before the cut to commercial" (Williams 1998, 67). Underscoring how these moments of recognition work in relation to this feature of melodrama, Brooks emphasizes that "melodrama, typically, not only employs virtue persecuted as a source of its dramaturgy, but also tends to become the dramaturgy of virtue misprized and eventually recognized. It is about virtue made visible and acknowledged, the drama of recognition" (1976, 27)

While the first moment of recognition in *There Will Be Wolves* takes place when Ursula is upset by her father's remark that her reading of the holy book of healing is irreverent, "Ursula tossed her head angrily, but a pain knotted in her chest" (7), this only foreshadows the type of pain Ursula will suffer when she is put on trial as a witch. After being kept for days in a dark and dirty cell with no explanation, she is then forced to walk weak and filthy to the courtyard to be judged by the highest authority of Cologne. (67). Ursula's neighbours and townspeople are ready to give testimony to how she is "prideful" and "boasted that she was a healer" and "[s]he was always reading in that book" and that she used "the book" of healing for evil purposes (68). As the monks who had first led Ursula to jail claim that this book had been stolen from Brother Bernard who knew not what he was doing because he was ill in both body and mind when he taught her to read, Ursula is named as a "thieving, sneaking girl – a willing servant of the devil" (69).

Here, the more she tries to present her innocence in exclaiming that this monk had given her the book, "He recognized that I was a healer!" (69), the more she condemns herself amidst this crowd. As she exclaims, "How could it be used for evil? It is a book of healing? A book that could only bring good…bring relief of suffering," Ursula makes the final blow to her case: "I even cured a dog with it. I mended a dog's broken leg" (69). While Ursula's use of a holy book to cure a dog is called blasphemy, the scene of her persecution has a "high emotional and ethical charge" (Brooks 1976, 28):

> Ursula heard the rest of the trial as if through a thick smothering blanket. Every time she tried to speak she was silenced, sometimes with physical force. She gave up. She stood, head high, staring unseeing at the hard, implacable blue of the heavens above.
>
> This has nothing to do with me, she thought defiantly. These are the ravings of a horde of insane people. It's not happening. (70)

While she "ceased to listen" and "[i]n her own mind, she even ceased to be there" (70), we are told that when the "impossible words" came that she is "a witch," they "struck her with a force that was stronger than any physical blow" (70-71). Becoming what Williams calls a case of "mute pathos" (71), Ursula is sentenced to "be burned" (71). Returned to her cell and visited each morning by a monk urging her "to repent and confess her theft and witchcraft" so she is forgiven in heaven, Ursula will not speak to him. Suffering here even in her sleep where she dreams of being burned and is awakened by her own screams of the pain of the flames and she can imagine the moment of being burnt so intensely that we are told "her small cell became permeated with the smell of smoke, even with the taste of smoke until finally she could not eat at all" (73). Yet her 'virtue persecuted' here is what Williams calls a "negative setup for a much more complex process by which" the heroine's virtue will ultimately be recognized" (1998, 67).

The focus of this story remains on Ursula's victimization. Referred to as the "melodramatic finger" (Williams 1998, 67), when Ursula learns that her release was based on her father's deal with the evil Count Emil, she points out that while she has been named as evil for curing a dog and her innocence has been wronged for healing a "living creature," Count Emil "is an evil man. He has brought untold misery to the people of this town. He helped the Crusader's kill David's family" (77). While Ursula makes her case of virtue here against the vice of Count Emil, as Williams points out "astonishment does not, however resolve the conflict over where virtue and vice truly lie. It simply enhances the tension over the seemingly unsolvable problem" (67). For Ursula is the one who has been, as her father reminds her, "guilty of witchcraft by our own archbishop," reminding her that "If it was not for Count Emil, you would this very day be facing the stake" (81). As *There Will Be Wolves* is true to the classic structure of melodrama, "this nomination sets up the need for the melodramatic climax in action" which leads to restoring her innocence (67).

Following the work of Williams, the third structural operation of this mode of narrative is "melodrama appears modern by borrowing from realism but realism serves the melodramatic passion and action" (67). To understand how the climax of *There Will Be Wolves* achieves "the happy ending-issue-in-action of the classic melodramatic rescue" (67), we need to understand that what really leads to Ursula's victimization is not merely the menacing evil of Mistress Elke but the political and religious forces that limit female freedom and independence. Bradford (2000) explains:

> Ursula, the heroine of this book, is the daughter of an apothecary. She, unlike many of the other girls in her town, can read. Her father is training her to be an apothecary as well. This would have been acceptable in that time – in fact many women had careers in the Middle Ages that we do not hear about. Perhaps because the historians were men? In any case Ursula wants more. A priest has given her a book of healing and she wants to be a healer. This was crossing the line. She heals a dog's broken leg, using the book, and is set upon as a witch. She is sentenced to die at the stake and is saved only when her father goes on the Crusade and will take her with him. (12)

To emplot her character's revolt against this limiting regime, Bradford turns to the trope of women reading, which as Petra Rau (2002) notes haunts "the entire realist tradition and beyond, from Lennox's Arabella to Austen's Catherine Morland, Flaubert's Emma Bovary to James' Isabel Archer, Kate Chopin's Edna Pontellier to Woolf's Rachel Vinrace – they all read voraciously and derive their sense of identity from fiction" (3). While Rau writes that "the ideals of realism" demanded a "firmer grounding than that" which "the modernists are much more sympathetic to" (2002, 3), Bradford, like other writers of juvenile historical fiction who deploy this trope, gains little "sympathy" for her exploration of reading as a radical desire by those who align this genre with a realist aesthetic. Yet, while

Bradford is criticized for creating a heroine that "seems more like a modern teenager than a girl from the Middle Ages, and one of the plot lines, dealing with domestic violence, is so contemporary as to jar the reader" (Cooper 1996, 22); and, for her creation of "a very modern young ms., whose character and consciousness develop with astounding speed" (MacCallum 1993, 2); and, for "perpetuating anachronistic fallacies, allowing modern attitudes about such topics as literacy and tolerance for diversity to pervade [her] presentation of the Middle Ages" (Barnhouse 2000, 4), *There Will Be Wolves* conforms to the mechanisms of the melodramatic aesthetic. This juvenile historical fiction appears modern and then utilizes realism to serve the passion and action to regain something lost and tied to the past.

It is precisely because Ursula masquerades as "a modern child" and "leafs through the pages of her book until she finds the information she needs" (Barnhouse 2000, 5), the realism serves the melodramatic passion and action as our heroine is put on trial for witchcraft and through her reading finds herself in "the belly of the beast" (Wolfreys 2000, viii). *There Will Be Wolves* realistically poses the problem of a woman with no rights, with no power in the public sphere, with a passionate desire for more, and with a capacity to heal that provokes hate from the harsh religious and patriarchal order that will not grant her this freedom. Bradford graphically portrays female victimization through the highly realistic scenes of Ursula being imprisoned and put to trial for "crossing the line" (Bradford 2000, 11). While often mistaken for realism, Williams points out that "social melodrama" (Cawalti in Williams 1998, 68) is "the kind of melodrama that encompasses serious social problems – evolves in the direction of an increased plausibility even as it continues to obey the basic formula of the nineteenth century: the virtuous but humble maiden pursued by the more powerful villain and defended by the humble hero" (68). Noting the important work of Christine Gledhill

(1987) who distinguishes between realism and melodrama, Williams summarizes "the mode of realism pushes toward renewed truth and stylistic innovation, whereas melodrama's search for something lost, inadmissible, or repressed ties it to the past" (68). Such is certainly the case with *There Will Be Wolves.*

While Ursula's victimization is represented as realistic, its solution to the problem of women wanting more is not addressed as a political issue and social problem. Instead, the narrative works to retrieve Ursula's personal innocence so she can return home and reclaim her space of innocence rather than confronting the more deep-seated problem of wanting more within this oppressive political and religious regime. Here Bradford presents the "reconciliation of the irreconcilable" (Williams 1981, 75). She confronts the harsh realities of Ursula's victimization by pointing to the political and religious regimes that carry out such ideologies and then entirely evades this problem by retrieving Ursula's innocence through a climax of pathos and action. Using realism to serve the melodramatic passion and action, Ursula's virtue is at least partially achieved through the performance of deeds (she rescues the child Verity) that reveal her heroic nature and the moral legitimacy of her desire to be a healer.

The fourth structural feature of melodrama is that it "involves a dialectic of pathos and action – give and take of "too late" and "in the nick of time" (69). Williams argues that this dynamic provokes audience identification and desire, longing and hope, as "identification is not simply just a matter of lavishing pity on suffering objects, [r]ather, the audience knows more than the victim and identifies among various perspectives" (69). While pathos is the "emotionally moving quality of a literary work or power of a literary work or of particular passages within it, appealing especially to our feelings of sorrow, pity and compassionate sympathy" (Baldick 2001, p.187), it is "not the only emotional notes sounded by melodrama" (Williams 1998, 69). As Williams observes "pathos is crucial" but it is the "tension between the paroxysm of pathos and the exhilaration of the action" (69) that arouses audience involvement.

To explain how the dramatic structure of *There Will Be Wolves* conforms to this particular feature of melodrama, it is important to explore a little further the pleasure of pathos and how it works with action. Investigating the occurrence of crying in response to "moving literature" by turning to the work of Franco Moretti (1983), Williams connects this phenomena to temporality: "we cry when something is lost and it cannot be regained. Time is the ultimate object of loss; we cry at the irreversibility of time. We cry at funerals, for example, because it is then we know, finally and forever, that it is too late" (1998, 69). While Williams notes, "Tears can thus be interpreted…as both an homage to the desire for happiness and the recognition that it is lost" (70). The crucial relation between crying and melodrama is that there is a feeling that "something important has been lost" (70). This feeling does not depend on multiple scenes of death but instead how "the feeling of loss is suffused throughout the form. Audiences may weep or not weep, but the sense of a loss that implicates readers or audiences is central" (70). Pointing to the work of Steve Neale (1986) who suggests, "we don't cry just when it is too late, we cry even in happy-ending melodrama out of the desire that it not be too late. Happy-ending melodramas can move us to tears…when—hope against hope—desire is fulfilled and time is defeated" (Williams 1998, 70), Williams underscores that we cry because we fulfill an infantile fantasy that on some level we know is infantile and fantastic" (70). Williams notes that Neale explains this psychoanalytically that "crying is the demand for satisfaction that can never be satisfied; yet tears sustain the fantasy that it can" (70). From this premise, Williams suggests, "if the pathos of tears derives from the knowledge of loss, and if what is lost is time – the past and our connection to the lost time of innocence – then we need to examine the timing of the relation between the pathos of lost time and the action that sometimes regains it" (70). Through this venue, Williams suggests that we can better understand how this particular operation of melodrama, the prolonged temporal staging of "pathos and action—a give and take of "too late" and "in the nick" of time provokes audience identification.

There Will Be Wolves operates from beginning to end through this particular dialectic. For instance, we first meet Bruno and Ursula hovering over a dog that has been run down in the street by one of Count Emil's un-chivalrous officers, which becomes even more emotionally moving as Ursula thinks "he would have been equally unconcerned even if it had been a child" (4). While Ursula and Bruno arrive "too late" to get the dog out of the careless horseman's way, they have arrived in "the nick of time" to rescue it. While Bruno first asks "Shall I kill him for you?" and Ursula exclaims "No! I'm going to heal him! (3), the two struggle over how best to care for the dog. As Bruno notes "Animals with broken legs don't usually heal. They must be killed ….It is the merciful thing to do" and Ursula insists "Not if I can make him well—and I can," (italics hers p 5), *There Will Be Wolves* rhetorically plays with the dynamic of pathos and action, "too late" and "in the nick of time," the tension between desire and reality, as Ursula's action of rushing the dog home and reading from her book to set its leg regains what has almost been lost.

As we move towards the climax of the story, the temporal containment of a sustained dynamic between pathos/action, "too late," and in "the nick of time" continues. Not heeding her father's warning of the dangers involved in her reading and possessing the book of healing, and not fearing how voicing her impatience with others and performing her skills as a reader/healer in front of them is leaving her open to attack, it is not long before

Ursula's home is set on fire and her neighbors stand outside chanting that she is a witch. While Ursula rescues the book in "the nick of time" and then tries to "hide the book", we are told, "[i]t was too late" (59). The narrative slows down here with a pace of intense pathos, Ursula is dragged away, imprisoned, forced to stand trial, convicted, and then taken back to her cell, when we think she is finally being led to the stake, the story then moves "to the fast paced regsister of suspenseful action" (Williams 1998, 73). Bruno arrives on the scene and brings her to her father. We learn that Ursula has been rescued in "the nick of time." Learning that her father has made a deal with the Count (the classic melodramatic vow and pact that are always absolutes in melodrama) and that she must go on the Crusade to repossess her threatened innocence and virtue, Ursula argues that she has been "unjustly accused;" yet, her father tells her it is "too late" she has been "declared guilty of witchcraft" (81). Time is then prolonged again. Now, she is forced to face the Count and suffer through another ordeal of public humiliation. He forces her to stand in his court as he renounces that she has been declared a witch and has only been freed on his account. While again as Williams notes "mute pathos entitles action" in the world of melodrama, the story moves into a register of action. They prepare to leave for the Crusades. Yet, once on the Crusade, the trajectory of "too late" and in "the nick of time" continues in that "we are moved in both directions at once in a contradictory hurry-up and slowdown" (73), as we must follow Ursula on in her quest for lost innocence while she continues to struggle with loss and terror.

Interestingly, while the word melodrama literally means "play with music" (Dirks 1996, n.p.), Williams suggests that we draw an analogy to a romantic symphony to understand what this structural operation provokes for the reader or viewer. Noting how "[n]ineteenth-century symphonic music begins in an original key are, a home base (or tonic) out of which the variations and digressions into new keys and rhythms occur. It then returns in the final movement with much fanfare, and sometimes considerable delay to the tonic," Williams argues that the narrative structure of melodrama works similarly: "Primed by the beginning tonic of the original theme—the register of the original space of innocence—the narrative wants to return to this point of origin and teases us throughout all subsequent development with the haunting threat of loss" (1998, 73).

Pointing to how this dynamic of time as part of the melodramatic effect has not been recognized for its importance, Williams calls this "melodrama's larger impulse to reverse time, to return to the time of origins and the space of innocence that can musically be felt in terms of patterns of anticipation and return" (74). It is through this play with "the physics of time and space" that melodrama offers the illusion that "it may not be too late, that there may still be archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts rather than…in revolution and change" (74). Williams goes on to note "at its deepest level melodrama is an expression of feeling toward a time that passes too fast" (74). Following Brooks, Williams reminds us that if "melodrama is most centrally about moral legibility and the assigning of guilt and innocence in a post-sacred, post-Enlightenment world where moral and religious certainties have been erased, then pathos and action are the two most important means to the achievement of moral legibility" (59).

Distinguishing between the linear cause and effect outcome of classical realism, Williams oberserves that in melodrama "the rescue, chase or fight that defies time and that occupies so much time in narrative is the desired mirror reversal of the defeat by time in the pathos of "too late" (74). Significantly, Williams notes that it is the "physical realism" of the climax, which is "so devoted to convincing viewers of the reality of the forces that combine to make the victim-hero suffer" that is actually "part and parcel of the melodrama" (74). In the case of *There Will Be Wolves,* while the recognition of virtue is at least partially achieved through the performance of deeds, like when Verity's mother, Elizabeth, finds them she tells them how "I found a poor woman sitting by the roadside. She told me she had seen a girl of your description traveling with a boy, and old man, a dog – and a child! She told me you had given her your cloak. She said you were an angel" (180), it does not produce the public recognition of her virtue by a long stretch. In the eyes of the religious laws that the story does not directly confront, Ursula's guilt remains. It is only the Crusade itself that can ironically eradicate Ursula's guilt and the "in the nick of time" rescue functions to solve the problem of Ursula's guilt within the limits of the conventional ideology but at the same time subversively challenges it, as Ursula returns literarily and figuratively with the truth, and she rescues Verity during the perilous journey. At the same time, the last minute rescue of Ursula and the decision that she would go on the Crusade has worked to restore the beginning rather than toward a new end (Williams 74). Williams argues, "one of the key features of melodrama is its compulsion to 'reconcile the irreconcilable' that is the tendency to find solutions to problems that cannot really be solved without dealing with the old ideologies of moral certainties to which melodrama wishes to return" (1998, 75). *There Will Be Wolves* challenges "the traditional Sacred and its representative institutions" (Brooks 1976, 15). Yet, also true to the origins of melodrama, *There Will Be Wolves* sets itself the problem of reconciling a common humanity with the historical injustice of the Crusade. With the dramatic orchestration of pathos and action, Bradford's melodrama offers hope through Ursula's desire to heal and her own ability to rescue.

The fifth structure of this mode of narrative is that melodrama "presents characters who embody primary psychic roles organized in Manichaen conflicts between good and evil" (Williams 1998, 77). Williams follows here from Brooks (1976) who reminds us that "[w]hat we most retain from any consideration of melodramatic structures is the sense of fundamental bipolar contrast and clash. The world according to melodrama is built on an irreducible *manichaeism*, the conflict of good and evil as opposites not subject to compromise" (36). *There Will Be Wolves* explores the time of the Crusades through this very structure by deploying extreme character types who are faced with what Brooks calls "melodramatic dilemmas and choices" that are constructed on either/or in its extreme form as the all-or-nothing" (1976, 36). The polarization of characters in *There Will Be Wolves* are both, like Brooks suggests, "horizontal and vertical: characters represent extremes, and they undergo extremes, passing from heights to depths, or the reverse, almost instantaneously" (36). As Brooks goes on to note "the middle ground and the middle condition are excluded….good or bad characters are notable for their integrity, their thorough exploitation of a way of being or a critical conjuncture" (36), Ursula is sharp-tongued, proud of her skill as a healer and has little patience with the ignorance of others, in her desire to want more and to define herself as a healer, Ursula is a clear case of virtuous and innocent ambition.

Ursula stands in opposition to the force of evil that drives the story forward. *There Will Be Wolves* begins with the classic melodramatic "clash of virtue and villainy" which Brooks notes, "the latter constitutes the active force and motor of the plot" (34). Brooks goes on to note that in considering the "affective structure" of melodrama and "our starting point must be in evil" (34), Ursula's desire to heal is the counter dynamic to this force throughout the story. While *There Will Be Wolves* begins with a symbolization of a mortal injury of the dog that has been wounded by one of Count Emil's ungallant officers, Ursula is in opposition to this force of malevolence. She is throughout the story, the horizontal opposite to Count Emil. She undergoes the extreme heights of pleasure in her ability to heal and the depths of despair because of her victimization.

Interestingly, in her *Quill and Quire* review of *There Will Be Wolves*, Barbara Michasiw (1992) criticizes the characterization of Ursula because "the reader is only shown the surface of her inner life; yet, Michasiw actually underscores the affective power of melodrama as she also describes the story as "gripping" and found the novel's "insights into human nature uncompromising" (27). While Williams notes that the primary psychic and Manichean characters of melodrama are often viewed as "archaic features of crude theatricalism lacking the depth and social texture of more realistic and psychologically nuanced characters," this view casts "realism as the modern and melodrama as the archaic form of characterization" (1998, 77). Yet it is precisely this feature of melodrama, "its reliance on personality – and on revelations of personality through body and gesture – key to both emotional and moral truth," that Williams calls truly modern (77). Observing that, in melodrama, "the drama operates to reveal true moral identities," Williams reminds us that this, in part, comes about through "melodrama's much derided quality of 'monopathy': characters lack the complex mixes of feelings and the psychological depth of realism" (77). Brooks notes "the characters have no interior depth [and] there is no psychological conflict….Melodrama exteriorizes conflict and psychic structures, producing instead what we might call the "melodrama of psychology" (1976, 35). As Ursula on the front cover of *There Will Be Wolves* with her book in hand becomes "the codified goodness of blond innocence" (Williams 1998, 79), through the exteriorization of her desire to want more and to define herself as a healer, Bradford explores the risks and difficulties that her heroine faces considering her ambition within the world she lives in. Williams concludes, "the intrinsic theatricality of melodrama's primary psychic roles and Manichean divisions between good and evil needs to be understood as a form of public testimony to an elusive virtue" (81), Bradford's work too becomes a testament to recognizing and regaining lost innocence.

Working through the five formal operations which Williams' roots as the affective power of melodrama's address, I have argued that *There Will Be Wolves* is melodramatic in that it makes possible a visualization of a hero who is also a victim and its narrative structure follows a quest for lost innocence. Williams proposes that melodrama combines "the function of realism, sentiment, spectacle, and action in effecting the recognition of a hidden or misunderstood virtue" (54). She points to the diverse sample of "Hawthorne's Hester Prynne, Stowe's Uncle Tom, Twain's Jim and Huck, Ford's Searcher, and Spielberg's E.T., Elliot, and Schindler," and notes that the most common thread running through them is that they all share the common function of "revealing moral good in a world where virtue has become hard to read" (54). Bradford's Ursula appears through the red mists of literary time to be added to this list. Williams argues that the perceived excesses of the mode may in fact be a function of a particular American insistence on innocence and good. Her hypothesis is also useful in considering the desire that performs in what as Brown (1998) points out characterizes the genre of juvenile historical fiction.

As I introduced in the first chapter, Brown's overview of the field documents that these stories usually deal with "dreadful historical situations" and "whose protagonists are often rendered powerless, not only by their youth, but by gender, race, or class; they are frequently victimized by greed, hatred or persecution. Nonetheless they manage to triumph in the face of overwhelming odds" (2), I think it may be possible to contend that in their hope for the future, writers of historical fiction for juveniles also insist on innocence and good. Interestingly, as Bradford writes that the emerging theme in her historical fiction is about how war affects the innocents especially the young, Brooks notes that "the very terms of melodrama is the effort to articulate the moral universe" through "the sign of innocence, which is also the struggle for the assertion of selfhood" (1976, 52). Through the nightmarish time of the Crusades, a moral macrocosm, Bradford dramatizes the struggle for "recognition of the sign of innocence" (p 52), as Ursula's struggle for the assertion of selfhood is played out as both ambitious and worthy. Gledhill (1987) reminds us that melodrama insists on:

> the parameters of lived experience, individual personality, the fundamental psychic relations of family life—and, in an implicit recognition of the limitations of the conventions of representation...proceeds to insist on, force into an aesthetic presence, desires for identity, value, and fullness of signification beyond the powers of language to supply takes its stand in the material world of everyday reality and lived experience, and acknowledging the limitations of the conventions of language and representation. (cited in Williams 1998, 48).

As a result, Williams argues, "melodrama is structured upon the 'dual recognition' of how things are and how they should be. In melodrama there is a moral, wish fulfilling impulse towards the achievement of justice" (48).

