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**THE LIVED EXPERIENCE OF TEACHERS AT A LIFELONG LEARNING
INSTITUTE: A PHENOMENOLOGICAL STUDY**

A Thesis in

Adult Education

by

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ABSTRACT

The purpose of this study was to investigate how older adults described their peer teaching experiences at a Lifelong Learning Institute (LLI), thereby providing a holistic view of the peer teaching experiences of older adults. To complete this study, I used a phenomenological research method, which is a systematic attempt to uncover and describe the internal meaning structures of lived experience.

Eight LLI teachers participated in this study. They were teaching courses in Jazz, Architecture, Line Dancing, Tai Chi, Life Story Writing, WWI, Ethnic Cooking, and Knitting. I collected data primarily by semi-structured interviews, observations, and documents. I analyzed data according to procedures of phenomenological data analysis and phenomenological methods of reflection and writing.

I found three facets composed older adults' peer teaching experience at LLI: peer-to-peer teaching, volunteer teaching, and explorative teaching. The facet of peer-to-peer teaching focused on the inconsistency between teachers' ideal practice and their actual practice. I argued that this facet emerged from the notion of peer teaching itself and the myth of the humanistic teacher. For the facet of volunteer teaching, I suggested *busy ethic* as an alternative explanation for older adults' volunteerism instead of the conventional explanation of altruism or egoism. For the final facet of explorative teaching, I searched for the explorative nature of older adults' teaching and discussed it in relation to experiential learning theories, particularly *expansive learning* perspective.

PREFACE

I have been interested in the education of older adults since I entered my master's program in 2001. I designed research, conducted interviews with the learners at an institute based on my volunteer teaching experience at an educational institute for older adults, and wrote a master's thesis (Choi, 2003) about the learning experiences of illiterate older adults.

After I began my doctoral study at Penn State, a meeting with a member of the Community Academy for Lifelong Learning (CALL), which is a Lifelong Learning Institute (LLI), led me to study the education of older adults at CALL. In the fall of 2004, I attended a CALL course, "Writing Your Life Stories" as a participant observer. After participating in this course, my interest shifted from older adult learners to teachers. My positive impression of the teacher's class management triggered this shift in my interests. At the first course meeting, she commanded the classroom like a traditional teacher—she distributed syllabi, explained the course structure, and conducted a short lecture about how to start writing life stories. However, at the second meeting and at the class meetings thereafter, she was primarily a participant, except when she provided occasional technical comments about writing topics such as editing and publication. Most interesting to me was that she was a teacher and an equal class participant who was able to share her own life stories with others in the course with whom she shared a chronological and cultural context. During this same period, my course work in my doctoral program provided theoretical support for the shift in my interests from learning/learner study to teaching/teacher study. During several courses focused on theories of adult education, I learned about teaching theories, such as facilitation from a humanistic perspective versus a critical perspective. CALL classes and my doctoral course work led me to my present research topic, the study of teaching experiences of older adults by older adults.

For a long time I have struggled to find an alternative term for the somewhat awkward expression “teaching of older adults by older adults,” because it did not include a conceptual representation of the phenomenon I planned to study. A CALL teacher, with whom I conducted an interview at my pilot study, provided a clue for a substitute term. She used the term “peer-to-peer relationship” when she compared teaching at CALL to her experiences teaching undergraduates, and she pointed out that she did not need to maintain “a certain distance” or “authority position” because she and students were peers. In the mean time, fortunately, I read articles (Brady, Holt, & Welt, 2003; Simson, Thompson, & Wilson, 2001) which used the term “peer teaching” to refer to “teaching of older adults by older adults” at institutes like CALL. I adopted the term and reformulated my research topic as “the study of peer teaching of older adults.”

My use of the term “older adults” also took time and consideration. Researchers of gerontology have used the term “the elderly” or “elderly people” to refer to people after middle age or 65 and over. However, researchers have claimed that the image of “elderly people” does not conform to growing populations of people who continue to lead an active lifestyle after retirement (Wenger, 2002). Wenger mentions there have also been questions about the ageism inherent in the perception of the term. He argues, “gradually older people and older adults crept into the politically correct terminology,” and he uses “older people.” (p. 260). Between Wenger’s two terms, older people and older adults, I use the latter as a representative term because it represents the connection between two areas of my study, adult education and gerontology, while I use the former as a general term.

TABLE OF CONTENTS

LIST OF TABLES	viii
ACKNOWLEDGEMENTS.....	ix
Chapter 1. INTRODUCTION	1
Coming to the Topic.....	1
Problem Statement	3
Purpose	4
Chapter 2. LITERATURE REVIEW.....	5
Peer Teaching in Various Educational Contexts	5
Peer Teaching of Older Adults in Lifelong Learning Institutes	8
The Role of the Teacher in Adult Education Literature.....	13
Peer Teaching Volunteerism and Volunteer Motivation in Older Adults.....	18
Experiential Learning and Peer Teaching	21
<i>Reflective Learning Perspective on Experiential Learning</i>	22
<i>Situated Learning Perspective on Experiential Learning</i>	23
<i>Expansive Learning Perspective on Experiential Learning</i>	26
Summary.....	29
Chapter 3. METHOD	31
Research Question.....	31
A Phenomenological Approach to the Research Question.....	31
<i>Description and Interpretation</i>	32
<i>Lived Experience and Lifeworld</i>	35
<i>Intentionality of Consciousness</i>	38
<i>The Problem of “Essence”</i>	39
<i>Bracketing and Intuition</i>	41
Research Site and Participants.....	44
<i>Entering the Field</i>	44
<i>Sampling Research Participants</i>	45
Data Collection	47
<i>Interviews</i>	48
<i>Observation</i>	50
<i>Documents</i>	52
Data Analysis and Synthesis.....	52
<i>Horizontalization</i>	53
<i>Thematizing</i>	55
<i>Textural Description</i>	57
Trustworthiness.....	58
Chapter 4. COMING TO THE CLASSROOM: TEACHING IN CALL	62
Robert and his Jazz Class	62
John and his Architecture Tour Class	64

Mary and her Tai Chi Class	67
Julie and her Line Dancing Class.....	68
Ann and her Life Story Writing Class.....	72
Cathy and her WWI Class	73
Peter and his Ethnic Cooking Class	75
Laura and her Knitting Class	76
Chapter 5. TALKING ABOUT TEACHING.....	78
Robert	78
John	89
Mary	98
Julie	107
Ann.....	116
Cathy	123
Peter.....	130
Laura.....	136
Chapter 6. FINDINGS AND DISCUSSION: THREE FACETS OF OLDER ADULTS’ TEACHING EXPERIENCES AT A LIFELONG LEARNING INSTITUTE (LLI).....	142
Peer-to-Peer Teaching	142
Volunteer Teaching	148
Explorative Teaching	152
Chapter 7. SUMMARY OF FINDINGS AND IMPLICATIONS	157
REFERENCES	161
Appendix A. Horizontalization example.....	174
Meaning unit searching	174
Meaning unit listing	174
Appendix B. Interview Guide.....	177
Appendix C. Informed Consent Form.....	178

LIST OF TABLES

Table 1. Profile of Participants.....	49
Table 2. Example of Thematizing.....	56

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DEDICATION

*This dissertation is dedicated to
my wife Miyoung Kim and
my deceased father Youngtae Choi.*

Chapter 1. INTRODUCTION

Chapter One outlines the purpose and scope of this study. The chapter begins with background information about peer teaching for adult education and peer teaching for older adults. The problem statement begins by focusing on recent studies, describes the topic of this study, and then leads to the purpose of the study.

Coming to the Topic

Peer teaching is not a common term in the field of adult education. For example, the terms “peer teaching” or other related terms such as “peer tutoring” or “peer learning” are not included in the subject index of introductory text books of adult education (Knowles, Holton, & Swanson, 1998; Merriam & Brockett, 1997; Wilson & Hayes, 2000). Moreover, major academic search tools (e.g. ERIC, FirstSearch, and ProQuest) provide just a few journal-level articles or dissertations that combine the keywords “adult education” with peer teaching, peer tutoring, or peer education. The lack of research on peer teaching may be the result of a trend in the last several decades during which teacher/teaching study in general has not been a popular topic of adult education studies. Instead, learner study and learning theory became major concerns for researchers of adult education, and discussions of teacher/teaching have aroused little interest. Brookfield (1986) explains this lack of interest by noting that to talk of teachers/teaching is “unfashionable and distasteful to some educators of adults” because such talk calls to mind “authoritarian classrooms, heavily didactic procedures, and overly directive instructors” (p. 123). However, Nesbit (1998) claims that, “given the centrality of teaching and teachers to many adult education practices, the paucity of empirical research on teaching in adult education is striking” (p. 157).

While there are few studies on peer teaching of adults, there exists a large body of literature describing the role of adult educators that can be used to discuss the topic of peer teaching. The role descriptions include master (Apps, 1991), mentor (Daloz, 1999), animator (Boud & Miller, 1996), helper (Knox, 1986), and facilitator (Brookfield, 1986; Knowles, 1989). There is overlap between the study of peer teaching and the teacher's role in that the two areas of study share the same focus on teacher/teaching and discuss the relationship between teachers and learners, although none of the role description studies dealt with peer teaching. I also assume that the strong connection between the term "peer teaching" and the education of children may have influenced the absence of discussions of peer teaching in role description studies from adult education.

Fortunately, the concept of peer teaching has recently been revived in the practice and research concerned with older adults' education. The Elderhostel Institute Network (EIN) reports that within educational institutes of older adults "the concept of peer teaching is taken to a new level" (EIN, 2006b). The revival of peer teaching is linked to the development of Lifelong Learning Institutes (LLIs), the leading educational institutes for older adults. Since the first LLI was established as a "self-governing group of retired public school teachers who wished to design and manage their own schedule of course offerings, providing faculty from within the membership" in 1962, most of newly established have LLIs followed this formation (EIN, 2006a). So peer teaching has been adopted as the universal teaching model for LLIs. However, the revival of peer teaching in older adults' education does not mean that it followed the same format used within children's education. There is a big difference between peer teaching in children's education and in the education of older adults. Most importantly, while there is a supervising teacher who assigns the teacher role and learner role in the former situation, there is

not a supervisor in the latter. Thus, peer teachers in older adults' education consider themselves primarily to be teachers who plan and lead classes, while peer teachers in children's education are primarily young students.

Problem Statement

There have been two studies that have dealt with peer teaching in LLIs: Simson, Thompson, and Wilson's "Who Is Teaching Lifelong Learners? A Study of Peer Educators in Institutes for Learning in Retirement" (2001) and Brady, Holt, and Welt's "Peer Teaching in Lifelong Learning Institutes" (2003). Simson et al. argue that although much is known about many aspects of lifelong learning, for example about adult learners, the learning process, programs, policies and learning environments, little research has been conducted about the older adults who serve as peer teachers in lifelong learning programs, and there is no published research about peer teachers of Institute for Learning in Retirement (ILRs) (the former name of LLI). Simson et al. investigated the characteristics, activities and concerns of 76 peer teachers in 33 ILRs in five focus areas: the background of peer teachers; the characteristics of their study groups; the motivations and rewards of peer teachers; the training that peer teachers acquire; and the teaching-learning experience of peer teachers. Brady, Holt, and Welt (2003) studied 48 peer teachers in five different Lifelong Learning Institutes in Maine via focus group interviews. Their study investigated three areas: preferred method of peer teaching, differential experiences in peer teaching compared to prior teaching experience, and special challenges of peer teaching.

Although these two studies investigated peer teaching in LLIs, they lack the "thick description" that "takes the reader into the setting being described" (Patton, 2002, p. 437). This could be the result of the researchers' choice of "breadth" rather than depth, which inevitably resulted in weakness of thick description. Given that peer teachers in LLIs are older people who

have rich life experiences, a broad description of characteristics, activities, and concerns is not enough to understand the phenomenon of peer teaching of older adults.

Purpose

The purpose of this study is to investigate how older adult volunteer teachers describe their peer teaching experiences at an LLI. This study explores the participants' peer teaching experiences by listening to participants' stories, observing classes they instruct, and reading documents about peer teaching at an LLI. Thus, this study intends to add depth to the existing body of research on the teaching of older adults.

Chapter 2. LITERATURE REVIEW

In this chapter, I review literature relevant to the research purpose. I begin this review of literature with research on peer teaching in various educational contexts from children's education to adult education, followed by peer teaching of older adults in LLIs. I then review three theoretical issues relevant to my research purpose: the role of the teacher in adult education; the volunteerism of older adults; experiential learning and peer teaching.

Peer Teaching in Various Educational Contexts

The term peer teaching has been used to describe an approach to teaching in which "one child instructs another child in material on which the first is an expert and the second is a novice" (Damon & Phelps, 1989, p. 11). However, several definitional issues exist. First, peer teaching is not confined to children teaching children. Rather, peer teaching includes college education and adult education. Second, being a peer does not necessarily mean the teacher and learner are the same age. Gaustad (1993) differentiates "cross age tutoring," in which the tutor is older than the tutee, from peer tutoring, which occurs when two of the parties are the same age. He points out, however, that sometimes researchers use peer tutoring to include both types. Third, not all peer teachers are experts; some are randomly assigned classmates (Kalkowski, 1995) who also "learn a great deal by explaining their ideas to others" (Boud, 2001, p. 3).

Boud also examines another aspect of peer teaching, "peer learning," and emphasizes that the peer learning model "is still the most common way of understanding how students assist each other" (p. 5). According to Topping's (2005) study on trends in peer learning, interest has moved to deploying peer teachers whose capabilities are nearer to learners, "so that both of the pair find

some cognitive challenge in their joint activities” (p. 632). This trend, Topping argues, is a more proximate and credible model of peer teaching.

While recent studies on the peer teaching of children are often focused on students with “disabilities” or “disorders” (Anderson, Yilmaz, & Washburn-Moses, 2004; Heron, Villareal, Yao, Christianson, & Heron, 2006; Ryan, Reid, & Epstein, 2004) and specific subject areas such as mathematics (Allsopp, 1997; Topping, Campbell, Douglas, & Smith, 2003), studies on peer teaching in higher education deal with various educational settings and issues. They include the effectiveness of peer teaching in helping students learn biology concepts (Tessier, 2004); peer teaching experiences of pre-service teachers (Jenkins, Garn, & Jenkins, 2005); the efficacy of peer teaching in alcohol prevention programs among college students (Fromme & Corbin, 2004); and peer mentorship in community colleges (Peterman, 2003). Ender and Newton (2000) examine the historical background of the use of peer teaching in helping roles on undergraduate university campuses. They point out two major shifts which have facilitated the use of peer teachers: “a substantial increase in the variety of positions now filled by peer educators” and “a growing preference for assisting students in groups rather than the more traditional one-to-one individual approach” (p. 4).

There have been a large number of studies on peer teaching in higher education in general, but peer teaching in adult education has not been a popular area of study. Over the last ten years, I can find just a few journal-grade articles on peer teaching in adult education from major databases. They include peer teaching for successful extension education (Grudens-Schuck, Cramer, Exner, & Shour, 2003); peer learning as an alternative to professional development (Eisen, 2001); implementation of a peer coaching program among teachers at a high school (Slater & Simmons, 2001); peer tutoring in a correctional education program

(Steurer, 2000); parent-to-parent facilitation in a drug-and-alcohol-prevention program (Anderson, 1999); and adult students' involvement in a peer learning community on campus (Brookfield, 1999). Although there have not been many studies on the peer teaching of adults, researchers have emphasized the benefits of peer teaching in adult education. Anderson (1999) argues that members in peer teaching programs "gain comfort in the group and begin to risk higher levels of participation, becoming more competent and confident in their abilities" (p. 20). These changes resulted in "personal growth and development" for the members and empowered them to better manage the challenges of life.

In adult education literature, peer learning is not just an alternate term for peer teaching. Rather, it is an alternative approach to the discussion of peer teaching. Schneider (1989) argues that a peer learning approach for adult learners "can help them reach the goal of self-determination and develop their tolerance for uncertainty and conflict" (p. 64). In addition, she examines the use of peer editing in teaching writing and points out that the peer learning approach is particularly important to women's development because of "the importance of 'connectedness' for women in all aspects of their lives" (p. 64). Boud (2001) supports Schneider's argument that collective forms of peer learning suit women and learners from different cultural backgrounds because "peer learning activities value cooperation within groups above competition and encourages greater respect for the varied experiences and backgrounds of the participants" (p. 6). Ewert (1994) reports that peer teaching in adult education results in "fostering critical reflection" and "gaining new insights or ways of thinking about old problems" (p. 26-27). While these studies focus on learners' learning, Newman (1993) considers the teachers' learning from peer learning experiences. He argues that the "key" for adult educators is

“to learn from and with the students and so, in effect, teach her or his own capacity to learn” (p. 198).

Compared to peer teaching in children’s education and adult education, peer teaching of older adults has special meaning in that teachers and learners are peers in two equally important ways. Not only are teachers and learners in the same age group, but also they share common life experiences in the same historical time period and common beliefs and behavior (Grabinski, 1998; Strom & Strom, 1993). This difference between the peer teaching of younger people and that of older adults maximizes the benefits of peer teaching mentioned so far. EIN (2006b) reports that teachers and learners are on the same “wavelength” and learners are being taught “at the right level,” resulting in a “very cooperative relationship” and “active not passive learners.”

Peer Teaching of Older Adults in Lifelong Learning Institutes

Lifelong Learning Institutes (LLIs), alternatively called Institutes for Learning in Retirement (ILRs) or Learning in Retirement Institutes (LRIs), are organizations of older adults dedicated to meeting the educational needs of their members. According to the network organization of LLIs, Elderhostel Institute Network(EIN), there are around 1,000 learning programs for older adults in North America, and over 300 LLIs belong to EIN (EIN, 2006a). Although each LLI is unique, there are four elements all have in common (EIN, 2006a). First, each institute is sponsored by a host college/university. Second, all LLIs encourage older learners to take “ownership” of their institute by becoming members. Third, in order to help their members to develop a real sense of community, all LLIs encourage volunteer participation within the organization. Lastly, each LLI encourages members to volunteer as a teacher within the LLI. The use of these volunteer teachers as “peer teachers” is a core characteristic of LLIs and significantly differentiates LLIs from other adult education programs. Unfortunately, there

have been few studies on peer teachers in LLIs or the teaching of older adults in general; exceptions include Clark, Heller, Rafman, and Walker (1997), Simson, Thompson, and Wilson (2001), Brady, Holt, and Welt (2003), Martin (2003), and Lamb and Brady (2005).

The differential characteristics of peer teaching have often been the topic of studies on the education of older adults. The study of the characteristics, activities, and concerns of peer teachers of ILRs (Simson, Thompson, & Wilson, 2001) provides differential characteristics for learners of peer teaching classes. For example, learners prefer serious subjects over recreational topics, they prefer seminars to large lectures, and they want to prepare for class by reading books or research materials.

In their study of forty-eight peer teachers in five LLIs in Maine via focus group interviews, Brady, Holt, and Welt (2003) explored how peer teaching in LLIs was different from other teaching experiences participants may have had in their careers. There were four topics of response to this question. First, unlike learning experiences where participation in education was mandatory, students in LLIs are participating voluntarily. Second, students have tolerance for faculty limitations: “Older students do not expect their teachers to have immediate answers to all their questions” (p. 859). Third, students and teachers are open to co-learning. The passion for learning and teaching expressed by LLI learners and peer teachers creates an atmosphere where the goals are to engage in a “conversation among equals” and “to learn together” (p. 860).

The idea of co-learning also includes “the challenge of setting expectations and seeking feedback from one’s peers” (Brady, Holt, & Welt, 2003, p. 860). The sense of community, according to one peer teacher of Brady et al.’s study, “enables students to feel safe in class, in a comfort zone where they are comfortable asking for help when they need it” (p. 861). Brady et al. relate their findings to the theoretical tradition of adult education. They agree with Knowles that

the function of the adult educator transforms from a transmitter of knowledge to an adult learning facilitator, “which required relationship building, needs assessment, involving of students in planning, linking students to learning resources, and encouraging student initiative” (Knowles, as cited in Brady et al., 2003, p. 861). Co-learning and the sense of community were also the focus of a study of non-peer teachers in educational institutes for older adults (Chene & Sigouin, 1997). Their study focuses on the notion of reciprocity, which Chene and Sigouin explain, “means that the learner and the teacher are learning from each other, as well as giving affective responses to each other’s demands” (p. 254). Chene and Sigouin found that the form of reciprocity under study was based on affective and cognitive exchange.

Special challenges were another differential characteristic of the peer teaching of older adults. Brady, Holt, and Welt’s (2003) study of peer teachers of LLIs provides five distinct challenges which the teachers experienced. The first challenge emerges from the wide range of older students’ educational backgrounds and various reasons for attending. Peer teachers need to simultaneously “nurture along the neophyte and not put the experienced to sleep” (p. 862). The second challenge involves talented learners who attend classes with considerable subject expertise. Peer teachers report that managing learners who “know a lot about what I’m saying” is difficult. Typical course structure, which is composed of two hours per week for six to eight weeks, is also a challenge to peer teachers. Peer teachers say that they “had to cut a lot of stuff because I had more than enough” since eight weeks is not enough for some courses (p. 863). The fourth challenge is the physical deficits associated with aging, such as hearing, vision, or memory losses. The final and most basic challenge is, according to Brady et al., determining a mission for teaching. In terms of the ambiguity of the mission, for instance, one peer teacher mentioned the tension between community-oriented classes and academic classes, and another

teacher pointed out the tension between the peer teacher's role as "an educator or an entertainer" (p. 864). In spite of these challenges, peer teachers are overwhelmingly positive, with 97 % indicating that they would teach again (Simson et al., 2001). Peer teachers in the Simson et al. study note many rewards, which include "personal enjoyment and satisfaction, intellectual stimulation, increase of their knowledge/skills, and increase in enjoyment of teaching" (p. 38).

Teaching evaluation is a universal challenge for teachers and applies to the peer teaching of older adults as well. For older adults, the notions of leadership and hospitality have been recognized as keys to "successful" teaching or "good" teaching (Brady, Holt, & Welt, 2003; Clark, Heller, Rafman, & Walker, 1997). Clark et al. argues that teaching success is dependent on the peer teacher's leadership skill. Clark et al. observed one peer teacher who attracted active students consistently because he "provides a well-planned study outline and gives clear guidelines, giving participants the opportunity to choose their area of study" (p. 759). In contrast, although he managed the class informally, another peer teacher of a creative writing class was equally successful. Clark et al. conclude that even though their teaching styles were quite different, both peer teachers exhibited "strong leadership qualities" and attracted active participant learners. In a discussion of their study of peer teachers of LLIs, Brady et al. argue that "the unique act of hospitality that peer education in LLIs represents is, in many ways, the epitome of excellence in adult education" (p. 866). Brady et al. introduce Lindeman's discussion of "power with" compared to "power over" where adult education learners may find themselves coming together in the spirit of collegiality to learn with and from one another when the external factors of tests, grades and diplomas are removed. Brady et al. argue that hospitality will facilitate conversations among equals, which represents the "true meaning of adult education" (p. 866)

The teaching method preferred by peer teachers is also a focus of studies of the characteristics of peer teaching. Peer teachers in Simson, Thompson, and Wilson's (2001) study found that the most effective method is lecture, while presentations by participants and calling on participants are the other effective methods. Brady, Holt, and Welt's (2003) study examined five methods for the peer teaching of older adults. Since most of the courses in the LLI of the study are led by experts in the subject areas being offered, the first method is "the time-tested method of teaching through lecture." Some peer teachers in the study defended their preference for lecturing by noting, "I would like to make my position against the current idea to dislike lecture. I think lecture is essential..." (p. 855). In this study, the second method used among peer teachers is group discussion. Several peer teachers preferred the discussion method because they believed that participation is essential to any quality learning experience. A peer teacher described the discussion method as "changing the direction from teacher to students." Other peer teachers defended the discussion method by referring to their practice as "student or learner-centered." The third method is a "hands-on" approach. Peer teachers explain that this method is used in painting, collage, theater, writing, and other studio-type courses. The fourth method combines the first three methods. This mixed-method includes discussion and hands-on experiences with group process. Brady et al. found that the mixed-method is the most frequently employed method among peer teachers and one that allows peer teachers to be more flexible and responsive to the needs of older learners. In their conclusion, Brady et al. cite Brookfield and several other researchers to assert that "both flexibility and adaptability to learners' needs are seen in the general adult education literature as core elements of good teaching" (p. 858).

The notion of preferred teaching method is inseparable from a discussion of the teacher's role. Peer teachers describe themselves as taking a variety of roles: "activator, catalyst, co-

learner, coordinator, facilitator, guide, motivator, policeman, referee, resource provider, stimulator, watchdog, and weaver” (Clark, Heller, Rafman, & Walker, 1997, p. 758). In their study, Clark et al. found that peer teachers, who they called moderators, exhibit three dominant roles: animator, teacher, and organizer. One peer teacher explains a situation for his/her animator role: “I found that moderating in a subject I knew nothing about was more stimulating. We were learning from scratch together.” Another peer teacher argues that his/her job is “teacher” because “I also teach, [but] I’m only an observer or one of the people in a peer class. Some things I know better than they do, I share it with them....” A third peer teacher describes his/her role as an organizer who makes “one demand: The group sets the format and the format has changed every semester” and he/she emphasizes that “It’s their group, I’m at their disposal” (p. 758).

In addition to these three dominant roles, peer teachers find themselves performing roles as arbitrators, social workers or therapists. One peer teacher reported, “though I may start out being a teacher the first time, I really try to get out of that role” (Clark et al., 1997, p. 758). Several peer teachers of Brady, Holt, and Welt’s study (2003) describe their job as a course coordinator, one who sees that the course runs, is responsible for managing logistics, and has a kind of general manager’s role. A peer teacher who coordinates a watercolor course says he/she “not only sought the instructor but was also responsible for making sure that we had the paint, getting the right kind of room, and managing the behind-the-scenes details that the instructor didn’t have to worry about” (p. 858). The issue of the role of teacher has been further discussed in literature of adult education.

The Role of the Teacher in Adult Education Literature

Researchers and theorists of adult education use various terms to reflect their proposed approach to teaching: teacher, instructor, helper, facilitator, consultant, broker, change agent,

mentor, master, provocateur, and animator (Apps, 1991; Boud & Miller, 1996; Daloz, 1999; Imel, 1999; Knowles, 1980; Knox, 1986; Mezirow, 1991; Weimer, 2002). They also use metaphors to explain the nature of the job of adult educator such as: travel guide, maestro of a symphony, midwife, gardener, artist, and challenger. These various role descriptions and metaphors show the “pluralistic nature” of adult teaching (Brookfield, 1986). Among the role description I selected and reviewed four representative terms: master, mentor, animator, and facilitator. I used them as a theoretical guide to approach older adults’ teaching.

The adult educator as master represents a person who is aware of the larger purpose for what he/she does and has aims that transcend the immediate class or urgent responsibility (Apps, 1991). In addition, the master adult educator has a larger vision of the mission of education, such as the betterment of human lives and a more responsive society. According to Apps, the vision needs to be defined as part of a solid understanding about adult learning and about the teaching process. In order to describe the adult educator, Apps examines seven myths about teaching adults. Two myths are strongly relevant to his description of the adult educator as master. The first is to “Teach what the learners want to be taught.” Apps argues that this myth emerged from business area, in which consumers are always thought to know what they want and need. Thus, some people in adult education were led to believe that successful education always begins with what learners say they want and need. The second relevant myth is that teaching should always focus on individuals and their problems and needs. With this myth, Apps raises two problems. First, not all learning should begin with problem or need; rather, more often, learners start with their strong points. Thus, adult educators “should more often start with what learners know, not what they don’t know” (p. 20). Second, by solely focusing on teaching, Apps argues, adult educators may ignore larger community and global problems. According to Apps, adult

educators should not focus on individual learning, but rather on problems and solutions in the community.

The metaphors of maestro and travel guide are used in the literature to describe the role of adult educator as master. Eisner (1983) use the metaphor of a maestro of an orchestra, who stands on the podium with the content score before him/her (Weimer, 2002). Spencer also compares adult educators to orchestra conductors: “The facilitator functions much like the conductor of a symphony, orchestrating and bringing forth the talents and contributions of others” (as cited in Hogan, 2002, p. 49). As the master adult educator does with learners, the maestro provides a vision for the musicians based on his/her interpretation of the music and helps the musicians harmonize and make music.

A mentor is a description of an adult educator similar to that of master. While the master as an adult educator is characterized by his/her vision, the mentor is distinguished by his or her wisdom. As Jung tells us, mentor stands for “knowledge, reflection, insight, wisdom, cleverness, and intuition” (Daloz, 1999). Daloz describes an adult educator as a mentor who “is not so much interested in fixing the road as in helping the protégée become a competent traveler” (p. 21). He uses the metaphor of journey; thus, mentor as adult educator becomes a trusted guide rather than a tour director. According to Daloz, there is much evidence of the importance of mentors for people’s advancement in organizations and in academia. Daloz argues that their research shows that “mentors are especially important at the beginning of people’s careers or at crucial turning points in their professional lives” (p. 21).

Successful mentoring is dependent on mentors’ interpersonal competency to develop an effective mentor-learner relationship (Cohen, 1995; Zachary, 2000). Zachary provides stages for developing effective mentoring relationships. The stages begin with preparation of the mentor

and move to preparation of the relationship. The next stages are negotiation and enabling of the relationship. The fourth stage begins with goal articulation and continues until the goals are achieved. Zachary argues that “knowledge about the phases greatly contributes to creating a solid understanding of the learning that occurs in the mentoring relationship” (p. xvi).

The concept of adult educator as an animator emerged from the discussion of “learning from experience” (Boud & Miller, 1996) and “sociocultural animation in learning” (Kurki, 2000). Boud and Miller note the difficulty in exploring the activity of facilitation and the lack of appropriate terminology for this activity. Boud and Miller argue that “many people describe the role of helping people learn without formal teaching as facilitation, but the word facilitator... has resonances of the practices of humanistic psychology and work with individualistic concerns” (p. 7). They propose the term “animation” to describe the function of working with the experience of others and “animator” as the person who works to promote others’ learning. The two terms have connotations which refer to adult educators’ activities which “give life to, to quicken, to vivify, to enliven, to inspire, to encourage, to activate or to put in motion” (p. 7). Kurki uses the related term “sociocultural animation” to represent the activities of “promoting social communication, increasing interaction between people and developing dialogical relationships” (p. 163). She argues that the sociocultural animation is participation which, for emphasis, combines adult education and sociocultural animation: “Current adult education policies also emphasize the need to build up the abilities especially of those who are marginalized, so that they could participate and communicate, and thus able to reflect upon and be aware of their environment” (p. 163). According Kurki’s notion of sociocultural animation, adult educators are animators who help individuals and groups activate learning processes, which include “communal, social dimensions” in addition to the goal of developing the personalities of learners.

The term facilitator as the “hallmark of adult education” represents the idea that adult educators should go beyond the traditional role of teacher and treat learners as equals in the classroom (Johnson-Bailey & Cervero, 1998). This notion opposes allegedly “authoritarian classrooms, heavily didactic procedures, and overly directive instructors” and “emphasizes the primacy of the learner, grants a substantial measure of control to learners, and places learning directly in the context of learners’ own experiences” (Brookfield, 1986, p. 123-124). Knowles proposes the role of facilitator as “setting an adult learning climate, having participants diagnose their own needs and interests and formulate their learning objectives, and planning experiences to accomplish those objectives” (Knowles, 1989, p. 93). Supporting the concept of facilitator, as Boud and Miller (1996) note, lies behind a humanistic approach to education. This approach views “a good interpersonal relationship” between teacher and learner as the major condition of learning and fostering “the development of persons who can live together as fully functioning human beings” as the goal of education (Patterson, 1973, p. 22). Additionally, the metaphors of midwife and gardener are used to represent the process of helping learners to reach their goals and the process of learning is described as “growing, blooming, and bearing fruit” (Hogan, 2002; Weimer, 2002).

However, the humanistic notion of a facilitator has been criticized for assuming learners’ self-directedness and critical awareness, because this potentially limited the teacher’s role to passive assistant, helper, or resource person. Brookfield (1986) argues that “the self-directedness of learners who are unaware of alternative ways of thinking, perceiving, or behaving” is a misconception, and learners’ felt needs “will be perceived and articulated from within a narrow and constrained paradigm” (p. 124). According to Brookfield, the role of facilitator “should be broadened to include activities in which adults are encouraged to consider alternative ways of

thinking and living” (p. 143). This view of facilitator considers the crucial job of facilitator to be questioning to “elicit assumptions rather than to elicit information” and “to [present a] challenge to comfortably established beliefs and values” (Mezirow, 1990). Therefore, in this view, facilitators are “challengers,” “provocateur[s]” (Mezirow, 1990), and “penetrator[s] of false consciousness” (Brookfield, 1995). Furthermore, didactic teaching, which has been opposed by humanistic facilitators, is reconsidered as a method of teaching and learning by Jarvis (1987a). He argues that didactic teaching “should be used in order to generate questions and also to provide alternative solutions” (p. 195).

Peer Teaching Volunteerism and Volunteer Motivation in Older Adults

What differentiates the peer teaching of older adults from other types of peer teaching is volunteerism. In the context of children’s education and college education, the role of the peer teacher is assigned by the supervising teacher, instructor, or advisor. Most peer teaching utilized in adult education is also managed by a facilitator (Anderson, 1999) or designed as a training program (Slater & Simmons, 2001). Compared to other areas of education, peer teachers of older adults, especially in LLIs, participate in peer teaching voluntarily (EIN, 2006a; Knight, 2004). The studies of motivation for older adults’ volunteerism provide a useful background to understanding the peer teaching of older adults.

Researchers on volunteerism amongst older adults have identified a range of recurrent volunteer motivations, which include altruism, incentives of prestige or social contact, and motives of protective function and career function. Among those, altruism is widely recognized as the underlying motivation associated with volunteerism (Kim & Hong, 1998; Kincade, Rabiner, Bernard, Woomert, Konrad, DeFriese, & Ory, 1996; Pushkar, Reis, & Morros, 2002; Unger, 1991; Warburton & Dyer, 2004; Wardell, Lishman, & Whalley, 2000). The definition of

altruistic motivation varies by study but all indicate a selfless motive and include activities such as helping people, benefiting children, working for a cause, showing care, demonstrating patriotism, and serving the community (Unger, 1991). Altruistic motivation has been contrasted to egoistic motivation. Egoistically motivated individuals help in anticipation of rewards such as social approval and the desire to avoid censure for not helping. Pilliavin and Charng (1990) reviewed the papers on altruism in social psychology, sociology, economics, and political behavior since the early 1980's. They conclude that the theory and data now being advanced are more compatible with the altruistic motivation than the egoistic motivation. Through an analysis of survey data, several researchers discovered that altruistic motivation is important in many volunteer situations. For example, Penner and Finkelstein (1998) conducted a panel study of AIDS service organization volunteers and found significant associations between the two dimensions of altruism and pro-social personality and length of volunteer service. Warburton and Dyer (2004) also found altruistic motivation as the primary reason for volunteering from their study of volunteers in a research registry based at a university. Participants in Warburton and Dyer's study indicated that their most important motive was to make a contribution to society.

However, many researchers oppose the argument that altruism is the primary motivation for volunteering. Based on field research on 116 AIDS volunteers, which measured five specific motivations for volunteerism, Omoto and Snyder (1995) argue that it was not the humanitarian desire to do good for others nor the concern for communities that kept volunteers involved. Rather, it was the opportunity to have personal, self-oriented, and perhaps even selfish functions served by volunteering. Pushkar, Reis, and Morros's (2002) regression analysis of older adult volunteers also shows egoistic motivation. Pushkar et al. found that most of the volunteers use volunteering to help cope with problems, and they argue that such motives may be more salient

for those who are currently functioning in unsatisfactory life contexts. Warburton, Terry, Roseman, and Shapiro (2001) also oppose the motivation of altruism and argue that volunteers are motivated by both altruistic and egoistic impulses. They explain that helping others is clearly an altruistic or other-centered motivation, but there is also evidence of more self-oriented motivations such as feeling useful, gaining pleasure and satisfaction, and meeting people.

Multiple motivations, including altruistic and egoistic motivation, have been accepted by many researchers of older adult volunteerism (Cnaan & Cwikel, 1992; Kincade, Rabiner, Bernard, Woomert, Konrad, DeFriese et al., 1996; Sibicky, 1992; Warburton, 1997). Of these, Kincade et al. (1996) provide the most comprehensive explanation of multiple motivations. According to Kincade et al., there are three major types of motivation for older adult volunteers: egoistic motivation as motivated by the anticipation of rewards for helping or fear of censure for not helping, altruistic motivation of which the goal is helping the other person not the self, and achieving social norms such as reciprocity, equity, or social responsibility. In further support of multiple motivations, Fisher and Schaffer argue that while many older people start volunteering with the intention of helping others, they continue to volunteer because of the friendship and social contact that result (cited in Warburton, 1997). Their view tends to be supported by a broader examination of motives, where volunteers are said to be driven by concern for others but receive tangible rewards from that concern (Simmons, 1991). In conclusion, research in this area suggests that a variety of components make up older adults' motivation to volunteer. Ultimately, altruism and egoistic motives are not a dichotomy but a continuum--both are equally important motivations for volunteering.

Experiential Learning and Peer Teaching

According to Brady, Holt, and Welt's (2003) study, the mission ambiguity of the peer teaching of older adults is a challenge because teachers need to deal with such issues as whether classes should be academically more rigorous or less rigorous and whether teachers should be educators or entertainers. However, considering that "learning by doing" is a phenomenon with which most people are familiar (Jarvis, 1987a), the challenge can be a common situation teachers experience and need to learn how to overcome by their practice. Well-known adult educator Horton discusses he and his colleagues' encounter with "learning by doing" in their early years at Highlander, a historical institute of adult education in America for community activists and labor unions (Horton & Freire, 1990):

We thought we had a lot of answers to things, and we suddenly realized that we didn't know much. So here we were, all struggling to learn together at Highlander. We had the same kind of a problem. That's really the beginning. It took something like that for us to move over and start with experience, letting book knowledge throw whatever light it could on that. (p. 42)

The literature about experiential learning provides a theoretical perspective to better understand the challenge of peer teaching with regard to mission ambiguity and the experience of Highlander. It can also guide an in-depth discussion about the "familiar" phenomenon of learning by doing. I attempt to discuss experiential learning and its epistemological claims while concentrating on the initial concern of the discourse of experiential learning, learning from experience, and the development of this discourse. I classify the development of this discourse as moving from the reflective learning perspective to the situated learning perspective to the expansive learning perspective.

Reflective Learning Perspective on Experiential Learning

The reflective learning view on experiential learning focuses on how people convert experience into knowledge and assumes that reflection conducts the conversion. Kolb (1984) triggered research on the work of reflection in experiential learning. He proposed the experiential learning cycle model, which includes four modes: concrete experience, reflective observation, abstract conceptualization, and active experimentation. The mode of reflective observation, which Kolb makes central to his learning theory, refers to “understanding the meaning of ideas and situations by carefully observing and impartially describing them” (p. 68). Miller’s (2000) discussion of reflective learning provides an example of how reflective observation proceeds through returning to experience, attending to feeling, and reevaluating experience. Through the final stage of reevaluating experience, Miller argues, “learners may then proceed to the outcome stage of reflection equipped with new perspectives on experience and, perhaps, possibilities for changed behavior” (p. 79).

There have been further studies on the topic of reflection and experiential learning such as Jarvis (1987b), Boud and Miller (1996), Schön (1991), and Mezirow (1978; 1991). Among the studies, a systematic discussion on reflection is found in Mezirow’s transformative learning theory (1978; 1991). Mezirow focuses on how adults interpret their experiences and how they make meaning from their experiences. Mezirow describes the process of learning as a transformation process, which includes becoming critically aware of prior assumptions, changing structures of habitual expectations, and “making choices or otherwise acting upon these new understandings” (p. 167). In the process of transformative learning, reflection is “the central dynamic.” By reflection, Mezirow means “the process of critically assessing the content, process, or premise of our effort to interpret and give meaning to an experience” (p. 104). Between

content and process reflection and premise reflection, the importance lies in the latter because premise reflection opens the possibility for perspective transformation, the key to transformative learning.

The discussion on reflective learning considers the individual as the central subject of the world of learning. The individual learner reflects on his/her experience and then interprets it to produce knowledge. In other words, the learner's reflection transforms experience into knowledge, which will be in the form of a new "meaning perspective" (Mezirow, 1991) or a developed "professional practice" (Schön, 1991). Under the emphasis on reflection and individualistic inclination lies a constructivist epistemology. Fenwick (2000), in her paper on five perspectives on cognition concerning experiential learning, connects the view of reflection with the constructivist perspective. She argues that constructivism portrays "learners as independent constructors of their own knowledge with varying capacity or confidence to rely on their own construction" and share one central premise that "a learner is believed to construct, through reflection, a personal understanding of relevant structures of meaning derived from his or her action in the world" (p. 248).

Situated Learning Perspective on Experiential Learning

The situated learning perspective is an epistemological claim in that it deals with the nature of knowledge; it believes the activity and context in which knowledge is developed are not separable from cognition. Brown, Collins, and Duguid (1989) argue that the "situation might be said to co-produce knowledge through activity. Learning and cognition, it is now possible to argue, are fundamentally situated" (p. 32). Lave and Wenger (1991) call this situated activity *legitimate peripheral participation*, by which they argue that "learners inevitably participate in communities of practitioners and that the mastery of knowledge and skill requires newcomers to

move toward full participation in the sociocultural practices of a community” (p. 29). Thus, learning is not merely individual cognition but a co-constitutive process in which all participants are transformed through their actions in the world. This dialectic of situated learning between individual and context even “shapes not only what we do, but also who we are and how we interpret what we do” (Wenger as cited in Driscoll, 2000, p. 159).

While proposing their theories of situated learning, Lave and Wenger (1991) describe conventional explanations of learning as “a process by which a learner internalizes knowledge, whether ‘discovered,’ ‘transmitted’ from others, or ‘experienced in interaction’ with others” and knowledge as a largely “cerebral” phenomenon (p. 47). Lave and Wenger’s description of conventional learning theories might have targeted the reflective learning perspective, which holds that learning remains an individual internal process and that the processes of reflection are not context-dependent. As Merriam and Caffarella (1999) note, “in most models of reflective practice, learning from experience is still viewed as something that goes on in someone’s head... [experience] is seen as separate from the learning process itself” (pp. 240-241). Based on an evaluation of “conventional” or reflective learning perspectives, situated learning theorists raise questions about the individuality of cognition and the acontextuality of knowledge found in both approaches. Instead, they shift the focus from the individual to socio-cultural settings and activities of people within the setting.