Contextualizing that in film studies the rigid polarity between "the classical realist norm" and "the anti realist melodramatic critical excess" led to an impasse in that "melodrama could never be investigated as a basic element of popular cinema, but only as an oppositional excess," Williams notes that "the most crucial element of the study of melodrama: its capacity to generate emotions in audiences" has not been explored (44). It would appear that the genre criticism around juvenile historical fiction and its insistence of its conformity to a realist aesthetic has also hindered this avenue of exploration. I turn back now to the reading apprentices of this study, and I consider how the reading effect is structured in part through the affective tangle and teeth of the aesthetic operations of melodrama. Pointing out that "the reading effect is inherently cognitive, psychological, political, intertextual, aesthetic, communitarian, spiritual, and embodied and embedded in a personal history of each reader" (paying credence to Flint 2006, p 511-536), Robertson also contends that these connections link to "the formal operational structures" of the cultural imaginative mode of melodrama (Robertson, personal communication 23 May 2007).

Interestingly, what I am about to unfold is how six readers simultaneously engage with the melodramatic operations and turn away from them. Remember we are dealing with a risky text. While the readers first embrace this risk and seem driven to rescue *There Will Be Wolves* because of its radical potential to deliver something significant in terms of pedagogical truth and knowledge that they experience through their reading of it, as they continue to explore what strikes them about the text through the persistent questions about the formal elements of literary forcefulness, plot, character, setting and theme, there is a wind change. Readers become caught in a particular bind when they are asked to negotiate this terrain during the time of their apprenticeships. I would ask you now to recall the incident I invoked at the outset of this chapter: how the elixir of desire and aesthetic engagement can mobilize a conflict too difficult to bear. Inspired by Clark, I call this "The Ursula Syndrome" because it makes its appearance in the mirror theatre of reading that this thesis explores. In what follows I will characterize the readings of six apprentices and point to how the formal structural operations are at work in stimulating my readers' responses.

Vignette One: "Melodrama begins, and wants to end, in a space of innocence"

Apprentice H is the only self-identifying Jewish participant in the sample of readers for this study, and, therefore, she is unique. Unlike the other readers, this participant's first response to the question of literary forcefulness in relation to *There Will Be Wolves* was how she was struck by the concept that the risky text even existed and was fascinated with the reading on her English Method's class syllabus *Art Made Tongue Tied By Authority* that presents a study of how stories can be risky for teachers. As the granddaughter of Holocaust survivors and the daughter of a father whose profession was in fundraising for Jewish educational programs, she asserts: "I grew up reading risky texts" (1, 10). Repeating what she heard throughout her childhood "Oh here is another good novel about the Holocaust, read this one" (1, 12), Apprentice H told me "if I hadn't known that people had problems reading risky books, I wouldn't have thought twice about them" (1, 20).

As it turns out, she then had the opportunity to witness the 'riskiness' of stories for teacher readers when she walked into a local coffee shop and found some of her peers discussing the inappropriateness of *There Will Be Wolves*. Noting that her classmates were "dancing around every reason why they wouldn't use it," she found herself defending the professor: "I said, 'hey' she is just using it as an example…you don't have to use this book. This is just an example of historical fiction" (1, 32), she then found herself defending the story, asserting "this is a particularly good as a jumping off point to many issues" (1, 32). Yet she explains that there was a barrier in the reading that "they couldn't break through" (1, 50). Attempting to rescue the risky text and a professor who dares to suggest beginning teachers need to carefully consider how texts can be risky for classroom learners, Apprentice H takes up her subject position through the work of rescuing truth or significance for pedagogy. Surprising me, however, when I later return her to the question of what was the literary forcefulness of *There Will Be Wolves* for her, she states, "I am not sure if I liked it or not. It seemed like a good book. I read it and wasn't bored while I was reading it so umm..umm" (1, 122).

While I assumed this reader would continue to praise Bradford's work for the historical truth it reveals, Apprentice H ethically attempts to take up her own "trouble around the text." In trying to put her finger on the ambivalence of her response, she notes:

> There are some parts that bothered me but they bothered me because they were gruesome. Not because of the Crusades.... a lot of the catholic teachers were angry because it was a part of their religious past that disturbed them that they really didn't want to talk about, but I don't really have that. If my religious past was anywhere in there, I would be with David and maybe his family that was killed, so I wasn't on the Crusades. I didn't feel any remorse there .. um .. um .. um. Actually there was one part of the novel that really disturbed me. The woman was a gypsy and her child. (1, 143-148)

Providing a visual externalization of how through the experience of reading she is suspended in the real time of the text: "I wasn't on the crusades," as she experiences the fear of hiding with the young Jewish boy David or being killed along with his family, the psychological reality that the reading has brought her into is deep and real. Yet as if she is almost awakening from a dream, asserting that she reads without remorse, her word "Actually" marks what she can't resolve about her reading. As I clarify that it is "Elizabeth and Verity" that she speaks of she continues:

> It disturbed me that the woman was letting her daughter get beat up and she was getting beat up too. I was just thinking about battered wife syndrome and she felt like she didn't have anywhere else to go. I thought that Ursula was pretty gutsy in taking the child away but I also thought that she was rude to the mom, so I was torn because I was feeling for the child thinking I don't want that kid to get beaten up anymore, but then I was thinking about Ursula being so rude to this mom who obviously cares for the child and taking the child away. That disturbed me because I didn't know whose side I was on. I guess I was on the side of the child and I wanted the child to be with the mom and I wanted the child to be safe. That was the most disturbing part for me. (1, 143-148)

In the scene described above, the mother Elizabeth wants to return with the child to the man, Lemmet, who has almost beaten her to death. Ursula implores the mother to stay and argues that Verity must be moved as little as possible after suffering a serious blow to the head. When Elizabeth refuses saying she must return before Lemmet awakes, true to the melodramatic form, Ursula dramatizes through words and gesture her frustration with Elizabeth's decision and refuses to give the child back to be taken into harm's way. This scene appears to press against Apprentice H's very existence, she piles up the words "bothered," and "disturbed," and then the word images of abuse "beat up...beat up too...battered wife...beaten up" and "wanted." Her response provides an external representation of the inner conflict that she experiences through the scene of conflict between Elizabeth and Ursula over Verity's welfare. Performing her own desire to rescue through the repetition of the word "wanted," Apprentice H experiences the pain of feeling "torn" in her split identifications. As "texts produced in reading may be interpreted as the structuring effects of historical desire working its way through language" (Robertson 1994, 13), arguably Apprentice H's response dramatizes how she feels caught in an impossible situation of wanting to rescue the child but also wanting the safety and oneness of mother and child together, and she defends against the separation of Elizabeth and Verity by refusing to take Ursula's side.

While initially she performs what unfolds for her in the narrative experience of either being killed or hiding from the Crusaders, as the representation of Ursula's work as a heroine provokes both identification and conflict for the teacher reader, Apprentice H performs her anxiety around imagining herself in this role of rescue. She moves from revealing her envy of Ursula in calling her "pretty gutsy" for taking Verity from Elizabeth to resenting her for being "rude." Returning for a moment to Williams who suggests that "the greater the historical burden of guilt, the more pathetically and the more actively melodrama works to recognize and regain lost innocence" (1998, 61), she exemplifies her point through the work of Steven Spielberg in *Schindler's List*, calling it a "melodramatic example of the impulse to regain a lost innocence vis-à-vis the guilt of the Holocaust" (1998, 62). Williams goes on to theorize, "Schindler ultimately relieves the rest of us—Americans and Germans alike—of the historical burden of guilt, not because he was the exceptional man who acted when others did not, but because he was so much the ordinary businessman. Schindler's rescue of over a thousand Jews also rescues the potential moral good of all ordinary people who played along with the Nazis" (62). In taking this stand, Williams asserts, "This may sound as if I am equating melodrama with the most egregious false consciousness. In one sense I am. Melodrama is by definition the retrieval of an absolute innocence and good in which most thinking people do not put much faith," but she stops and reminds us that "[h]owever, what we think and what we feel at the 'movies' are two very different things. We go to the movies not to think but to be moved. In a postsacred world, melodrama represents one of the most significant, and deeply symptomatic ways we negotiate moral feeling" (1998, 62).

In the case of Apprentice H, she attempts to negotiate her moral authority through embracing and defending the risky text, and while she clearly wants this story of rescue, at the same time she refuses it. Her refusal is akin to the structure of disavowal, where "one simultaneously recognizes and ignores a traumatic perception" (Pitt 2003, 32). Never really answering whether she likes *There Will Be Wolves* or not, in comparing the ending of *There Will Be Wolves* to *The Midwife's Apprentice*, she is quick to assert that for Cushman's apprentice Alyce, it wasn't a romantic ending that finishes off the whole story" (1, 200). Apprentice H asserts that in *There Will Be Wolves* "there is a wedding and a happy ending," rhetorically questioning "that was a little sappy wasn't it? It was strange too." Noting that Bruno and Ursula "suddenly kissed and got married" (1, 200), Apprentice H turns away from Bradford's work, perhaps, because, in part, the resolution is "sappy" and too resolute in terms of the virtue it tries to regain and the innocence in relation to the history she is burdened with rescuing.

Vignette Two: "Melodrama focuses on victim-heroes and the recognition of their virtue"

Williams (1998) argues that melodrama is not a "genre exceptional to a classical realist norm," but is instead "a more pervasive mode with its own rhetoric and aesthetic" (49). She underscores that "the understanding of melodrama has been impeded by the failure to acknowledge the complex tensions between different emotions as well as the relation of thought to emotion" (49). For instance, Williams notes that "the overly simplistic notion of the "monopathy" of melodramatic characters – the idea that each character in melodrama sounds a single emotional note that is in turn simply mimicked by the viewer – has impeded the serious study of how complexly we can be 'moved'" (1998, 49), and the cultural significance of popular feeling. Pointing again to the work of Christine Gledhill (1987) around female spectatorship which reveals how identification doesn't just have to do with lavishing pity on a female victim, but rather points to a whole field of study around "women's attraction-repulsion to the pathos of virtuous suffering" (45), the readers' responses to Ursula's position of victim-hero and rescuer/healer converges around a structure of logic pertaining to her work as a rescuer.

Like Apprentice H, the next apprentice I present here, Apprentice G, performs her ambivalence in that she wants and does not want this risky story. Yet unlike Apprentice H, Apprentice G does not profess to be comfortable with the risky text about the Crusades. As a music major, she notes that she lacks historical background and has very little knowledge of religion; yet, like all the apprentices in this study, she performs her desire to constitute herself as teacher through the symbolization of her desire to teach the risky story. Unfolding her inner passionate world around reading for rescue, Apprentice G told me how during her youth when she had to stay in bed for eight months because she suffered from a life threatening illness, she did not feel like reading but her parents finally convinced her to read *The Life of Owen Meany* (1, 254). She recalls crying through most of this story, and recounts how it felt like "it saved her life." She recalls, "it was so real I could make it all out in my head" (1, 255). Performing her desire to repeat this rescue fantasy of the life-saving read, while she speaks of her lack of background in the subject area in relation to Bradford's work, "I would have to go and research this more" (1, 260); and she reveals her fear over broaching the difficult topic of the Crusades in the classroom, "This is a big context and involves all sorts of religion, races and cultures and things. Religion is such a strong factor in this that I think it can be scary in the classroom" (1, 262); she constitutes herself as a teacher through the "real" experience that reading offers and makes this important relation to historical fiction in the truths young readers may recover through identifying with the character's point of view:

> That is what the point is. For me that is what the point is in historical fiction. The point is to be able to see this for real yet almost softened in a light from a character's point of view. If it is about the Holocaust, for example, and your parents teach you that the Holocaust never happened – like you have kids like that at your school – what if you taught that way and your parents preach hate and things like that – you have no idea what those kids have and this gives them the opportunity to go ahead and think for themselves. Right? Because they are going to read this and maybe in the beginning it is going to be really hard and their parents are going to be down your throat saying "no," my kids are not reading this, whatever it may be. But it gives you a chance to say things through it [i.e. through reading] and realize reality. But we have to bring in history for students and the reality of everything. And where they are today, and why, you know? Because – I don't know – it gives them the chance without anyone else forcing anything at them. That is why I think it is important as a teacher. You don't want to force anything at them either, so that is part of the fine line you have to stay on. And that is absolutely true. But not teaching them the risky is not going to get them anywhere or promote anything and give them the chance to think about things. (1, 227)

Struggling through what Robertson (2001) calls the "triumvirate of familiar concerns, a troika that circulates on schedule through the mezzanine of education: "parents," "sensitive issues" and "offensive portrayals" (29) that often foreclose a future of teaching risky texts, this apprentice imagines a future situation where she could rescue young learners from histories of hate through using this very text, *There Will Be Wolves* with young readers.

While Apprentice G's response above reveals the psychological drama she is undergoing as a means to prepare herself for the important performance of teacher of difficult knowledge, and she conveys the uncertainty and fear she experiences through her repetition of the word "point," and word image of "the teacher walking a tight rope," the psychic effects she speaks of above in relation to experiencing the "real" of the past through "a character's point of view" emerge through her reading. Above I exemplified how Apprentice H recognizes Ursula's moral virtue in her "gustiness" of rescuing Verity and then disavows it, calling her "rude." Apprentice G, too, wonders how she would react in this situation and the figure of Ursula as a heroine/rescuer also provokes conflicted identification: conflict, fear and terror. Apprentice G exclaims:

> Ursula was cold, cold, cold to this woman Elizabeth and it goes both ways and I was thinking how would I react because this woman is still taking her baby to this abusive man, but this woman has been beaten down to nothing and she is spineless and useless at this point because she has been treated so poorly. She is as weak as the baby is and she treats her pretty coldy. I think she is pretty self-centered. (1, 345)

The aggressivity of the repetition of her words "cold" and use of the words "abusive," "beaten down," "spineless and useless," "weak as a baby" and her statement "I was thinking how would I react" (1, 345) is powerful. Apprentice G's response to this scene performs her own ambivalence around the work of rescue. Williams (1998) notes that the melodramatic climax is meant to reveal the moral good of the victim, and then leads to the victim-hero turning his or her suffering into action which in part helps to orchestrate the moral legibility of the mode, as virtue is often played out through suffering followed by deeds (66). The dramatization of Ursula's deed here is too painful for the teacher readers. Like Apprentice H, Apprentice G's reading of this scene of rescue performs her disavowal of the protagonist as heroic, and the readers negate the actual innocence and virtue that Ursula's work of rescue comes to symbolize.

Williams notes "if a melodramatic character appeals to our sympathy, it is because pathos involves us in assessing suffering in terms of our privileged knowledge of its nature and causes" (1998, 49). Gledhill underscores that pathos is thus "intensified by the misrecognition of a sympathetic protagonist because the audience has privileged knowledge of the true situation" (cited in Williams 1998, 49). Apprentice G's reading continues to perform her ambivalence around the dangerous work of heroism. She earlier told me that she had just accepted a teaching job abroad and was struggling over leaving her parents, especially her father whom she resembled in both looks and musical talent. When she later repeats that Ursula is "cold and emotionless" she notes that "even with her father and that is so surprising for me. It was just move on – that was it" (1, 382). Referring here to the scene of when Master William dies and Ursula is forced to leave her father behind, she ignores how Bradford writes over the course of many pages about Ursula's continued care for her ailing father through the journey: for example, the emplotment of Ursula's taking over her father's duties so he would not have to exert himself with the evil Count Emil; and the poignant scene of Ursula burying her father underneath an ancient elder tree that healers believed was the magical mother of herbs, in hope that it would protect his body (Bradford 1992, 184). Instead, Apprentice G repeats again her surprise of how Ursula "just jumps up and is on her way again…. when her father died" (1, 392). While she hints that maybe it was because "she had seen death after death after death, [and] maybe you become this cold" (1, 394), she then undermines this reading. Suggesting that Bradford "doesn't give us any hints towards that" (1, 396), Apprentice G moves to challenging the aesthetic unity of the text. In fact, when I return this reader to the question of Ursula, she goes as far to negate the significance of Ursula's role in the story. Turning to embrace Cushman's apprentice Alyce, Apprentice G almost shouts that she thinks Ursula is "shallow" and "no I didn't love her. I didn't think she was necessary as opposed to Alyce in *The Midwife's Apprentice* where you learn so much more about her.... Ursula is just part of this huge thing" (1, 165). While Gledhill argues that the scenes of the victim-hero work toward generating emotion because "the audience is outside a particular point of view but participating in it with a privileged knowledge of the total constellation" (49), Ursula's "shallowness" or at least her situation of being a "victim-hero" provokes a complex negotiation between "different emotions" and the relation of "thought to emotion" (Williams 1998, 49) of the teacher reader that leads the reader to turn away from Bradford's work.

Vignette Three: "Melodrama appears modern by borrowing from realism, but realism serves the melodramatic passion and action"

Following Brooks (1976) who recognized that melodrama was a modern form of expression arising out of a particular historical conjunction, Gledhill presents that melodrama "is always grounded in what, for its day, is a strong element of realism" (Williams 1998, 53). Gledhill (1987) declares that melodrama takes "its stand in the material world of everyday reality and lived experience, and acknowledging the limitations of the conventions of language and representation, it proceeds to force into aesthetic presence identity, value and plentitude of meaning" (cited in Williams 1998, 53). Summarizing the significance of this insight, Williams notes that Gledhill shows that "melodrama is grounded in the conflicts and troubles of everyday, contemporary reality. It seizes upon the social problems of this reality—problems such as illegitimacy, slavery, racism, labor struggles, class division, disease, nuclear annihilation, even the Holocaust. All the afflictions and injustices of the modern, post-Enlightenment world are dramatized in melodrama" (53). As the apprentices of my study perform in the mirror theatre of reading, the significance of the social real holds sway. The readers' fascination circles and repeats around the contemporary plot line of Elizabeth's situation as a battered wife and Ursula's insistence that the child must be removed from the danger. It is as though the larger macrocosm of the Crusades fades before the pressing urgency of micro-world of domestic turmoil – a world, where we soon find out, that also provokes dismay for these readers.

I will now return to Apprentice A, who (as I introduced in the last chapter) is at first deeply struck by the sophisticated challenges Bradford offers readers around the "ruse" of modernity, and he allows himself to experience the fascination about the possibility that Bradford's text works morally with illusionary notions pertaining to truth and reason in relation to modernity. When he continues to practice his work as a teacher reader (like the Booklist critic who notes that "one of the plot lines, dealing with domestic violence, is so contemporary as to jar the reader" (Cooper 1996, 189)), Apprentice A also reads this scene as jarring and we are returned again to the scenes of Verity, Elizabeth and Ursula:

> Ursula is portrayed as a tragic hero. She has this flaw – her pride. There is this weird scene in the novel where she's got that kid and the mother comes and Ursula won't give her back to the mother…..When you play a novel in your mind and you sink empathetically into various territories. Instant shift when you look at things from one character and then shift to the others. What would a young mother do in the circumstance? Will she slink off into the woods again now? I can't give you the details but these scenes strike me as inconsistent….I wonder what would have happened if Elizabeth said "no I am going to keep her." (73)

> Sad circumstances for kids I've seen at pools. In areas that are about as rough as you get in ______. As a reader, as a critic you have to defend

> why you think something is clunky. As a reader all it has to do is jolt you, or create what that mother who was caring and not caring did. (1, 81-82)

Above, Apprentice A is seized by how Elizabeth returns to her partner, leaving her child with Ursula. While this is one of the key scenes where the story proceeds to force "into aesthetic presence" Ursula's identity as a healer/rescuer and "the value and plentitude of meaning" (Williams 1998, 58) of such drive, Apprentice A reads it in relation to Ursula having the tragic flaw of pride. He performs his Aristotelian knowledge of the genre of tragedy where through the hero's action or inaction pity and fear is aroused in the reader; yet, he moves to providing us with the image of playing with the novel in his mind, and an unresolved tension gets staged. Bradford's use of realism around the behaviour of a battered wife makes the story seem modern, but such detail also serves the melodramatic need for passion and action, which is about the quest for moral legibility. In the case of Apprentice A, it provokes "something lost, inadmissible, or repressed" (68). Arguably (and based on the evidence provided by the reader's free associations in recalling his reading) Apprentice A is recalled into his personal past. Referring to the scene as "strange," he is struck by Ursula's refusal to give Verity back to her mother and the mother leaving the child. He wonders what would have happened if Elizabeth had refused Urusla's desire. The scene calls up the real social and historical complexity of the situation. Brooks writes that the melodramatic mode applies pressure to the reader through its excessive use of rhetoric, gesture and action, in which ethical imperatives come to light when, the moral occult is staged (1976, 1-13). I would argue that the force of this scene within this moment of response returns the reader to a pool – a pool of memories. Traumatic scenes from his own life world come to mind, where, as a young lifeguard in his hometown, he remembers seeing the signs of abuse on the bodies of children. While his own desire to rescue is called up within this moment of reading/response, he wards off the association between the past scenes of trauma in the text and the past scenes of trauma in his life. Apprentice A turns away from Bradford's work. Quickly returning to the work of master literary critic, he reads the scenes around Elizabeth and Verity as "inconsistent", "clunky" a "jolt," and rationalizes his 'trouble around the text' as an aesthetic disunity rather than an aesthetic conflict that provokes memory of the desire to rescue and simultaneous feelings of being helpless.

Vignette Four: "Melodrama involves a dialectic of pathos and action – give and take of "too late" and "in the nick of time"

Williams defines melodrama as a form that "seeks dramatic revelation of moral and emotional truths through a dialectic of pathos and action" (1998, 42). She argues that the narrative structure of melodrama works through this dynamic of "too late" and "in the nick of time" temporally to prolong the intensity of feeling and hope that "it may not be too late, that there may still be an archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts" (74). As Williams argues that this structural operation provokes longing and desire in the audience, the next apprentice I turn to is at first totally caught up in this illusion through her reading of *There Will Be Wolves*. Apprentice C first embraces Bradford's work for its forcible recovery of past experience through the effects of language, forging a heroic vision of herself as a teacher 'seizing the moment' of rescuing truth and knowledge with this story (see Ch 3, 66-67). Yet, like the other readers of this study, she turns away from the radical potential of the text:

> The one thing that didn't come across well and realistic was Ursula herself because you are never going to find in that period of time a woman of that independent thinking who could read. I mean, yes, they are probably called – witches but I thought she was too independent, um, and too strong willed. You could never get away with that in a medieval setting. It didn't happen – I mean surprisingly – she was never raped and she was left alone.... There were certain things about it that worked well

> like some thoughts that she had, and the language was good, and the fact that she was worried about cleanliness; but she could read and was independent thinking and stuck up and proud and I just thought it is not something that happened then. It didn't jive with the time period I...again... I was never alive in the Middle Ages, so I don't know if there was someone alive like that, but with all the research that has been done with the oppression of women and stuff like that, I don't think that kind of character was realistic; but you can get over that. You can suspend reality for a little bit, get over it and move on kind of thing. I think that was the only thing that really got to me, but I think that I just decided to ignore that aspect for a while. (1, 129)

While Apprentice C first hooks onto Bradford's story of the Crusades, and presses forward in her initial response to the text in her own dramatization of using the text in the classroom to recover truth, she becomes haunted by the very thought that an Ursula (independent, clean, literate, a virgin) could have existed and survived. She moves to railing against the rhythmic effect of the story that Bradford plays out, between a girl who wants more and thus reads to be a healer. A heroine who is rescued in the nick of time from being burnt at the stake like a witch, and, even though in one instance she is nearly raped (99-100), she survives physically unharmed.

Williams notes that "in stage melodrama's episodic 'cutting' back and forth between endangered heroine and pursuing hero, or the film melodrama's cross-cut editing, we encounter an intensely rhythmic tease: will we ever get back to the time before it was too late?" (1998, 73-74). She goes on to note that "[o]nly the teasing prolongation of the outcome, constantly threatening that it must by now certainly be too late, permits the accomplishment—the viewers' felt acceptance—of the fantasy that it is not" (1998, 74). Apprentice C's reading above demonstrates her feeling that it is too late (i.e., Ursula performs a historical anachronism), and this reading effect seems to outplay the fantasy or the hope of an Ursula existing. In fact, she later compares Alyce of *The Midwife's Apprentice* to Ursula in *There Will Be Wolves*, and here Apprentice C asserts that what is "different" in

The Midwife's Apprentice from *There Will Be Wolves* is that Cushman shows "what happens when you become educated" from what Bradford shows "where [Ursula] was already an apothecary's apprentice which would have been impossible back then because she was a female" (1, 375). Her rejection of this aspect of Bradford's story continues in her proclamation that Cushman does not "stick a fantasy person in the middle of a story and expect you to believe she is literate. She hasn't been raped yet! That wouldn't happen in that time, that really wouldn't of happened in that time" (1, 377).

Vignettes Five and Six: "Melodrama presents characters who embody primary psychic roles organized in Manichaen conflicts between good and evil" (Williams 1998, 77)

Writing that "[w]e are diverted…from the significance of melodrama if we pay too much attention to what has been condemned as its excessive emotionality and theatricality," Williams argues, "[t]heatrical acting and Manichaen polarities are not the essence of this form. They are the means to something more important: the achievement of a felt good, the merger—perhaps even the compromise – of morality and feeling" (1998, 55). While the readers of *There Will Be Wolves* move from what Williams calls this "feel good" in their thoughts of using this risky text to identify their own virtue as teachers of difficult knowledge to turning away from this merger, the compromise of morality and feeling becomes challenging. The readers' collectively stand in defence of its demands. As Ursula stands in polar opposition to the evil that drives this story forward, her strength and bravado comes to haunt the readers in this study. In this next and second last apprentice that I turn to in this chapter, the reader, Apprentice J, expresses why Ursula is so troubling for her:

> Apprentice J: I found the character Ursula… …a lot of the time I was sort of shocked by her because as a young girl I was not capable of standing up for myself the ways she did and I wouldn't have stood up for myself the way she did and I know I would have been swayed by beliefs around me and it would have taken me awhile to process that this

> is a negative thing. But Ursula from the beginning thought this was a negative thing. How strong she was in her opinions and how unwavering she was in her self-defense and how she wouldn't recant her witchiness or whatever I was very surprised by all of that. I found her a little bit unrealistic for a character in that time and that age. (1, 253)
>
> I found that maybe once again because it is teen fiction I just know that the characters were a bit simplified. They had one basic trait, or a couple, and that is what they stuck with. You saw the effects on Ursula I guess while she became more bitchy. As the good people moved forward they saw so many things, and she became effected by all that, but they seemed a little simplified for me. They all seemed to be unwavering in their belief systems. Bruno was very strong in what he believed; as well was Ursula and even her father was very strong. But together I found them to be a bit too bizarre. I thought Ursula was very feminist for the time period and super strong. You see her on the cover here with her perfect white dress even though she has trudged through many disasters and her clean shining hair and whatever. (1, 261)
>
> Linda: and her book in hand. (1, 263)
>
> Apprentice J: Yeah her book intact. The only literate person there, which is bizarre again. I don't know why an apothecary needs to be literate. It seems to me you just learn. (1, 265)

Brooks writes that the characters of melodrama "exist at a moment of crisis as exemplary destinies" and "[t]he peripeties through which they pass must be as absolute as they are frequent, bringing alternatively the victory of blackness and whiteness, and in each instance giving full enunciation of the condition experienced " (1976, 36). So, too, Urusla's quest for lost innocence rouses Apprentice J's memories of her own adolescent experience. The reading incites her own difficult memories of powerlessness and fear. The distressed tone of her voice reveals the complex and unresolved historical presence of memory, and Apprentice J's rhetoric becomes more aggressive. Like tumbleweed in an old western picking up speed, she turns from what she had first imagined doing with her students. The powerful "visual details of the journey and the battlefield grabbed me" (1, 245), she exclaims. With her background in visual arts she would incorporate what the text helped the students to see into her lesson. But Apprentice J's initial view changes, and Ursula's strange beauty transforms into something beastly. As if she is trying to regain her footing here after the memories that that text provokes, she then begins to question the text's veracity, and, moreover, the quality of the juvenile genre itself.

As I move from how Apprentice J performs a disavowal in her reading of Ursula, I leave in my own intrusion where I too defend against what Ursula reprovokes for me. I am *Vignette Six*. For as the participants participate in this research as a means of organizing their own desire for risk and to use difficult knowledge to define the self as heroic and revolutionary teachers, this research performs my own desire for risk as apprentice, a researcher of difficult pedagogies. Yet the image of the risky apprentice who stands resolute with her book also elicits ambivalence in me, and I too wish to negate Ursula from existence, to expel her and her book and not face what this character and her book re-provokes for me.

> Isolation, rejection, shame, abandonment, not "perfect white dress," not "clean" and unable to wash off the gaze of the Other. Shunned for refusing compliance with the idealization of Christianity, fundamentalism….being born again. Grasping forbidden knowledge, book in hand, books in closet, risky texts, scandalous stories, novel reader, reading, I am guilty, dirty, worldly, unheroic. Expelled from the garden of amazing grace how sweet the sound that saved a wretch like me, I once was lost but now am found was blind but now I see. Good or evil, white or black, assurance or uncertainty, safety or risk. Lonliness, pain, fear, despair. (research journal)

For me, the absoluteness of virtue presented within the melodramatic structure becomes a replay of the authority of the Christian read (where there is no room for hermeneutics), but where adolescent desire for lost innocence is powerfully incited.

Rhetorical analysis of reading experiences of *There Will Be Wolves* demonstrates that the participants use the historical narrative to imagine their own intentions in teaching. Tracing the ideational and tonal repetitions of the participants' pleasure and pain in reading Bradford's text, the reading effects (the compulsion to repeat and project interpretations of the text in relation to apprenticing as teachers) took us on a journey from the participants' identification with Bradford that allowed them to perform their own fantasies of being revolutionary teachers through literature's radical potential to present truths of the past to disavowing what emerges through their reading of the story and turning away from the forcefulness of Bradford's work in relation to children's learning.

In trying to make sense of this reading pattern that performs collectively between the participants and me, it came to my attention how the effect that Ursula has on the readers is akin to what tourists have experienced after seeing Michelangelo's David for the first time. In the chapter that follows, I argue that after suffering from what I have borrowed from Magherini to re-name as the "Ursula Syndrome," the readers find relief in Cushman where they experience the "Alyce Affect" and the readers' fantasies of rescue are renewed. The figure of Alyce is like a brandy flask that warms the pedagogical imagination as the teacher apprentices move collectively towards hope. Let us continue now to analyze both the subjective registers of aesthetic feeling in reading, and its origins in processes of art – or more specifically – in the melodramatic excesses that Cushman's juvenile historical fiction engenders.

CHAPTER FIVE: THE ALYCE AFFECT

> "...if hope is to be complex and dynamic, one must be willing to acknowledge the difficult conditions that invoke hope in the first place, namely the vicissitudes of loss."
> (Deborah Britzman *Lost Subjects, Contested Objects)*

> "Characters, at least those personages who are going to be important to the developing narrative, require context. They can't simply be flung onto the page as though they had metamorphosed from warm mud." (Carol Shields *Unless*)

In this chapter I continue to explore how the participants in this study read juvenile historical fiction and why reading reading this way matters to education. I continue to open up for investigation the intercourse between the form of juvenile historical fiction used in teaching and learning and the teacher apprentice's psychological entry into learning to teach. In *Chapter Three: Six Readers in Search of An Author*, I presented evidence of the apprentices' desire to find significance in pedagogy's sanctioned texts for teaching. In *Chapter Four: The Ursula Syndrome,* I presented evidence about how the formal melodramatic operations of the aesthetic text provoke psychological operations. I call these operations the 'Ursula Syndrome' to underscore two faces of the reading formation: first, the teacher apprentice's movement away from the abject/objects of juvenile historical fiction, as the conflicts of their aesthetic exposure become too difficult; and, second, the provoking of the 'Alyce Affect' in relation to reading for the plot of melodrama. In *Chapter Five: The Alyce Affect*, we are going to witness similar dynamics at play, but my goal in this chapter is to demonstrate the psychological usefulness of these operations to the teacher apprentices.

In what follows I will demonstrate how the readers' positive identifications in fact perform to defend against and simultaneously to capitulate to particular seductions of educational discourse itself. Here is a story of the inner landscape of reading experience and insertion into the social that is inextricably linked to both loss and desire. Through the work of reading here (rhetorical analysis) around and within the space of the research, I have provided evidence of "a compulsive unconscious repetition of an archaic emotional pattern which Freud called transference" (Robertson 1994, 161). While Freud first discovered transferential dynamics in the analytic situation where the analysand transfers onto the analyst her unconscious fantasies and desires, it is this powerful dynamic of authority meeting desire that Felman explores through the tracing of inter-textual signifying operations of reading. Felman, as Jacqueline Rose (1992) reviews, reveals that "in relation to literature, transference refers to the way critics read their unconscious desires into the text, repeating in their critical analysis the structures of meaning called up by the writing. Thus transference suggests a process of mutual implication (the critic repeats and enters into the text) (Rose 1992, 14). The mutual implication that exists between the text and the reader lies in how the text becomes "the subject presumed to know" (Lacan in Felman 1982, 7).

Exploring through her work as a literary theorist how "affects from the past are projected in the present through the dynamics of an inter-textual signifying operation that functions not only in therapeutic communication, but also in reading" (Robertson 1994, 167), Felman works from Lacan's exploration of transference to analyze the power of affect that reading literature can evoke. In Lacanian terms, "transference is the attribution of knowledge to the Other, the supposition that the Other is a subject who knows; 'As soon as the subject who is supposed to know exists somewhere ... there is transference'" (Evans 1996, 212). Robertson explains that while "the subject presumed to know is he, she or it (i.e. the text) upon whom the projection is staged, at the same time, however, since the analysand or reader is staging the performance, he or she may also be said to be a subject in possession of (unconscious, dangerous, unbearable) knowledge" (168). Freud wrote that the dynamic of transference becomes "a terrain upon which the patient's unique set of problems is played out with an ineluctable immediacy, the area where the subject finds himself face to face with the existence, the permanence and force of his unconscious wishes and phantasies" (cited in Laplanche and Pontalis 1973, 458). The same holds true for what takes place through the inter-textual signifying operations of reading. It is this mobile play of fantasy in relation to literature's effects in pedagogy that I now wish to explore.

The readings of the apprentices in this thesis suggest that, psychically, we are in the realm of transference, as the readers use the reading experience of juvenile historical fiction/melodramatic aesthetic form as a fantasy space to replay unfinished business around issues of authority. In *Chapter Three: Six Readers in Search of An Author*, I presented rhetorical evidence of how the readers transfer onto the space of research and the text their unconscious fantasies and desires of being radical, revolutionary, heroic, and insurgent teachers through their work as apprenticing readers of the risky text and the scandalous author. In *Chapter Four: The Ursula Syndrome*, the exploration of the registers of ambivalence that go through the readers readings around Ursula reveal that in a fragile instance, there is a turning away from this story. As compositional elements of the melodramatic mode come together to present the "moral good" through Ursula's performance of desire "in a world where virtue has become hard to read" (Williams 1998, 54), the readers' readings reveal that the formal operational structures, which work towards expressing this moral legibility, press upon them experientially in such a way that the self as a rescuer, a subject of hope, of possibility becomes too much to bear. In this difficult defensive moment of deep feeling, a transference of hostile feelings – a negative transference – is performed (Laplanche and Pontalis 1973, 459). In what follows, we will see the shadow face of feeling, where the apprenticing figure of Alyce incites transferential responses and the readers reading temporally in relation to Bradford, now come to embrace Karen Cushman as "the subject presumed to know" (Lacan cited in Felman 1982, 7).

This chapter will then turn to showing the psychological usefulness of these psychical operations for the teachers' apprentices. First, however, I turn to Cushman's account of how she came to write *The Midwife's Apprentice* and to present how the formal operations of the melodramatic mode are again at work in this juvenile historical fiction. These "conditions of production" of the cultural text need to be identified as part of the larger puzzle of how symbolic objects gain cultural currency in the mirror theatre of reading.

Cushman's response to the question of why she writes for children is similar to Bradford's. Bradford (1998) writes that she hated history as a child because "I thought history was just a bunch of dates and dead people. My attitude might have been different, however, if I had had access to some of the historical novels being written for young people today" (1). As she turns to quoting Sheila Egoff and Judith Saltman (1990) in *The New Republic of Childhood*: "Perhaps the greatest contribution the historical novelist can make to children's reading is to show them that an event in the past did not happen in isolation but was part of a continuous series of events that have influenced and given meaning to the present time," Bradford asserts that while it took her awhile to come to it, this is what she strives to do in her work (1). Crossing over with Bradford's thoughts of the relation of the present to the past, in Cushman's *Newberry Medal Acceptance Speech* (1996), she begins with a mythic story. Telling how "[a]mong a native Australian people, it is said, when the rice crop shows sign of failure, the women go into the rice field, bend down, and relate to it the history of its origins; the rice, now understanding why it is there, begin to grow," Cushman, who uses this story to provide an image of how she bends down and whispers into the ear of a child, noting "This is why I write – so children can begin to grow, to see beyond their own experience" (413).

Writing that "I grew up hearing about kings, princes, generals, and presidents, I wanted to know what life was like for ordinary young people in another time" (Cushman 1995, back cover), Cushman's research into medieval English history and culture while she was teaching a course in cultural materialism in the Museum Studies program at John F. Kennedy University in California led her to write her first historical fiction *Catherine Called Birdy* (1996 a, 1). "I had been interested in the Middle Ages for a long time." Cushman writes, "I like the music, the costumes, the pageantry, and the color. It seems an interesting time, when western civilization was growing towards the Renaissance just like a child growing into adolescence" (1999, 3). Reading about the lives of children in the past, Cushman remarks that she became "very excited" and wondered "what it was like for them and what they did when they didn't have options," and then tells of how "One morning I woke up with this story about a girl who was at odds with her father's desire to marry her off for gain" (cited in Elliot 1998, 1). Cushman wrote the story down. As she explains it, "for a very long time, and for years [I] endured the painful search for a place to belong. Some times were great, some empty and awful, but there was always something missing" (1996, 3). With this hunger at play, Cushman returned to writing.

Exclaiming that she wrote her first book "despite her doubts and the don'ts of others, because I needed to find out about things, about identity and responsibility, compassion and kindness and belonging, and being human in the world. How could I learn them if I didn't write about them," Cushman produced her first award-winning story. It was while writing this story that the title *The Midwife's Apprentice* came to mind and so she wrote it on a piece of paper and put it in a file. After she mailed off *Catherine Called Birdy*, she tells how she stared at this file for hours as after researching and writing the story of the character Catherine, she notes that she had "a firm place to stand: I knew that village and those people so well. But I had no story, until finally I saw in the unrelieved darkness of a medieval dawn a homeless child sleeping on a dung heap, longing for a name, a full belly, an a place in the world" (1996, 3). Explaining her personal connection to this primal dream image of dung, hunger, and desire, Cushman states:

> Although we were separated by geography, circumstances, and hundreds of years, I knew this girl and her longing for a place, her feelings of unworthiness, her fear of trying and failing, and her fragile confidence. The story poured out of me: the girl rising from her nest in the dung heap, the cat escaping from the bag, Alyce coming clean and shining from the river, the blossoms bursting forth on the trees, a celebration of rebirth and renewal as Alyce grew from waif to midwife's apprentice. (3)

Cushman is known for her careful research (Elliot 1998, 42) and *The Midwife's Apprentice* is praised for its "realistic" details. For instance in the *Horn Book Magazine*, Ann Flowers (1995) calls it a "sharply realistic novel of medieval England" that provides "graphic and convincing portrayals of medieval life and especially the villagers given to superstition, casual cruelty, and duplicity – afford a fascinating view of a far distant time" (465). But like Bradford, Cushman does not escape criticism. In her review of the Middle Ages in young adult literature, Barnhouse (2000) also charges Cushman with perpetuating "anachronistic fallacies," because her "didactic" desires to promote literacy lead to "unintentionally" buttressing "misconceptions about books and literacy in the Middle Ages" (1). Barnhouse notes that "even Alyce, who has been homeless and hungry, values books and reading more than a girl in her situation probably would have" (7). McNultyr (2001) in her review of adolescent novels set in the Middle Ages follows suit, as she criticizes Cushman for depicting "young women for whom reading and writing are doorways to self worth and empowerment" (6). Through her historical research, McNultyr notes that while women had no legal authority at the time, their "power came from the use their gifts and skills as young woman, wife, mother and widow and the influence they held over others, both directly and indirectly [came from] these roles" (6). She asserts that as the characters Catherine and Alyce both use "their skills in society to acquire dignity, respect and even some limited power," Cushman errs in presenting her heroines as readers (6).

Surveying the responses to Cushman about her merits as a historical fiction writer, Joseph Zornado writes that while some who "favor the books praise the main characters, young women who discover within themselves the strength and confidence to survive, even thrive, in a brutal and unforgiving medieval world," others, who he calls "Skeptics," allege that "Cushman's work is not 'real' historical fiction" (1997, 1). These teachers and researchers call Cushman's work "fiction" because her work sacrifices historical "facts" in order to tell what amounts to contemporary stories about female adolescence" (1). Addressing the quagmire of arguments that advocate against the significance of historical fiction in the field of children's literature, Zornado takes the stand in saying that those who "dismiss Cushman on the grounds that her work violates traditional notions of historical fiction" are blind to "Cushman's larger project: *Catherine Called Birdy* and *A Midwife's Apprentice* challenge our notions of historical fiction, history, and how we make meaning of and from the past" (1-2). Zornado warns that those who criticize Cushman's work do so on the basis that it reflects more of Cushman's late twentieth-century concerns about women than it does historical truths of English medieval culture, but that such reviews still label her as "politically correct" (1). Still, such critics "rely on a too rigid sense of history and historiography" (1).

Following Hayden White (1973), whose contemporary postmodern approach to history has blurred the distinction between history and fiction, Zornado works from the premise that Cushman's work reveals "a passion for the process of history-making rather than the product produced by the historian – which is why she populates her texts with marginalized, heretofore unexamined characters from medieval England" (2). Zornado also points out, "No king or bishops take center stage in her first two novels. Rather, young girls with no power, no voice, and little or no future are her protagonists" (2). Turning to the work of Hayden White who, drawing on the work of Northrop Frye to study the "metahistorical process behind each and every attempt at history making," writes:

> It is sometimes said that the aim of the historian is to explain the past by "finding," "identifying" or "uncovering" the stories" that lie buried in chronicles; and that the difference between "history" and "fiction" resides in the fact that the historian "finds" his stories, whereas the fiction writer "invents" his. This conception of the historian's task, however, obscures the extent to which "invention" also plays a part in the historian's operations. (White cited in Zornado 1997, 2).

Noting that it is "at this level of 'metahistory' that the historian and fiction writer share the will to invent, to order, and to discriminate among the countless historical moments that each considers as resources for their work" (2), Zornado points to how White goes even further in making the connection between the work of the historian and storyteller. White turns to Frye's *Anatomy of Criticism*, which identifies tropological modes such the Tragic, the Romantic, the Comic, and the Satirical, and argues that storytellers and historians alike use these to plot their "historical moments" (2). One of the many examples White provides would be, as Zornado writes, "if a historian has a Romantic vision, the king's death might represent the end of the story and the beginning of the prince's reign" (2). Providing an in-depth explication of White's significant work around the process of history making, in summary, Zornado underscores that "whether meaning of this event is presented as a crisis or an opportunity depends on the historian, his or her mode of plotting, his or her epistemology and, finally, the ideology that, like salt, gives flavor to the whole mix" (3). As Zornado points out, Cushman does not confine her story to just one mode of emplotment but employs the Romantic /Comic modes as well as the Satirical to explore the "tension between fact and fiction, history and story," within historical fiction, and like the historian she leaves her "fingerprints" all over her work (3). While posing the question "Did young girls desire a meaningful existence even though born and raised in a dung heap?" Zornado answers, "Probably not, if only because they lacked the emotional and intellectual integrity to ask for more from life," but notes "Might it be possible to imagine a situation where a young girl does somehow manage to ask for more of herself, her village, her life?" Cushman's work is "proof of this" (6). Here, Zornado reminds us that historical fiction like Cushman's *A Midwife's Apprentice* "does not examine a different medieval history, but rather, organizes the parts in a way that speaks to our concerns today. This is not anachronistic. This is simply the process of interpretive meaning making at work" (6). Here we may recall Margaret Atwood's similar reflections on reading and writing as a mirror theatre of ghosts that appear and carry unresolved haunted meanings from the past to the present.

Cushman writes about the array of factors that led her to write her first two juvenile historical fictions. Curiously, however, she confesses that what finally inspired her emplotment of the heroines of her stories was hearing "that writers of children's books should always empower the young reader by making the hero of the book the one to solve the problem: find what's lost, fix what's broken, solve the mystery, make everything right again" (cited in Hendershot 1996, 198). Cushman notes how she initially struggled with this thinking. "That was all very well and good to say, but it's not very true" and even less true in the "Middle Ages when children had much less value and power than they do now"(cited in Hendershot 1996, 198). In the end, however, she too tells a story of lost innocence within a brutal moral universe. While, as Zornado suggests, a number of modes of emplotment can be identified in Cushman's work, my point here is that the melodramatic mode must be included. As I will argue, Cushman's story makes possible a visualization of the hero as victim, and its narrative structure follows a trajectory of the quest for lost innocence (Williams 1998).

The five formal operational structures that Williams (1998) identifies as key to the affective mode of melodrama's address are also at work in *The Midwife's Apprentice*. My purpose in analyzing these structures at length is to move forward my argument that the formal aesthetic qualities of the literary text are very much alive in questions of what gets valued – and why – by teacher apprentices; and further, that gratification in reading can be linked to defences and pleasures fed simultaneously by unconscious fantasy life and demands of the social.