The core idea of the situated learning perspective is that “learning is inherently social in nature” (Hansman, 2001). What Hansman means by social context as a component of learning is the notion of “communities of practice.” Lave and Wenger (1991) argue that “the social structure of practice, its power relations, and its conditions for legitimacy define possibilities for learning” and suggest that learning occurs through peripheral participation in communities of practice (pp.

98-100). Learning as participation in communities of practice implies that “learning is a co-constitutive process in which all participants change and are transformed through their actions and relations in the world” (Driscoll, 2000). What then will be the characteristics of the relations between participants of the communities? Wenger (1998) describes the relationships through several concepts: mutual engagement that binds participants into a social entity; joint enterprise as a “collective process of negotiations”; and a shared repertoire of communal resources that includes “routines, words, tools, ways of doing things, stories, gestures, symbols, genres, actions, or concepts that the community has produced or adopted in the course of its existence” (as cited in Hansman, 2001, p. 48). While mutual engagement and joint enterprise represent participants’ co-constructing aspect of their relations, shared repertoire represents an already-constructed aspect of the relations which affect newly engaged participants.

Since learning is the purpose of participation in communities, collaborative learning will be the result of both mutual engagement and joint enterprise, which Brown, Collins, and Duguid (1989) call collaborative learning. In addition to collaborative learning, cognitive apprenticeship is another means by which learners participate in a community of practice. The modifier “cognitive” stresses that apprenticeship reaches beyond the physical skills usually associated with conventional apprenticeship as apprentice learners have strong goals and motivations and they develop an intellectual view of their enterprise (Brown et al, 1989; Lave and Wenger, 1991). Thus, the notion of cognitive apprenticeship “emphasizes the centrality of activity in learning and knowledge and highlights the inherently context-dependent, situated, and enculturating nature of learning” (Brown et al., 1989, 39).

Expansive Learning Perspective on Experiential Learning

The social nature of individual cognition has been thoroughly examined by Vygotsky (1992). Wertsch and Tulviste (1992) summarize Vygotsky's view on the social origin of individual cognition: instead of assuming that mental functioning occurs first and foremost within the individual, Vygotsky assumes that we can "speak equally appropriately of mental processes as occurring between people on the intermental plane" (p. 549). They used the term "intermental" in order to argue that the "intramental" functioning is derivative and emerges through the internalization of social processes. In the same vein, Wertsch and Tulviste argue that "mind, cognition, memory, and so forth are understood not as attribute or properties of the individual, but as functions that may be carried out intermentally or intramentally" (p. 549). In addition, the social nature of cognition disregards the internal and individual self of learning and adopts the socially located self, which is mutually constituted by collaboration between the self and others.

The expansive learning perspective originated from Vygotsky. However, it has led to a different perspective on social cognition. For example, Engeström, who established the expansive learning perspective, raises questions about the notion of situation, which is the precondition for the situated learning perspective's understanding of social cognition. Engeström asks, "Is a situation a moment in time? Is it a location, a place? Is it a life situation, a social situation, a configuration of relationships?" (Engeström & Cole, 1997) Engeström and Cole suggest that the social world and mediated action are possible answers to the question. They define mediated action as that which is "an individual artifact" embedded in a "collective activity system" (p. 304). The notion of mediated action intends to oppose the neglect of individual

subjects in the process of participating in communities of practice and proposes to transcend the dichotomy between individual and collective learning.

Apprenticeship setting as “situation” is also an issue by which the situated learning perspective can be differentiated from the expansive learning perspective. Daniels (2004) finds that the former takes place “when existing knowledge and skills embedded in an established activity are gradually acquired and internalized as in apprenticeship settings or when existing knowledge is deployed in new activity settings”; the latter involves “the creation of new knowledge and new practices for a newly emerging activity” and “learning embedded in and constitutive of qualitative transformation of the entire activity system” (p. 191). Daniels’ comparison implies that the apprenticeship setting of situated learning may work with established activity but not for a newly emerging activity. Another related issue is the motivation to learn. Engeström (2001) argues that the motivation to learn stemming from participation in culturally-valued collaborative practices is a satisfactory starting point for a novice with relatively stable practices, but the motivation does not work for “risky expansive learning processes” (p. 140).

The theory of expansive learning assumes a “risky” situation, which Daniels (2004) describes as a “twofold learning challenge” in that it requires learners to learn how to renegotiate and reorganize their collaborative relations and practices (“learning for co-configuration”) and to learn constantly from interaction with clients (“learning in co-configuration”). From the expansive learning practice of coping with challenges, learners produce culturally new patterns of activity or new forms of work activity (Engeström, 2001). Daniels defines expansive learning as the process of “interpret[ing] and expand[ing] the definition of the object of activity and respond[ing] in increasingly enriched ways” (p. 190). Daniels uses Victor and Boynton’s concept

of “co-configuration” to describe expansive learning. According to Daniels, Victor and Boynton identify five types of work in historical industrial production: craft, mass production, process enhancement, mass customization, and co-configuration. They argue that each type of work generates and requires a certain type of knowledge and learning. Among the five types, co-configuration is identified as the form of work that is emerging in the “complex-multi-professional” settings.

Co-configuration can be the process of experiential learning in the sense of Schön’s (1991) “reflection-in-action.” According to Schön, just as jazz musicians improvise together and make on-the-spot adjustments to the music they play, we can learn during the very process of action through reflection-in-action. Engeström (2001) discusses a research group of children’s health care as another example of expansive learning. In the health research group case, parents and practitioners from different caregiver organizations collaboratively plan and monitor the child’s trajectory of care and take joint responsibility for its overall progress without an available model to fix the problems they encounter and no wise teacher to correct their decisions. Although Schön’s reflection-in-action has been criticized as detached from context and history (Usher, Bryant, & Johnston, 1997), co-configuration has since been proven to work in historically and culturally developed contexts (Daniels, 2004).

Historical and cultural factors of experience are well represented by the concept of activity theory, which provides a theoretical basis for the expansive learning perspective. Activity theorists believe that in order to understand a form of human practice it is necessary to analyze its current status as well as its historical development. In addition, they emphasize the importance of the role of a “mediating cultural tool” to elaborate broader social dimensions of human practice (Sawchuk, 2003). Tool mediation has been a central concept of activity theory.

According to Cole, the central theme of activity theory is that “the structure and development of human psychological processes emerge through culturally mediated, historically developing, practical activity” (as cited in Daniels, 2004, p. 190). By the insertion of a “cultural tool” into human activity, we can overcome a Cartesian split between individual and societal structure: “the individual could no longer be understood without his or her cultural means; and the society could no longer be understood without the agency of individuals who use and produce artifacts” (Engeström, 2001, p. 134). The notion of a cultural historical tool enables the reflective learning perspective to overcome an individually-limited view of experiential learning; the notion of human agency helps the collective learning of the situated learning perspective to expand the limits of its situatedness.

Summary

There were five main areas of literature that informed this study. These included peer teaching in various educational contexts, peer teaching of older adults in LLIs, the role of teachers in adult education, volunteerism among older adults, and theories of experiential learning. A review of these bodies of literature led me to information relevant to my research question, such as the differential characteristics of peer teaching, the notion of co-learning, special challenges, peer teachers’ preferred teaching method, and the teacher’s role. In addition, this review of literature provided knowledge and theories relevant to my research topic.

Peer teaching practices from children’s education to college education and adult education provided comparative viewpoints from which to study my research topic. The teacher’s role discussions in adult education provided perspectives on teaching, such as the opposing perspectives of the humanistic facilitator and interventionist facilitator. Discussions of volunteerism among older adults provided theoretical foundations to approaching the motivation

of the peer teaching of older adults. Experiential learning theories provided theoretical perspectives to understand the situations peer teachers encounter and how they deal with these situations. However, there is a noticeable lack of in-depth studies about older adults' peer teaching as described in their own voices. There were a few studies which dealt with the topic, but they did not fill the void because they lack the "thick description" necessary for a reader to understand the topic and its context for study.

Chapter 3. METHOD

This chapter begins with a formulation of my research question. I then discuss issues concerning the phenomenological research method relevant to the question, introduce the research site and participants, explain how I collected and analyzed data, and, finally, discuss the issue of the trustworthiness of the findings.

Research Question

This study intended to answer the question: How do older adult volunteer teachers describe peer teaching experiences at a Lifelong Learning Institute (LLI)? In addressing this question, I explored the phenomenon of peer teaching at an LLI, the Community Academy for Lifelong Learning (CALL). As most other LLIs do, CALL recruits volunteer teachers from their members who are experts in specific subject areas. Even though many of the teachers have prior teaching experience, including teaching primary and secondary education at other types of institutions, peer teaching is a unique experience for them in that they voluntarily teach their peers after retirement. Peer teaching has been the most widely adopted method in LLIs, but there have been few studies of this phenomenon. Based on my overall understanding of peer teaching in LLIs from former studies, especially Simson, Thompson, and Wilson (2001) and Brady, Holt, and Welt (2003), my study dealt with the following sub-questions:

How did participants begin peer teaching, develop courses, and manage classes?

What kind of relationships did they develop with learners?

What were the differential characteristics of teaching?

What made the participants continue peer teaching?

What were the challenges the participants encountered in their teaching?

How did the participants solve these challenges?

A Phenomenological Approach to the Research Question

Research method follows the research question (Patton, 2002). I chose phenomenology because, according to taxonomies of qualitative research methods (Patton, 2002; Rossman & Rallis, 2003; van Manen, 2003), phenomenology clearly fit with my curiosity about the lived experience of participants. However, I soon found that phenomenology as a research method was not a ready-made tool but a mixture of suggestions, some of which oppose each other. This situation resulted in what Cohen and Omery (1994) have observed: phenomenological literatures in education not only lack a discussion of and reference to method but also use research methods inconsistent with phenomenology. Moreover, according to Cohen and Omery, the literature relied too often on the languages of other qualitative methods without appropriately establishing the relationship between the methods. I agree with Ray's (1994) concern that "to attempt a phenomenological study without having knowledge of its philosophic foundations and, especially, the practice of the analytic process of reflection would invalidate or severely impede a study's credibility" (p. 123). Thus, in this chapter, I discuss my research question in detail using my understanding of phenomenology as a philosophy and as a research method.

Description and Interpretation

The term "describe" in the research question could be problematic because in common usage description means "to tell the facts, details, or particulars of something" (Pickett et al., 2000) and thus excludes interpretation, which is an equally important component of my research. Furthermore, the term description may wrongly imply that I have adopted transcendental phenomenology as opposed to hermeneutic phenomenology in my method. This is because the

former is alternatively called descriptive phenomenology and the latter interpretative phenomenology (Cohen & Omery, 1994; Ray, 1994; van Manen, 2003). This problem needs further discussion in order to make clear my research question and the resultant research method.

According to Cohen and Omery's (1994) classification, the goal of transcendental phenomenology as a research method is to describe the meaning of an experience from the participants' perspective. In order to achieve this goal, researchers of transcendental phenomenology are required to "bracket their presuppositions, reflect on the experiences that were described, and intuit or describe the essential structures of the experiences under study" (p. 148). On the other hand, hermeneutical phenomenology, which seeks the meaning of participants' experience from the study of their lived experience, is essentially an interpretive process. This view implies that both researcher and participant acknowledge interpretive distortion and assumes the distortion itself constitutes the source of interpretation.

For an in-depth examination of significant features of phenomenological description, I relied on Spiegelberg's (1982) discussion of "a general theory of description" where describing is based on classification of the phenomena with a framework of class names, the main function of phenomenological description is to serve as a reliable guide for the listener by metaphor and analogy, and phenomenological description is accepted as inevitably selective and concentrates on central characteristics. To understand the purpose of conducting phenomenological description, van Manen's (2003) suggestions are helpful. According to van Manen, researchers should avoid causal explanations or abstract interpretations as much as possible. Instead, they should focus on describing participants' feelings, mood, and emotions from the inside; describing specific events, a happening, and a particular experience; trying to focus on an

example of the experience; attending to how body feels; and avoiding trying to beautify the account (pp. 64-65).

On the other hand, the discussion of interpretation emerges from the understanding that researchers study the meanings of conscious acts. Since the meanings of such acts are not immediately evident to our intuition, we need to go beyond what is directly given and unveil their hidden meanings. Phenomenological interpretation has been developed based on Heidegger's (1996) claim that we interpret a text according to the fore-structures (*Vor-Struktur*) of understanding: we already posited the text in a context (fore-having, *Vorhabe*); we approach it from a our own perspective (fore-sight, *Vor-sicht*); and we accept it through a pre-established concept (fore-concept, *Vorgriff*). In short, when we interpret a text, we project our meaning structure upon it.

Gadamer further developed Heidegger's idea of phenomenological interpretation. Gadamer (2004) considers prejudice a "condition of understanding" and argues that prejudice is not arbitrary. Instead, prejudices have been established through the accumulation of tradition in history (pp. 278-306). Gadamer calls this effect of tradition "historically-effected consciousness" (*wirkungsgeschichtliches Bewußtsein*). Therefore, Gadamer's hermeneutical interpretation does not eliminate presupposition. Rather, hermeneutical interpretation accepts it and insists that meanings are presupposition-dependent and thus context-dependent.

Although the concepts of description and interpretation are based on opposing schools of phenomenology and represent two perspectives on human experience, according to van Manen (2003), the difference between them can be considered two "elements" or "functions" of a work. van Manen regards description as an "immediate description" and interpretation as an "intermediate description." When we apply this difference to phenomenological texts, the text is

descriptive and interpretative in that it “names” and “mediates” something. However, the two functions are not separable because naming needs a medium and mediation includes naming two or more parties. I agree with van Manen (2003) that interpretation “is closely allied to Husserl’s and Heidegger’s notion of phenomenological description” and “all description is ultimately interpretation” (pp. 25-26). Thus, the term “describe” I used in my research question does not exclude interpretation; rather, description and interpretation work together.

For example, throughout the interviews with participants, I collected descriptive data about their peer teaching experiences while avoiding “as much as possible causal explanations, generalizations, or abstract interpretations” (van Manen, p. 64). However, since the interviews were conversations, I continuously interpreted what participants mentioned, thought out next questions, and developed next interview plans. Furthermore, the interpretive process was inevitably influenced by presuppositions of my “cultural self” which is “fundamental to qualitative work” to guide the gathering, creating, and interpretation of data (Olesen, 2000). For example, when I listened to a participant’s negative comment on her “wifely duties,” I felt an instinctual defensiveness as a man who grew up in a strongly patriarchal culture.

Lived Experience and Lifeworld

The term “experience” in the research question also requires discussion because it has a broad range of meanings. The electronic version of the *American Heritage Dictionary of English Language* (Soukhanov et al., 1992) provides three representative meanings for experience: 1) the apprehension of an object, a thought, or an emotion through the senses or mind; 2) active participation in events or activities, leading to the accumulation of knowledge or skill; and 3) an event or a series of events participated in or lived through. I used the third meaning because it represented my interest in just what peer teachers have “lived through.” In addition, this

definition fit with the term “lived experience,” which has been the keyword to define phenomenological research (Patton, 2002; Rossman & Rallis, 2003). The term “lived experience” (*Erlebnis*) originated from the term “lifeworld” (*Lebenswelt*), which refers to the world of every day life. While most phenomenologists have used the term “lifeworld” since Husserl used it in his last major work *The Crisis of European Sciences and Transcendental Phenomenology* (1970), phenomenological methodologists have used the two terms, “lived experience” and “lifeworld,” interchangeably.

Schutz and Luckmann (1973) examined the concept of lifeworld as “the stratifications of the lifeworld,” and van Manen (2003) developed the stratifications into four aspects of the “lifeworld existential”: “lived space (spatiality), lived body (corporeality), lived time (temporality), and lived human relation (relationality or communality)” (p. 101). Lived space (spatiality) is felt space and the place of the everyday world within a person’s reach. Lived space, interestingly, is not the physical environment measured by length, height, or depth. Lived space is difficult to put into words since it is “largely pre-verbal.” According to van Manen’s examples, huge spaces within modern bank buildings makes us feel small while walking alone in a foreign city gives a sense of strangeness, vulnerability, and excitement. This kind of felt space affects the way we feel and “helps us uncover more fundamental meaning dimensions of lived life” (van Manen, 2003, p. 103). Lived body (corporeality) refers to the “the phenomenological fact that we are always bodily in the world” (van Manen, p. 103). Lived body is a core aspect of lived experience in that we go through experiences in our body. When we love or care for another person, we necessarily do that in our bodily presence. As a lived experience, teaching can also be examined by its corporeality.

Lived time (temporality) is subjective time (as opposed to clock time), which passes by quickly or slowly depending on our level of enjoyment and engagement. Lived time is also “our temporal way of being in the world” (van Manen, p. 104). In other words, our lived experiences lie in the temporal dimensions of past, present, and future. What we experienced in our past affects the way we experience the present and the future. At the same time, our future hopes and expectations reinterpret our past experiences and guide the experiences of present time. Lived other (relationality) is “the lived relation we maintain with others in the interpersonal space that we share with them” (van Manen, 2003, p. 104). From the view of the lived other, we accept the pre-iveness of the other and our intersubjectivity, which includes “interchangeability of standpoints” and “congruence of relevance systems” (Schutz & Luckmann, 1973). From this dimension of relationality, we encounter the other person and grasp the interpersonal significance of our lived experiences.

I used the four aspects of the lifeworld existential as a tool to investigate participants’ lived experience. With the dimension of lived space, I looked for how participants went through experiences in a specific teaching space and how they were affected by that space, which included classrooms at a hall, small meeting rooms of churches, living rooms of participants, a room at a senior center, a ballroom of a dance academy, and an outdoor route on a campus. Lived body was an important point to guide my observations and interviews because I believe teaching is a bodily movement by which teachers manage a class and communicate with learners.

In addition, I searched for the unique influences of the aged body of participants and learners on participants’ teaching experiences. For example, when I listened to stories about a 94 year old learner and a learner with Parkinson’s disease in classes or stories about participants’ experiences of cancer surgery or walking problems, I asked further questions in order to

understand what importance the dimension of the lived body had on participants' teaching experiences. Lived time was also an interview guide because I thought participants would relate present experiences with past ones. For example, I asked questions to compare participants' prior teaching experiences with their teaching experiences at CALL. The lived human relationship was the social dimension of teaching by which I investigated how participants develop rapport with learners and other members of CALL.

Intentionality of Consciousness

Description and lived experience compose the core work of my research, the description of lived experience, which raised issues about the role of consciousness and its direction in my description work. Phenomenologists have examined the concept of intentionality to deal with such issues. According to Schutz and Luckmann (1973), the concept of intentionality contains Husserl's central insight into his phenomenological analysis of consciousness. Schutz and Luckmann argued that when Husserl took over the concept of intentionality, it "acquired the meaning of directedness toward an object rather than that of the object's immanence in consciousness" (p. 97). In other words, Husserl's intentionality had a one-way direction from consciousness to objects, as implied by the expressions "directed to," "consciousness of," "perception of," "joy at," etc. Based on this interpretation, Schutz and Luckmann examined four characteristics of intentionality. According to their research, intention "objectivates," "unifies," "relates," and "constitutes" (p. 98-99).

Spiegelberg (1982) and Moustakas (1994) examined the concept of the intentionality of consciousness by its act and content, Husserl's "noesis" and "noema." According to Spiegelberg, the parallelism between noesis and noema can be understood as a parallelism between "the structures of the subjective act and of its objective correlate" and between noetic act and

noematic content (p. 92-94). Moustakas examined an argument regarding the nature of noema. Whether it is a conception or a perception, he emphasizes our natural flow of experience: from the pre-reflective givenness of immediate knowing to the reflective process of selection and judgment; from percept to concept; from textural descriptions to disclosed meanings. So the noematic phase of perception, in which object and noema are bound together, develops into a noetic phase of conception.

The application of the concept of intentionality to research has been clearly demonstrated in van Manen (2003). He stated that research is an intentional act of attaching ourselves to the world and this inseparable connection to the world is the phenomenological principle of intentionality. van Manen argued that research is a “caring act”--Goethe wrote, “one learns to know only what one loves” (van Manen, p. 6). My choice of education for older adults was a kind of van Manen’s caring act in that I like to talk with older people and the teaching and learning of older adults has long been one of my interests. In addition to my personal preference, my reading of teaching theory in adult education and deliberation on phenomenological methods facilitated the ultimate direction of my study, a detailed description of older adults’ peer teaching experience.

The Problem of “Essence”

What did I seek by my “description of lived experience”? Van Manen (2003) recommended phenomenologist researchers ask the question of “what something is ‘really’ like” or “what the nature of this lived experience is” (p. 42). Phenomenologists have used the term *essence* in order to refer to the “something” and its “nature,” and they agree that “phenomenology is the study of essences” (Merleau-Ponty, as cited in van Manen, 2003, p. 177). Unfortunately, the term essence is problematic because of its mystical connotation; we might

understand essence as either a mysterious entity or as an ultimate core. The mystical connotation originated from Plato's notion of essence (*eidōs*). Plato did not clearly define essence except to explain that the essence is the very nature of something as compared to particular instances, which are imitations of *eidōs*. Husserl adopted Plato's notion of essence and developed it by insisting that "the general essence or *eidōs* has no reality superior or even equal to that of particular entities, but merely 'ideal' being" (Spiegelberg, 1982, p. 696). In his discussion of fact and essence, Husserl explained how to apprehend the essence. According to Husserl (1931), it is the work of intuition (*Anschauung* meaning looking at): "The essence is an object of a new type. Just as the datum of individual or empirical intuition is an individual object, so the datum of essential intuition is a pure essence." (p. 49). Spiegelberg (1982) illustrated the work of intuition as the operation of lining up particular phenomena, observing clusters and cores, and grasping a common pattern (p. 697-698).

In Husserl's later works, the discussion of essence was replaced by the discussion of the lifeworld. While Husserl compared natural science with the essence of "pure science" in *Ideas* (1931), in his later major work, *The Crisis* (1970), Husserl compared the world of science with "the lifeworld as the forgotten meaning fundament of natural science" (p. 48). Husserl's turn to the lifeworld led to confusion in his system of phenomenology but provided an important clue for how to approach the notion of essence, which later phenomenologists Heidegger, Gadamer, and Merleau-Ponty understood as the structure of lived experience. By the time of these later phenomenologists, the mystic connotation attached to the term essence had weakened.

According to van Manen (2003), "the essence of a phenomenon is a universal which can be described through a study of the structure... phenomenology is the systematic attempt to uncover and describe the structures, the internal meaning structures, of lived experience" (p. 10). In my

research, the essence of my research participants' peer teaching experience was not mystical. Instead, I attempted to grasp this essence by uncovering and describing the meaning structures of participants' teaching experiences.

An additional problem with the concept of essence is the anti-essentialist critique that phenomenology "reduce[s] social phenomenon to immutable categories and social groups to fixed types" (van Manen, 2003, p. xvi). From this perspective, so-called essentialists assume that every phenomenon has an immutable essence and that individuals can derive moral decisions from this essence. For example, the notion of essential human nature may work as an unfair criterion to evaluate a specific gender or an ethnic group. To counter this anti-essentialist critique, van Manen defended phenomenology by arguing that it "merely shows us what various ranges of human experiences are possible, what worlds people inhabit, how these experiences may be described" (1996, p. 47). I agree with van Manen's defense of phenomenology. Thus, the essence of my study became "possible human experiences," and I presented them as three facets of older adults' teaching experiences at LLI in Chapter Six.

Bracketing and Intuition

My research question generates one more issue: how "essence," "lifeworld," or "meaning structure" of participants' lived experience should be approached. Phenomenologists have discussed bracketing and intuition as the key tools for this approach.

Bracketing is a mathematical metaphor Husserl used to express his phenomenological idea of "a philosophy without presupposition," concentrating on the essential content of the phenomena without presupposition and going to the ultimate foundations of knowledge.

Although what Husserl intended to bracket was a "natural standpoint" and "objective science," he did not deny the existence of the world (Husserl, 1931; 1970). Since Descartes denied the

world's existence in his universal doubt, there have been various misinterpretations of what is bracketed and what will be left after bracketing. For example, Moustakas (1994) defined Husserl's bracket wrongly when he wrote that "the world in the bracket has been cleared of ordinary thought and is present before us as a phenomenon to be gazed upon" (p. 85), although Husserl did not attempt to bracket "the world" nor deny the existence of the world.

In addition to such misinterpretations, hermeneutical phenomenologists' critiques of Husserl's bracketing have confused researchers' understandings of bracketing. Heidegger argued, according to Ray (1994, p. 120), that "presuppositions are not to be eliminated or suspended, but are what constitute the possibility of intelligibility or meaning." Gadamer (2004) further developed Heidegger's viewpoint and argued that various presuppositions of fore-projection in reading, such as fore-meanings in interpretation, fore-conceptions, and prejudices, constitute our understanding and interpretation. Gadamer's hermeneutic circle represented the dialectic of interpreting as a dynamic movement toward further understanding based on presuppositions. van Manen (2003) raised the question of the feasibility of bracketing while arguing that we cannot put out of play everything we know about the phenomena we study. He explained, "If we simply try to forget or ignore what we already know, we may find that the presuppositions persistently creep back into our reflections" (p. 47). van Manen (1996), attributed the weakness of the bracketing concept to Husserl's idea of transcendental subjectivity: Husserl wanted to arrive at a genuinely indubitable basis for true knowledge and he tried to locate it in transcendental subjectivity, which is presuppositionless and the ultimate source of all meaning.

Based on this examination of bracketing, we can discuss methodological implications and the application of bracketing. According to van Manen (2003), phenomenology as a "discovery oriented" method is a presuppositionless approach toward the research "that tries to ward off any

tendency toward construction of a predetermined set of fixed procedures, techniques and concepts that would rule-govern the research project” (p. 29). This approach is in line with the “naturalist paradigm” of Lincoln and Guba (1990), who opposed positivism that excludes the “context of discovery” and focuses on the “context of justification” with “hypothetico-deductive theory.” Glaser and Strauss (1967) also criticize the trend in social research which has focused mainly on verification of “Grand” theory. They proposed a method for generating theory grounded in substantive data.

I practiced bracketing in the stage of data collection. For example, I conducted interviews as “open-ending explorations of phenomena” (Stanage, 1987) and detailed questionnaires were not predetermined but “rather flow within a clue-and-cue-taking process” (Ray, 1994). I practiced bracketing in the analysis stage as well. Since data collection was not separated from data analysis, in the middle of interview, for instance, I continuously analyzed participants’ responses to ask follow-up questions. In the middle of analysis of a transcribed text, I found I needed further data collection based on the analysis of data collected and presupposed expectations. This means I conducted data analysis with a continuous shift between Husserlian “bracketing” and Heideggrian “presupposing.”

If bracketing is the passive or negative inquiry into phenomena, intuition is the active or positive inquiry into phenomena. Spiegelberg (1982) used “intuiting” instead of “intuition,” arguing that intuition is not the proper translation of its German origin, *Anschauung*, and intuition in the German language “has usually the sense of an inspirational idea or an instinctive anticipation” (p. 105). Spiegelberg described intuiting by the metaphoric phrases “opening his eyes,” “keeping them open,” “not getting blinded,” and “looking and listening.” Stanage (1987) defined phenomenological intuiting as “to see something or some one” which attempts “to

capture the first approximations of ‘seeing,’ ‘hearing,’ ‘smelling,’ ‘tasting,’ and ‘touching’” and “to move through to the further, deeper sense of ‘really seeing,’ ‘really hearing,’ and so on, through the rest of our senses” (p. 81). Literature on phenomenology suggested two interrelated functions of intuition: capturing meaning and verifying it (Spiegelberg, 1982; Stange, 1987, Cohen & Omery, 1994, Cohen, 1987). The verifying function means that intuiting is the ultimate test of all knowledge and phenomenological insight in particular, and the capturing function refers to attempts to describe the uniqueness of specific phenomena.

As compared to transcendental phenomenologists, hermeneutic phenomenologists have not been very concerned with intuiting because it has been developed for the establishment of the phenomenology of pure consciousness and is highly related to the concept of bracketing, which hermeneutic phenomenologists oppose. However, some hermeneutic phenomenologists did not ignore it; rather, they redefined it. For example, according to van Manen (1996), Heidegger redefined intuiting by turning his attention away from consciousness towards elucidating the meaning of ordinary life experiences. By this turn, the verifying function of intuiting was discarded while the capturing function was preserved. In my study, listening to interview recordings, reading transcripts and observation memos, reflecting on the data, and writing was my process for phenomenological intuiting.

Research Site and Participants

Entering the Field

It took eighteen months to get into my research site. Several days after I arrived in State College, August 2003, I stopped by a used-furniture shop. While looking around the shop I happened to talk with the proprietress, and from her I learned about the Community Academy for Lifelong Learning of State College (CALL), which became my research site. The next day I

visited CALL, met a CALL member volunteer, and received information, including a catalog of its programs. Then twelve months passed where I was not active with CALL because I was busy with general coursework and struggling to narrow down research topic.

In the summer of 2004, I came back to the topic of older adults' education and decided to visit CALL again. Before visiting CALL, I met a director of the State College Area School District in order to get general information about the education of older adults in the State College area. She confirmed that CALL was the representative educational institute of older adults in the area and that it was suitable for my research. In addition, she introduced me to the director of CALL. At my meeting with the director, we talked about my research topic and she told me she would support my research. According to Street (1992), successful entry into a field needs official permission from gatekeepers and support from sponsors who help "to understand the unwritten procedures, which support the formalized written procedures, and to identify informal sources of power, which may not appear to have a corresponding formalized authority within the hierarchy" (p. 129). Because each of CALL's courses is conducted at the teacher's discretion, I needed support in addition to official permission from the director.

In the fall of 2004, I conducted a participant observation in six sessions of a life story writing course. While reflecting on the observation experience, I changed my research focus from older learners to teachers who voluntarily participate in teaching during their retirement years.

Sampling Research Participants

Sampling of qualitative research is different from conventional sampling. Conventional researchers select representative samples of a population to provide scope or population generalizations. However, I did not intend generalization by the research. Rather, I used

sampling to get a rich understanding of the phenomenon of older adults' peer teaching, so the sampling strategy for my research was theoretical sampling to select those persons who would provide the greatest opportunity for discovery (Glaser & Strauss, 1967; Strauss & Corbin, 1998). As a kind of purposeful sampling (as compared to random sampling), theoretical sampling is flexible in the beginning and evolves as a researcher jointly collects, codes, and analyzes his/her data. Theoretical sampling is explorative because "researchers cannot know exactly what the most significant social and psychological processes are in particular setting" so they explore participants' concerns through interviews, develop further questions around the concerns, and search for participants whose experiences would provide the answers to the questions (Charmaz, 2002, p. 675-676).

In addition to the problem of finding samples suitable to the purpose of the research, sample size is another important issue. Fitz-Gibbon & Morris (as cited in Patton, 2002) noted that while there is a table to determine sample size from a given population, there are no rules for sample size in qualitative inquiry. Patton provided two examples of purposeful sampling: Piaget sampled two of his children and Freud studied less than ten clients to establish his psychoanalysis. The issue of size is a trade-off between width and depth, although most qualitative researchers emphasize depth. My choice was also depth, so the sample size (eight participants) was small enough for a rich understanding of the phenomenon I studied. However, since theoretical sampling is a continuing process throughout data collection, a researcher needs to decide when to stop sampling. Glaser and Strauss (1967) suggested "theoretical saturation" as a guiding criterion. By saturation, they referred to the time when "no additional data are being found whereby the sociologist can develop properties of the category" (p. 61).

At the pilot study I received help from the CALL director for sampling. I met her and explained my research question. I asked her to recommend several research participants who matched the criteria for a phenomenological research participant: “the research participant has experienced the phenomenon, is intensely interested in understanding its nature and meanings, is willing to participate in a lengthy interview, grants the investigator the right to tape-record, possibly videotape the interview, and publish the data in a dissertation and other publications” (Moustakas, 1994, p. 107). She introduced me to six teachers, three of whom agreed to participate in my study. Since the life story writing course teacher also agreed to participate in my study, there were four participants at the beginning of data collection. After I had observations and interviews with the initial four participants, I began looking for “additional data” to saturate the description of my topic. In addition to the Moustakas’s criteria, I considered the diversity of the CALL courses. I found that the first four participants were in the area of humanities, such as literature, arts, and history, so this time I searched for teachers in other areas and selected four more teachers who teach courses on other areas such as recreation and craft.

Although the final composition of the participants were grouped by four areas--arts, recreation & health, literature & history, and cooking & craft--and two participants were included in each area, I did not use the teaching area as a unit of analysis. This was because my major concern was to understand individual descriptions of teaching experiences, which, according to van Manen (2003), could also be the possible experiences of others. Therefore, the unit of analysis of this study was individual participants.

Data Collection

I used three data-collection methods to probe as deeply as I could into the phenomenon of the peer teaching of older adults (see Table 1). First, I carried out two or three sets of semi-

structured interviews for eight participants based on a general interview guide. Each interview lasted forty to ninety minutes. Second, I used observation and participant observation. For two participants I conducted participant observation in their six-session course and for the other six participants I conducted observations in their one to three sessions. Third, I used documents published by CALL as a data source.

Interviews

I conducted semi-structured interviews with a general interview guide and modified interview guides for each interview. Compared to a structured interview or *standardized interview*, a semi-structured interview has the strength of being open to pursuing topics that participants bring up. Compared to an unstructured or *informal conversational interview*, it has the strength of making data collection somewhat systematic for each participant (Patton, 2002). Furthermore, I tried to address the tension between the transcendental and hermenutical approaches to phenomenological bracketing by adopting semi-structured interviews. I tried to make interviews be informal conversations minimizing my interruption by presuppositions, and, at the same time, I continued to reflect on what the participant said, analyzed his/her responses, and developed further questions using my “understanding, belief, biases, assumptions, presuppositions, and theories” (van Manen, 2003, p. 47).

The overall interview format for each participant was Seidman’s (2006) three-series phenomenological interview. The first interview inquired into the participant’s experience in the context of peer teaching at an LLI by asking him/her to tell his/her life history up to the present. The second interview oriented both the researcher and the interviewee into experiences of interest and concentrated on the concrete details of the participant’s present lived experience of peer teaching. In the third interview, I asked questions about the meaning of the peer teaching

Profile of Participants

Table 1.

Name	M/ F	Area of Teaching	Course of teaching	Career	Age	Obs. & Par.	Interviews
Robert	M	Arts	Evolution of Jazz	Music teacher	70's	2 classes Obs.	3 x 80mins
John	M		Architecture Tour	Architecture Professor		2 classes Obs.	3 x 90mins
Julie	F	Recreation & Health	Line Dancing	Sales		3 classes Obs.	3 x 50mins
Mary	F		Tai Chi	Office work		6 classes Par.	3 x 60mins
Ann	F	Literature & History	Life story Writing	Biology Prof.		6 classes Par.	2 x 40mins
Cathy	F		WWI	History Prof.		2 classes Obs.	2 x 60mins
Peter	M	Cooking & Craft	Ethnic Cooking	Business		1 class Obs.	3 x 40mins
Laura	F		Knitting	Research assist. & Nurse	60's	1 class Obs.	2 x 50mins
Total						35 hours	21 hours

experience at CALL in the participants' life. According to Seidman, the question of "meaning" is not only one of satisfaction or reward but also "the intellectual and emotional connections between the participants' work and life" (p. 18). Even though at the first and second interviews participants made meaning from their experience, the focus moved into reflective meanings at the third interview.

This three step structure was helpful for the interviews in the beginning of data collection as a guide and for the first interview of each participant. However, as interviews continued, I did not strictly follow the structure but became more flexible in searching for topics that emerged from participants at the former interview or my reflection on it. At the end of data collection I

was able to figure out a plan for phenomenological interviews. Lincoln and Guba (1990) argued that such understanding with hindsight can be called “emergent design.” They stated:

... within the naturalistic paradigm, designs must be emergent rather than pre-ordinate... because what will be learned at a site is always dependent on the *interaction* between investigator and context, and the interaction is also not fully predictable; and because the nature or mutual shapings cannot be known until they are witnessed (p. 208).

Interviews were recorded by a digital recorder and transcribed verbatim by a transcriber. For the preparation of following interviews I listened to the former recordings and read their transcriptions and searched for topics. For example, while I listened to an interview recording, I found that I did not pay much attention to a participant’s mention of the psychological rewards of teaching at CALL so I included it as a topic of the following interview. For this purpose the transcription was helpful for me as an English-as-a-second-language researcher who sought to capture information I might have missed while listening to the recordings.

Observation

As lay people gather information about the world around them mostly by using their ears and eyes, qualitative researchers gather most of their data by listening to stories and observing the situations for stories and human movements in them. Rossman and Rallis (2003) noted that observation was fundamental to all qualitative inquiry, particularly in in-depth interview studies, because observation took researchers inside the setting and helped them discover complexity in social settings. Patton (2002) supported this argument and noted that without observation a researcher could not understand the setting and may ask inappropriate questions in interviews. In addition to data gathering, I used observation as a way to develop a rapport with participants.

Three among four aspects of the “lifeworld existential” (van Manen, 2003) of phenomenology provided an observation guide. The lived space in which participants went through the experience of peer teaching was the first point of observation. Most of the lived spaces were places for class, such as a hall or meeting room in a church, a hall in a senior center, a ballroom in a dance academy, the living room of a participant, or routes on a college campus. I also observed places of performances led by a participant and two CALL annual meeting places. I used the influences of place on participants’ teaching experiences and the differences between places to describe participants’ peer teaching experiences.

The lived body was another point of observation in that participants used their bodies as a tool of teaching. Most class management was accomplished by body movements in the line dancing course and Tai Chi course. Participants in the architecture tour course and ethnic cooking course also frequently used guidance and gestures in their classes. For the participant in the ethnic cooking course, cooking and talking was his important skill in teaching his class. Other participants also used bodily movement, such as playing instruments or showing knitting examples. One more consideration about the lived body was the physical deficits of participants and learners related to aging. I observed how participants expressed their concern about their aging bodies and how they adapted to situations in which learners had physical problems.

The final point of observation was lived other or relationality. For this point of observation, I focused on participants’ experience of unique peer teaching relationships that include both formal relations between teacher-learners and informal relations between peers.

I conducted non-participant observation in the classes of six participants and participant observation in the classes of two participants (see Table 1). I chose non-participant observation as the major observation method because I needed distance and an overall description of the

class situation through a few observations. However, I conducted participant observations in classes of two participants when I wanted to develop rapport with participants and I was interested in the subject of the classes (Tai Chi and Life Story Writing). In any kind of observation I tried to retain “hermeneutic alertness to situations” (van Manen, 2003) which allowed me to keep a reasonable distance from the situations and to reflect on the meaning of what I observed.

Documents

I found information about participants and their courses from various documents. I collected newsletters, catalogs, membership survey reports, a participant’s book, two essays from one participant, a CALL history paper from a CALL archive, and I consulted the CALL website. The newsletters have “featured teacher” sections which introduced teachers with short descriptions of them and their courses. Catalogs for each teaching term provide basic information about the participants’ courses and what courses participants started for the years before. A CALL membership survey report and CALL history provided sociological and historical background to my understanding of CALL. I collected a course syllabus in one course and class handouts in several courses. They contained information about the participants’ courses and class plans.

Data Analysis and Synthesis

Since Moustakas’ (1994) work on the phenomenological research method and procedures, there has not been any research which dealt comprehensively with the phenomenological method. One of the reasons for this has been that the phenomenological method, especially the hermeneutic phenomenological method, “[just] requires an ability to be reflective, insightful,

sensitive to language, and constantly open to experience” (van Manen, 2003, p. xi). However, in order to analyze my data I needed a data analysis method that matched with the reflective and insightful approach of phenomenology.

I first referred to Moustakas (1994) in order to establish phenomenological analytic procedures. However, Moustakas did not provide a consistent procedural scheme but instead offered different procedures in different chapters. In addition, his procedures (Horizonalization, Thematizing, Textural-Structural Description) and specific tools (Epoche, Intuition, Imaginative Variation) of phenomenological analysis were not clearly classified or explained. van Manen simplified the data analysis method into reflection and writing, both of which are, I think, the core processes of phenomenological research. Thus, I reformulated procedures following Moustakas’ procedures and van Manen’s method.

The emphasis of Moustakas’ and van Manen’s approach to data analysis was on textural description and writing. However, I found that combining fragmented data into synthesized writing was not a separate process. Rather, the core process throughout my research was data synthesis, which would be the proper title for my data analysis method.

Horizonalization

Horizonalization is the first step in analyzing the transcribed interview of a research participant (Moustakas, 1994). According to Gadamer (2004), the word horizon has been used in philosophy since Nietzsche and Husserl “to characterize the way in which thought is tied to its finite determinacy and the way one’s range of vision is gradually expanded” (p. 301). By “finite determinacy” the horizon means “the range of vision that includes everything that can be seen from a particular vantage point” and the notion of expansion means “not being limited to what is nearby but being able to see beyond it” (p. 301). Thus, the concept of horizon becomes a

dialectic synthesis of being limited to a situation and the possibility of expansion from that limit. Gadamer argued that “a person who has a horizon knows the relative significance of everything within the horizon whether it is near or far” (p. 301-302). Although Gadamer used the concept to discuss the hermeneutical issue of “consciousness of being affected by history (*wirkungsgeschichtliches Bewußtsein*),” Moustakas applied the concept to the phenomenological analysis method and suggested “horizontalization” as a process of listing every expression relevant to the experience, deleting repetitive or overlapping statements, and leaving the textural meanings and invariant constituents of the phenomenon (Moustakas, 1994).

Horizontalization could be compared to the first step in qualitative data analysis, open coding, by which “data are broken down into discrete parts, closely examined, and compared for similarities and differences....[and] grouped under more abstract concepts termed ‘categories’” (Strauss & Corbin, 1998, p. 102). However, the process of open coding is different from horizontalization: while horizontalization lists every statement (“meaning units”) with equal value, open coding groups “similar events, happenings, and objects under a common heading or classification” (Strauss & Corbin, p. 103). In addition, while horizontalization provides statements for an understanding of the nature and meaning of a phenomenon, open coding provides concepts and categories for building a theory of the phenomenon. To examine these differences van Manen (2003) compared the content analysis of ethnography (or grounded theory) and the thematic analysis of phenomenology. He found that content analysis specified beforehand what it wants to know from a text by identifying certain words or phrases, for example “gender” or “femininity” (p. 29), but thematic analysis was “the process of recovering the theme or themes that are embodied and dramatized in the evolving meanings and imagery of the work” (p. 78).