The Midwife's Apprentice "begins and wants to end in a space of innocence" (65). The beginning of this story is emblematic of this mode, yet, strangely so, as we first meet our protagonist as a homeless and nameless child burrowing into a dung heap for the night. Nevertheless, Cushman offers us an image of innocence taking pleasure in itself, as this homeless child who we are told "was perhaps twelve or thirteen. No one knew for sure, least of all the girl herself, who knew no home and no mother and no name but Brat and never had" finds warmth here (2). There is something strangely maternal about the conjuring of birth, blood and dung in these opening pages, and sure enough, while Brat is about to be displaced from this place of contentment by the boys of the village who awaken her with their taunts and physical torment, the town's midwife, Jane Sharpe, arrives on the scene. As Peter Brooks (1976) writes that melodramatic plays usually begin with "a presentation of virtue and innocence, or perhaps more accurately virtue as innocence" (29), this juvenile historical fiction presents a starving child, who is quick "to show her eagerness and energy" and exclaims "I will work, mistress. I am stronger and smarter than I seem" (Cushman 1995, 4). While it is because, as we are told, "the woman's sharp nose smelled hunger, which she could use to her own greedy purpose" (4), Alyce is rescued. She lives up to her promise of working hard and being smart, but finds herself being exploited and abused by the midwife who wants her to remain as free labour and no competition. When Brat takes the chance to assert herself and at first fails, she runs away from the village. Yet as the initial rescue has given her the opportunity to experience more than just starvation and to have a purpose in life, while she must quest for her lost innocence, she eventually returns to a space of innocence in that she demands that the midwife recognize her for ability and desire to do the work of apprenticing.

The Midwife's Apprentice is also a happy ending melodrama in that it regains the space of innocence, which first requires that the protagonist come to terms with the lost innocence that occurred by the separation from her mother. "Pathos arises," as Williams says, "from the audience's awareness of this loss" (1998, 65). Like Bradford who demythologizes the idealized glory of the Crusades, Cushman also charges through the mist of an idealized past of the Medieval period through presenting the life of an ordinary homeless girl and the impoverished plight of the marginalized female.

This juvenile historical fiction also follows the mode of melodrama in that the formal operational structure of the drama's focus is on a victim-hero and the recognition of her virtue (Williams 1998, 66). Cushman begins her story with the spotlight on a character who has no power and few options for survival. As the narrator of *The Midwife's Apprentice* tells us that "Brat had lived on her own by what means she could—stealing an onion here or helping with the harvest there in exchange for a night on the stable floor. ..Snug cottages and warm bread and mothers who hugged their babes were beyond her imagining" (2), Alyce is a victim of circumstance. As Brooks (1976) notes that "melodrama, typically, not only employs virtue persecuted as a source of its dramaturgy, but also tends to become the dramaturgy of virtue misprized and eventually recognized" (27); and, Williams writes, "though an initial victimization is constant, the key function of victimization is to orchestrate the moral legibility of the mode" which is how "the reward of virtue—is only a secondary manifestation of the more important recognition of virtue" (Williams 1998, 66), Cushman mobilizes her moral script through the drama of Alyce's (Brat's) persecution. She is first persecuted as wandering vagrant, but once inside of the village, she continues to be abused and mistreated because of her lack of status and power. Yet, when Alyce becomes recognized for her skills and kindness (one of the mothers in labour requests her services), this opportunity becomes trial-like. Here emplotted is "the negative setup for a much more complex process" (Williams 1998, 67) by which Alyce will come to recognize her own virtue. When she fails in to deliver this baby and must call on the midwife' for help, she misprizes her own virtue, running away from the recognition she has gained and then also must enter "the belly of the beast" in order to quest for her lost innocence.

The Midwife's Apprentice thirdly uses what Williams identifies as a formal operation of melodrama in that it "appears modern by borrowing from realism, but realism serves the melodramatic passion and action" (1998, 67). To understand just how the climax of *The Midwife's Apprentice* achieves "the happy ending issues in action of the classic melodramatic rescue" (67), we need to understand that what really victimizes Alyce is not just the mean nature of Jane Sharpe, but a world where girls, as Cushman (1999) writes "had no power and little value" (3). As Cushman, like Bradford, uses the trope of women reading which haunts the realist tradition (Rau 2002, 3) as a metaphor for Alyce's desire for an identity, *The Midwife's Apprentice* also appears modern by borrowing from realism. While as Zornado notes that "Alyce… does, says, and thinks in a way young women in the fourteenth century simply could not" (1997, 1), Cushman's character assumes contemporary post-modern verisimilitude. As our heroine here performs her desire for an identity by taking the name Alyce after she is mistaken for another, "someone who can read" (Cushman 1995, 31), she is further abused and mocked for wanting more – even a name – and Cushman graphically sustains her continued victimization. Williams reminds us that such scenes are often mistaken as realism, because social melodrama "encompasses serious social problems – evolves in the direction of an increased plausibility even as it continues to obey the basic formula of the nineteenth century: the virtuous but humble maiden pursued by the more powerful villain and defended by the humble hero" (1998, 68). Even so, the realism serves (and masks) melodramatic passion and action. While Alyce eventually gains an identity through her deeds, what McNultyr commented on as realistic (2001), true to the melodrama's search for "something lost, inadmissible, or repressed" tied to the past (Williams 1998, 68), the narrative works to retrieve Alyce's innocence and virtue in relation to what has been lost because of her past. Cushman confronts the harsh realities of medieval life and social hierarchies and poverty that led to the dehumanization of children and uses the modern story line of Alyce learning to read as a means of uncovering something lost. The emplotment of reading's desire leads Alyce to question her assumptions that she is stupid and worthless. She then quests for her own lost innocence, rescuing "truth" and returning to the village with the knowledge of her own virtue.

The dramatic structure of *The Midwife's Apprentice* conforms to melodrama's fourth formal operation, namely "a dialectic of pathos and action, give and take of "too late" and "in the nick of time" (Williams 1998, 69). It provokes audience identification and desire, longing and hope. Brooks (1976) theorizes the experience of the feeling of "too late" in reading as the longing for fullness of being of an earlier and still sacred universe" (see Williams 1998, 70). As in *There Will Be Wolves, The Midwife's Apprentice* operates from beginning to end through this dialectical staging of desire.

We first meet Alyce in a dung heap where it is difficult not to long for a sacred universe where an adolescent girl would not have to seek warmth in 'shit'. We are told that as she "settled for the warm rotting of a dung heap, where she dreamed of nothing, for she hoped for nothing and expected nothing. It was as cold and dark inside of her as out in the frosty night" (2). The story is immediately haunted with the threat of loss of this life, as in the morning we are told the girl has only "the cold rain" to face and "the kick of a boot" of hunger which had kept her "walking and working for no other reason than to stop the pain" (2). Yet when Jane Sharpe arrives in the "nick of time" to rescue Alyce from being driven away by the village boys who have begun "taunting, pinching and kicking her" (3), Cushman begins to play with the dynamics of pathos and action, desire and reality, that it may not be too late. This dialectic continues as we move towards the climax of this story and the innerspace of reading for the plot. The pathos is reprovoked through the abuse Alyce must endure when Jane works her like a slave in exchange for a meagre amount of food and ale and the village bullies abuse her every chance they get.

A classic feature of melodrama is that "mute pathos entitles action" (Williams 1998, 71). Cushman's story moves into a register of action. With the little time Alyce has to herself, she experiences something beyond just hunger as she befriends a cat and performs a "nick of time rescue" by saving it from being drowned by the town bullies. She takes on a real name, Alyce, instead of her metonymic labels of Brat and Beetle. She rescues one of the village boys from drowning in the river and then later helps him to deliver his cow's twin calves. She learns the words to songs and the rhythm of rhyme in the process. She finds a sleeping boy in the barn and helps him to find a name, Edward, and a place to live and work. Despite the midwife's attempt to keep Alyce ignorant of the "skills and spells" of midwifery so she can exploit and oppress the child through fear, Alyce covertly learns whatever she can about midwifery. When Jane Sharpe leaves to deliver another baby for a well-to-do client, Alyce is left to sit by a labouring mother's bedside where she conjures an apprentice's skill and knowledge, along with gentle kindness to deliver the baby. It is through such a deed that Alyce gains enough recognition that another mother in labour asks for her assistance. But in this sustained and prolonged see-sawing of desire and capacity, Alyce must fail. The melodrama demands that she run away, thinking "I am nothing…I have nothing, I can do nothing and learn nothing. I belong no place. I am too stupid to be a midwife's apprentice and too tired to wander again" (72-73). Here, the trajectory of "too late" and in "the nick of time" continues. "We are moved in both directions at once in a contradictory hurry-up and slowdown", of what Williams likens to "the approach to the end of a romantic symphony" (1998, 73). Alyce finds herself at the inn of the carefully named John Dark where she works as a maid, wallowing in feelings of worthlessness. But even as she struggles with feeling that it is "too late," her desire for more cannot be extinguished. Watching Magistrate Reese who has taken up residence at the inn to write "a great and holy book" (77), Alyce learns the shapes and sounds of letters. Her emplotment into literacy is by stealth. The man speaks out loud to the cat as Alyce, feeling too worthless to "even breathe the same air" (77), cannot speak to him. When he poses the question "And what, inn girl, do you want?" (80), Alyce finally says, "I know what I want. A full belly, a contented heart, and a place in this world… but it is my misfortune to instead to be hungry, out of humor, and too stupid to be a midwife's apprentice" (81). With the Magistrate's response, "None so stupid...You can read as well as the cat" (81), we move back into a register of action. Now, it might not be "too late," and as we are told, Alyce "smiled. And so winter turned to spring" (81).

While Kathleen Horning (1995), praises Cushman for writing about childbirth "without melodrama" (2), I would argue alternatively that the metaphor of birth, rebirth, and renewal punctuates the melodramatic movement of longing and hope. The desire moving the text is that it is not too late for Alyce to experience the fullness of being through her work as a midwife's apprentice. Her rescue mission of her friend Edward is significant. As Zornado (1997) points out, "After Edward helps her identify and experience her maternal feelings, she finds a voice for the sadness and loss she experienced as a child" (9). She begins to recover her feelings of worth as she allows herself to mourn her own lost innocence, and learns to recognize her own virtue. After she returns to the Inn and a woman arrives in labour, Alyce "in the nick of time" pushes aside her fear of failure and helps the woman give birth. While the guests at the Inn, as well as John Dark's wife who runs the Inn, recognize Alyce's worth and all offer her work and a life, in recognizing her own virtue, her desire is to return to the village and find her place in the world as a midwife's apprentice. Recovering the truth of her own innocence and virtue, she returns to the midwife's door determined to be an apprentice "to try and risk and fail and try again and not give up" (117). In true melodramatic fashion, *The Midwife's Apprentice* offers hope "that it may not be too late, that there may still be an archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts" (Williams 1998, 74).

Finally, following the formal operation of how "melodrama presents characters who embody primary psychic roles organized in Manichean conflicts of good and evil"

(Williams 1998, 77), *The Midwife's Apprentice* explores what the life of the unknown, marginalized, impoverished young girl may have been like in the Middle Ages. The juvenile historical fiction deploys extreme character types who confront "melodramatic dilemmas and choices" that are constructed on either/or in its extreme form as the all-or-nothing" (Brooks 1976, 36).

The polarization of characters in *The Midwife's Apprentice* are both, as Brooks suggests, "horizontal and vertical: characters represent extremes, and they undergo extremes, passing from heights to depths, or the reverse, almost instantaneously" (36). While Alyce is scared, timid and unloved in her desire to want more and to define herself as having a place in this world, she too is a case of virtuous and innocent ambition. Like Ursula, this apprentice stands in opposition to the force of evil that drives the story forward. Alyce chooses her name because "it sounded clean and friendly and smart. You could love someone named Alyce" (32). Susie Wilde (2000) notes in her *Children's Literature Review*, how it is "from that point on, [Alyce] goes about acquiring those traits she ascribes to her chosen alias" (n.p.). While the midwife rescues Alyce in providing her with her a place to live and work so she can eat, Alyce's desire to give (she gives the cat her cheese, finds Edward a name, and provides gentle and kind support to the mother that the midwife abandons) is a sharp contrast to the midwife's avarice. Brooks writes that "moral forces are viewed in melodrama as expressions of personality embodied in physical being and gesture.... Evil, like innocence can be differently embodied and differently revealed" (cited in Williams 1998, 77). When we first meet Jane Sharpe, she is quick to recognize that Alyce is smart enough "to use the heat of the dung heap to get through the night" (4). She is named appropriately, for as we are told "The woman's sharp nose smelled hunger, which she could use to her own greedy purposes" (4). Classic to melodrama, there is a "clash of virtue and villainy" as the midwife verbally and physically abuses her young apprentice, and makes her stay outside in the cold while she delivers babies (14). As well, Jane only helps labouring mothers if they can pay, and her greed angers the village. Because they need her, however, they take their anger out on Alyce (14). Like *There Will Be Wolves*, "the drama operates to reveal true moral identities" (Williams 1998, 77). Alyce too could be called monopathic, as she lacks "the complex mixes of feelings and … psychological depth" (77). Cushman even exteriorizes how Alyce moves from a frozen dreamless state in the dung heap to the bliss of dreaming about giving birth to many babies herself once she is able to exteriorize her desire to want "a place in this world" (81).

In her interview with Judith Hendershot and Jackie Peck (1996), Cushman asserts:

> I like writing because I can take sides. After all of my years of teaching and striving to hear everyone's point of view, being objective and letting everyone have his or her say in the classroom, now I can relax and be human, put across my own point of view and speak from my own values and passions and beliefs. (200)

Brooks notes, "the very terms of melodrama is the effort to articulate the moral universe" through "the sign of innocence, which is also the struggle for the assertion of selfhood" (1976, 52). Through the rough and harsh existence of rural life in the 14th century English village, a moral microcosm, Cushman dramatizes the struggle for "recognition of the sign of innocence" (52). Like Ursula's, Alyce's struggle for the assertion of selfhood is played out as both ambitious and worthy.

Let us now return to the scene of this research, where – in a contemporary situation of desiring apprenticeship – the cultural discourses of schooling come to meet and co-mingle with transferential desires in reading. This mirror theatre we are witnessing asks us to keep in view multiple dynamics of authority, aesthetic form, radical hope, and remembering.

Vignette One: "You could put your mind to it"

In what follows, I begin with Apprentice C whose response to the question of what was the literary forcefulness of *The Midwife's Apprentice* reveals the path she finds using this story in her work of apprenticeship. Punctuating her fascination with how the story of Alyce's life brings us into something of value, Apprentice C repeats the word *interesting* over five times in the following passage:

> It was probably the self-discovery of the character of Alyce. It is more interesting to see it in the perspective of a young girl coming to an identity. When she found her name and when she learned how to sing because she was delivering the cow, and when she discovered how to rhyme or how to make songs. I think that is how people went about their day figuring out different things. Like when she was learning how to read and she liked certain letters because they were friendly looking, and didn't like others because z looked mean and x because it was wicked and w made her yawn. I thought that was interesting. It is not the way we would look at it but looking at the different aspects of what she finds interesting a totally different perspective of what we would find interesting and I thought that was interesting. That was pretty much what kept me reading and the question of what is she going to learn today. How else is she going to grow? These things were so simple that we somehow take for granted that somehow carry or bring to life what she was figuring out. (2, 352)

Immediately underscoring what it is that she finds so appealing in *The Midwife's Apprentice*, Apprentice C responds to the aesthetic provocation of a story of learning, which is extraordinary for the fictional apprentice Alyce. For instance, Apprentice C points out how Alyce "found" her name, her voice and how to use it in rhyme and song to symbolize her experience of being, and the significance and poetic comedy she finds in how she learns to read. As Apprentice C puts together the pieces of how Alyce comes into having an identity, her response gains intensity from "guessing" what it was that struck her to an absolute statement of affirmation of what it is that strikes her about the story: "yeah the things we take for granted reading the simple things, those are the most incredible things for her.

The question of what do you want, food in my belly and a place in this world. These are things we take for granted food and a place to live. I think what she thought was what I never think about" (2, 356). Apprentice C speaks here of Alyce as if she is looking in a mirror and naming something unthought for the first time. For this reader, the text of finding food, finding place becomes, in Lacan's/Felman's terms, an authority, "the subject presumed to know" (cited in Felman 1982, 7) Through Alyce's self discovery, Apprentice C recollects something that wasn't thinkable before and reveals what would have been lost to her without this reading experience.

In establishing the story's mastery in providing a means of seeing things about ourselves that we may have overlooked, Apprentice C then presents her analysis of what this text offers young readers in contrast to *There Will Be Wolves.* In what I am calling in this chapter "The Alyce Affect," there is a positive reaching out for *The Midwife's Apprentice* and the illusion of hope Alyce melodramatically sustains. Asserting that "while everything got worse in *There Will Be Wolves* and the friends became divided. Parent and daughter became divided and everything was going from bad to worse and worsening. This is just horrible whereas this one was getting better all the time" (2, 370), Apprentice C embraces the more positively generative image of Alyce that Cushman provides:

> She became stronger. She was able to yell at the boys and it was much more all and all positive tone. There were negatives thrown in but it let you see that there was a possibility. I think the language helped doing that and I think that just the way some of the stuff was written was helpful. When she gives birth to the bailiff's wife's child and she figures out she can do this. It wasn't exactly a cow but she could do it the same way and instead of insulting the baby and the mother and ranting and raving and hitting them, she was able to rub Val and say good girl and sweetie. She realized that you can do things if you are positive about them....She went from being dung to beetle to she had a name – she became Alyce. She went from nothing to being an actual person. It was nice build up of character and a build up of positive things you could put

> your mind to it and I think that is where she was going with the story and you could see that in the tone of how the character was built and also how people talked to her. (2, 370)

Through her lovely phrase "put your mind to it," Apprentice C provides an active image of the early stages of the pedagogical process of working with texts in relation to readers and she "puts her mind" to the trajectory of mastery and control that Cushman offers. While Apprentice C's return to *There Will Be Wolves* points to Bradford's representation of conflict and divisiveness through Ursula, her focus on *The Midwife's Apprentice* focuses on the hope that Alyce represents for young readers. Expressing her frustration with the divisive picture *There Will Be Wolves* offers, Apprentice C conveys her love for Cushman for what she "builds up" or puts together in terms of Alyce's progress from a dung heap to a significant part of her community. Finding in this emplotment of apprenticing an object of hope, Apprentice C performs her own desire as a beginning teacher reader who also needs hope, as she, too, will be involved in the work of "building up" youth.

Performing her own hope for her future as a teacher and the students she works with, Apprentice C imagines how she can use *The Midwife's Apprentice* in the classroom. Seeking the authentic voice of teacher, and continuing to constitute the value of this particular juvenile historical fiction, Apprentice C extols the text's aesthetic strengths in relation to the transcendent figure of Alyce. Through what Cushman conveys about learning and personal development, Apprentice C repeats that *The Midwife's Apprentice* provides a means for the teacher to help young adults think about "what they think is important" (2, 360), as Alyce is "thinking about the basic needs of life. Food and shelter that is important" (2, 360). Associating this story with what J. K. Rowling presents in the *Harry Potter* series, "the friendships that go on, the close ties of friendship" (2, 361), she confirms the significance of Cushman's work. For Apprentice C, Cushman avoids focusing on divisiveness.

Amidst the historical symbolization of medieval want and need, it is Alyce's hope and how this connects to adolescent identity that stands out:

> Alyce actually finds a friend in Will Russet and Edward and they become a family to her. Unlike the family that take her in, who don't really know her and are not that nice to her, Will and Edward become friends to her. She thinks of what they would think of: am I pretty and alright? Is Edward okay? Did he find that place? Is he eating well? She doesn't worry about herself so much but rather begins to worry about what other people are doing. (2, 360)

Pointing to how friendship and community are significant aspects of Alyce's development, Apprentice C responds positively to this aesthetic provocation by finding the characterization of Alyce beautiful. Arguably, the positive identification connects to her own desire for such stories of coming into being and thoughts of pedagogy, as with enthusiasm she goes on to note that this theme of the necessity of significant relationships is a major current in adolescent fiction, and in reality, saying "you can apply that to any novel that kids read, especially at the adolescent age" (2, 364).

As the reading dynamic allows Apprentice C to get in touch with the inner space of her own hope, her past, her future as a master language teacher, she uses the space of juvenile historical fiction to apprentice as a master of adolescent fiction. Here we need to be aware of the waves of desire lapping up against the waves of cultural discourse and social reality.

In her overview of adolescent fiction, Robyn McCallum (1999) concurs "the preoccupation with personal maturation in adolescent fiction is commonly articulated in conjunction with a perceived need for children to overcome solipsism and develop intersubjective concepts of personal identity within this world and in relation to others" (7). But, also, McCallum makes the important argument that this prevalent theme has evolved from the "historical complicity between children's literature and liberal humanism … where there is an assumption and valorization of humanistic concepts of individual agency, that is the capacity to act independently of social constraint" (7). I would argue that Apprentice C's fantasy of personal agency in the teacher's apprentice meets the emplotment of independent desire in Alyce. As Cushman emplots the myth of personal agency through how Alyce is able to overcome solipsism and the development of self-intersubjectivity, Apprentice C's motor of desire as an apprentice is performed through her response around this radical ideal. She ties Alyce's basic needs for food and shelter to what she hopes for when she is able to feed and shelter others. Images of befriending, midwifery and surrogate parenting reach out and beckon her. Associating Alyce's survival with this image of how she meets her own needs through helping others, Apprentice C leads us to where knowledge and meaning reside through the story of the struggling apprentice. As the apprentice's reading here performs acts of meaning making around a theory of reading rescue or reading as rescue. I would point here to the etymology of the naming of *rescue*, a word whose Latin root means "to quash." In rescuing we enact a suppression. I will return in a moment to this point. For now, my argument is that Apprentice C of my study performs her desire to rescue the young reader through the reading and teaching of literature.

As Apprentice C emphasizes how Alyce defines herself through rescuing others and how Alyce finds completion and satisfaction through such work, Apprentice C presents how she finds affirmation through scenarios of rescue in her apprenticeship. Reflecting on how helping "the A students to get an A+ is not very hard but helping the D students to get a B or get a C and see the look on their faces is great. That is what makes it worthwhile" (2, 468), Apprentice C tells me her story of refusing to give up on the students who are most in need:

> I think my pedagogy of teaching is along the lines that I know everyone has potential and I want them to realize the potential that they have. I want to unlock the door that they have sealed and let loose whatever creativity they have and I want them to know that they have knowledge. I want them to realize that they know more than they think they know. A lot of them will just say I am stupid. I had one girl in the grade 8 class

> who reminded me a lot of Alyce because she continued to talk down about herself because she doesn't pull in A's. She is pretty well a C student. We had an essay question and she froze and couldn't do it. So I talked to her after the class and most of it she knew. She had it in her head. She just couldn't put it on paper and I said let's rewrite your essay and she was shocked. I said you know this stuff, you are not stupid. And she said, I am not smart. I am dumb. I said, all you have to do is write it down. You are smart. I don't think it is said enough; I don't think I heard it enough until I was in high school and one of my teachers said it to me. It is different hearing it from your mother or father. Friends always tell you how stupid you are being, and how you are an idiot, and how dumb you are. I don't think kids in general hear enough that you are very smart: you know this stuff, you can do it, I know you can. I don't think they hear it enough and I think she heard she was dumb enough and getting enough Cs that she believed it. When someone told her, you know this stuff and you can do it, you can pass this test suddenly she was able to do it. It was a pretty bad essay the next time, but there was more information and she got a better mark and she was able to pass the test. I think she got a B instead of a D and she was absolutely amazed that, 1) I was willing to give her a second chance, and 2) that I told her pretty much on a daily basis that she was smart. And I remember we got this card back at the end of the year and she signed it and she said thank you for telling me that I am smart because I didn't believe it until now. I thought, my god. This kid has to hear this stuff or she will be a failure. She didn't try very hard because people expected her to fail. (2, 464)

Above, Apprentice C associates her student here with the image of the insecure Alyce that Cushman holds up for us as innocent, a victim, the heroine of a moral quest. Apprentice C also associates herself with this image when like a lost child, she is found by a high school teacher who affirms her existence. While this memory of being rescued is renewed through her experience in reading of being addressed by the melodramatic Alyce, the teacher reader is able to use her positive identification as part of her pedagogical discourse. Her desire to save and be saved reverberates through the response above. As Brooks (1984) brings attention the significance of plot and desire, aesthetics and fantasy in the making of the subject, through her reading experience, Apprentice C fantasizes about the teacher's power to name, and by naming, to bring life into being. What grabs Apprentice C and holds her in suspense in her reading, also grabs her in the classroom, and she in turn reaches out to other unknown and unloved children where another story of rescue can be read.