In order to conduct horizontalization, I read interview transcripts and observation memos several times. Each time I searched meaning units and marked them by using the comment insertion function of MS Word. As the number of meaning units increased, I opened a new blank document and recorded the meaning units with tracking codes and listed them. The tension between Husserlian bracketing and Heideggerian presupposing continued in horizontalization: I wanted to turn to participants' peer teaching experiences as they lived them and list every meaning unit relevant to the experience and, at the same time, I let my understanding, beliefs, biases, presuppositions, and theories work freely to facilitate reflection. I have attached one page of my horizontalization document in the Appendix.

Thematizing

In thematizing, phenomenologists “cluster the invariant constituents of the experience that are related into a thematic label. The clustered and labeled constituents are the core themes of the experience.” (Moustakas, 1994, p. 121) Phenomenologists determine core themes or core horizons, which provide living descriptions or highlights of lived experience, and derive and cluster them into themes. Using a study of experiences of people who underwent coronary bypass surgery, Moustakas provided an example of themes in which 44 invariant constituents were clustered into eight themes. Though these themes emerged from descriptions of experiences and they included the immense complexity of the lifeworld, van Manen (2003) argued that the most general level of the lifeworld may also be studied in its fundamental existential themes, “which probably pervade the lifeworld of all human beings, regardless of their historical, cultural or social situatedness.” (p. 101)

Example of Thematizing

Table 2

- We're exploring together
 - Aged learners
 - 94 years old lady (Co1-9)
 - 92 years old lady (Ch1-4)
 - Physical or mental loss
 - His wife brings him... he has lost both his physical and mental capabilities (K1-12)
 - Lose something mentally (K1-11)
 - Saying I love you to myself (Ch1-5, 3-1)
 - Stroke accident (M2-1)
 - Dyslexia (Ch3-4)
 - Two men with cane (Ch3-2)
 - Bring a bottle of water (Ch1-6, 3-2)
 - I understand the people had the same situation as I do (Ch1-1,2)

Axial coding of content analysis can be considered thematizing because segmented data, such as horizontalized statements, are reassembled or clustered by categories and subcategories or core horizons. According to Strauss and Corbin (1998), “a category stands for a phenomenon, that is, a problem, an issue, an event, or a happening that is defined as being significant to respondents” (p. 124). As themes of the lifeworld do, the linkages among categories can be very subtle and implicit. In order to make clear the “subtle and implicit,” Strauss and Corbin (1998) suggested a paradigm that included conditions, actions/interactions, and consequences. These components can be used “to sort out and organize the emerging connections” (p. 128). Even though Strauss and Corbin’s paradigm appears similar to van Manen’s existentials and existentials are the content of a fundamental lifeworld, a paradigm is an organizational scheme or an analytic device. That’s why Strauss and Corbin (1998) warned that, “although helpful, the paradigm never should be used in rigid ways; otherwise, it becomes the end rather than the means” (p. 142).

In order to thematize my data, I clustered the listed meaning units of all participants in a new blank document and organized them into hierarchical bullet points. Thematizing was not a one-shot work but rather a continuing process for several weeks. Each time I made new clusters and big changes in the hierarchy of meaning units I revised the document several times. Table 2 shows a part of my thematizing document.

Textural Description

In this step, phenomenologists organize their themes into a coherent textural description and integrate textural essences of the phenomenon researched (Moustakas, 1994). Phenomenological essences can not be grasped by a conceptual formulation or single statement. Rather, they can be captured by “a fuller description of the structure of a lived experience” (van Manen, 2003, p. 92). Moustakas divided this step into individual textural descriptions, composite textural description, individual structural descriptions, composite structural description, and synthesis of composite textural and composite structural descriptions. Imaginative variation is the analytic tool to develop essences of the phenomenon or experiences that compose textural-structural descriptions. Moustakas noted that “uncovering of the essences, the focusing on pure possibilities, is central in the Imaginative Variation process” (1994, p. 98). In order to “discover aspects or qualities that make a phenomenon what it is and without which the phenomenon could not be what it is,” van Manen’ (2003) employed “free imaginative variation” (p. 107). This is a process of reflection on whether a phenomenon is still the same if we imaginatively change or delete a specific theme from the phenomenon.

Selective coding of content analysis to “integrate and refine the theory” (Strauss & Corbin, 1998) can be compared to textural description. In integration, categories which emerged from axial coding are organized around a “central category.” According to Strauss and Corbin (p.

146), the central or core category represents the main theme of the research. Not only do the condensed words contain what an area of research is all about, but they also have analytic power to pull the other categories together to form a theory. Just as a phenomenologist develops essential themes by imaginative variation, a grounded theorist integrates a theoretical scheme by refining the theory. Refining consists of “reviewing the scheme for internal consistency and for gaps in logic, filling in poorly developed categories and trimming excess ones, and validating the scheme” (Strauss & Corbin, p. 156).

I practiced individual structural descriptions to write Chapters 4 and 5 and synthesis structural descriptions to write Chapter 6. In order to conduct individual structural descriptions, I went back to an individual participant’s data and composed Chapter 4 based on observation data and Chapter 5 based on interview data. Although I described individual participants’ teaching experiences in Chapters 4 and 5, I used themes from my thematizing document as a guide to compose individual descriptions.

I conducted imaginative variation to write Chapter 6, in which I discussed the three themes of peer-to-peer teaching, volunteer teaching, and explorative teaching. My draft ideas for these themes emerged from the thematizing step and developed through individual structural descriptions. Then I used imaginative variation as a tool to verify whether the essence of peer teaching of older adults can be represented without any of the three themes. I concluded that peer-to-peer relationships, volunteerism, and the explorative nature of teaching were indispensable facets of the essence.

Trustworthiness

The issue of trustworthiness in qualitative research raises the question, “How can an inquirer persuade his or her audiences (including self) that the findings of an inquiry are worth

paying attention to, worth taking account of?” (Lincoln & Guba, 1990, p. 290) Lincoln and Guba answered this question by discussing four criteria for trustworthiness and techniques to meet each criterion. Their first criterion was credibility, and they suggested techniques of prolonged engagement, persistent observation, triangulation, peer briefing, negative case analysis, referential adequacy, and member checks. Their second criterion was transferability as an alternative indicator of external validity. They argued that the researcher can only provide thick description for a reader to transfer the findings to a different context. Their third criterion, dependability, corresponded to the conventional research concept of reliability, which included issues of stability, consistency, and predictability. Techniques to increase dependability included overlap methods, stepwise replication, and inquiry audits. Their final criterion, confirmability, corresponded to the concept of objectivity. Techniques to increase the criterion were the confirmability audit, triangulation, and the keeping of reflective journal.

Patton (2002) transposed the issue of trustworthiness into the issue of enhancing the quality of qualitative research and the four criteria into an encompassing criterion, credibility, and argued that “any research strategy ultimately needs credibility to be useful.” (p. 51) He discussed three elements of credibility: rigorous methods, the credibility of the researcher, and a philosophical belief in the value of qualitative inquiry. He suggested techniques to enhance the credibility of the resulting analysis of qualitative research such as generating and assessing rival conclusions, negative cases, triangulation, and keeping method and data in context. In terms of the credibility of the researcher, he argued that credibility is dependent on a researcher’s “training, experience, track record, status, and presentation of self” (p. 552). The third element (philosophical belief in the value of qualitative inquiry) referred to “a fundamental appreciation

of naturalistic inquiry, qualitative methods, inductive analysis, purposeful sampling, and holistic thinking.” (p. 553)

Of these various techniques to increase trustworthiness/credibility, I conducted prolonged engagement, triangulation, member checks/participant validation, and thick description.

Prolonged engagement refers to “the investment of sufficient time to achieve certain purposes: learning the ‘culture’, testing for misinformation introduced by distortions either of the self or the respondents, and building trust.” (Lincoln & Guba, 1990, p. 301) For two years I conducted participant observation in two courses and non-participant observation in several classes, several performances of participants, and two CALL annual membership meetings. Triangulation means that multiple sources of data, multiple points in time, or a variety of methods are used to draw findings. The triangulation in my study was done by using multiple sources of data, including interviews, observations, and documents.

According to Lincoln and Guba, member check or participant validation check is a technique to test analytic categories, interpretations, and conclusions with “members of those stake-holding groups from whom the data were originally collected.” (p. 314) After I wrote draft of Chapters 4 and 5 which described participants individually, I sent the relevant part of the draft to the eight participants, received comments, and revised the draft. I received comments by e-mail from four of the participants, had a meeting for review with two participants, and did not receive any comments from two participants (one of whom I lost contact with).

Finally, thick description refers to “provid[ing] sufficient information about the context in which an inquiry is carried out so that anyone else interested in transferability has a base of information appropriate to the judgment” (Lincoln & Guba, 1990, pp. 124-125). I conducted the

technique of thick description by providing various information about participants' peer teaching experiences and their contexts through Chapters 4 and 5.

Chapter 4. COMING TO THE CLASSROOM: TEACHING IN CALL

The Community Academy for Lifelong Learning (CALL) is a member-led organization. It is governed by a council elected by its members. Members volunteer their time to work on various committees taking responsibilities for all aspects of the institute. There are ten standing committees, one of which is the curriculum committee. It is responsible for developing the curriculum, including recommending standards for the learning experience, recruiting instructors and group facilitators, and developing an academic calendar and course schedules. In the 2005-2006 the number of members was 818, courses offered was 198, and total course registrations was 2,417 (CALL, 2006a). In this chapter I describe courses of eight participants mostly based on observation data.

Robert and His Jazz class

Robert was one of the participants that the CALL director introduced to me. Our first meeting was the first interview at a classroom in my school. At the end of the interview I asked to observe one of his classes and he allowed me to do it. The class was held at 1:00pm at a church hall. It was a familiar place to me because I had been there to participate in the life story writing course one year ago. I arrived fifteen minutes before the class began. Robert looked busy setting up the lecture platform with a microphone in the middle, a grand piano on the right side, a CD player on the piano, and his instruments, a trombone and a washboard. An interesting thing was a rubber chicken hanging on the microphone stand, which is the symbol of his Dixieland band. While setting up, Robert exchanged greetings with several learners whom, I thought, he knew already. I had a short greeting with Robert and took a seat in the first row of seats. I considered taking a seat in the last row thinking it would be good to observe overall class

interactions and the learners' reactions. But in order to carefully observe and listen to Robert's teaching, I decided to take the first row. Soon, I found it was an uncomfortable place to observe a class because I felt that forty to fifty people were looking at the back of my head throughout the one and a half hours of the class. Based on this experience, I took the seat in the last row at the second observation.

At the beginning of class Robert conducted a lecture about the history of early jazz, which included topics on three types of New Orleans jazz, famous musicians such as Louise Armstrong and Glenn Miller, and the historical changes of jazz until the 1960s. It lasted for thirty minutes and I got bored listening to it because it was a lecture and I already knew most of the content from the first interview, particularly some of his jokes about jazz musicians. I waited for the time when he would play the instruments he brought to class. After a break in the middle of the class, his lecture topic moved into the characteristics of jazz and its comparison with other genres of music. He explained techniques of jazz such as syncopation and improvisation and exhibited them with another instrument of his, vocal sound. He used a sing-along with learners when he talked about jazz techniques and took questions any time learners raised their hands, though there were few questions throughout the class. When he talked about the composition of jazz bands he talked about his Dixieland band and his experiences with concerts with the band. As part of the class, he demonstrated the washboard and trombone. He said that the New Orleans jazz tradition of emphasis on ensemble playing is difficult to demonstrate in class without an ensemble, but he did demonstrate the solo capabilities of the trombone. Then he played the washboard with a short explanation of how jazz bands introduced it. All the learners applauded him and the class ended.

One year after the first interview and before the third interview I observed another class of Robert's. For this observation I selected a class held in a subsidiary institute which had a small number of learners. I expected that there would be more interaction compared to the first one. The place of the class was a small meeting room of a church not far from Robert's home. There were eight learners in the room sitting around a long table. At the end of a side were a TV with VTR attached and a CD player. The content of the class was similar to the class I observed before but there were some differences in the management of class. First, the lecture was less formal than before; he used more jokes and episodes of jazz musicians. Second, there were more questions from the learners about historical facts and genres of music. Third, he used the VTR to show concerts of famous musicians and his band. The tape in which the learners and I showed the biggest interest was a famous jazz musician playing and being interviewed at the White House several years ago. The small space did not allow Robert to play his trombone. Instead, he played a washboard at the end of the class. Later, in an interview, he mentioned that the President of Penn State also plays the washboard on a regular basis in a local Dixieland band and Robert played for one week in New Orleans with him.

John and His Architecture Tour class

I conducted two observations between three interviews. The first one was one of three sessions of a course, Exploring New Architecture on Campus. When I arrived at the meeting place, which was outside of the first building of the tour, several learners already had arrived and were chatting with each other. John introduced me to the learners and I exchanged greetings. One of the learners introduced herself to me and suggested that I participate in the CALL annual meeting the following month, which led to me going to meetings for two years. Later, at the annual meeting, I came to know that she was the wife of CALL president.

Eleven learners arrived and the one and a half hour tour started. John guided the learners to several newly built buildings according to the plan on the handout he prepared. The handout was handwritten like letters on a blueprint. At the tour he explained aspects of each building that common people cannot recognize; for example, the architect's aesthetic intention in the location of a small pond outside of a building, complex calculations for mixing illumination by sunlight and light bulbs in a hall, the consideration of the harmony of new buildings and old remaining cottages, the negotiation between safety and beauty of buildings, and various kinds of new architecture technology. I started as an observer of the class but I became more and more absorbed in the tour because most of the points John talked about in the tour were very interesting to me since I had several years of work experience at a construction company. When he guided us to the third floor of a newly built building to show us the view from the floor, which, according to John, was the architect's design, I wondered at the beauty of the scene outside. It looked like a garden of an ancient palace in a South-East Asian country that I saw from a movie. Although it was located next to a road which I frequently used, I did not know it. At the end of the class, he asked a question to the learners about the purpose of grooves on the surface of the stone boundary around flower beds. I thought about aesthetic intention and the learners offered several explanations. None of them were correct. John said it was made to be obstacles to skateboarders. John wrapped up in the middle of the "garden."

When I planned the first observation of John's class I was curious about how he applied his view of teaching and teaching techniques that he mentioned at the first interview such as an "interactive kind of classroom relationship," "teaching architecture to architectural clients," and "teaching is selling ideas." At the observation I found an answer to my curiosity from the contextual difference between teaching undergraduates at a lecture hall and teaching older people

while moving in and out of buildings. Another answer was the difference in roles between a lecturer in the former context and a tour guide in the latter context. I used these findings as sources of questions at the second and third interviews.

The second observation was one of the four sessions of Exploring the Changing Approaches to Penn State. The class started from research buildings in 1930s and ended at a newly built experimental greenhouse in which waste treatment using plants was being conducted. This class was different from the first class I observed. First, it had a theme of understanding how campus buildings were cohesively developed according to policy changes. Second, the route of tour was planned along the historical buildings scattered around the boundary of the campus. This caused a problem of making learners take a long walk on a warm day along the road. John evaluated this class as “probably the least successful of all of the sessions that I’ve ever had” at the third interview because the class lost focus and learners became exhausted by the long walk. His evaluation was understandable to me because I was also tired after the tour. At the third interview he added that “even a failure tells you something. It says don’t waste your time on coming back.” However, he expressed his worry about learners’ evaluations of his class, saying that “I’ve had some people that expressed disappointment that we didn’t do things that they had anticipated that we might do.” For me, it was successful in that I was able to see “the least successful,” which is “information rich because [it was] unusual or special in some way, such as outstanding successes or notable failures” (Patton, 2002, p. 231). The case helped me to understand how he thought about learners’ evaluations and why he likes to describe his course as an exploration.

Mary and Her Tai Chi class

I enrolled in Mary's Tai Chi course as a learner and conducted a participant observation for the purpose of "complete immersion in the setting" (Patton, 2002). I considered several things when I chose a participant observation instead of a non-participant one. The first was that I wanted to develop a rapport with Mary because I had no contact or introduction before. I hoped that she would accept my interview request if I asked for it after the six session course. The second consideration was that I didn't want learners to be bothered by my observation sitting in a corner of the classroom. The third consideration was that I wanted to practice Tai Chi, which I learned a little from a master several years ago but did not continue to learn or practice. Everything worked as I expected except that I was not able to be "completely immersed" in the class because I was not satisfied with the Tai Chi movements Mary taught. Later at the interviews I found that the Tai Chi movements were simplified and modified by Mary to fit with older people in her class.

In the beginning of the class Mary checks whether learners have exercised at home or if they have experienced any difficulties in doing Tai Chi. She emphasizes that even ten minutes of practice at home helps learners to develop Tai Chi. Then she leads a daily invocation -- "Good Morning World! Here I Am!" -- and motions expressing "Embracing the Tiger," which are allegedly the exhilarations voiced by the young Buddha who would, each day, stand on his balcony and confidently proclaim: "Worlds above and worlds below, I am the master of them all" (CALL, 2005b). After these introductory procedures she begins teaching Tai Chi movements. Mary uses her daughter's dance studio for the Tai Chi class. It is big enough for ten to fifteen learners to practice Tai Chi and its floor is good for learners' bare feet. One of the walls is made of mirrors, which helps learners watch their poses and correct them. However, Mary does not

like the studio as a Tai Chi classroom. Instead, she likes to have her class in the park because “outside is actually as far as I’m concerned the perfect place because you are out with nature and because the Tai Chi comes from the Taoist philosophy which is incorporated in nature” (1-3).

The atmosphere of the Tai Chi class looked similar to that of a martial arts class: Mary leads class acting like a master and learners stand in lines and follow her words and movements. Most of the movements are moving arms with a stable athlete’s stance but I saw most of the learners have difficulty in harmonizing the movement of their arms and the stance. I saw from the mirror that my movements also do not look natural. However, Mary did not point out the wrong poses or movements of learners in detail. Instead, she emphasizes that learners do what they are able to do. Most movements are the same in every session. Mary says in the class that most learners are beginners so it is good for them to repeat the same movements, twelve movements she designed, throughout the six sessions. The final movement is walking meditation. Learners make a circle and walk in slow steps. The biggest difference between Mary’s modified Tai Chi and the one I learned before in Korea was the speed of movements; Mary’s was several times quicker than the one I learned. My teacher emphasized that the slower the movement the better the Tai Chi. Mary also mentioned this point in the interview but she made the movement quicker because, as my teacher taught me before, in Tai Chi slower is harder.

Julie and Her Line Dancing Class

Julie’s Line Dancing course is composed of five weekly sessions. She holds classes at a hall in a senior center. The senior center course started nine years before she started the CALL course and the CALL course is an extension of the senior center course. I first met Julie at her Line Dancing class. The time of the meeting was several minutes before the class. Since the CALL director already introduced me and my research plan to Julie, the greeting and

introduction did not take a long time. Then we made an appointment for the first interview and I asked to observe the class. She accepted my request. I sat on a chair on a side of the classroom. The room is located next to a pathway to the entrance of a public parking building and a wall on one side is made of wide glass with blinds. Julie says that learners feel like they are in a fish bowl and feel uncomfortable but it helped the class to recruit new members who look inside and join the class. At a corner of the hall is a table with a tape player and a box of tapes which are used as the music for dancing. Along a wall are several chairs on which learners sit to rest during the breaks. The room is not wide enough for twelve learners to dance without touching each other.

I felt uncomfortable throughout the observation. One of the reasons was that I was too “close” to the learners in the classroom because the room was not wide enough for the class. They looked careful not to touch learners next to them and not to move too close to a wall because the space between the wall and them was not wide. When learners turned to the side where I was sitting, I was confused as to whether I was observing them or they were observing me. Ten to twenty minutes later I felt less uncomfortable and I was able to observe how they moved and what Julie does in the class. Then I became interested in the Line Dancing steps. I observed them and I found the basics of Line Dancing steps was simple: moving right, left, forward, and backward in four steps each direction. There were complicated steps such as the “scissors step” or “kick-ball-change step” but they were just variations of the basic four direction steps. As I figured out the basic rules of the steps, I imitated the steps while I was sitting on a chair. Later, I knew that I was observed when I was following the learners’ steps. Julie said that she saw my step moving and she thought I was really interested in her class. I think this incident helped me to develop a rapport with Julie.

Julie and her assistant usually arrive before the learners and they exercise steps for the day's class. Learners join in the dance one by one after they put aside their coats and other personal belongings. When most of the learners arrive, Julie announces the beginning of the class, explains the dances of the day, and demonstrates the steps and movements. Then learners make double or triple lines, Julie turns on the tape player, and class begins. Although men are welcome, I saw just two men during the class observations. She got a lot of help from the assistant. During class she and the assistant stay at opposite sides of the learners in order for learners to see the steps when they make turns. In addition, the assistant calls the steps of dance instead of Julie because Julie's throat is not good to do the call. Class often has breaks when the music ends or lines get disordered. Learners rest and chat during the break times. Julie and the assistant take part in the chatting, discussing problems they experienced at the dance before or exercising some difficult parts of the dance. Different levels of learners are mixed in the class because some of the learners are new to line dancing and some others already have taken this course several times. Julie said that she chooses dances higher than beginner's level to satisfy advanced learners and positions beginners in the middle of the lines for them to easily follow others' movements. Class closes with announcements about schedules of performances of her dance group or events in the senior center.

After two interviews and class observations I observed two performances of Julie's dancing group; one was at a special education school and the other was at a nursing home. I decided to observe the performances because from the interviews I found that performances are the extension of line dancing class and Julie considers performances one of the most important activities of her life. For the performance at the special education school I joined in a van ride to the school with Julie and five other members. Six other members had already arrived at the

school when we arrived. They were all dressed in black trousers and white shirts with black hats. The performance venue was a gym at the school. Soon about fifteen students and several teachers came to the gym and greeted dancing group members. The performance was a monthly event so most of the students and dancing group members seemed to know each other. The performance was not an exhibition but rather a play-together event with simple dances. Students and teachers stood in several lines in the middle of the gym; then, dancing group members joined in between the students and teachers and led the dances. The final dance was a game of students' limbo with the help of teachers and dancing group members. After the performance, the dancing group went to a local ice cream shop near the school and had a wrap-up meeting.

In the performance at a nursing home twelve members participated. The place was a meeting room in the nursing home. Fifteen residents of the facility came to the room and sat on chairs on the sides. Dancing group members danced in the middle of the room while the audience was watching around them. The audience included several employees of the facility who assisted the residents and watched the performance until the end of the event. Some of the audience members clapped according to the rhythm of the background music and some others moved their feet following the dancers' steps. At the break time, after twenty minutes of dancing, Julie asked the audience whether they enjoyed it or not. Most of them answered "good" or "fine." At the beginning, Julie explained the dances and their music. In the middle of break time a woman suddenly yelled; Julie told me that she knows that the woman is complaining about the rest time. After the break the dancing group conducted the second half of the performance for twenty minutes. At the performance Julie looked very active leading dances, playing the tape player, talking to the audience, and asking them to join in the dances.

Ann and Her Life Story Writing Class

I conducted a participant observation in a term of Ann's course, *Writing Your Life Stories*, which was composed of six weekly sessions. As a participant of the class I had to write a story every week, comment on seven other learners' stories, and participate in the meetings with comments and discussion. When I chose participant observation instead of a non-participant one as the observational strategy for the course I thought it would help to develop a rapport with learners of the course through close interaction with them (at that time my research topic was about older adults' learning and their life story writing). Writing a story every week was more demanding work than I expected. I struggled to search for topics which would be "vignettes of your life experiences" and "meaningful events" as described in the course description. After the selection of the topic, the writing was demanding work because I had no experience with writing life story essays in English before. Through the course I wrote three stories about me and my family. At the classes I received comments on my stories, which included comments on the overall flow of the story to detailed grammatical errors. Among the comments Ann's were the most helpful to me. For one of my stories she rewrote my story with a note that "I'm sorry if I have misinterpreted some part of your story. Even so, my version may help you to learn how people who have spoken English for a long time might tell your story."

As a participant I commented on other learners' stories and participated in discussion based on issues raised mostly from the comments. Common topics of the discussion were how much explanation is enough in a short story, how to make a story flow naturally, and how to locate the punch line and wrap up a story. When the class started exchanging comments and discussion, Ann joined in the conversations as a class attendant. Sometimes she made a conclusive comments on the conversation based on her experience with writing. However, at

other times I saw her opinion was opposed by learners. For example, she commented that a story needed more explanation for a reader to understand its flow but a learner said that added explanation would ruin the neatness of the story. Most learners agreed with the learner's opinion and Ann withdrew her opinion. It was interesting to see Ann's role as a teacher and, at the same time, a learner in the class. In an interview she talked about her role that "the only authority I have is to start the class and stop the class. And it goes by itself in between."

Ann holds her class at a meeting room of a church. At the first meeting of class learners sit around a table and introduce themselves. Then Ann distributes a handout about tips for writing, such as an annotated list of books for life story writing edited by herself and "8 Quick Ways to Find Inspiration" and "Memoir Tips from a Writer's Writer," which are copied pages of a magazine. Then she conducts a short lecture about how to cluster ideas and how to start free writing. Then she asks learners to write a short story about themselves or family through the remaining time of the first class.

The format of the remaining five class meetings are the same: learners write a story of about 500 words length, circulate it to learners and Ann by e-mail, make comments on the stories they received, bring their stories and others' stories to the class, read a paragraph of their story, get comments, and receive written comments on their stories. Common stories are about memories of families, friends, or pets and experiences of sicknesses, trips, or historical events.

Cathy and Her WWI Class

I observed two classes of Cathy's course, "The Great War and the Twentieth Century (WWI)." She holds her class in a meeting room of a church. Two walls of the room have windows to a cornfield outside and on one wall is bookshelf filled with books. The middle of the room has linear tables in a rectangular shape for learners to sit and look at each other with the

instructor, Cathy. In the beginning of a class learners adjust the tables to fit with the number of learners, usually twenty to thirty, and Cathy prepares the OHP machine, distributes handouts of the class of the day, and hits a gong to signal the beginning of class. The OHP pictures are mostly maps of the time and place that the class deals with; handouts include a summary of major events and new terms. In the class she talks about the flow of events and various aspects of each event and explains important persons, parties, and their struggles.

The first half of the first observation was a boring one. In the middle of the class, when Cathy talked about the battles in Belgium and how many people died in a year of the war and the development of arms technology through the WWI, I suffered from sleepiness. However, it was interesting to see that twenty-some older people were attentive to the lecture. Fifteen minutes of break time in the middle of the class looked like a social time among Cathy and the learners. I saw them exchange greetings and talk about their previous weekends. I also met a man whom I met at Ann's Life Story Writing class and another man whom I met to have an interview. The second part of the class dealt with an interesting topic to me, The Eastern Front and The Russian Revolution. The topic included the revolutions of 1905 and 1917, major political parties in the revolution and major figures in the period of the time. She even discussed the famous baby's carriage scene from a silent film *Battleship Potemkin*, which I had watched many years ago. Her talking about the movie reminded me of the feelings I had when I saw the scene: the terrified face of a mother and the fall of her baby's carriage down steps among the confused people during the firing of the Tsarist forces. Then I was able to concentrate on the observation to develop questions for the next interview, such as how she understands her role as a teacher of the course, what the interaction between her and the learners is, and what the motivation and rewards

of teaching are. The format of the next class I observed was the similar to the former one though it dealt with a new topic: America at War from 1917-1918.

Peter and His Ethnic Cooking Class

Peter teaches an Ethnic Cooking class in his home. When the CALL director introduced me to Peter's course, I became interested in how a man teaches a cooking class, which I assumed would be filled with female learners. I arrived at his home fifteen minutes before the class began. He showed me his kitchen and living room in which he prepared seats for the learners using a sofa and handy chairs as learners' seats. Seats were lined in front of the kitchen. I saw a chart of the recipe of the class hanging on a wall in front of the seats and materials for cooking on the table in the middle of the kitchen. Learners arrived and they greeted each other including Peter and his wife Trina. Two of the learners who I met at another class I observed saved me from being in an uncomfortable situation where I felt an apparent contrast between a young Asian observer and old European American learners. In addition, all of the twelve learners were women except for a man who came to the class with his wife.

Peter began the class with an introduction of the items of the class, including materials for the food and where to buy them. Then he began cooking step by step according to the recipe hanging in front of learners. When one step was done he asked, "Now, what does the recipe say?" or "What else does the recipe say?" Sometimes he makes this time funny by asking "How much?" about an ingredient. When learners are looking for the answer from the recipe or handout, Peter says, "As much as you want." Several times in the middle of the class he showed the in-process food and talked about detailed techniques of each step or how to know the status of the food by its color. When the food was cooked he pulled it out from the oven. Before he opened the cover of the container he said a playful prayer and opened it while saying "Bravo."

Then he brought it to the learners and showed it to them and asked them to smell and comment on it. At the end of the class, Peter and the learners spent time tasting the food, which was not free; the learners pay eight dollars in additional fees for food supplies.

An interesting scene of the class was what Peter's wife was doing in the kitchen throughout the class. She stood by Peter and completed orders Peter gave her such as preparing ingredients, operating the oven or stove, and checking the timer. Later in an interview, Peter told me that he needed an assistant at the class as cooks do in the cooking programs on TV because he is busy cooking and talking. He described his wife as an "excellent assistant."

In the beginning I was interested in the situation where a man teaches women cooking. In the interview he said that what he pays attention to is not whether they are women or men but the fact that they are "people with very good education." So he said that he needs to incorporate several things in his teaching methods such as interesting manners and funny gestures.

Laura and Her Knitting Class

Laura teaches her knitting class in the living room of her home. Around the fireplace were a table and three sofas. The class I observed was one of the "after-course meetings." Laura said that she holds the meeting between terms and facilitates learners in her course to join in the meeting. Laura explained that the meeting is not different from a regular course meeting in that she holds it once a week for two hours, learners bring their projects to the meeting, and they ask questions to Laura about difficulties they encounter. She said that one difference is that the meetings are more social than the regular CALL classes.

At the meeting I observed that four learners participated. All of them were women. Later Laura said that there was just one male learner in her classes for the last five years. They were younger than learners in other courses I observed. They look to be in their fifties. The learners

did not do much social talking but kept on doing their knitting projects. Most of the conversations between Laura and the learners were about specific techniques needed in their projects.

Chapter 5. TALKING ABOUT TEACHING

In this chapter, I provide eight descriptions of participants' teaching experiences at Community Academy for Lifelong Learning (CALL) based on interview data. I used myself as an "instrument of research" (Patton, 2002) by providing reflections and organizing the descriptions.

Robert

Before the first interview with Robert I collected information about him from a CALL catalog (CALL, 2005a). I learned that he taught Early Jazz and Big Bands and that he has been an Elderhostel instructor of Jazz courses for twelve years, the lead trombone player with a Dixieland Band for nearly four decades, and an experienced Big Band player. Based on this information, I asked him to tell me more about his background as a musician. He said that he played in a school band in high school, went to the navy school of music for a year, and played music in a band on an aircraft carrier for two years in the Pacific during the Korean War.

I thought that he mentioned the war because he had interest in me as a Korean, which I had told him about myself in the beginning of the interview, and my research. So I did not hesitate to ask further questions about his background as a musician. In order to approach his background, I chose the topic of musician's innate talent which, I thought, could be an introduction to his life as a musician. I asked him when he knew he was talented in music. This question triggered him to tell interesting stories about how he began to play instruments and how he became a music teacher.

I can tell you that in my family nobody had ever gone to college before. So when I graduated from high school, I got a job working in a factory. And I was playing in a band.

And I thought, "I like music better than anything else in the world. I don't want to be a teacher." I didn't start playing until I was in tenth grade in high school because my dad would not buy an instrument for me. There were two reasons. He [Robert's father] said, "I'll spend the money to buy an instrument and you'll probably just quit." But I found out later there was another reason. His father was a musician and used to spend a lot of time away from the family playing music. And he didn't want me to do the same thing. So he said no. And so I got a paper route and saved money and bought my own horn when I was in tenth grade. So I only played in tenth, eleventh, and twelfth grade. And I certainly I didn't want to be a teacher because I hadn't had that much experience with the teachers. So that's when I thought I really like music better than anything else and I don't know what else I want to do. (1-8)

His story reminded me of an experience with my father, who played a Korean folk music instrument, the Dae-Pyung-So, and did not allow me to learn an instrument. In my case, my father clearly gave me the reason that a musician was a lower class person's job and playing an instrument would consume precious time for study. I mentioned my father's attitude and his instrument. Robert showed interest in it and we talked about the instrument for a while.

Then Robert continued telling his story after the Navy Band experience. When he went to college he decided that "I could become a respectable citizen and respected as a teacher in a community, raise a family, and teach music." Robert majored in music in his undergraduate education and in music education for his masters. For thirty five years he taught music at the high school level and was a school band director until he retired. Several years after he started teaching high school he started a Dixieland Band which he has led for forty years. During the years of playing with this band he made twenty five recordings with a small label. While I was

listening to him explain that he did not know whether he was going to enjoy teaching and that he did not want to be a teacher I became curious about his talent in teaching. From my background in education, I thought that teachers also needed talent, although it is not as critical as in the case of musicians. Robert talked about his views on the teaching talent of music teachers.

Well, I think in my case I enjoy teaching as well as I do playing music. So it was just an accidental [thing]. It's just an innate ability to do both. Because I think teaching is somewhat innate. You've been to college where you've seen people in education classes and you look at them and they can't communicate [but they say] I would like to be a professor in education and [you] say you're not going to make it, get out. You don't have it [communication skill], get out. You're not going to be good in education (1-9).

Robert said that he had the innate talent of teaching. In addition, as a music teacher, he felt that he had the necessary dual skills of playing and teaching music. He thought that if a student in a music education major does well in tests and plays the piano very well but cannot communicate with others he/she should get out of music education because he/she is not going to be a good teacher. Robert acknowledged that his musical talent is not good enough to be “a top-notch professional” to make a living by playing music, but he said that he loved music and music has been the “driving force” throughout his whole life and made for a satisfactory career as a music teacher.

I was curious about how this driving force worked after his retirement. Robert retired at age sixty, and he had pension with which he “can take the leisure time and do volunteer work.” He would be an example of one of the cases Atchley (2000) described in which attitudes about retirement are generally favorable and most adults expect to retire. In addition, he was not an example of someone who has a negative attitude towards retirement because of “not having a

vision or fantasy of what life in retirement would be like” (Atchley, p. 244). Robert talked about his “vision” of playing music more than before he retired.

Up until 1993 all I did was teaching kids. And so when I retired I thought I could play more and not have to worry about an income because I had a pension. So I started [to play music] more. I played in the symphony orchestra for a while. And I played in a brass quintet which played classical music. And then I played in my own Dixieland band. And then I played in the All Star Dixieland Band (1-13).

Robert told two recent stories of his band’s play. One of them was at a jazz society in which audiences came to hear “old time jazz not modern jazz.” He described the experience: “They all sat and listened to everything we played. When I named a tune I named who first recorded it or who wrote it they are all ears. And they listen to everything that we do. And the applause is great” (2-7). Robert’s other story was about playing music at a convention center where cartographers held a state convention. He says that it was an “extreme example.”

It was a huge place. We were on a little teeny stage and it wasn’t even very bright and they were way down there. And we started playing and some people say “the band’s too loud I can’t talk.” Pretty soon there was no communication [between musicians and audiences]. No rapport at all. They didn’t listen to us. And I would say we’re going to play this song such and such a song. So that’s an example of we might as well be wallpaper on the wall. We’re just kind of the ambiance of what they’re doing (2-5).

While listening to his story I decided to take the role of devil’s advocate to make clear the inconsistency between his preference of old time jazz over “modern jazz” and his dislike for “wallpaper music” which, according to him, doesn’t have “any cymbal crashes.” I thought old time jazz and wallpaper music had commonalities in that both of them are easy to listen to. Yet,

many audiences are conservative and like easy listening music while musicians tend to prefer creative and modern music. The idea of audiences' conservativeness originated from my experience of listening to classical music for a long time. Most of the classical music I have listened to was composed in the romantic era and the latest was during the 19th century. When I listened to 20th century classical music, such as Stravinsky, I felt I was listening to just noise. Robert agreed with my view about audiences' conservative attitudes and added that Stravinsky was one of the first classical musicians he liked when he studied music.

There's no doubt about it. There's a collision of attitudes [between musicians and audiences]. They always thought that it has to progress. As a matter of fact in the 50s the kind of jazz that some people were playing they called it progressive jazz. Because they thought this has been done and that's been done [so] let's do something different. Let's have an oboe play jazz, let's have a French horn play jazz, let's have a cello play jazz, [and] let's play two notes together side by side so it irritates everybody. And then [let's] resolve it so that it sounds good but don't be too long in resolving it because we want irritate them some more and cause more distance. It's an attitude that exists mostly with musicians and artists that they want to do something creative and different (2-5).

I also thought he might have experienced a collision between the learners in his CALL class and his own personal tendency to be “creative and different” as a jazz musician. Furthermore, I was interested in how he dealt with such a collision in his CALL class if there was one. He said that he had mixed learners, some of whom like progressive jazz and others who liked “moldy fig” (a phrase he often used to describe his music). According to Robert's explanation, the author of the first encyclopedia of jazz used the term “moldy fig” to describe old-fashioned music and the people who liked it.

Based on my understanding of his background as a retired music teacher and a jazz musician, I asked how he started teaching his jazz course at CALL. Robert told me that he did not oppose the suggestion that he start a jazz course at CALL. At the time he received the suggestion he was already teaching jazz courses at Elderhostel in three cities. So he had ideas about how to start a course because the learners in the class would be people in the same age group and the format of the course would be similar to those at the Elderhostel. There were differences, too, in that while Elderhostel classes were weeklong programs at hotels with learners from various places, CALL classes were composed of several weekly meetings with learners who lived in the area. He said:

Well, I think there is a certain amount of ego involved. You know, when someone says you are really good at this, could you help us with this. You don't want to say well I'm not good or I'm too busy. So you say, Well, I guess I will." And if you have a certain amount of ability in that you feel that. I know that you always know someone or your boss you could always do better than your boss at some things. You always feel you are a little better (3-15).

The concept of "ego" has been a controversial issue in the studies of the motivation of volunteerism. Many researchers (Omoto & Snyder, 1995; Pushkar et al., 2002; Warburton et al., 2001) have opposed the argument that altruism is the primary motivation for volunteering. For example, Omoto and Snyder argued that what kept volunteers actively involved was the opportunity to have personal, self-oriented, and perhaps even selfish functions served by volunteering.

In order to understand how he thought about CALL teaching, I asked Robert about the differences between Elderhostel teaching and CALL teaching. He said that he did not see any

significant difference between them and explained the institutional differences, such as commuting weekly sessions vs. and week-long sessions in a hotel. Then I asked him to describe more about what he teaches in his CALL classes. He said:

I think what I have to do is to approach what's common to everybody's listening to music. First of all, let's discuss what harmony is, what melody is, and what form is, and how does that affect what instruments a person plays. How does that affect your listening? Do you know what a melody is? Some people say, "Oh, I like songs with a melody." And they don't realize that when they listen to some Beethoven or some Brahms that there's not often a melody there (2-10).

Then Robert compared his CALL class with the class he had taught in high school. He says that the biggest difference was the attitude of learners: CALL learners are "interested in" the subject but children "do not respond." Because of his negative memory of children in his class, he said that he understood his son's decision to change his job after eleven years of physics and math teaching to work as a tree trimmer. I thought that Robert was lucky not to have become burned out by teaching as his son did. He continued to talk about attitudinal differences:

[In CALL classes] everybody sits down, they're quiet, and they listen to you. And they take notes. Well, some of them take notes but they're all interested in your subject. And that's a lot different than when you're in school. When you're teaching a class in the high school or a junior high school the people don't respond. So it's a lot more fun than teaching kids (2-22).

He described a class situation in detail in which learners asked about chords and the difference between a jazz singer and a pop singer. In response to these questions, he discussed

theoretical topics in jazz such as chords, progressions, and the difference between jazz, pop, and classical music.

He's the one that's asking me about the chords. And some of these people knew what a chord is and some don't. So he's asking. So I had to go to a piano and I would say this is a single note. Two or more notes played at the same time is a chord. And you can have four, five, six, seven, or eight notes in a chord as long as they sound pleasant to the ears. And that is the key. ... They also asked what does a jazz singer [do]. What makes a difference between a pop singer, a classical singer, and a jazz singer? Okay, so what's the difference? The difference is a classical singer usually sings something that's well-written and it's hard to sing. ... And jazz singers don't have to do that. They interpret the music on their in a different way. In other words they add notes. Vibrato is one thing that's in classical music classical singers usually have a very controlled vibrato. ... And then it's a vibrato that is not controlled [in jazz]. So if you study classical singing you listen to vibrato and you count it. ... Now that's something whether they like modern music or traditional music that's something that they can listen to (2-15).

Throughout this long description there was no pause and Robert talked very fast. I had the impression that the topic was familiar to him, and he spoke like he was lecturing on something he had repeated several times. At my observations in his class I found that he used a lecture notebook and that he often referred to the notebook while he was talking. I became interested in whether or not he used improvisation, which, according to Robert, is a crucial element of jazz, instead of repeated lectures based on a prepared lecture notebook. He said that there was a reason why he conducted his class mostly by lecture and he used a lecture notebook. It was the limit of class length: "I have a hard time reducing my seven hour class down to one

and a half hours.” This problem is serious when his class is a session in a course on “America’s Music” but less serious when all sessions are part of his course “Evolution of Jazz.” He talked more about this problem.

It’s like teach[ing] the history of the world. You’ve gotten minutes to do it. You’ve written ten books on history. And someone says I want you speak to a class and tell us the history of the world in ten minutes. ... So and then I never have enough time. I always I tell them I try to start here in early jazz and I try to take you through modern jazz and I will only get to about right there. I will tell you that right now (2-18).

It was interesting to hear from a teacher at an LLI that he had a “hard time” condensing his topics for a limited time frame and that he never had “enough time” to teach what was in his mind. I was interested in this because I had assumed that his class would be an easy-going meeting with learners and the content of lectures would not be serious. Although he had a hard time preparing his classes, Robert said that teaching is one of his hobbies and his class was different from academic classes such as a history class in that music is his “life” and “fun.”

It’s more than a hobby. Music and art would fall in the same category. Not many people who teach history also have an interest outside history. He would probably still read some history books even though they are retired as a history teacher. They would probably still have a tendency to want to read more about history books. So it’s much more so in music and in art. Probably every art teacher probably has some kind of art that they continue to do on weekends and time off. ... I’ll go through my record collection and my tape collection and I find myself. I’ll spend two hours trying to find 45 seconds worth of music as a [class] demonstration and I enjoy every bit of it. I have the time to do it and I’ll maybe have 15 records out and listen to this one. No this one, oh yeah listen to

that. Oh listen to this. That's the one I want. And then I put that on a tape so that I can take it over to play it. But it's my fun. That's my hobby part of it because I've got all these records. These records aren't here because of what I was teaching. These are jazz records and I never taught jazz in school. A little bit but not much. So this is in a way a hobby part (3-24).