Vignette Two: "I think she nailed something"

The next reader's identification also hinges around what he recollects and is able to see about his own evolution as a teacher's apprentice. Beginning with the assertion that what struck him about *The Midwife's Apprentice* was "Her conflict within herself. Like this would be man versus himself as conflict" (2, 86). Apprentice E associates Alyce's conflict through a mobile – gender identification. Like Apprentice C, Apprentice E works to name where meaning and knowledge of meaning collide in this story of the past. For Apprentice E, the emplotment is about *coming through* by *coming up* in the world. With great passion he asserts: "what really came through" was that "You live through self-doubt, you live through the, 'I'll never be anybody.' I mean you came from a dung heap, you know? And you live with her confidence, you know, and her maturity. You know" (2, 94). Looking for affirmation that "I know" what he knows in his repetition of "you know," Apprentice E alludes to the dung heap as if it has both literal and figurative meaning. Metaphors spark an understanding of meaning in language that has been absent (Brooks 1994, 99). So here the reader works towards making this meaning clear. Pushing forward in this important work of apprentice, subjectively using this space of research to rehearse what he knows about the discourses of being an English teacher, a professional, and the power of working with teens and identificatory responses, he asserts:

> So I think her internal conflict in beating that, her not being able to go back—it's a very real relationship or very real concept in life. You know, like, I can't go back to that village because I messed up. Well, we all mess up and we're all going to have to go back some time or other and face those fears. So I would use that from an internal conflict point of

> view. And I think it was pretty strong, you know, it came out the way it should, and it wasn't that storybook, complete storybook situation. You know, there was enough bumps and hiccups and stuff like that, because at one point you didn't know if she was going to go back. You know, and you can really empathize with the feeling of going back—at least I can because I'm older, but you know, you could really feel when she's going back and looking at the people and it's, like, Hey, where you been? And then when she gets specifically asked, you know, those types of things. Those are really confidence-building things that I think the kids could have a lot of fun with, I think. (2, 94)

As the aesthetics of the narrative (metaphor, melodrama) here meet the life desires of the subject of the apprentice, Apprentice E claims that "I would use that," from an internal conflict point of view, and he projects himself as a future teacher onto the text. To be a master English teacher (i.e., to use "internal point of view" as a jumping off point for narrative learning), he will use the emplotment of Alyce's struggle, as well as his own desire and memory. Apprentice E switches from what he thinks about Alyce to how she addresses his own personal history in how he can "empathize with the feeling of going back." He reads the apprentice of self and other from the perspective of now being "older." His own psychic investment in this story lays barely concealed behind the voice of the apprenticing teacher who has returned to school after many years of working in the field of sports and recreation to learn to become a teacher. When Apprentice E speaks of being able to empathize with Alyce's fear of going back and failing, he is bound to her as a subject of fantasy and desire. His own sense of anxiety and fear of failure fuels these associations. He recounts his exciting ten years as a governing body in hockey where, "I was crossing North America, literally, from the middle of October to the middle of April" (2, 94). Not wanting to "give up for the world," this vocation, he had to give it up (2, 94). "With a young family and wife with a career," he told me that "travel became impossible," so he found a job as a sport's administrator in a private facility where he was both underpaid and bored (2, 95).

With an "English degree" he had earned "years before," he applied to be a teacher (2, 96). Now, in this moment of reading, he catches a glimpse of his story and in so doing gathers up the enormity of his decision, and the conflict endured to do it.

We can hear this apprentice's rising energy, as memory and desire meet the fictional space of a medieval hero(ine). As if Cushman is holding up a mirror to his own emotional experience, he praises her for what she holds still for him:

> I think she nailed something that we all go through very well, right on the head. She nailed it. You know, the self-doubt, you know, the not being confident in yourself—all that kind of stuff. You know, she developed that character very well, that character trait. And I think the ability…and I believe all the books related to it, and *Wolves* as well—you know, your little ones that get you through, you know, your little Jewish boy or the boy at the manor, you know—that seemed to be the thing that pulled her through, that gave her the confidence to see what her worth was. And so I think, of the three books, I think this one developed the character the best. I think it really developed the character the best, and I think there was more change in Beetle or Alyce than there was in Ursula or that there was in *Nightjohn*. You know, I think she went the full gamut, from waking up in the dung heap to being something. (2, 102)

While in reading for the plot in adolescent fiction we find a common structure of the emplotment of overcoming solipsism and the development of the self intersubjectively, for Apprentice E the more change the better – from shit to being something/someone. Cushman "nails something" about his desire. She "develops" it, "the full gamut." Apprentice E repeats the word 'nailed' in terms of what Cushman puts together for him. Arguably, he also uses the word in terms of something painful that Cushman exposes through her work. As if he can re/member his own pain through Cushman's rendering of Alyce's, he moves "from insufficiency to anticipation" in this action of reading (Klages 2001, 4).

I want to reflect for a moment theoretically on how this apprentice may be working subjectively to address his psycho-social development in the time of reading.

Something primitive and archaic may be being called up, having to do with his own trajectory of development. Apprentice E's associations in reading recall for me Lacan's theory of the significance of the mirror stage in psychological development, in which the child who doesn't have a sense of his or her own body begins to perceive himself or herself as a whole being through seeing his or her reflection. In the mirror stage which takes place somewhere between 6 and 18 months, the baby moves from only being able "to imagine itself as whole—because it has seen other people, and perceived them as whole beings" (Klages 2001, 4), to seeing itself in the mirror and looking to the mother or another that affirms the reality between the child and its image, and then looking again in the mirror. Klages explains "[t]he child moves from insufficiency to anticipation in this action; the mirror, and the moving back and forth from mirror image to other people, gives it a sense that it, too, is an integrated being, a whole person" (4). While the child in this early stage of development is still unable to be whole and separate from others, this stage provokes an anticipation and as Klages explains, "it moves from a 'fragmented body' to an 'orthopedic vision of its totality,' to a vision of itself as whole and integrated, which is 'orthopedic' because it serves as a crutch, a corrective instrument, an aid to help the child achieve the status of wholeness" (4). Lacan provides us with a theory of psychic integration here that holds important implications for readers and their active deployment of narrative in the making of the subject as teacher. Identifying with Alyce's "self-doubt, not having very much confidence – all that stuff" catapults him into his own transitional stage of identity. Arguably (in theoretical terms) the reading subject moves from a painful fragmentary state of self-doubt to perceiving himself as a whole being – an apprentice. The teaching apprentice sees *The Midwife's Apprentice*, Alyce, as a shadow side of himself (i.e., man versus himself) and takes her journey from the dung heap into something as the summation of his own.

Like Apprentice C, Apprentice E's reading enunciates how it is through rescuing another that the character can come to experience self worth. Issues around rescuing preoccupy the apprentice. Through his reading of Alyce he explores how while doubt and under-confidence are obstacles, Alyce's success at rescuing others leads to her recognizing her own self worth and this moves her forward in taking up her place as *The Midwife's Apprentice*. As Apprentice E identifies with the fictional apprentices whose lives come to have meaning through those they are able to rescue, this reading performance connects to how Lacan theorizes that the process of seeing the self in the mirror is always a misrecognition. Let us again consider the psychodynamics of this reading in theoretical terms. Returning to the foundational concept of the mirror stage, while the child thinks the image in the mirror is "me," it is in fact only an image. This misrecognition "creates the ego, the thing that says 'I' and in Lacanian terms, this misrecognition creates the 'armor' of the subject, an illusion or misperception of wholeness, integration, and totality that surrounds and protects the fragmented body" (Klages 2004, 4). In responding to my question of what strikes him in his reading, Cushman is able to restage a history of desire that resonates with his own sense of self, desire, development, and fear. Alyce's struggle and the pain of desire that Cushman is able to nail down has such a powerful charge for him, in his present moment of reading that he values this text over *There Will Be Wolves* and *NightJohn.* At the same time he points towards how rescue functions in each of the texts as pivotal to the character's self development.

In the research Apprentice E's tone soon turns to one of pure pleasure, when he now imagines practicing one of the main tasks of the teacher. Envisioning which book he would choose to teach, he tells me: "Yeah, yeah, so if I were to pick a book to teach, I would go with the Apprentice first, definitely. You could have a lot of fun with that, and I think you could relate a lot of things to the kids" (2, 274). Like returning to the world of sports, the prospect of teaching *The Midwife's Apprentice* will be like officiating a game. Connoting the arena of reading as a world of affirmation and play in his repetition of the words "Yeah, yeah" and then "fun," Apprentice E speaks as if he is ready to take on his calling. In terms that make clear the moral legibility of the apprentice's quest, he says: "from the struggle come the true rewards whether you win or lose, because there is a transformation there from beginning to the end of the novel" (2, 315).

Vignette Three: "It really takes you on a journey."

In this vignette, I present how Apprentice D also responds to the emplotment of learning through Alyce's development and how the reading experience of *The Midwife's Apprentice* clearly becomes the plot of the lost object /aspect of self. Like Apprentice E, Apprentice D stages a performance of her subjectivity as a master of discourses around English teaching. Yet, she begins her response with thoughts around what books would be comparable to *The Midwife's Apprentice* and *There Will Be Wolves*. She tells me, "I think I would compare this to *Gulliver's Travels* and I don't know who I would compare Bradford to" (2, 29). Establishing the stature of Cushman by matching her with Swift, she then attempts to justify her diminishment of Bradford through the story's lack of historical realism in comparison to *The Midwife's Apprentice*. Apprentice D asserts:

> I didn't find Karleen Bradford as technical, which in some ways makes it lose its realism. Whereas *The Midwife's Apprentice*. I find it really heavy duty, very, very real. Far more real, despite the fact that I like the female heroine in both of them. Like the concept was good, the method is completely different and I think that in that sense I would prefer teaching it. I would teach it with a Grade 9 English course and move into Gulliver's Travels, because I think it is just that much more of a commentary and that much more real and more in-depth. (2, 333)

While Apprentice D reiterates here how both books meet her desire for the female story being moved center stage, a desire she had spent a great deal of time explaining in her first interview (see Ch 3, 70-73), her argument that Bradford is less technical or her method is different performs the reader's desire for something akin to scientific objectivity and certainty even if it is impossible to find the words to express this. As Apprentice D tries to mark her entry into becoming a teacher through her ability to argue one text's pedagogical value over another, she strains to articulate what it is about the *The Midwife's Apprentice* that is so real for her through such superlatives as "very, very" and "much more." Recalling again Lacan's, "three orders of the psychic structure … occur in language" (Barker 1999, 201), the real comes into play here through the reader's very repetition of the word. In the course of several sentences Apprentice D repeats the word "real" four times. In Lacanian terms of subjectivity, the Real is a difficult concept. It conceptualizes both a developmental stage and a psychic place where there is no language. On this ancient, presymbolic, infantile landscape of the mind and being "there is no absence or loss or lack; the Real is a fullness and completeness, where there's no need that can't be satisfied"(Klages 2001, 3). While Apprentice D attempts to articulate how reading for the plot of *The Midwife's Apprentice* meets a deep desire but escapes language, the fantasy of what realism offers the reader equals the fantasy of the "real" teacher who is technically masterful, Lacan's real.

Reading the reading apprentice here is reminiscent of the Freudian space of *Fort/Da*, as Apprentice D attempts to explain the fullness of her experience in reading *The Midwife's Apprentice* in comparison to *There Will Be Wolves*. As Apprentice D continues to make a relation of Cushman's work to Swift's, she tells me why it is that she compares *The Midwife's Apprentice* to *Gulliver's Travels*:

> Well it is satire first of all. The other thing is how they structured the book itself. You get a first page introduction that is absolutely brutal and you

> have a dedication that I thought was Alyce's Midwife's. I thought that it was kind of neat. She is making a connection to the story and I wanted to go back and figure it out. (2, 45)

Explaining that when you start off in the first chapter of *Gulliver's Travels*, "you really don't know where it is going. It is kind of an interesting story. It is good language. It is well written um and by the end of it you are going I am a yahoo and so is everyone else I know. The rest are 'whimins" (2, 50), she points out how it is *through his journey* (or quest) that Gulliver comes to have knowledge and make meaning of his own life.

While Apprentice D reads as a master of technical aspects of inter-textual narrative, as she identifies *The Midwife's Apprentice* as a satire, she also reads intertextually the theme of epistemophelia, which is the desire and hunger for knowledge and insight in both Swift and Cushman. Thus she also reads as a master of theme. While this theme of the journey in *The Midwife's Apprentice* begins in something that from the tone of her voice and word choice seems to shock her, the dung heap helps her recollect something which has been absent and is now a means of symbolizing what Apprentice D articulates as a complete atrocity. Yet the meaning and knowledge she derives from the structure of the story is so significant that she wants to know more in terms of its origins and how Alyce's story came to be told, as these aesthetics, reading for the plot, coincide with the shape of her desires as a teacher's apprentice. Returning to her personal game of *Fort/Da* she tells me:

> It really takes you on a journey and while Bradford does that, she doesn't do it as deeply, as realistically as *The Midwife's Apprentice*. I don't know. I just find it that way. It is like Disney. I didn't think I would think that way when I first read Bradford. I thought it is not bad it is useable and communicating a part of history that might not be told. Whereas this is another part of history that might not be told but it has an impact that is ten times stronger. This is like the Diana Gableton of historical fiction, but it is more. You could really have some interesting classroom discussions and do a lot more with it than Bradford. (2, 56)

While Apprentice D simultaneously claims to know and not to know what it is about *The Midwife's Apprentice* that strikes her so deeply, the text too becomes the "subject presumed to know" because it takes you on a journey. Disassociating herself with Bradford, Apprentice D embraces Cushman, imagining her own force in the classroom through *The Midwife's Apprentice*.

Like a young new reader eager to read, Apprentice D opens her copy of *The Midwife's Apprentice* and reads to me the first paragraph of chapter seven which reminds us that Alyce has now found her name, has rescued the village boy Will from drowning, and is earning her keep at the midwife's house. Using the subjective tense, for as a melodrama, *The Midwife's Apprentice* is structured upon what Williams (1998) notes is the "dual recognition" of "how things are and how they should be" (48), the narrator presses the reader with this recognition of how life actually is:

> if the world were sweet and fair, Alyce (she must be called Alyce now) and Will would become friends and the village applaud her for her bravery and the midwife be more generous with her cheese and onions. Since this is not so, and the world is just as it is and no more, nothing changed. (40)

Reading to me and then exclaiming that Cushman "tells it like it is, whereas Bradford leaves out little bits and pieces because it might not be readable", Apprentice D argues that Cushman represents the qualities of Alyce, "kindness, honesty, singing, unselfishness" against "the real brutal[ity]" of the world where she must survive (2, 57). She notes that Bradford also represents the difficulty of being a female heroine amidst the "selfishness" of human society; however, she again finds Bradford to be remiss, saying "she does it in a group way and it is not as focused" (2, 57). Continuing to apprentice as master of discourse of English teaching, she returns to the feminist discourse that she admires, and tells me almost in a state of daydreaming: "this story is about a primary female character who is out on her own, is fending for herself and doesn't realize what self- esteem is yet but learns it as she goes. Whether it is helping a cat, [as an aside, she tells me: you know the cat is in the bag and almost drowned um that notion is hard to relate to it]. The story puts it in a context and helps you understand stuff about yourself as well" (2, 148). As in the instance of earlier Apprentices C and E, *The Midwife's Apprentice* becomes like a long lost object. It restores something that has been overlooked, underestimated or almost forgotten and configures the reader's past and present where certain struggles from her adolescence are recollected and come to the surface through the formal operations of the story and her time of reading here.

As she arranges the pieces of this puzzle this narrative experience puts together for her, Apprentice D is able to see her own reflection just like Alyce does for the first time when she gazes at her face in the water (Cushman 1995, 31). Calling up the uncanny moment, Apprentice D recalls vividly her own frustration while growing up with her mother who had very rigid expectations of how her only daughter should look and behave. She transfers this intimate power struggle onto the dynamic between the apprentice and the midwife: "My mother …yeah… but then also the way the apprentice and the midwife… that is very familiar to me …maybe it is my age …but it is familiar to me" (2, 163). As she continues to respond to what it is that now seems to rush into the equation of her reading, she enters a sort of stream of consciousness and uses the text to perform her own anxiety:

> Yeah and ah expectations and speak and not be heard and what you want is irrelevant and your hierarchy of needs is irrelevant to the hierarchy of your parents needs and that comes across in this and less so in Bradford. It is there as a societal structure but not as a personal. You know what I mean? I don't know just smack me in the head. (laughs) it is just one of those things that ….common sense is the other one and then the midwife turns around and starts to advise the apprentice page 88. They cover teenage pregnancy and the twins that was what I found really neat. It was the attitude towards twins and when you had twins you were somehow cursed or something as opposed to it being natural and the

> female body image and to me it is far more female focused because it covers the issues that are current for girls but Bradford kind of skips over them she covers them but not like this. (2, 165)

For Apprentice D, The Midwife Apprentice's emplotment of females as strong coincides with the lost object (her "twin") of her own emplotment of wishing to be strong in relation to maternal authority. While she reads *There Will Be Wolves* like the way a rock skips over water, her reading of *The Midwife's Apprentice* plunges into the depth of existence for her. In reading, she finally lets something out that has almost been drowned, like the cat in *The Midwife's Apprentice*. In this gruesome narrative sequence, the village bullies tie up a cat in a bag with and eel, and throw the writhing mass into the river. Alyce retrieves it and rescues the cat. The relation Apprentice D to Alyce in this particular scene (one whose resonance remains unspeakable) allows her to give voice to the injustices of growing up female in a colonialist, patriarchal culture that was part of the family script. While she moves from a fragment of her own memory of repression – being seen and not heard, a place where there is no hierarchy of needs with hers being at the bottom, she underscores how this medieval story of desire speaks to her own. She points to page eighty-eight where Jane the midwife is explaining to Magistrate Reese how Alyce was not tough enough to carry out her apprenticeship. For Apprentice D, something she values becomes morally legible in this instance: the struggle against silencing and appreciation, which for her symbolize the social issues that the story represents. Here, Apprentice D's own past present and future is inextricably linked (twinned) to her response to the text and how she comes to view her work as a teacher.

Reading is a journey for Apprentice D. She tells me that reading was a means of relief during her adolescence, because "with all the stress I was under, I could connect to somebody else who was feeling similar or in a different circumstance but was feeling the same frustration...you know instead of focusing on the strife at home, I could focus on the book, that is where the real comes in" (2, 128). It is this "real" experience of reading a story like *The Midwife's Apprentice* that symbolizes the adolescent experience of surviving the dung heap. Reading during adolescence was a means of dealing with her own pain and loss by projecting her issues onto characters and their situations. She could experience rescue through imagining the characters and students' reactions to them. The 'real' here seems to be intricately related to what Apprentice D can imagine through it. As compared to the lack of *There Will Be Wolves*, *The Midwife's Apprentice* has no lack for her at all. She has traveled as an apprentice and this story has opened a new country to her.

Becoming ecstatic with the thought of teaching *The Midwife's Apprentice*, Apprentice D states: "I think it is something the girls might relate to and boys might learn from because for a lot of girls that stuff continues and as far as I am concerned it does. I am very excited about it" (2, 169). Here the reader's desire coincides with the desires of the text; her vision of mastery includes the possibility of utilizing narrative to instruct and transform. While I question her as to whether or not young boys would enjoy reading this story, her pedagogy becomes a means of symbolizing her need to defend against failure and to mark her psyche with a sign of power, strength, and endurance. The apprentice exclaims: "I think that is part of how you teach it and I think that is part of educating boys. The boys really lacked in education for a great number of years in order to challenge the stereotypes they have been pushed into...I think they could relate to it in a variety of ways if you connected it for them" (2, 200). This reading has been like a looking glass into her own future success of rescuing young readers from the devastating effects of ideologies and discourses of gender; Apprentice D performs her own fantasy of the self as teacher. She plays with her lines saying, "here is the syllabus, here are the books you are going to read, here are the essays you are going to write and this is what I am looking for in here…That's what education is about. It is not about studying everything you like" (2, 202). At this moment during the interview, a noisy food trolley went by the classroom where we sat, and the intensity of the moment was eased by Apprentice D's own comic relief and satirical spirit, not to mention the melodramatic extreme, as she yelled out, "hey be quiet can't you see that we are trying to solve the worlds' problems through literature!" (2, 203).

Vignette Four: "It is very believable."

Beginning with this vignette, the next three responses to *The Midwife's Apprentice* took place after the focus group discussion where, as I mentioned in introduction, the readers collectively reject the value of Bradford's work and embrace Cushman's. Apprentice J, who only spoke a few times during the discussion, felt a little out of her element as a visual arts major. She believed her background in history and literature was not as strong as the other participants, but commented on how the group was "sort of getting stuck" (2, 299) in their comparison between the two stories. Telling me that her reading *The Midwife's Apprentice* reminded her of her experience of living in Japan, she tells of her own 'novel' experience of apprenticeship, where she exclaims "I was 'gigenor' a foreigner, they tracked everything I did" (2, 8). She recalls never having been as she puts it "that mentally distraught" in her "entire life" and goes on to say that she had no idea what she was getting herself "into" (2, 170). Feeling that she was just "entertainment value" for them, Apprentice J worked to try and shatter a common stereotype that "foreigners were lazy and they weren't good at teaching and they didn't really care" (2, 178). Exclaiming, "I wanted to prove that I was really dedicated to this and so I threw everything I had into the teaching" (2, 178), she spoke of absolutely exhausting herself in classroom preparations. Noting how "I didn't make any close Japanese friends" (2, 180)), she did find solace in making friends with three other women from North America. Overcoming the obstacle of feeling harassed and bullied by being under the microscope, and underscoring her own personal maturation, Apprentice J decides she will return to Canada and become a teacher.