I thought CALL teaching would be more than a hobby considering that Robert had volunteered on the CALL board of directors for seven years and he worked to establish a subsidiary in his city. At the time I had my third interview with Robert he was taking charge of the subsidiary. He said that in order to establish the subsidiary he did a lot of work: he organized a committee, conducted a needs assessment, and took charge in recruiting volunteer instructors and facilities for class meeting. He showed me a bundle of keys which churches in his city gave him to allow him to use their halls and meeting rooms for CALL courses.

In addition to his work on the board of directors, Robert was doing other volunteer work, participating in birding research. This was a project led by a university to gather information about all the birds nesting in Pennsylvania. And in his home he had an “extra burden”—to teach his grandchildren. After Robert retired, he and his wife started giving music lessons to their seven grandchildren. He gave trumpet lessons to two of the grandchildren, trombone to one of them and his wife gave piano lessons to four of them. The lessons provided him and his wife valuable “common interests” with his family. Furthermore, the lessons resulted in two recitals: a piano recital by his wife and four grandchildren and a trombone trio recital by Robert and a son and a granddaughter. He had a personal project too; he wanted to learn a new instrument, the tuba. It was not a “whole challenge” to him because he had played a variety of instruments and he had basic understanding of the tuba. But he said that he just wanted to try a new instrument

and to play it in a community band. Considering all of the things Robert was doing, I became interested in how he talked about his busy retirement life. His answer showed that his active participation in various activities was related to his personality, which, according to Schaie and Willis (2002), appears to be “remarkably stable” in the adult years.

I don't want free time. I want to be busy. ... I want to interact with people. And I do like being around people so I like exchanges. When I was in college I was a veteran of the Korean War. And so when I went to college I was five years older than everybody else. And I wanted a job in the summer time and I tended bar at a resort area in Ohio and I really liked it. I liked people. I liked the work (3-16).

Throughout our three interviews I had a strong impression of his active participation in various activities in retirement and the continuous trial of new things in addition to teaching at CALL and Elderhostel. By the end of the third interview I commented on his curiosity for new projects. He said that his curiosity had expanded more after retirement because he had more time to read and think about different things. He described his situation by talking about a cartoon he saw.

There was just recently a cartoon where I saw this young teenager walking and his dad was sitting in a chair. He came up to his dad and he said “You don't have your MP3 on. You don't have television on. You don't have the radio on. What are you doing?” I'm just sitting here. A teenager goes “What?” You don't understand. But you do as you retire you do take some time to stop and think. Not that you necessarily accomplish anything but you develop little thoughts (3-26).

Throughout the interviews I wanted to figure out what CALL teaching meant to Robert from his description of his CALL teaching experiences. He talked about dual life as a teacher

and a musician and his dual talents in teaching and music. This duality continued in his retirement life. He had more time to play music than before and he started teaching Elderhostel classes and CALL classes. In addition, he participated in various volunteer activities, including work on the CALL board of directors. I thought the duality resulted in a transformation of the role of teaching in Robert's life from a thirty-year job to a weaving thread in his retirement life that was filled with volunteering and new trials.

John

John and I had our first meeting in a small classroom at my school. After introducing myself and my research topic, I asked him to discuss his overall experience of teaching. He said that his teaching experience at universities has been lecturing with few "interactive classroom relationships." Although he didn't like "the idea of lecturing," there was no way but to lecture because he took charge in the course with several hundred students. However, he said that he used illustration techniques with slides and photographs to compensate for the weaknesses of lecturing to a large class.

At the first conversation we delved into interesting points, such as interaction with students in a big classroom, lecturing and other teaching methods, and the relation of teaching experiences between university teaching and CALL teaching. While listening to him I considered two directions of interview questions: asking further questions about the interesting points he mentioned above or asking more questions about his background. I reserved the former questions for a later interview and I took the latter in order to gather more clues to understand his teaching experience at CALL. From my work experience at a construction company I knew that the department of architecture was divided by two sub-areas, the engineering area and art area, and architects also had distinctive points of view depending on the sub-area they belong to. I

asked him about his sub-area of architecture. This question resulted in another interesting topic: his experience of teaching architecture to non-major students, which, I assumed, might have had an influence on his decision to teach professional knowledge to common people at CALL. He said that when he came to Penn State he was assigned to teach the art area of an architecture course for the arts requirements for the general education credits of non-major students. He described this course as “teaching people to be architectural clients so they could understand why they should get an architect’s help and how they could work with an architect and what the architect was trying to do to facilitate their needs and the like”(1-1). So he had a lot of students “that were disinterested and just taking the course.” He talked about the pressure to make a successful class with non-major students:

The requirement meant that you have to develop their interest. And so the success of the course was really how enthusiastic you could get the student [to be]. So the ultimate sign of success would be one of the students coming to me during or after the class and saying, “I would like to be an architect.” ... And I actually have the experience of having a full classroom of 360 students in the Forum over here and having the situation of more than what show up for the class. So they were bringing their friends to class. And I thought that was a sign of success, too (1-1).

He continued to talk about his experience of working at companies as an architect and how he learned that “the job that an architect has is not designing but selling.” He said that the experience of dealing with and satisfying customers’ needs helped him to successfully teach non-major students, and he received an award from the university for his innovative teaching. His familial background also helped him to develop teaching skills. He said that he was born and raised in a city with a university where his parents worked as professors. When he studied

architecture as an undergraduate major, he thought he was going to be an architect. He worked for eight years as an architect and then decided to go into teaching. He reflected at the time that “I never thought that I would teach. But I was gravitated back to teaching with the idea [of teaching]. I think I was programmed by growing up in an academic family in an academic community” (1-11). In addition, he said that the environment helped him to “have an innate understanding of teaching.”

There was another reason he had been concerned about developing teaching techniques. He said that as a teacher he had a problem: a low and monotonous voice. I did not recognize this problem until he mentioned it. (Later, when I listened to his interview recording, I found that he tried to talk clearly and slowly to me at the interview to minimize the problem.) Because of this problem, he tried to develop ways to excite students in his lecture classes. Some of the successful teaching skills he developed were using many visual aids and organizing a class like a TV program that continued with drama segments and commercial segments alternately. He said that he composed his class hours with alternating “segments of slides and interruptions or ideas and interruptions.”

His concern in developing teaching techniques and successful teaching continued in CALL teaching. He said that compared to teaching undergraduates who take courses for credit, teaching at CALL has a big difference: “to keep them coming.” While emphasizing the difference, he described CALL teaching as salesmanship even though the payment is not money but the “interest.” He said that if he destroyed the students’ interest the class will have “failed miserably.”

John’s retirement was not a clear-cut event. He said that he had a semester-long transition period because the university asked him to teach one semester to help his successor, who was not

prepared to teach the course John had taught. He remembers that it was “in part to help the new faculty coming in to understand how they could ... so they sit in and see how the course was handled” (1-9). This transition period occurred between pre-retirement life and the first phase of retirement life, the “honeymoon period,” during which, according to Atchley (2000), people try to do all the things they delayed because they did not have time to do before. He describes the honeymoon period of retirement as having the control to do things more effectively.

I've always looked at retirement as an option to maybe control what you do a little more effectively. So you can tell people now, “No, I don't want to do that.” We had one of the local musical organizations approach my wife and I about serving on their board. And we said, “No, we don't want to do that. We like to come to the concerts and hear the music but we don't want to be responsible for deciding what you're going to play and who's going to play the instruments and the like.” And it's nice to be able to do that (3-9).

However, he talked about the negative aspects of retirement. He said that he worried about being a “racehorse put out to pasture” after retirement. He contrasted this fearful situation with the life of one of his colleagues who continues taking on various new hobbies after he retired from a university. John did not consider that his colleague's case was an unusual one. He even opposed the common understanding that older people are less creative. Instead, he argued that “the older I get the more creative I can be.” His logic was that the creative process has to be choosing something from examples or experiences. In other words, those examples and experiences become sources for generating ideas so he can be more creative than before because the creative mind has roots from experience. His argument developed into opposing a common understanding that emphasizes a “supportive” and “non-threatening” classroom climate for older

adult learners (Peterson, 1983). Instead, he argued that older people want to be stimulated at his class.

There are times when it would be nice to just walk away but I can't imagine retiring in a way that you would say I'm not going to do anything except watching TV and eating. That's so alien to the way I programmed my life and I think that's the way with CALL people, too. The students in CALL are people that... they don't want to study but they want to be stimulated. And so these courses give them something to think about that they otherwise wouldn't be challenged to think about (3-10).

John said that even though he retired from work he was busy serving volunteer works in the community: a borough planning commission, a zoning hearing board, and an advisory committee of a school district. The planning commission meets once for a week and makes recommendations to the borough council about regulation changes. The zoning hearing board calls John to listen to his opinion when there is an appeal about regulations on street appearance. At the zoning hearing board he tends to be strict about zoning regulations that limit the development of private property; thus, often he is in trouble with neighbors, and he says that some of his neighbors "won't talk to me." His most demanding duty was serving on a school district advisory committee. There had been a big debate about building a new high school in which various groups are engaged, such as contractors, architects, builders and PTA members. All of them were very attentively looking at every decision that the board makes. Even when he went overseas he was not free from the duties because of the connection by e-mail.

What I found is that with the computer now you can't get away from this. I spent three weeks in China this March and was involved in all of this high school controversy with daily emails. And so I would set aside about half an hour each day to worry about the

high school issue. But that's nice to feel that you're not completely out of touch. But then there are times when it would be nice to just walk away and say I can't imagine a retiring in a way that you would say I'm not going to do anything except watch TV and eat (3-9).

John said that he started his course according to another's suggestion. He received a phone call from the director of CALL, whom he already knew, asking whether he is interested in developing a course on golf. So he restructured a course which he had taught at the university and offered it for three terms. And then John talked with the CALL director about losing interest in the course among members and he closed the course and developed an architecture tour course. The course was a modification of an honors section he conducted while he was teaching graduate students which involved a tour looking for examples that he illustrated in the class. He reflected on the time when it was suggested he start a course.

I was very reluctant to take [it] when CALL first called and said why don't you teach. I kind of said no. I think you know when you asked earlier about retirement I think the first reaction is "No, I retired from teaching. I'm going to do other things." But one of the joys was discovering that you can't retire from teaching. Teaching is part of your blood. (3-19)

John said that every year he develops new routes for his architecture tour class. Recently held courses were "Exploring the Changing Approaches to Penn State" and "Exploring New Architecture on Campus." Each course is composed of one and a half hours of touring for three or four sessions for a term. John used the word exploration in the title of his course to imply that learners would find new aspects of buildings which are already familiar to most of the learners:

Most of the buildings you're just going into the building and saying this is really a strange thing to do. Now I wonder why it was done that way. And you make some

assumptions or you find a little bit of information here or there that gives you some direction and then you share that with the group and they offer their alternative thoughts on the subject. And there has been one architect who has come to most of my classes and he's been interesting because his practicing of architecture has basically been managing family buildings (3-11).

John said that exploration is not always successful. He talked about a “less successful” session. At the session, John guided a tour to environmental research facilities and buildings. However, in the middle of the class he discovered that there were limited numbers of facilities and each of them was located far from each other. So learners had to walk a long route on a warm day and they “didn’t really see much that was very exciting or interesting to see.” He said that he should have spent time surveying the planned route before the class. He contrasts this less successful session with “very successful” one:

Something like the track experience was very successful from the standpoint of the class who said, “Wow, we had no idea what this building was all about” versus the less successful where you spend an hour and a half and you walk away and say, “Gee, I could have used that time more profitably doing something else like cutting the grass or something.” But I don’t know that I’ve ever had I haven’t gotten the evaluations for that class yet. But I’ve had some people that expressed disappointment that we didn’t do things that they had anticipated that we might do (3-15).

He said that there are often unexpected discoveries. The “track experiences” was one of them. At the tour of a gym building a learner suggested inviting a coach at the gym who explained a newly built track in the gym and new technology in it. It was a moving floor which can be raised into banked turns depending on the speed of the runner on it. John talked about

another unexpected discovery by the help of a learner who explained a building which John was not aware of before:

The CALL group, because of their diversity of interest, is good at pointing out things that I might not be aware of. In other words, I may accept this as a standard and they may say “Why did they do that way?” Their diversity of interest is good at pointing out things that I might not be aware of. For instance, the new Architecture Building, all of the structure inside the building is exposed. So the beams and the columns and when you look here there’s a column. But it’s hidden. It’s just a bump in the wall and that’s the way it’s normally handled in the building. So you walk into the new Architecture building and people say, “Isn’t that strange that you have steel and it’s a multi-story building?” And they know enough that fire is a danger and steel is very weak when it gets warm (3-16).

From my observation I found that John teaches his class mostly by lecture. However, he said that he had to be careful with the data he presents in his class because “some of them have been here as long as I have and [they] have a different perspective.” Learners may oppose John’s explanations and discussions emerge between different perspectives. I thought that this situation makes a class unique, particularly when the class is moving outside of buildings. Referring to this experience, John says it is “a group effort” and “we’re exploring together”:

Yeah, they’ll challenge it. But as you say that’s good because then I’m corrected and so it really is equals. It’s not an instructor in a class. It’s a group that has a very common interest and we’re exploring together and the person in charge of the CALL class is just the one that gets to say what we’re going to do today. But I’ve had some of these walks end up in an entirely different place than I thought they were going to when we started out. I would change my mind as we were talking because somebody would say well isn’t

this similar to that. You'd say well let's go look. So you can adjust and change and adapt so that it really is a group effort. It's not a leader and a group of followers. It's a group of equals. And that's very nice (3-11).

John says that interaction in classes provides a special kind of fun while it makes a class an exploration or a group effort. He says that learners in his class communicate a lot with each other and they develop a rapport with each other. He thinks it is a “fascinating thing” that many learners tend to come back to course offerings the next term because they have this rapport. John compares teaching 700 undergraduates with teaching twelve in CALL and emphasizes the interactive component, which makes his classes “really fun.”

John's teaching experience at CALL can be summarized as an exploration in a few ways. His class is an exploration in that it encounters unexpected findings and sometimes it results in a failed class even though the buildings and routes of class are not new to John and most of the learners. It is an exploration to John that the class environment is different from the formal classes he had taught for several decades. The biggest difference is that in the CALL class he needs to make the class interesting for the learners to keep on coming because they are voluntary learners. This is not a new task to him. Making a class interesting had been an assignment since he started to teaching non-major undergraduate students who took his course as a general education requirement. And he said that teaching has been a part of his “blood” and he cannot retire from teaching. But he mentioned several times about the pressure of getting good evaluations from learners. CALL teaching as an exploration matches with his view on retirement life. He believes that retirement should not be “TV and eating” or make him like a “race horse put out to pasture.” Rather, he described his colleague's life as an ideal case, as he keeps on developing new area of hobbies after retirement. An interesting aspect of his teaching as an

exploration is his thought about his role as a teacher in his class. He opposes the idea of a leader and a group of followers. Instead, he argues that “the person in charge of the CALL class is just the one that gets to say what we’re going to do today” and the relationship between him and learners is a “group of equals.”

Mary

Tai Chi and Taoism as its philosophical background were familiar to me as an Eastern Asian, so when I found Mary’s Tai Chi course in a CALL catalog I became interested in how an American would understand and teach Tai Chi (later I learned that she also had Native American background), particularly in classes for older people. The catalog described her as a teacher of meditation and Chinese exercise who had studied Eastern philosophy for fourteen years. It explained that learners in the course would “exercise the body as well as strengthen the body/mind/spirit connection” and that “Tai Chi helps balance energy, increases flexibility and stamina, and provides an introduction to meditation” (CALL, 2005a). After participating in her six-week course as a learner, my interest in her life and Tai Chi continued. So I asked her to participate in my research. She accepted my request and we had three interviews.

The full title of her class was “Tai Chi Chi Kung.” Tai Chi and Chi Kung are distinctive but overlapping; to make it simple, Tai Chi and Chi Kung are one entity but the former represents more bodily movement and the latter energy movement that lies beneath the bodily movement. But I use “Tai Chi” as the representative term including Chi Kung following Mary’s usage.

Since I had the first interview right after the end of the course and I did not want to delay the class experiences I shared with Mary, I asked her about the Tai Chi course at the first interview (how she started it, how she developed course contents, and how she managed a class).

In addition, I wanted to change Seidman's (2006) three-series interview format which began with a participant's life story as the interview topic because in earlier interviews I often experienced a loss of focus while talking about participants' background.

I heard Mary's background stories at the second interview. She said that after she got out of school she worked as an administrative assistant at several places, such as a veterinary school, a shrimp farmer's office, a career counselors' office, and an office for therapists. She moved place to place with her husband who worked as a professor at various universities. During that time, she pursued various volunteer activities, such as working at a volunteer center supervising the dispersal of volunteers throughout the community. She said that the volunteer activities were mostly "wifely duties." While listening to this I was confused because of the negative connotation of the term "wifely duties" and positive image of volunteer activities. In addition, the term "wifely duties" reminded me of my wife's complaints about her "daughter-in-law duties." Such duties have been a part of socio-familial bonds for hundreds of years for Korean women and have become one of the hottest issues of the women's rights movement in Korea. As a male Korean who grew up in a patriarchal social environment, I felt an instinctual defensiveness at the term "wifely duties" and felt sympathy with her husband, though my rational sense resisted this feeling.

I soon learned that the term "wifely duties" was a suggestive word for the story of how Mary started Tai Chi. She said that in her late forties she began thinking about fundamental questions, such as "Who I am and how can I open up my life and make my life different?" When she lived in Atlanta and worked with therapists, Mary heard about a spiritual teacher and his weekend workshop. She attended it and then she attended a number of week-long workshops in

town and in the mountains. She told me her impression of the first workshop, which has guided her life since then.

It almost felt like an omen to me. ... I attended the first weekend workshop and I was just like the rest of them. I was so excited about what was being taught and just the energy in the room. There were just lots of energy in the room (2-8).

Then she joined trips to Malaysia and Thailand with her teacher. She said that on the trips she participated in various kinds of spiritual events such as visiting temples and studying Tai Chi at a beach.

So you just get involved and it's really like this is the path that I needed. This is what I was looking for. This is what I was looking for, the path of spirituality. So from doing that, this has opened me up so much that I can do all these other things too. Because some time ago I wouldn't have been the president of any organization (2-8).

She says that those were “fantastic” experiences that encouraged her to actively participate in activities in the spiritual group and to be the president of the national board of the spiritual group. When I visited her home for the third interview, I felt how strongly Tai Chi and the activities in the spiritual group influenced her life. Her living room was entirely decorated with materials about Tai Chi, such as pictures, Asian paintings, and hanging scrolls with Chinese letters. In addition to the gradual movement of her priorities from paid work to volunteer “duties,” her active engagement in the spiritual group occupied most of her retirement life. Mary objected to my comment that she seemed busy as compared to other retired people who were supposed to be free from occupation.

Well, that's not true. That's not true. I'm involved in a retirement village and I'm on the board there and I teach Tai Chi there, too. But most of those people are also busy. Their

days don't start as early as mine but they are busy all day long with projects just various, various things. A lot of people that are retired really keep active. It's rare... I think it's rare and it's when their health fails that they are not as active (2-1).

In addition to holding the presidency of her spiritual group, Mary served on the board of directors of a retirement village and attended a committee for community arts, science and education as the representative for dance workshops. Although she is busy in activities with the spiritual group and community activities, she also had familial duty as a grandmother taking care of her grandson. Once she cancelled one of her Tai Chi classes because her grandson got a cold and she needed to take care of him. She said that she considered this duty as “just another facet of my life.” With all these activities, when she had free time she read books. She said, “Any time I can get fifteen minutes I sit down and read or I read before I go to bed.”

Mary said that one of her friends who knew that she was doing Tai Chi suggested she hold a Tai Chi course at CALL. Even though she had never taught Tai Chi before and didn't have formal teaching experience, she thought at that time: “I had taken enough classes in different things [of Tai Chi] throughout my whole lifetime that I sort of have a good feel for how to teach things.” Then she thought through week-long sessions she attended, added pieces from what she had studied for herself, and developed a whole program. She said that because she understood the difficulties she had experienced as “not an easy learner” physically that she designed the program to fit with older people.

From my experience of Tai Chi I knew that the common understanding of Tai Chi as an exercise just for older people was wrong. This misunderstanding emerged from the superficial fact that Tai Chi movements are very slow; however, slow movements, particularly shoulder movements, do not take less energy than quick ones. I asked how Mary dealt with the fact that

older people would have difficulty doing Tai Chi. She told me that the situation was actually worse than I thought. Most of the learners in her class were new to Tai Chi. Mary says, “It’s very rare that I ever have anybody in the classes [who has] ever taken Tai Chi. So this is a whole new experience for them, totally new experience” (1-9). Some of the learners even had severe physical difficulties. For example, one learner who was 92 years old had had cancer and lost many muscles while another learner had Parkinson’s disease. So she simplified Tai Chi movement to fit the learners with physical difficulties, and she repeated most of the movements at every class meeting. In addition, she shortened the time for each pose that originally required a longer time without moving. According to her, “Nobody in the group can hold any pose for three minutes. Holding your arms up in the air for three minutes is a long, long time” (1-6), and “I just want them to do it to their comfort level.” Even for simplified movements, six weekly sessions were not enough time to learn Tai Chi. She said “that’s just sort of a smattering.”