Gaining entrance into a bachelor education program, Apprentice J finds herself again in the midst of a crisis when her associate teacher is called away and she is left with a new substitute who did not have expertise in the subject matter. Although Visual Art was Apprentice J's area of expertise, she felt "disillusioned" and "disappointed" by "the ethnocentric curriculum." She found the racial and class divisions overwhelming and insurmountable. Moreover, what she found really despicable were the teachers' attitudes. As Apprentice J explains it, even though "European backgrounds were the minority in the classroom" the teachers taught, "as if they were the only people in the room" (2, 90). Pointing to how the curriculum and teachers join hands in the work of institutionalized racism, Apprentice J goes on to say that "even though they are not coming straight out and saying that Leonardo and Michelangelo are the only great masters that is all they are teaching. They don't look at the Chinese masters or anything else" (1, 93). When she states her case to other teachers in the course, suggesting that the elements and principles of design could easily be explored through more culturally sensitive projects, they say "no, no, no, no, no" (2, 106). Frustrated by the insurmountable repetition of "no's," she also explains how she noticed that there is a very visible division between the wealthy students and the welfare housing students:

> You see the kids who are poor fighting for status. Trying to be tough. They were kind of picking on some other kids or stuff. Like the only way to have power is to be cool right because they don't have the money for the clothes and they don't get dropped off for school in the Porsche

> or the BMW. So they are just trying to be tough....And there is no support there so they just try to get rid of them. There are about three classes failing out and there is no support for them at all. (1, 138)

Exasperated by how she thinks the school culture is contributing to divisiveness and conflict, Apprentice J proclaims:

> I tried discussing it but the teachers became super defensive, very defensive. They didn't want to see that there was any difference in the students. They wanted to treat them all the same. But I am a big believer in not doing that. I don't think that is right. Because if a kid needs help, he or she needs help: you just don't pretend that he doesn't to make him feel like he doesn't need help. That is walking away from him. The actual supply [teacher] that came in for my associate teacher said other schools are not like this really crazy mix and I was able to discuss it with her. Thank god because she would recognize it while other people got super angry about it. Almost as if they were guilty and I was implicating them and not that that wasn't what I was trying to do. (1, 146)

Revealing her despair in witnessing the injustices that are taking place in the name of education, she expresses some sense of rescue by her surrogate master teacher, who provided some affirmation that the divisiveness she was witnessing was not the norm. Still, the experience has left her struggling. She is confused about what she wants, and considers a Master's in Education where she feels she could further explore racism in art instruction.

Turning back to *The Midwife's Apprentice*, Apprentice J returns to where we began and what it was that her peers had become "stuck" over in their discussion of the two texts. Working in the same space of reading one text against the other, Apprentice J repeats what is performed in the focus group discussion through her fascination with Alyce's apprenticeship and the "truth" that Cushman conveys through it. Leaving behind the tension in her voice that had increased as she told me the story of her practicum experience, Apprentice J now performs the pure pleasure she experiences through Cushman's work:

> I liked it. I liked it. It was ah, ah, ah, I found the character to be more realistic. How she gets harassed by the boys... she goes with the flow and lets them bother her but as she grows as a person she learns how to fight back. She learns that she has some power to frighten them ....Yeah

> umm I could see her becoming more human in a way where, Ursula became less human in some ways. But I found her to be unrealistic to begin with and I kind of shut the door a little bit on her [Ursula]. Yeah whereas Alyce or Beetle I found her much more realistic in the things she was able and unable to do. How she became afraid and she left because she thought she had failed and because of her lack of self-worth and self-belief and all the doubt that caused her to leave, I found that to be very realistic; whereas Ursula was like standing strong and she had her feminist view point and wasn't afraid of anything at all. Beetle has fears and is very weak at times and it is very believable and you can see her development in that way. (2, 322)

Immediately valuing this text through her repetition of the word "like" and conveying the completeness she feels through the reading of the story through her loss of words "ah, ah" that leads to using the matter of fact term of "realistic," she too establishes the text's mastery. While both Ursula and Alyce are just characters on the page, Alyce becomes flesh and blood and Ursula remains a statue. Here the aesthetic provocation of the text meets the reader's desires for safety, for no divisiveness, and most of all for the empowerment of the fallen and the weak as she embraces the vision Cushman provides of Alyce's apprenticeship in time. As Alyce survives harassment and comes into her own through gaining knowledge and strength, overcoming failure and despair, *The Midwife's Apprentice* throws into relief the terror that Ursula's statuesque strength performs. Providing the mental image of "shutting the door" on Ursula, Apprentice J has turned to Alyce for apprenticeship.

Vignette Five: "a lovely, lovely story"

While it was only after the focus group discussion that I was able to book interview dates with this participant, I was keen to hear his response to *There Will Be Wolves*, as he was the practicing Catholic participant in the sample and he had raised questions around Bradford's representation of truth during the focus group discussion. When I met with him the first time, he was ready to discuss *The Midwife's Apprentice.* But after this interview, I never heard from him again, as he didn't keep our second appointment nor did he respond to my many attempts to contact him. Unlike Apprentice J who had only spoken a few times during the focus group discussion, Apprentice K contributed throughout the session and at times to the point of annoyance. He did not refer to either *The Midwife's Apprentice* or *There Will Be Wolves*. Yet he continued to contribute by responding to the question of the literary forcefulness of juvenile historical fiction by referring to other texts he had read. While I recorded in my journal that I was worrying during the conversation that he was taking the group off track away from the texts that I needed the readers to respond to, he was using the space of this research to do the work of apprenticing. He was exploring what was pedagogically important to him, using the discussion of his peers' debate over whether Bradford or Cushman's work was more historically accurate to do it.

While admitting halfway through the discussion that he was "a little bit behind" in his reading, creating a moment of comic relief in the intensity of the discussion, Apprentice K, makes a significant contribution through bringing to the table his own memories of reading historical fiction as an adolescent, In particular, he has recalled Ian Serraillier's *The Silver Sword* (1956), a story about the liberation of Poland from the Nazi's. He remembers being amazed by all of the information this story provided, the "what and when," but mostly he remembers being 'struck' by the emotional experience of "the struggle of the people who had tried to escape" (FG, 32). Similarly in responding to *The Midwife's Apprentice*, he continues to perform his exuberance for reading and apprenticing through Alyce's struggle. For instance, before I even pose the first question of literary forcefulness, he exclaims:

> I thought it was a wonderful story about a girl who starts out being so scorned and without having experienced life in a dignified way and how she discovered self worth and her talents and I thought it was a lovely, lovely, story about growth and her self-esteem and I thought it was a very beautiful story. (1, 7)

Conveying his desire for this text through his repeating words of adoration for Cushman and awe of her mastery, Apprentice K responds to the aesthetic provocation of this story's setting and theme. In explaining that "while it is exciting for children to be transported to a different time and place, the middle ages and in a village, the power of so much of this literature and historical fiction is that the themes are things that kids can easily relate to" (1, 19), Apprentice K performs his apprenticing desire to also make these relations. Touching on how the child reader may find something very familiar, he says:

> kids would read the story of Alyce being schooled and looked down upon by the society for being a street kid. I think that that may be a very powerful message for some kids... Especially kids who face scorn or are teased or mocked at school and that. Maybe they will be able to relate to the story where nothing is expected of her and she is the constant object of ridicule and they may relate to that story of somebody who learns to find a worth in herself that doesn't rest on what other people have to say and that might impact on those sorts of kids in a very positive way. (1, 23)

Reading this as a modern story of actual existence for many youth, Apprentice K immediately performs his own desire as a beginning teacher who wants to be involved in rescuing those most at risk, as he imagines how young readers could use this text to think with and battle against being diminished. Moving then to the passion and action that the story of Alyce serves to convey, he points to how the narrative clearly communicates a lesson, what he calls "the creative theme of learning to accept yourself" because it is "enough removed within a distant time and place" that "the idea of discovering your self worth" may be realized (1, 154). Elucidating the experience of reading through his association of the text as a perfectly packaged gift, Apprentice K exclaims, "I think Cushman presented [the issues] very wonderfully in a historical-like-wrapping with very much our issues" (1, 158).

Through applying Freud's theories of transference to understanding narrative as a transferential relationship between "a storyteller and listener as a 'contamination' of sorts" (Felluga 2006, III, 1), Brooks (1984) explores "the passing-on of the virus of narrative, the creation of the fevered need to retell" (221). Perhaps *Apprentice K* performs this desire in returning to his own story of struggle, where he recounts being teased for his "accent" when he moved to Canada in Grade 8. Remembering how he was verbally harassed and bullied in the schoolyard, he asserts, "I didn't take it because I was an immigrant, I took it because I was different" (1, 31). By using and repeating the word *take* in its present and past tense, the reader emphasizes what he had to endure. Etymologically, *take*, *took* and *taken* emanate from medieval words meaning *touch*, *shaken* and *captured.* Cushman "touches" and "shakes" the work of memory for this apprentice. His mother came to Canada to flee a "bad marriage." She had a difficult struggle as a single self-supporting parent working as a nurse. Noting that he was responsible for his siblings when she wasn't there, he asserts: "I was forced to grow up very quickly" (1, 85) and notes, "so I spent my adolescence sitting around reading" (1, 86). Using reading as a form of rebellion, Apprentice K tells how he was angry with his mother for not letting him go back to his father's country and took gentle revenge by reading about the politics and history of the West Indies, immersing himself in "nostalgic memories" of his "fatherland" (1, 89). In making a relation between his reading and struggle to deal with his situation, he notes that he "had a hard time fitting in here" and, as "kids idealize where they came from" (1, 91), the only way he could "dream of going back" was through "reading anything" he could get his "hands on about the Carribean and Latin America" (1, 91). Moving from his extended recollections here, laughingly, Apprentice K apologizes for his diversion in saying, "I am just wandering…my thoughts are just wandering……I am sorry" (1, 154).

While at one level Apprentice K seems to be reading through the eyes of his inner child and therefore inhabiting the text pleasurably and naively, like the other readers he too is caught in the search for an authentic reading position as a teacher. His apology is a contradiction to the moment and is a verbal act of self-discipline, reining in the wandering child that had been deriving such pleasure from the experience. In returning to the question of literary forcefulness, Apprentice K asserts:

> I think the thing I found most forceful about the novel was how it marked her different stages in her transformation from being found in a dung heap to choosing her own name Alyce. What I found really nice about the story was her struggling with her own doubts and fear and immense personal baggage and finally coming to realize that she deserves better than her lot and she finds a way of doing more than what people had believed of her and I think as that story unfolds I find that is where the power of the novel lies. (1, 11)

In reading for the plot of *The Midwife's Apprentice*, Apprentice K, too, "unfolds" the trajectory of hope this story offers and he reaches out for illusion of hope Alyce melodramatically sustains. Performing how the emplotment of medieval desire of the text coincide with the symbolization of the medieval desires of the apprentice, he associates the story of Alyce with the stories students read during his practicum at the secondary level English Literacy Development class. He begins with a negation of his own mastery as an English teacher in saying, I am not very familiar with a lot of literature that kids are reading at this level" (1, 15), he also notes that what he finds similar between *The Midwife's Apprentice* and the stories his students were reading is "this theme of accepting yourself and to believe in yourself" (1, 15). Listening to these students read as they read aloud to kindergarten classes, Apprentice K declares, "I thought that there might have been some personal resonance for them because they were kids with very little self-esteem. For them to have to read and comprehend…I thought that was great for their self-esteem" (1, 16). The reader's desire to empower these students in their struggle dances across the page with his active verb tenses; yet, he goes on to tell me that his success of working with these students with "low self-esteem" was the only positive remark his associate teacher commented on when she told him that she was not giving him a passing report for his practicum. In light of this experience, the relation Apprentice K makes between his reading of Alyce and his work with students during his failed practicum is significant, as it provides a window into what the apprentice has to hang on to as he struggles with the precarious work of defining the self. As the apprentice confesses feelings of powerlessness in that his associate teacher told him that his "accent" made it difficult at times to understand him, but on the report listed administrative issues as his weaknesses, he recounts his feelings of shame and pain. Wanting to quit, Apprentice K tells a story of rescue. Some of his professors back at the university refused to let him leave the preservice program and demanded an inquiry into what appeared to be a racist misuse of authority into how he had not been supported during his practicum. Through this experience, he tells me that his "hope is renewed," as while he dreaded his makeup practicum (because he had three different teachers and three different lesson preps) as it turns out, he asserts: "It was a joy…and it really strengthened my convictions to pursue, you know, the calling of a teacher, which I had some serious doubts about before" (1, 235).

Vignette Six: "I think it is effective"

The final apprentice I turn to contributed very little to the conversation during the focus group discussion; yet, his response demonstrates how such forums of reading are like a field of force where the dynamics of identity are provoked with and against others. Unable to quell my own curiosity by the interview questions that sat before me, I began this interview by asking the participant why he was so quiet during the discussion. Apprentice M told me: "Often I find people go off a little too far on the microphone. But it is okay. People are in different places in their understanding. I certainly haven't cornered the market on understanding literature but I am 20 years older than a lot of them and that makes a difference" (2, 243). See-sawing back and forth with the word "but," Apprentice M distinguishes himself as a more mature reader. Symbolizing his fantasy as an elder, he seizes the moment to establish his authority. He goes on to tell me that he is taking an extra university course right now outside of teacher education and tells me: "I am just flabbergasted when we do group work. I am just flabbergasted at the immaturity. I am definitely 25 years older than these people just in conceptualizing stuff. Now I don't think there is anything wrong with that, it is just I feel out of place and I think this is going to be real exciting" (2, 243). Performing his frustration and feelings of discomfort through a word repetition that conveys an extreme, he reveals his feelings of conflict and impulse to flee.

Expressing frustration with both groups of his co-students, this year in a bachelor of education program was his first year ever of full time study. For years he took courses while working full-time in what would be called a "blue collar" profession. Gaining entrance into the program with a three-year BA that he qualifies by asserting: "I didn't have a general BA. I had an English BA… I was pretty focused on English and I had all the credits I needed" (2, 265), while he associates his good fortune with his attraction to literature, he emplots his own quest. Recalling his story as if it is a fairy tale or Shakespearean comedy, Apprentice M tells me: "I was working on a 4 year BA when my advisor said, *better apply for teacher's college*. I said *I don't have a BA* he said *yes you do, it is just a paper thing*. Go apply. You have a week; and the stars were lined up for me to get into teacher's college" (2, 267). Unlike the tragedy of Romeo and Juliet where the stars were crossed, for Apprentice M, even though he was twenty-second on the waiting list, he eventually received a letter offering him admission to the program.

Performing his need to tell me his story of how he became a teacher's apprentice, his desire is saturated with conflict and memories of schooling. Telling me how neither of his parents were alive to see him move on to teacher's college and graduate with a BA, he wished he could have invited his brother, but decided against it, fearing, "it would have been like putting it under his nose" (1, 175). Going on to tell me that he has always been smarter and more successful than his brother, Apprentice M recalls:

> I was an altar boy and I went to Catholic school. My dad yanked us out....We were taught by nuns .... and we were pulled out because he thought we were getting too much religious education. My dad was very catholic in his way too but the real reason was that the nuns were hounding my brother who was 16 months younger than me, saying why can't you be smart like your brother that is the dynamic that lasted until this day. This has existed between my brother and....that is all a catholic structure and the crème rises to the top and a Calvinist belief even you know, but anyways that is one of the things. (2, 175)

"Yanked" which describes the action of wrenching or jerking something from it place is a significant word choice and Apprentice M, says it empathically, as if he is re-experiencing the physical pain of being jerked. Telling this story of how his father had to rescue his brother from the very women who placed Apprentice M in a position of prestige, Apprentice M speaks of his first experience of being put into a "different place" or feeling "out of place." Looking to me for affirmation with the words of "you know," his desire to tell this story of his own pain and suffering reveals that the time is out of joint and within this forum of response he continues to reveal a conflict around his need for a sense of authority to relay his sense of loss. Associating himself with the crème that rises to the surface, his need for recognition and restitution performs through the chain of meaning that operates through his language and thus thoughts, as he lexically sandwiches his condensation between the power of the Catholic order he speaks of and the authority of age-old Calvinist beliefs.

Through bringing this dynamic with his brother into the conversation, Apprentice M finds a point of departure to tell his story of growing up. He remembers being stripped of his identity when he is forced to leave his altar gown behind that flounced his academic success at such a formative time in his development. Exploring the loss he still feels, as he is about to wear a gown of recognition again, he returns to his brother's story:

> He has a different life than I do. He is respectful of me going to school and very afraid of it too, but he has children and he will have to face up to it because he wants his kid to do well in school, so it is interesting. I don't feel alone in it. I am the oldest child. We had a father who was an alcoholic until I was 12 and then joined AA. When my dad quit drinking, my mother didn't like the shift in the power dynamic in the house. It is very common with people who are reformed alcoholics. My parents took 10 years and then split up after 30 years. My mother kicked and screamed and had a nervous breakdown and had a miserable time in the shift in the family and the financial power because my mother was always the one who worked and brought money into the house and was in charge. She worked for the first woman QC lawyer in Canada actually. She was a feminist from way back. I had a very skewed well not skewed but a very upside down kind of experience.... (2, 177)

Apprentice M uses the story of the context of his brother's life to tell the history they share. Apprentice M speaks of his own feelings of conflict as he rises to the top again. Giving us a glimpse into his lonely and volatile world of growing up, Apprentice M tells the story of how he and his brother lived with shame, fear and loss. Relating this to how his mother worked for a female paragon of the time in government, he symbolizes his feelings of insignificance, which he inextricably links to his reading of the representation of medieval women in the two texts of our study and to his project as an apprentice.

Arguing that his personal experience lends itself to a very different reading of *The Midwife's Apprentice*, within the space of our discussion he takes on one particular participant in the focus group discussion. She was the loudest voice at the table and working from a feminist discourse. She argued that the representation of female experience in

There Will Be Wolves was "too simplistic" in comparison to *The Midwife's Apprentice* (FG, 56). In response, in our discussion, Apprentice M returns to his familial context, asserting, "I was also brought up in a family of feminists. So I am particularly sensitive to the feminist issues coming out too much...to me it wasn't special that the main character was female. To me it was a non issue until it was brought up as an issue" (2, 298). Apprentice M tells me how his silence was "sort of the same as being mouthy" (2, 305), it is his way of "sitting in judgment" (2, 301).

Explaining to me that "I don't know if there is an objective way of looking at something, so one person who read *The Midwife's Apprentice* might say it is a total platitude or it is very incisive of how women have been treated and people will feel differently based on their training" (2, 305), the aesthetic object of *The Midwife's Apprentice* continues to provoke anxiety. It (the fe/male apprentice ?) is an issue. Feeling like the wedding guest in Samuel Taylor Coleridge's *The Ancient Mariner*, I am struck by the power of his narrative that continues through the provocation of this story that makes his past present through the curious venue of juvenile historical fiction. Deploying a misogynistic semantic association – "I thought Jane Sharpe was just a bitch" (2, 361), he tells how and why he responds to Jane's reaction to Alyce's first successful attempt at midwifery. As if he lived in this medieval village, Apprentice M explains, "she was being upstaged and didn't like it. I thought Jane Sharp was upstaged because people were whispering at how well Alyce was doing at things and finally the issue was coming up that 'we don't need you Jane'" (2, 369). Clearly underlining why he first judges Jane so harshly, Apprentice M reads this character through his own childhood experience, demonstrating the psychic dynamics of transmission:

> Yeah well-being in a situation where a family member was upstaged and reacted violently well I don't mean violently but did things and that is human nature I think.... I had reactions to both of those books because of my background. I came from a matriarchy....I lived and grew up and

> survived a matriarchy. I don't mean it to sound military but powerful women were on the front lines and men were very, very much different than women, very much less powerful in my perception. (2, 373)

Telling me how he reads Jane like he reads his mother and symbolizing his hostility for his mother through his reading, Apprentice M hears the reverberations of his own voice. He apologizes for sounding armed and while I feel battered by his vehemence, this is the work of reading. Here, he uses the language of war to tell the story of his life, and he tells how reading "anything" that centres on female experience provokes this battle.

Attempting to honestly explore his reading practice, Apprentice M reveals how there is a conjuring of feelings of loss and abandonment and his problem of female heroes produces a crisis around the meaning of his own significance. Yet, as he works through his response, Apprentice M also recalls being struck by Cushman's representation of Alyce:

> In the story the girl's name keeps changing. I look at the names she is given. You see I don't understand the power of portrayal. I know there is a lot of theory written on the power of how someone is portrayed by the words and what others call them what their names are um but this girl and what does her name end up as in the end. She finally finds an identity that she is comfortable with and I think that is what the book is about. Coming into her own identity against unbelievable odds. It is a coming of age story. It is a whole bunch of things.... It is all about birthing whether she keeps being born into a new name. I don't know what those themes carry, or was it just an enjoyable story? (2, 309)

Interestingly, while Apprentice M's interview about his response to *The Midwife's Apprentice* began with comparing himself to his peers, performing his desire for authority and recognition, the story becomes a transferential space to play out this desire for identity. He comes to find that the literary forcefulness of this text lies in the representation of how Alyce becomes content, gaining an identity despite the obstacles she faces. Playing with his authority as a reader in listing the themes, he plays too with trying to articulate what he experiences though his reading. He repeats what he knows and doesn't know. As if wondering if his reading is real or just a dream, Apprentice M tries to divine if "the themes carry" something significant or was it just a story of pure pleasure.

While Apprentice M attempts to place himself within this story of female experience, his anxiety continues to perform in his reading. He suggests that maybe we could see *The Midwife's Apprentice* as part of an old history of quest stories rather than the beginning of a new tradition of literature about young female heroines that was discussed during the focus group meeting. Thinking out loud, he muses:

> You start with Edmund Spencer and you read the *Faerie Queen* that is about Red Cross knight who goes on a typical quest or allegorical journey. He goes along and he is transformed. It is the same thing, so men have always been the ones who have been the heroes. Heroines, I don't find them revolutionary. I don't know where they fit. Do you think these stories are just for girls coming of age stories? (2, 313)

Aligning Cushman with Spencer, a major patriarch of study, and Alyce with a Red Cross knight, a classic male knight who must also define his identity, Apprentice M recalls that he studied this story in one of his favourite courses: "I started reading about the Red Cross Knight, and I had a huge emotional reaction to that, and, ah, who knows maybe at 33, I was going through a stage of coming of age that I didn't have at 15" (2, 345). By placing Alyce's quest for an identity within the framework of this classic tradition and a reading experience that he likens to the formative experience of adolescence, Apprentice M opens a window on how he comes to identify with this female heroine, struggling for recognition and identity.

Reading *The Midwife's Apprentice* creatively, the conflict provoked by the aesthetic object is now being used to think his way subjectively into teaching. Continuing to struggle in his reading of the female heroine, he remains caught in the undertow of his family history and the tides of loss toss him back out to sea. For instance, he wonders if Cushman is lampooning Alyce as a dung beetle but then affirms the author has a reverence for Alyce's plight:

> I think that even in spite of being a dung beetle and all that I thought Cushman was very respectful of the story. Just because there was a feminist aspect to it, I don't think it was more successful. At the same time I might not have noticed some of the stronger contextual things about feminism because I am kind of inert to that because in my background there were powerful women everywhere I looked. I might not notice some of the things other people who didn't have that would notice, or what a feminist would notice. I am not an antifeminist that is not what I mean. It is just that I might not be as sensitive to it because I am not female first of all, but the whole coming of age story. Ah, ah, ah, ah, she grows. (2, 341)

The logic of his argument performs feeling lost. He struggles to grab onto significance, and seizes its "feminist aspect," something which makes him feel "inert" a significant word in its meaning of lifelessness. Asserting a string of negations in saying he is "not" a feminist, he is "not" an antifeminist and he is "not female," he attempts to push away from consciousness the very relation he is making between his reading and his identificatory response. In theoretical terms, Britzman (1998) reminds us that the concept of negation is quite complex: "Freud offers complications by passing the 'no' to restore a relation and magnifying an ambivalent form of thought, capable of subverting and resisting itself: a thought caught within the fault lines of its own acts, a simultaneous yes and no" (235). "Negation" as Freud writes "is a way of taking cognizance of what is repressed, indeed it is already a lifting of the repression though not of course, an acceptance of what is repressed" (236). Arguably, as Apprentice M breaks air with the sound of "ah, ah, ah," he expresses a sense of relief and acceptance in the meaning he is beginning to make, as he finally moves to summing it up in two simple words: "she grows."

Confessing "You know what I am feeling, I am feeling like I should say that it is celebratory about females finally doing the coming-of-age thing, but I didn't read it that way. But it is there" (2, 353), he states that " I was interested in what happened to her and if she ever found a place to stay. I was interested to see what would happen but the end totally surprised me" (2, 357). As the emplotment of Alyce's desire for identity meets the emplotment of Apprentice M's, the 'Alyce Affect,' or the positive reaching out for *The Midwife's Apprentice* is enacted through Apprentice M's reading. Performing a feeling of rescue, he goes on to say "this book starts off in a dung heap so I was really interested in that because I have read other stuff" (2, 361). Referring to a story that he thinks is called *Daughter of Fire*, with sheer exhilaration he tells me: "the woman was a disciple of a Tibetan monk. She literally has to come out of a dung heap and always thought she wasn't doing well enough...but she learns and the ending is just phenomenal" (2, 365).

While Apprentice M recognizes how these stories share the similar metaphor of the dung heap, Brooks' (1984) work on narrative makes sense of the relation between space and time in a story and shows "that narratives often begin with metaphors of temporality that are then worked out metonymically through the telling of the story until we reach a closural metaphor...that sums up the whole story before it" (Felluga 2006, I. 2). Concentrating on the logic of the temporal structure of narrative "to make sense of the drive that keeps us reading until the end of narrative" (Felluga 2006, I. 1), Brooks explores how "a work's boundedness, the way it 'demarcates, encloses, establishes units and orders' "(Brooks in Felluga 2006, I. 1) appeals to the reader whose own life "by contrast, rarely affords [him or her] the same feeling of proper fullness or correctness" (Brooks in Felluga 2006, I. 2). Apprentice M's enthusiasm and attention here to the similarity of metaphor and the unfolding of the stories through their temporal sequence and progression performs his desire for the bounded space of these tales. Here, the narrative makes sense of the traumas of characters' lives, including the readers as he transferentially continues to try and make meaning of Alyce's story through how he reads it. Returning to how the story concludes, Apprentice M asserts, "Well the ending…just a second here…Alyce says *it is I your apprentice. I have come back and if you don't let me in I will try again and again*, that is the whole key" (2, 422). In finding the piece of the puzzle that connects Alyce's past, present and future, Apprentice M uses the aesthetic object as a positive provocation:

> Um, Something is just occurring to me. I don't know if boys are portrayed like Dung Beatle and all that. I don't know if they do that with boys. Is she picking on girls or portraying girls the way girls are portrayed for a reason or is this girl portrayed worse than a boy would be in a similar situation? I mean I think it is effective. I think it is effective. But you know there is a lot of ah what's the word ah, umm, landscape portraits in this book with language. It is not sophisticated writing in a sense. I think it is effective. It is also written for adolescence so it does have an adolescent cast to it. Um I don't know what to say about that but something struck me at the beginning of this about the dung beetle. I don't know what that is all about but I remember at the time thinking my god look at what she is being called, look at where she is sleeping. (426).

Revealing his thoughts in the very moment they begin to take shape, he struggles to name why the image of Alyce in the dung heap is so powerful for him. It seems to bring him into the uncanny moment. He argues the story is written about adolescence and for adolescents and repeats the word *effective* three times. As the aesthetic provocation of 'shit' meets his desire of feeling up to his neck in 'shit' of learning to teach, the reading effect has brought a past, present and future into play. The emplotment of Alyce's heroic agency meets his desire and hope of rescue that is performed through his work of apprenticing through reading.

Through this dangerous journey of coming to the edge of remembering, and into the very dung heap of human existence where loss, abandonment and injustice abound, the possibility of understanding that the apprentices' desire to rescue and be rescued is also a quest for lost innocence is revealed. In this thesis, I work with a theory of reading – reading as transference – to explore how the readers in this study read juvenile historical fiction and why reading reading matters this way to education. As Madam Sarup (1996) argues all theories are based on “an implicit often acknowledged, view of identity” (35). I have explored reading through Lacan’s notion that the “ego, or self or ‘I’dentity, is always on some level a fantasy, and identification with an external image, and not an internal sense of separate whole identity” (Klages 2001, 4). While it is this illusion of the self as whole, which is our conduit into culture, the teacher reader, it would seem, must experience ‘The Alyce Effect’ and act out the ‘Ursula Syndrome’ to defend against fragmentation and division, pain and uncertainty. While this making of the self through objects of pedagogy is an enormous achievement of symbolization, what do the rational discourses of rescue that accompany this work shut out and exclude (Brown et al. 2006, 54-64)?

CHAPTER SIX: THE LAST ACT

"There is indeed something ambiguous about meaning that is not available and yet makes itself felt if only by virtue of a ghostly presence." (Alice Pitt *The Play of the Personal*)

"I was afraid that I'd let the waters carry me away from what I had to do…. From the past that had come calling. And from this one last chance at redemption." (Khaled Hosseini *The Kite Runner*)

This thesis is about the passionate uses of reading experience in the making of the self as a teacher's apprentice. Through tracing the symbolization of the readers' readings, the thesis examines how pedagogical dynamics and literary narratives have the capacity to evoke psychological struggles for teacher apprentices. The study attends to some unvoiced problems about learning to teach, specifically in terms of reading subjectivities provoked by conflicts set into motion by literary art. It particularly looks at how the genre of juvenile historical fiction, through two examples, restages a past history of desire through the popular scorned mode of melodrama. Through the pedagogy of reading this thesis performs, my work points towards how within the framework of learning how to teach others to learn, this genre becomes a means where the teacher apprentice can consider how their own history of desire is at play in the projected fantasy site for their future work as teachers of adolescents.

While I will return to what this study contributes to the fields of Teacher Education and Literary Pedagogy, for a moment I want to return to where I began in the prologue of this thesis with my own story of apprenticeship through reading, as this auto-ethnography has also been at play throughout this thesis about apprenticeship through reading. In the prologue, I told the story of how I too had been a character on the stage of pedagogy looking for an author to emplot my own story as a teacher's apprentice. In making sense of what performed in the participants' use of the risky text, I read my own story of how I had used Ernest Buckler's *The Mountain and the Valley*, a risky text, to organize my own desire for risk, for revolution and insurgency. Yet I can stage the significance of this particular literary text to my work of apprenticing well before this performance to the time of my adolescence. Secretly defying my parents' expectations of their 'Christian' daughter, I spent most of my youth participating in an array of rebellious behaviours, regularly skipping classes for such adventures. That my report cards reflected a lack of effort went unnoticed, as academic performance was very secondary to my parents' main concern over whether or not I was practicing their system of values. Yet after doing one of my course's assigned readings *The Mountain and the Valley* about a boy named David Canaan who secretly dreams of being a writer but is unable to emotionally or intellectually separate himself from his family, because he fears isolation and disdain, I was deeply struck. Haunted by what he could have done with his life, I found myself wanting to get back to school by fifth period with Mrs. Gibson, my English teacher. Here, I continued to read what this teacher assigned and she continued to respond to my work as if what I wrote had some significance. Experiencing a sense of affirmation and even freedom in this activity, I put more effort into my other courses, won the Grade 13 English Award and was off to Queen's University for a Bachelor of Arts.

While reading within the arena of liberal arts became my means of questioning the absolute truths of my upbringing, the rhetoric of Christian fundamentalism had worked to educate my desire for absolute truth and I embraced courses and professors whose ideas and theories offered alternative truths. While I stumbled upon the middle road of Christian humanism for a while studying Utopian and Anti-Utopian fiction and Renaissance literature, I found the far left road of feminist literary criticism a relief as it provided answers to my own struggle within a patriarchal culture. When I began my Bachelor of Education program and walked into my English methods course, it felt like I had arrived at the right place. For me this professor was a fantasy ideal – warm and kind as well as radical in her desire to situate language arts pedagogy alongside of working for social justice. [2]

Armed with the theories of Paulo Freire and other critical theorists that I had been introduced to in my English methods' course and that I had consumed as the definitive perspective on truth, I went on to teach an array of levels (grade school through college) and a diversity of courses. At every turn, I embraced the risk of teaching difficult knowledge, as I exhorted students to read and respond to a variety of texts in the context of studying issues like race, class, gender, sexuality and religion in relation to their own lives. I expected students to read evidence about social difference and inequality logically and to learn to think critically. Professing that my approach was a non-authoritarian, collaborative style, I believed this process would lead them to challenge dominant discourses and reshape their subjectivities. Most of the time I ignored the possibility that I was in actuality imposing for students the pedagogical conditions and discourse through which to box in their responses; however, I gradually became bothered by how the 'Freirean' pedagogical position I was trying to take seemed to translate into a "reading" imposition.[3]

With the opportunity on the horizon to take a break from teaching and return to the university classroom to gain a broader knowledge base, I felt driven to learn more about critical pedagogy. I hoped a deeper knowledge of the theories of critical pedagogy would re-inspire my work in the classroom. My schedule only allowed for one course, *Pedagogy and Social Difference*.[4] I was initially frightened by the course description's reference to psychoanalysis. My knowledge of psychoanalysis came from my training in literary theory where in the sweeping overview of the history of approaches to literature, Freudian analysis was introduced as a means of diagnosing the thematic content in a text. In this Wednesday evening course, however, I came to learn that the emphasis of reading and research was not only on *what* we were reading. Instead as we worked through a range of literary texts and other readings, the emphasis was on *how* we read the texts. Here I began, as Shoshana Felman (1982) puts, it to "read otherwise." Rather than reading only for the critical issues of living that the writers represented, as I had practiced through critical pedagogy, I read the assigned readings (some literary, others critical) in relation to what bothered me or excited me about the texts. While the professor never formally introduced the concept of transference, through participating in this practice of reading I began to recognize how my past unresolved conflicts with authority were being projected onto the new meanings and interactions I was having with the readings. Through this investigation of reading, of narrative experience and of learning, I began to explore how unconscious mental life and psychic conflict structure our reading practices.

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[2] I pay tribute here to Dr. Ursula Kelly who remains one of my fantasy ideals, as she brought me into the world of teaching and whose scholarship has continued to be a source of influence.

[3] In *The Good Teacher the Good Student*, Chris Amirault (1995) reveals a similar experience to my own through his work in critical pedagogy.

Haunted by beginning to recognize how my own conflicts with power and authority performed in relation to my pedagogy, I became fascinated with the crucial interplay between the dynamics of the mind in relation to reading and how mental processes in reading play out in the making of the teacher apprentice. Moving to Ottawa with my family, I enrolled in a full-time doctoral program to continue to explore the problematic of teaching and reading practices. When I received a call a few weeks before I was to begin from the director of Teacher education wondering if I would be willing to cover a vacancy by teaching a course titled *English and Language Arts*, I seized the chance to begin my apprenticeship as a teacher of teachers. While I was already a bit nervous juggling the academic work of a Ph.D. with my other responsibilities, my ambition to begin my apprenticeship overcame my fear of how I would manage. As I prefaced in *Chapter One (Setting the Stage)* I threw myself into the important work of teaching a unit on the "risky story," even though the master I was apprenticing from forewarned me of her own difficult experience of asking pre-service teachers to read these stories.

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[4] This course was offered at York University in Toronto with Dr. Deborah Britzman.

Barely having enough time to submit my course outline before the session began, I did not read *There Will Be Wolves* or *The Midwife's Apprentice* until months into teaching the course. When I read *There Will Be Wolves*, Bradford's apprenticing rescuer Ursula startled me. I both loved and hated her and wondered about the happily-ever-after ending. I faced what I now call the 'Ursula Syndrome' but I defended against it by believing my response was simply part and parcel of the fear I could expect to face in working with this provocative text with preservice teachers. Reading *The Midwife's Apprentice*, I also experienced what I came to call 'The Alyce Affect.' I felt a sense of relief and rescue in thinking that my class would find it easier to accept this text as a possible pedagogical object and would provoke their desire for emancipatory learning, diffusing what I was sure would be an outrage over having asked them to read *There Will Be Wolves*. While I did suffer from the attack of some of the students who believed that my inexperience had led me to choose these two texts, although as I anticipated the majority of students liked *The Midwife's Apprentice*, I remained committed to exploring juvenile historical fiction as a genre of provocation in relation to teachers' reading practices. Curiously, it was only later into the research process that I realized the connection between the two characters in these books as both being apprentices and that I would be studying apprentice teachers; yet, Ursula and Alyce figured promptly into my research plan.

Ironically, while it was my own interest in what the psychic life of teachers implies for education that had led me into this new arena of self-definition, my own experience here might be likened to the allegory of Poe's *The Purloined Letter* and psychoanalysis (Felman 1987, 27-51). Felman argues that "psychoanalytic knowledge…is itself necessarily a purloined (lost, displaced, or misplaced) letter: it is never simply there, at our disposal to apply. It is something that we necessarily keep losing and have to keep working at to find again. But we cannot find it (have it) once and for all. Like the purloined letter, psychoanalysis always has to be recovered" (1987, 11). I had yet to take into account the psychical and social dynamics at play in this research project for me. My first reading of *There Will Be Wolves* and *The Midwife's Apprentice* seemed to bring me to the cliff of remembering as I clearly felt bothered by the reading effects I experienced. And, thus, I had much work ahead of me in terms of finding the purloined letter for this particular encounter.

Referring to the interplay between the unconscious and the conscious in the story of research, in *Jacques Lacan And the Adventure of Insight: Psychoanalysis in Contemporary Culture*, Felman (1987) explores one of Lacan's notions that "As a question in which practice, rather than a theory, is staked, the unconscious…is grounded not so much in an ontological as in an ethical experience" (69). Continuing to explore the nature of the unconscious in relation to ontological issues, Felman quotes from Lacan's *Seminaire XI*: "The status of the unconscious, which as I have suggested, is so fragile on the ontic plane, is ethical: in his thirst for truth, Freud says, Whatever may happen, it is imperative to go there" (italics in Felman, 1987, 69). Reading the readers' readings *There Will Be Wolves* and *The Midwife's Apprentice*, I went there. In mapping the patterns and frequencies of the readers first responses to *There Will Be Wolves* where the readers seem driven to save this story not because it is a perfect text but because of its radical potential to deliver something significant in terms of truth and knowledge, I relived my own moments of feeling subjectively shaken to rescue this risky story. This experience of reading thrust me back to my work as a teacher's apprentice. Through the reading effects of my participants' texts, I began to read how I had emploted my own desire to constitute the self as radical, revolutionary, heroic, fanatical, insurgent and riotous through my reading and teaching of a risky text, another scandalous story, *The Mountain and the Valley,* to rescue the children living in the Annapolis Valley through the truth that text had to offer them.

Norman Denzin and Yvonna Lincoln (2000) define a qualitative researcher as a person "who studies things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them" (3). I was clearly part of the phenomena. I read in the readers' desire to use the historical fiction a means of delivering truth. I read my own impulse to rescue and be rescued. In my recent experience as an apprentice teacher of teachers, I too had used the juvenile historical fiction as a means of making morally legible my own fantasy of the self as a teacher of teachers who could work with difficult knowledge. I knew that one of the keys to the psychoanalytic interpretive method of rhetorical analysis that I was working with was to participate in movements of meaning through language by paying attention to how the movements in meaning are affecting the researcher. What I hadn't anticipated was how the readers turning away from Ursula would stop me dead in my tracks. I read the readers' oceanic response of love and affection for Alyce against Ursula as a betrayal of the significance of Bradford's work. And, as I tried to write about what was performing in the data, I wrote judgingly, rather than humanely about how the fantasy and anxieties their reading were symbolizing were enormous achievements. It was only when I began to work closely with the formal operations of the stories and found that they coincided with the melodramatic mode that I began to understand that the readers were using the juvenile historical fiction not only as an aesthetic object to make morally readable a powerful fantasy of the self as a teacher, but also that their reading was about the quest for their own lost innocence. Here I could begin to read the apprentices' readings of Ursula with analytic empathy. Also I could begin to articulate one of the significant findings of the research. While the aesthetic opulence of Ursula compelled the readers to imagine themselves as revolutionary and heroic teachers, in order to continue to imagine the self as having the capacity to rescue and to be rescued through the teaching of literature, the readers, as I had in my first reading of the text, had to defend against their own unresolved conflicts of loss that surfaced through the compositional elements of the text that work towards structuring the story of Ursula.

Alice Pitt (1998) explores the space of learning in research, suggesting that a persistent problem for both psychoanalysis and educational research is answering the question of "how work with subjectivity can be outside the workings of subjectivity" (544). Pitt asserts:

> as we interpret their stories, we find that we, too, are working in the only way possible for us in that curious time where theory, interpretation, and psychic/social dynamics of life history inform each other and also turn back on each other. These relations, where blindness and insight act upon and through each other, are not merely the work identity does; these relations constitute the identities at work. (544)

It was through this exploration of identities at work that I began to really understand how melodramatically my own "moral and wish fulfilling impulse towards the achievement of justice" (Williams 1998, 48). While the readers' preoccupation with adolescence, both as a feature of memory and biography, offered up to the research the readers' use of juvenile historical fiction as a projected fantasy site for their future work as teachers of adolescents, I, too, had to examine my use of the genre. How was I projecting my own fantasies of rescue onto my participants as future workers in the field of education. Here as my own quest for lost innocence that had remained "inadmissible" and "repressed" but inextricably "tied to my past" was playing out through what juvenile historical fiction seemed to offer by way of its melodramatic recovery of an accounting of human desire (Williams 1998, 68), I discovered something about the psychic and social uses of this genre by the teacher reader. As the reading of the juvenile historical fiction catapulted the readers into the medieval world of their own adolescence, hurling me into my own as I worked to interpret their stories, it was only through working with the aesthetic modes of address in the stories, the readers' readings and my own readings of these readings, where "*blindness and insight acted upon and through each other*" (my emphasis, Pitt 1998, 544) that I was able to even begin to explore how teachers read or why reading reading this way matters to education.

The design of this study and its knowledge production ultimately relies on the concept of transference to shed light on dynamics of reading in time and how it involves authority and fantasies of desire. As transference was discovered through the psychoanalytic interview, Steiner Kvale (1999) argues that Freud needs to be distinguished as the qualitative researcher who has had the largest impact on human culture in this century (99). Displacing the centre of the human world from consciousness to the unconscious, Freud was a radical in a time period that invested its entire knowledge making around how human truth and reality was at the centre of consciousness. As Kvale points out, while meaning making through transference and countertransference in the therapeutic interview serves ultimately to change the patient, in the psychoanalytic interview, its primary function is to obtain knowledge (105). As a specialist in the field of qualitative research, Kvale positions the psychoanalytical interview as one of the most, if not the most, innovative forms of knowledge production outside of scientific method in psychology and his exploration of the significance of psychoanalysis to qualitative research. This was a pivotal reading for me as within the myriad of textbooks and literature on this field, I have found few that refer to psychoanalytic knowledge as being central to the methodology of qualitative research.

A century after its inception, Kvale explains that as a branch of psychology, psychoanalysis has had a strong professional impact on psychotherapy. In fact, Kvale argues that psychoanalysis has had such a huge impact on contemporary psychology that psychoanalytical concepts have actually been assimilated. Dreams and neurosis, sexuality, childhood development and personality, anxiety and motivation, defence mechanisms and unconscious forces are all areas of knowledge that were originally obtained through the psychoanalytic interview. Their foundations are hidden, however, as these concepts surface as central unhistoricized ideas in current textbooks of psychology (90). Kvale quantifies his argument about the significance of psychoanalytically produced knowledge by counting, in the *Encyclopaedia of Psychology*, (Corsini 1994) more than twice as many references to Freud than to any of the other pioneers of psychological knowledge, such as Wundt, Pavlov, Watson, Piaget, or Skinner (90). Incredibly, with much of the knowledge in current textbooks of scientific psychology originally derived from psychoanalytical therapeutic interviews, the psychoanalytic interview does not exist as an inquiry method in textbooks on scientific psychological methods. Kvale argues that this dismissal of the influence of psychoanalysis on qualitative research still remains and is part of the hangover from the positivist demand for scientific models was that were passed down from the belief that knowledge of the physical world is separate and distinct from those who would know it.

Over ten years ago now, Judith Robertson (1994) wrote that while she was determined to work within a historical materialist framework to carry out her cultural study of cine-symbolic relations in identity formation into primary teaching, she needed a way of accounting for disturbances that went beyond what this conceptual palette was allowing her to understand (166). Unable to find any models of empirical research in education, Robertson notes that she came to recognize "the relevance and agency of the psychoanalytic concept of transference to the dynamic of reading" (165-166). Through reading Shoshana Felman's reading of Henry James' *Turn of the Screw*, she gained insight into how transference operates in reading. From this innovative and interdisciplinary tradition, Robertson was able to read the psycho-social uses of cine-symbolic relations in identity formation into primary teaching (62), revealing issues of subjectivization that impact pedagogy.

Apprenticing from this model of qualitative research, I have been analytically attentive to the psychic structures mobilized in reading (i.e., transference, identification, idealization, conflict, desire, loss, memory, anxiety, hurt, disavowal and negation) that have been telegraphed in the important work of Felman (1987, 1985, 1982) and Robertson (2001, 1999, 1994) along with Britzman and Pitt (1996), and Britzman (1999, 1998) around teachers' reading practices. Simultaneously my work has been more attentive to the dynamics of form/aesthetic provocation, and what it is specifically in terms of aesthetic structures that the desiring apprentices of this study grab onto in their reading of juvenile historical fiction. Using a psychoanalytic stylistics and genre analysis that analyzes the aesthetic forms/modes of address of two juvenile historical fictions and reads these dynamically against and with the forces of desire in reading for the apprentices in this study, I found reading to be like a hall of mirrors (Robertson, personal communication, November 6, 2006). In this thesis, I have tried to give a faithful depiction of the movement, reflections, refractions, structures of affect, distortions, and images that form the polished surface of this thesis on reading experience. Looked at from the inside, I found an ensemble of phantoms in the subjective realm of teacher apprentices, reading adolescents, fictive heroines, lost time and the future that now co-mingle between the pages of what you have read.

The findings of this study reveal that driving pedagogical aspirations around the teaching of literary texts are volatile psychic motivations and memories drenched in desire and loss in relation to experiences of gender, racialization, anti-Semitism and other social traces of existence. The readers' uses of *There Will Be Wolves* as a risky text are intense and complex, a point of transit, where they become passionately engaged with their own fantasies of teaching literature to adolescents to champion the cause of adolescent learning. As the readers inquire into the nature of truth and knowledge through the meanings they could make of the juvenile historical fiction, their desire is transformed into a need for power and authority and this presented how the readers use the historical fiction as a means of rescue and rescuing. The readers' reading reveal how literary pedagogy is also a means of defence against feelings of lack and loss. For instance, as the vignette of Apprentice D in *Chapter Three, Six Readers in Search of An Author* presents, this reader takes up *There Will Be Wolves* as if she is entering battle to rescue young learners from the repetition of female subjugation and all other debilitating subjugations. Her reading becomes a pedagogy of aggression. The vignette of Apprentice E's reading reveals how the risky text itself, a pedagogical object, is also chosen as a means of defence against another text that provoked psychic frailty and vulnerability. For instance, Apprentice E reveals through the metonymical slipping of his words that he has encountered a psychic danger of psychic/physical castration in reading *Nightjohn* and he uses Bradford to perform the defensive function against what the past that Gary Paulson represents in *Nightjohn* incites. Similarly, in her immediate embrace of Bradford, Apprentice F seems to defend against her own loss that the reading has provoked by envisioning the work of helping to heal the losses of young readers who may have suffered the horrors of war through traumatic/risky literatures.

As the findings I present in *Chapter Three: Six Readers in Search of An Author* gesture towards how the readers are caught in the illusion and the romance of the self as teachers who can rescue young readers through teaching social justice through the historical past that *There Will be Wolves* represents, the sustained work of returning to the formal elements of the text continue to incite the subjective registers of aesthetic feeling. In *Chapter Four (The Ursula Syndrome)*, the findings from the readers' readings reveal how while the aesthetic opulence of *There Will Be Wolves* at first allows them to imagine themselves as revolutionary teachers, through the portal of time that the reading evokes, the old baggage of memories and family history that the apprentices carry surface through the compositional elements of the text that work towards structuring the story of Ursula. The space and time of thinking about teaching within the continued experience of reading/response give rise to defensive conflicts that are projected onto Ursula. For instance, in the vignette of Apprentice H's reading where she asserts that because she is a Jew, "I wasn't on the Crusades," the reading dramatizes the fear and loss that is taking place for her in the moment, as she relives through reading what her grandparents experienced during the Holocaust. In these same moments of reading, she performs her desire to rescue, as she originally takes up her subject position through the work of rescuing truth and its significance to pedagogy. Yet the impossible work of rescuing that Bradford has her heroine carry out by separating a mother and child mobilizes a conflict too difficult to bear for Apprentice H. As the other vignettes to follow also present, for Apprentice H, the elixir of desire and aesthetic engagement provokes the 'Ursula Syndrome ' and she turns for relief to *The Midwife's Apprentice*.

The findings that I connect to the 'Ursula Syndrome' reveal how teacher readers will also use the risky text to organize their desire for safety, mastery and omnipotence in reading and apprenticing, leaving unexplored the terrain of why a story may have at first had appeal and authority. The readers' readings of *There Will Be Wolves* and *The Midwife's Apprentice* exemplify how gratification in reading can be linked to defences and pleasure simultaneously by unconscious fantasy life and demands of the social. The findings underscore how literature of trauma can pose stark difficulties and breakdowns in rationales over the authority and value of texts for teacher readers.

Reading *The Midwife's Apprentice* temporally in relation to Bradford and turning to what Cushman engenders through melodramatic excess, the findings point to how the formal aesthetic qualities of the literary text are very much alive in questions of what gets valued – and why – by teacher apprentices through the apprentices' readings. As was the case for the apprentice (Apprentice E in *Chapter Three*) who found relief in reading the female story of Ursula's trauma in *There Will Be Wolves* over the black male slave's in *Nightjohn*, the readings reveal how *The Midwife's Apprentice* becomes the consoling text against the disruption the apprentices collectively experience when they come face to face with Ursula whose moral bravado is overwhelming. Turning away from the urgency, divisiveness and fragmentation that Ursula's rescuing incites the readers to experience, the readers grasp onto the *The Midwife's Apprentice* as a story of hope and transcendence that the heroine melodramatically sustains. As the first vignette of this chapter presents, Apprentice C who remains shaken by the conflict and divisiveness that Bradford represented in *There Will Be Wolves* uses the reading opportunity to fantasize about her power to name and bring to life a student who had previously fallen through the cracks of academic expectation and, figuratively speaking, felt as if she was in the dung heap. Through the imaginary identification the readers make with Alyce, the readers enunciate how it is through rescuing students that the teacher comes to experience self worth. Interestingly, while the focus group discussion leads to some of the readers contemplating the performance of the exuberant desire of their peers for *The Midwife's Apprentice* over *There Will Be Wolves*, as I exemplify through the readers of the last three vignettes in *Chapter Five*, these same readers turn to using *The Midwife's Apprentice* to tell their own stories of coming into being as teachers' apprentices. As the findings in this chapter present, the readers capitulate to particular seductions of educational discourse itself, as they embrace *The Midwife's Apprentice* as a story about the possibilities of individual agency despite the limitations and constraints of the social and use this as a means to create the desired cohesive state of teacher.

In the initial pages of this thesis, I describe how I theorize subject formation through Lacan's concept of identity as a "somewhat fragmented enterprise formed through a disconnected amalgam of identifications" (Brown et al, 2006, 34). Working from Lacan's concept of desire as a force that cannot be satisfied and how this drive performs in both narrative and language, I have structured this study to explore the lure of the risky story and the aesthetic provocation of juvenile historical fiction in the work of taking up the subject position as teacher. Through this junction I have also attempted to understand the psychic and social uses of these texts by apprentice teachers in relation to the aesthetic form of juvenile historical fiction. As I have summarized above the dramatic story of how the participants read *There Will Be Wolves* and *The Midwife's Apprentice*, I have begun to underline the importance of continuing to explore how the psychic and social operate in the work of becoming a teacher through objects of pedagogy. While the rush in teacher education is often around the necessity of locating the appropriate story to fulfill curriculum expectations and then to apprentice as a teacher by developing a lesson plan, the apprentices' fantasies of power and authority, rescuing and being rescued are invested into this work. While the teacher's reading of a text may produce a model lesson of learning about, for example, social injustice through representations of the past, the dynamics remain in reading and teaching situations that may result in the repetition or repression of social and psychic histories, including colonial pasts, racism, sexism, misogyny, and heteronormativity. This research underscores that opening up moments of reading helps to reveal how these moments are always about struggles and authority. The thesis findings imply that further work can be done in Teacher Education to understand the force of fantasy life at play in the myriad of aesthetic forms and objects that comprise the taken-for-granted world of curriculum.

Conceptually, the thesis makes several important contributions to the field of Language Arts/English Education research. I consider my linking of Peter Brooks' (1984) notion of psychoanalytic dimensions of plot – a place where the writer's play of desire in time and the readers' provoke a transferential dynamic – to Richard Johnson's (2006/1996) focus on cultural formations to be an original contribution of the research. The consort between Brooks' aesthetic insights and Johnson's insistence that form plus reading plus community re-make culture has been a means of opening the curtain of the dynamics at play between the aesthetic form of children's literature and authority and desire in reading experience. Through coupling Brooks' theories of psychic operations that get mobilized through aesthetic forms with Johnson's model of a structuralist ethnography, the story of production, form, readership and cultural effects in relation to two juvenile historical fictions can be put under a close lens of analysis. The thesis implicitly draws attention to reading itself as an important site of cultural study, wherein can be witnessed struggles over cultural authority and longing through aesthetic modes of address that all aesthetic forms offer.

The analysis of the melodramatic modes of address in juvenile historical fiction and their elicitation of disturbances in teacher apprentice readers is conceptually important to the field of teacher education and literary pedagogy. I am not aware of other research within curriculum, literary pedagogy, or teacher education that delves into the complexities of melodramatic modes of address in commonly used curriculum objects. Here, too, my study raises the curtain on a future stage for study.

Another contribution of this research is its sustained attentiveness to the psychodynamic spaces of teacher reading, adolescent narrative and juvenile historical fiction. The marginalization of children's literature within the academic mainstream has relegated the genre of adolescent fiction primarily to teacher education programs, where it has been "applied" in "Methods" courses (in terms of teaching the elements of fiction or discussing issues of censorship) rather than theorized for its operations and effects (Carolyn Hunt 1996, 8). Accordingly, children's literature has resided outside of the first wave of poststructural theorizing. Roberta Seelinger Trites (2000) documents the revolution that has taken place in the last twenty years of critical children's literary scholarship. Trites draws on the work of Foucault, Butler, Lacan and others to demonstrate that the young adult novel "pursues the exploration of power relentlessly"(2000, xi). But despite Trites' contribution to the field through her historiographical tracing of key theoretical approaches (including reader response, new historicism, deconstruction, and psychoanalysis), curiously, psychoanalytic approaches in relation to analyzing literature's effects are absent from Trites' overview. I consider my thesis to be a modest contribution to this lacuna, one that makes methodological inroads through the creation and approach of a psychoanalytic stylistic.

While the field of children's literary criticism has experienced a surge of scholarship (Gupta 2005; Jones 2006; Thacker 2000; Hunt 2005, 1996, 1991), questions of the relationship among reading, narrative experience and learning remain. My work extends the innovative observations made by inspired theorists of children's literature (Rose 1984; Hunt 1995; Lesnik-Oberstein 1994, 1998, 2004,) who, for over two decades now, have been cautioning literary education theorists of the seductive call of the fantasy child on the adult (researcher's/writer's/teacher's) imagination. In the hall of mirrors invoked through my work with apprentice teachers, I extend educations' analytic compass to include messy questions of historical narration and representation. I am not the first to note that historians, literary critics, and literary pedagogues join hands around a circle of essentializations, insisting that the "real" child (who can then configure the "good book" for other "real children") can somewhere be found residing outside the spaces of subjectivity (Lesnik-Oberstein 2004; Jones 2006; Thomas 2004; Galbraith 2001; Thacker 2000). My study then contributes to a field of emergent childhood studies that insists theoretically and methodologically on the importance of the researcher's own childhood as part of the larger analytic of cultural/literary study.

Explaining that an emancipatory childhood studies' goal is "to change adults, especially adults as parents, teachers, and therapists" (2), Galbraith (2001) argues that adults who care for children need to find ways to experience and re-evaluate their own childhood experiences as part of the project of being with children without oppressing them (2). Galbraith sees childhood emancipatory studies as a "conceptual trunk linking all other critical and emancipatory human studies," including women's studies, Post-colonial studies, liberation pedagogy and anti racist projects (2). While Galbraith praises "postmodernists (Rose and Coats) and progressives (Hunt, Nodelman, McGillis)" who have critiqued the study of children's literature as "propagandistic for adult serving interests, riddled with canned ideas of childhood, and lacking in rigorous reflection," she also critiques their work as "either unable to come up with a literary project that allows them to say anything of substance about children's literature in relation to the emancipatory interests of childhood, or to see such a project as inherently delusional" (4). Galbraith points to "the central sticking point" to both of these perspectives, as "the problem of showing theoretical access to or even existence of something we can call childhood experience: the postmodernists see this as a delusional project, while the progressives seem lost in a maze of good intentions without a program"(4). Moreover, she argues that "radical critics in children's literature who work in an emancipatory way using other forms of critique, including feminist (Trites), reader-response (Steig), Marxist (Zipes), and textual-cultural (Stephens) approaches, use arguments that …cry out for a childhood-studies elaboration" (4).

Like Galbraith who makes a cautionary note between education's propensity to "block children's full emergence as expressive subjects" and the hope of using children's literature in liberatory ways without a childhood studies elaboration, Deborah Thacker (2000) argues that "the part played by texts written primarily for children and the ways of reading available to children, within a web of discourses that both encourage and control interactions with fictional texts, need to be included and examined" (1). As Thacker also argues for the necessity of studying the interaction between readers and texts with a perspective that includes a connection to childhood experience, she underlines how even the response theorists (Norman Holland, David Bleich, and Michael Steig) who have come closest to recognizing the formative influence of childhood reading and the relevance of children's texts still largely ignore and dismiss what the dynamics between these two unfold about a reader's use of aesthetic form and experience of reading children's literature.

Returning to the work of Rose in stating that perhaps the avoidance of this has to do with "a general cultural resistance to the notion of any actual child as a site for desires and needs that operate through narrative" (3), she points to how the theatre book of reading has been falsely divided by theorist who either seek out solely the formal structures of the text (narratology) or the reading effects (interpretations performed by readers). Thacker suggests that it is time to turn to what Lacan reveals about subjectivity through the mirror stage if we are to understand the significance of narrative and the dynamics at play within and between the aesthetic form of children's literature and reading experience. As Tony Brown, Dennis Atkinson and Janice England (2006) suggest "the symbolic" needs to involve an "ongoing examination of the imaginary" (39).

Following Thacker's (2000) lead, as well as Brown, Atkinson and England's (2006), who use Lacan's work as a means of developing their comprehension of the psycho-social processes involved in learning to teach and in the work of research (248), I have emploted the story of the teacher apprentice's reading through Lacan's theorization of the registers of the mind (the Real, the Imaginary and the Symbolic) and his exploration of the important concepts of loss and desire. Through this venue, I have learned that there is more to reading than decoding or found meanings in a text, although it is these views that govern reading and authorize how to read in and outside of the classroom. Through exploring how the formal structures meet and enter into regions of desire through the interiority of the reading subject, what I learned was that reading is a place of *(n)everland* connected to the psychical and physical past, which has everything to do with loss and desire. In considering the dynamics of desire through aesthetic conflict, such reading pedagogies can offer a means of understanding the truth of desire so that the teacher reader can open the question of working with literature's effects in the classroom and what sort of learning he or she may be making possible by admitting idealizations and conflicts as a way into exploration. This exploration may open the door on the work of reparation, which as Paulo Salvio (2006) notes "unfolds on the other side of hate and loss" (68). Reparation, as Salvio asserts, "calls upon us to live within the tension of opposites: love and hate, anxiety and composure, desire and responsibility, the will to hide and be known, to create and destroy" (2006, 68). As teacher educators such as Salvio (2006) and Ursula Kelly (2004) argue, reparation must be understood as "a reflective and an imaginative act" and is a "radical form of pedagogical consciousness" (Salvio 2006, 79).

Because the coupling of symbolizing experience, between reading and authority can be evoked through the pedagogical objects teachers are expected to work with and with the formalistic approach teachers are expected to take in teaching the literary elements of narrative, teacher education needs to continue to develop knowledge and pedagogy about the mirror theatre of affect and authority reading provokes. While Robertson (2001, 1999, 1994), Britzman (2006, 2004, 2000, 1998), Britzman and Pitt (1996), Salvio (2006), Kelly (2004) and others have called on teacher education to realize the impact that the psychic lives of teachers have on learning, their research continues to be marginalized within the mainstream and the attention to how teachers reading practices will impact what and how children will read is ignored. As I remain haunted by what emerged in this study through the readers' readings in relation to their own memories of adolescence and projected future as caregivers of adolescence, the question remains of what would it mean pedagogically to work with these feelings –and provide space for apprentice teachers to work with these associations?

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APPENDIX A: CONSENT FORM

Project: An Examination of Teachers' Reading Practice in the Intermediate Classroom

Researcher: Linda Radford

Supervisor: Dr. Judith Robertson

Consent Form

I, ____________________________, accept to participate in the research conducted by Linda Radford on the reading practices of preservice teachers of the Faculty of Education at the University of Ottawa. The project is under the supervision of Dr. Judith Robertson. The purpose of the research is to seek what knowledge can be gained through the study of the teachers' reading practices of historical narratives and how such knowledge may contribute to educational studies, more specifically to teacher education. In relation to these educational objectives, the research aims (1) to contribute to a growing body of work that addresses the importance of narrative and interdisciplinary learning; (2) to conduct a systematic examination of the teachers' reading engagements with juvenile historical fiction in order to understand how teachers' narrative experiences may influence the conditions of adolescent learning; (3) to contribute pedagogical knowledge about English literature teachers' identity formation through intersubjective relations with historical narratives and self-reflective practices of reading.

My participation will consist of essentially two interviews, approximately thirty minutes in length each, during which I may answer questions in relation to the formal elements of the two historical fictions chosen for this study, *There Will Be Wolves* (1992) and *The Midwife's Apprentice* (1995). I will also prepare two short written responses to these two novels that I will give to the researcher at the interview. I will also attend one focus group discussion, approximately ninety minutes, where all participants will meet to discuss the pedagogical uses of the two historical fictions. The sessions will be scheduled at my convenience through the months of March through May. I will be contacted by email or telephone by the researcher to make arrangements. I understand that the contents of data gathered during the research process will be used only for the purpose of research and that my confidentiality will be respected.

The potential benefits of the research process in its specific crossover with the Ontario Curriculum's mandate of having teachers operationalize the formal elements of literature and to study different genres, including historical fiction for student learning. Thinking through the elements of the juvenile fiction chosen for this study and the discussion of the pedagogical approaches to operationalizing these elements in a meaningful way will possibly lead to greater knowledge and a useful experience. As well, the interview process may be helpful in preparing for teaching positions, especially in Ontario.

There is no financial renumeration for participation in this study.

I understand that this activity deals with personal information and that it may cause some discomfort to some people. I have received assurance from the researcher that every effort will be made to minimize possible discomfort by her continual monitoring of questions and responses. She will remind me that we do not need to continue probing the subject matter if I wish to end the discussion. She will in al good faith stop proceeding with a line of questioning or subject if I become visibly upset or if I state that this is a topic I do not wish to discuss in order to deal with this negative reaction. I am free to withdraw from the project at any time, before or during an interview, refuse to participate and refuse to answer questions.

I have received assurance from the researcher that the information I will share during the interview process will remain strictly confidential. Participant code numbers and not actual names will be used on the files, which the researcher will keep in her custody and will be unavailable to others. Research participants are assured that in any publication resulting from this research, pseudonyms will be used to protect participant identity. Any information that my identity my actual identity or the identity of others in the course of the audiotaped interviews will be altered in the transcriptions so as to insure anonymity. However, anonymity and confidentiality of data cannot be guaranteed for the focus group session. The researcher will remind the focus group before the session begins of this reality. He researcher will emphasize to the participants that they should not share information during the focus group discussion that they would not feel comfortable sharing in a public forum. In the writing up of the dissertation, the researcher will also be mindful of this issue and will depersonalize the information gained during the focus group session by focusing instead of the social dynamics of teachers discussing pedagogy around historical fiction.

Tape recordings of interviews and other data collected will be kept in a secure manner. The data will be kept in a secure manner at the researcher's office and only she will have access to it. I understand that within a year of the final publication of this project, all consent forms, audiotapes, and data will be destroyed.

Any information about my rights as a research participant may be addressed to Catherine Lesage, Protocol officer for ethics in research, 30Stewart Street, Room 301, (613) 562-5800 ext. 5387 of clesage@uottawa.ca.

There are two copies of the consent form, one of which I may keep.

If I have any questions about the conduct of the research project, I may contact the researcher or her supervisor: Linda Radford at or Research Supervisor Dr. Judith Robertson 5625800 ext. 411, 145 Jean-Jacques Lussier St, (419)Ottawa, K1N 6N5

Researcher's signature: Date:

Research participant's signature: Date:

APPENDIX B: DEMOGRAPHIC QUESTIONNAIRE

Surveyor Information

Surveyor: Linda Radford Ph.D. Candidate
Research Project: *An Examination of Teachers' Reading Practices in Relation to Juvenile Historical Fiction at the Intermediate Level*
Sponsor: University of Ottawa, Faculty of Education, Box #17 145 Jean-Jacques Lussier St. Stn. Ottawa K1n 6N5
Residence:

Introductory Remarks

This research project seeks to understand teachers' reading practices in relation to juvenile historical fiction. I am interested in studying *how* the historical fiction means to you in relation to the formal elements of the text (plot, character, theme, etc) and your own personal context. To provide a context for this process, I am asking you to complete the following survey, which ask questions where you grew up and went to school, socio-economic data and other variables of potential significance in a cultural study like this one. This qualitative study depends on a representation of a diversity of students, based on age, gender, ethnic origin, religious identifications and academic background studying to teach intermediate English. The process of this study can only manage 12 participants. Therefore interested individuals may be included or excluded according to the extent to which they fall into the representative domains specified by the criteria. I will contact you be letter if your background does not fulfil the particular criteria for this research. For individuals whose backgrounds do contribute to the diversity criteria, I will contact you by letter with further details of the process of this study. I thank all individuals participating in this questionnaire in advance for your time and interest.

The following is a list of the demographics I want to survey. You of course may choose not to disclose any information that you are not comfortable sharing with me. The information you choose to disclose here is confidential and the information will not be used in any way until your written consent has been attained. If you are not included in this research project, this questionnaire will be returned to you and the information will not be used in any way. If you are included in this research project, the information you have provided on this questionnaire will be discussed during the first interview. Please feel free to use another piece of paper if your answers require more space than what I have allotted here. Another option would be to email me your response, if you prefer to type rather than write out your responses.

Identification

Name, Address and Telephone Number and Email.

Age and Sex

Age, gender and date of birth.

Ancestry	Ancestral origins, birthplace and where you were raised as a child:
Sibling Order	Number of persons in your household when you were growing up, and your sibling order in the family of household. Even if you were a middle child, for instance, what was your perceived sibling order.
Income	Looking below, could you tell me which category comes closest to the total income of either you, or your total household (please designate) for your last year, before taxes and deductions. Less than $2,000.00 $2000.00 to $5,000.00 $5000.00 to $8,000.00 $8,000.00 to $12,000.00 $12,000.00 to $20,000.00 $20,000.00 to $30,000.00 Over $30,000
Social Affiliations	Organizational membership: Do you belong to any trade union, professional associations, sports or recreation clubs, ethnic associations, tenant groups, social clubs, charitable organizations, political organizations, or religious groups? Do you hold office in any of the above and how many hours per month would you say you devote to activities organized by the group(s), or doing voluntary work for the group(s)?
Marital Status	Marital status: Are you presently married, living common law, widowed, divorced?
Education Level	How many years of schooling have you completed altogether? Please specify any training, apprenticeships or degrees you have received beyond high school.
Religious Affiliation	What is your current religious affiliation? What was the religious preference of your parents when you were growing up?