Mary told me another story about the learner with Parkinson’s disease. Mary inserted an activity at the end of her Tai Chi class where learners put their hands on their faces and say “I love you.” She said that she thought this act was good for learners and that she was sure that “there are other people that have that same sense.” At the last class in the term she asked learner to make comments. Then the man with Parkinson’s disease raised a hand and said that the most difficult thing for him about all the Tai Chi classes was saying I love you. She was surprised to hear this man’s comment though she met so many learners with physical difficulties in her Tai Chi classes and she also experienced some of them by herself. However, she believed that the difficulty was not so bad for the man and the I-love-you act is “something that [old] people enjoy doing.”

Dealing with the physical deficits of learners associated with aging is one of the special challenges peer teachers experience (Brady, Holt, & Weld, 2003). Program planners have suggested that a set of distinct principles is required for the older learners (Peterson, 1983). Mary said that she considered the physical difficulties of learners and designed a six session course with twelve Tai Chi movements. Most of these movements were slow movements of the arms, shoulders, and waist with just one quick movement, punching the arms with a yell. The final movement was walking meditation. Learners made a circle and walked in a slow pace by which, according to Mary, they experienced “a slow down in their system.” Through the Tai Chi movements and the meditation Mary expected learners to “open up the body, open up the whole system, gently work on all your muscles, and get the energy moving in your body. And then have that little bit of meditation. It sets the pace for the day” (1-10).

In addition to the problem of “smattering,” Mary had been concerned about the place for her class. The class was held in a ballet ballroom, which she rented from her daughter, in the basement of a building. She said that the ballroom was not bad for a Tai Chi class, especially as mirrors on one of the walls helped her and the learners see what they were doing. However, she said that Tai Chi was exciting when practiced outdoors. This was a point I wanted to hear from her because, from my understanding, Tai Chi was supposed to be a direct interaction between the human body and nature and the concrete walls of a building would be an obstacle to this interaction. She talked more about outdoor class meetings.

Teaching outdoors is really exciting as far as I'm concerned. I'm not sure how the students feel. They don't want to take their shoes and socks off and stand in the grass. And of course there's no music. ... So it's a different sensation for them too to be outdoors. A lot of the music that I use [in class] has outdoor sounds. You can hear birds

or water so but when we go to Orchard Park sometimes we can hear birds in the trees and of course we see the trees and the leaves and we also sometimes see the garbage truck that comes by so that's always a little challenge (3-7).

Mary said that she experienced a conflict of expectation between herself and learners. Learners wanted just “physical stuff,” and she wanted to put more time into meditation in her Tai Chi class. Even though she had modified and simplified her Tai Chi movements to fit learners with physical disabilities, she did not want to completely decrease the importance of meditation in Tai Chi. As a result, she accepted learners’ requests and inserted a short time for walking meditation at the end of the routine of Tai Chi movements.

The sitting still and meditating is foreign to most people. It's hard enough for them to sit still and doing nothing. But so that's what the Tai Chi helps people with. It helps them slow down. Because they're doing exercises that are very slow. It helps them slow down. And then just doing that little bit of walking meditation at the end it introduces them to what it's like to be slow and just really get in touch with yourself. Now it may very well be that everybody's walking around and doing that mediation at the end of my Tai Chi classes. Then maybe they're thinking [while doing meditation] 'when I finish here I need to go to the grocery.' I mean that may be what they're thinking, which is fine (1-10).

Mary says that she was highly concerned about class cancellation because she felt “obligated to be there.” During two winter terms there were several snow cancellations and then a lot of makeup classes. However, makeup classes were a problem because learners did not have time for them. Mary decided not to hold another winter course.

With all the difficulties, Mary says, she continued teaching Tai Chi classes because it was fun. Mary compared her volunteer duties for the board of directors of a retirement home and at

the committee for community education with her Tai Chi teaching and said that she had more fun teaching. She even tried to make her class a fun time. When the class met on holidays like Valentine's Day she told students to bring candy. If people said they do not eat candy she responded, "Just take it along and give it to somebody. That will just cheer them up." And she argued that older people "should be having fun."

I do all the fun things in it. People that are in a retirement center or CALL are retired and they worked hard all their lives. They should be having fun. That [not having fun] is not what you've worked hard for all your life. And they should be having fun so that's why I do the good morning world thing and tell them they are going to do the yells and stuff just because I think it's fun for them. It's different than anything. I always say to these folks, how often do you get to yell? Not very often. ... And I think that's what I have to bring to the classes, a kind of energy to share with them (1-3).

She said that she often asked learners, especially eighty or ninety year old learners, whether they knew and told "any silly jokes." She even suggested learners try a crazy but funny activity.

I said now if you ever get downtown when the bars closed at night and you are in Calder Alley and the bars have just closed like at 2AM in the morning. Well, none of these women are ever going to be down there. But I said but when you are down there well you just do this and move your arms and punch your hand and yell and that's going to scare anybody away. Well they think that's so funny. ... They just and it's just a kind of as far as I'm concerned it's a fun way to express yourself so that [punching movement] was sort of something that I just added in there for them (3-3).

While listening to her stories I imagined a situation in which eighty year old people were giggling at her "silly jokes" or enjoying crazy activities in the downtown at midnight. In addition,

I related these to the changes in her life after she found “what I was looking for” by studying Tai Chi and engaging in the spiritual group. This change was a kind of Mezirow’s (1991) perspective transformation, which “involves a sequence of learning activities that begins with a disorienting dilemma and concludes with a changed self-concept that enables a reintegration into one’s life context on the basis of conditions dictated by a new perspective” (p. 193). I thought Mary’s “wifely duties” could be a “disorienting dilemma” and that her “path of spirituality” could be a “new perspective.” Mary’s transformation was not confined to internal change; rather, it resulted in participation in various activities including CALL teaching. Furthermore, the transformation was not just a Eureka moment but a continuation of changes experienced since she began to think about the “who I am” question. Her transformation continued while she taught Tai Chi courses. She said that in the beginning she was nervous about teaching in front of many learners.

It’s just like raising children. First baby was so foreign to me and so difficult. It’s like every time she burped, oh my gosh, do I need to call the doctor and that sort of thing. And so you learn as you go along with raising your children. And with other things that you do and I think that’s what has happened with the Tai Chi. That I knew how to do it. And I knew that I, I knew enough about how to do it that I could share it with other people and as I said I’m sure the first times I taught it I wasn’t very good. I’m sure. Nervous the first few times I taught. (3-5)

The more she taught the easier it became and the more confident she became.

I’ve just become more confident in my ability and what I know that I’m giving them in learning what each of the moves might do for their bodies. At first I didn’t, I didn’t even have that knowledge. I had a smattering of it. I had a little bit. But as I progressed I was learning and talked to different people about some of it, too. Then I learned more. And

I've done a lot of reading about it through the years. And it has become second nature to me now to be able to teach it (3-5).

After several classes, Mary thought she “could do this in my sleep.” Then she said that she felt good when teaching.

I feel good when I teach the classes. It's good for me to. Even if I don't feel well physically any given day I get away from that at class and feel better every time. It's good for me to be able to interact with those folks. And it's good for me to be able to know that I can help them in some way. Because I feel that it does help (1-5).

In summary, Mary's teaching Tai Chi was a continuation of applying her understanding to a particular situation, older people. She simplified Tai Chi movements to fit older people and people with physical difficulties. In addition to the simplification, she inserted special activities such as an invocation in the beginning of the class and the “I love you” act. In spite of the simplifications, she still tried to keep the essential elements of Tai Chi in the class by adding meditation at the end of the movements and having outdoor classes when weather permitted. Tai Chi led Mary to open herself and to do “all these other things” including leading a spiritual group. Teaching Tai Chi helped her be confident in her abilities.

Julie

I met Julie at her Line Dancing class with the help of the CALL director's introduction. On that day I explained my research topic, observed her class, and made an appointment for our first interview. I had the interview in the Line Dancing classroom before the class began. The first question I asked Julie was about her line dancing group, the Silver Spurs, because I had read in the CALL catalog that she was the director of this group and I assumed that it would be a good starting topic to approach her background and her teaching experience at CALL. Her answer was

not exactly about what I asked, but it was what she wanted to talk about, her cancer and the beginning of line dancing.

It's not a sad story. But I worked out in the fitness clubs. Then I got cancer and lost my hair and I couldn't work out in the clubs where I was sweating and everything. So I started doing this [line dancing] for the exercise part and to keep me going. So that's how I got started in it to keep my body moving and to keep something in rhythm in time and such. Because when you are working out in the fitness clubs you are doing exercise. And this is about the same thing only with more fun. (1-1)

Her mention of cancer reminded me of the concept of life events and transitions in adult education studies. The concept focused on benchmark events in life and their influence on transitions in a person's life, one of which is adults' "return to school" (Merriam & Caffarella, 1999). I assumed that Julie's cancer might have had a transitional influence on her, including teaching at CALL. In order to keep talking about her cancer and to know how serious the cancer was, I asked her if she had had an operation for cancer. Once again, she said what she wanted to talk about, her attitudinal change from cancer.

I had colon cancer and breast cancer. My doctor said that you are going to say having cancer was best thing that happened to me. And now I believe him because it has changed my whole life. I live for today. And I am going to live until I die. I'm not going to just keep pushing myself and working. I want to have a little fun and I'm going to do what I want to do. So it's good in a way if you look at it like that. But I was sick for a whole year and could barely move around. And now I'm just thankful to be alive and be able to walk (1-1).

It was interesting to hear that having cancer was “the best thing” from a cancer survivor who suffered seriously for a year. She said that the pain was like being in a “torture chamber.” What she was doing to get out of the torture chamber was praying “Dear God, take me today. Don’t let me live another day.” The cancer did not kill her but killed “all of my good stuff.” So she made up her mind to live for today until she died. She told me about her decision to survive humorously: “I figured there were people still living that I haven’t tortured yet. And I was going to get around to bothering those people [laugh].” Julie said that she “bothers” people by making fun of learners in her class. One of the sources of the fun is mistakes in class.

Sometimes when they’re making a mistake they’ll say, “Well I need new glasses. I can’t see what I’m doing.” And then when they come back they’ll say, “I’m making mistakes because I have new glasses and I can’t really see what I’m doing.” And then they’ll say, “I got new shoes. That’s why I’m making mistakes (2-8).”

Julie argued that mistakes were not just a source of fun but a source of learning. She said that she liked to see learners develop by dancing.

We think we learn a lot because we make a lot of mistakes. And it’s just fun to see how we solve these problems. Now the dance that you saw us do, where you go backwards first, we were taking great big steps and that threw us all off. We just couldn’t get started. As soon as we learned to take smaller steps for the first four counts then the rest just fell into place. And so it’s that working at getting the steps in order. That’s a lot of fun (2-7).

Another source of fun Julie used was old people’s jokes. She told me several examples of jokes she liked. For instance, when she received calls from learners who could not join in a special event such as a performance she would ask the learner to bring the “death certificate” as an excuse. When she introduced her husband, who is several years older than her, she would say,

“I told you he was older and I caught up to him and passed him [by two cancers] now I’m older than he is.” When she talked about CALL learners in her performance team she titled them “CALL Girls” to differentiate them from the team members from the senior center. She called people who returned after they had stopped dancing for a while because of a sickness or a long trip “refried beans.” Similarly, she called one learner a “snow dancer” because she dances in winter while she plays golf in the other seasons. Julie argued that older people also have the right to enjoy jokes: “Young people are not the only crazy people. We old people are crazy too.”

Julie said that she even teased a ninety four year old woman in her dancing group who I met at an observation of the group’s performance at a special education school. She looked just like a member of the dancing group except that she did not actively join in all the dances. Julie teased the old woman about her longevity by saying that she would stop dancing when the old woman died. After I listened to more stories about the old woman, I concluded that the teasing was not a humiliation but just a “bothering.” Julie said that she did not say the old woman was ninety four years young but ninety four years old because she “earned it.” The woman also often gave Julie a ride. When the woman suggested the first ride to Julie fifteen years ago Julie mentioned it to her husband who responded, “I don’t want you to ride with her. She is an old lady.” Julie said that the old woman also made fun of her relationship with Julie and her husband by calling Julie’s husband her boyfriend at meeting with dancing group members.

While I was listening to her stories about her cancer suffering and jokes, I was curious about how the two could go together. I thought about her attitudinal change from considering her experience a “torture chamber” to the “best thing” that has happened to her. Then I assumed the key to understanding the paradox would be her personality and rich sense of humor, which has

long been considered “a vitally important human characteristic for dealing with terrible conditions” (Lefcourt, as cited in Roth, 2002, p. 351).

Julie said that there was another change in her life, her retirement from work, after she went through cancer surgery and one year of chemotherapy. Before Julie had the second cancer (the first cancer was not a serious one), she had worked as a saleswoman at several shops. She said that one was a uniform shop where she met a lot of waitresses and nurses and listened to interesting stories about their work. She remembered that the best shop she worked for was a maternity store where her work made her “feel real good” because she could help people who want to “buy something less expensive [but] just as good” or “buy something a little better.” In addition, she said that her sales job was “just learning about people.” After her cancer, Julie went back to work, but the boss closed her business. At the same time, Julie’s husband was diagnosed with cancer and she needed to take care of him. So she finished her work life. At the time she was about sixty years old.

I think the “learning experience” from sales jobs helped Julie, who had no formal teaching experience, to teach the line dancing course at CALL and the senior center and to lead the dancing group. When I asked her about her teaching experience and teaching skills, her answer was simple: “We just danced. It was just to dance and have a good time. And then when people like us it just naturally goes and [we] do what they want.”

Julie told the story about the beginning of her course at CALL. Before she held the line dancing course she had already managed a line dancing course at a senior center and a line dancing group for nine years. One of her friends who was a member of the dancing group and whose husband was a committee member of CALL suggested that Julie teach a course. The friend noted, “We (the dancing team) needed fresh new blood rather than just everybody that

comes here.” Julie agreed and started the course. The idea of “new blood” worked. Julie said that there were a lot of new dancers in her dancing group who were from CALL courses.

Julie said that she started line dancing as a recovery exercise from her second cancer. She chose line dancing because it was a similar physical exercise to what she had done in her fitness club before the cancers. Then she found that line dancing was “a form of exercise plus fun,” which provided her with “fresh air, seeing people, being out among the outside not inside where you are just doing nothing.” After Julie started line dancing, she said she spent most of her time in activities related to line dancing: line dancing classes in a CALL course, line dancing classes in a senior center, and performances with her line dancing group. The senior center classes were held four times a week, one of which was conducted in her apartment for residents. She managed the line dancing group for fifteen years, during which time most members were recruited from the two courses. The line dancing group had performances at various events, such as community art festivals, for nursing home shut-ins, Health and Wellness Fairs, a special education school, and the Relay for Life’s services for cancer survivors.

Each of the performances took time and energy to plan, organize the dancers, and practice dances. Julie said that preparing performances was an extension of line dancing classes that “keep us busy and we’re all happy doing it.” To prepare a performance, she would first have to contact the people who invited her dancing group. Then she needed to ask group members to check their availability to participate in the performances. Meanwhile, she had to design a dance for the performance. She spent “hours and hours and hours” searching for music, finding steps to go with the music, and practicing the dance. Sometimes she would wake up in the middle of the night when a song was “going through” her head. Then she would not go to bed and, instead, searched for the song, listened to it, and designed a dance which matched the song. Julie said that

some dances did not fit with the circumstances of performance such as an open stage in front of a building or small room. Or some did not fit with specific audiences such as children at a special education school or people in nursing homes. In this case Julie needed to modify the dances and practice with learners during class.

Because it gets monotonous really for some audience because it just seems like we're just turning around and turning around. That's the reason. I play slow dances in between like the rumba and some of those because the fast ones are just turning, turning, turning. It's monotonous to the audience but now like tiny bubbles people just like that. A little bit of a swing and sway. Or like the polka. They just like the liveliness of it. And that one that we do, the Texas Stomp, we go through the line. That's interesting to other people. (2-2)

Julie said that she tried to do her best not to cancel planned performances, especially performances at the special education school. She said that a teacher at the school once asked Julie not to cancel even if there were only a few dancers to come because the children were really waiting for the performance. Since that request she had not canceled any of the monthly performances. When I observed one of her performances at the special education school, I saw how she modified the performance to fit the children's expectations. It was not a formal performance but a dance-together or play-together with the children, some of whom were assisted by teachers.

Julie said that she does not repeat the same dances all the time because many of the learners have taken former courses or they are members of the dancing group who have been in the class for several years. So she tried to learn new dances through watching TV or video tape recordings. When she saw a good dance on TV she would search for music and exercises for the dance and teach them in classes. It was "a lot of work, an awful lot of work." Sometimes

learners brought new dances from their trip to other cities. This helped her to develop new dances.

The woman that is in Arizona right now. She will come back and she will be bringing back maybe four new dances. And so we'll just be doing new dances next time. We'll be doing some of the old ones all the time. Okay now here it said this one right here. Old Bones, she brought that back. And we do that with a top hat and a dancing cane. And George Burns sings it really nice and slow. And so it's a really nice dance (1-14).

At her class, Julie said, she kept her body moving with the music like she had done at her fitness club before she had the second cancer. It makes her sweat and have fun. When she danced at performances she said that she felt exhausted, but it was a “good exhaustion” and “it does make you feel good just seeing them.” In addition, dancing cleared her of “whatever you had on your mind.” She said that when she was dancing she could have a lot of fun “because you’re not worrying about something else.”

Julie also talked about the satisfaction she received from teaching. She said “I feel like I have accomplished something that is not that important to everybody else but is very important to me” (2-3). This is because, Julie said, she was doing what she wanted to do. Her teaching was also doing something for her learners by keeping them together and teaching them new dances. She talked about another “important” reward; her evaluation from learners and a gift certificate which she received after a term of classes are over.

This will explain what I'm trying to say. This was from the last CALL thing. This is a gift certificate that I can use for membership or for CALL classes. Now that's important for me. This is very important to me. This is an evaluation slip. See, they will tell you how many classes, how many people attended, and what they thought of the class (3-21).

Julie said that she waited in anticipation for next term. She said, “Other people will think of September football games. That doesn’t bother me. I’m thinking September, new class, [and] new people” (3-23). Considering that she has suffered from two cancers and the aftereffects for a long time, she has recently been hospitalized for a week because of an infection, and she is in her mid-seventies, it might be hard for her to pay attention to other things than her health. However, she was looking forward to “learning something from somebody else or meeting someone that I have never met before.” I thought this attitude originated from her decision to “survive” cancer and her belief that “attitude is the best medicine for anything.”

Julie said that she welcomed CALL class learners to her senior center classes and made them a natural social meeting after the CALL course. With the line dancing group she had more social interactions than with learners in the CALL course. While preparing and conducting performances with the group, Julie and learners practiced together and went on trips to performance places. Throughout this time she enjoyed listening to stories and joining in conversations. She told me a story of a marriage between two learners in her class to emphasize the social interaction in her classes.

We have some men, very few, but all groups have very few men. As we know there’s not that many of them. But the men enjoy it just as much as the women and they are not intimidated by us because there are so many of us. ... And I think that’s wonderful. I’m not pushing getting married. You know just because you come to dance. But out of two real tragedies a very, very nice marriage has come about (1-6).

I found that Julie’s retirement life was filled with activities and relations to line dancing. Houle’s (1961) famous typology of adults’ motivation for participating in learning, *goal-oriented*, *activity-oriented*, and *learning-oriented* learners, provides a conceptual tool to understand Julie’s

description of her teaching experiences. According to Houle, the second category, activity-orientedness, referred to people who participate in learning for the sake of the activity itself and the social interaction. Julie's teaching was activity-oriented in that she liked teaching itself, line dancing as the subject of teaching, and social interactions. The importance of social interaction in particular became clear from Julie's comment that almost all the people around her were people in CALL and senior center classes and that her monthly schedule sheets were filled with times for classes and performances.

Ann

Before I began research on teachers at CALL, I was interested in older adult learners and biography writing, which has been studied and practiced in educational programs for adults such as *guided autobiography* (Birren & Deutchman, 1991; Kenyon, 2002) and *educational biography* (Dominice, 2002). This is why I conducted participant observation in Ann's course, *Writing Your Life Stories*, in Fall 2004. Birren and Deutchman defined guided autobiography as a life story writing method for older people in which group members are brought together to write and share autobiographical stories guided by a teacher. Dominice created the term educational biography. Dominice stated that educational biography begins by assuming that every adult has experiences of learning that he or she can reflect on in a biography. Educational biography approaches life history as an educational process. Adults' learning experiences are not confined to formal education but include informal learning experiences, and biography writing facilitates informal learning by reflecting on these experiences and expressing them in words. Both of the biography writing programs emphasize a teacher's facilitative role as the person who "assigns themes" in guided autobiography and "collaborates" with learners in educational biography.

Based on my interest in biography writing and teaching of older adults, I asked Ann to tell me what her role was in the class. I expected that her role might be similar to the facilitative role in guided autobiography or educational biography. She told me stories about how she developed the format of the class and adjusted her role through trial and error. At the first class she distributed a twenty-page handout that included ten to fifteen different books on writing and asked learners to read to and discuss the handout at the next class. However, she said, “It didn’t work at all because they really didn’t care.” Then she assigned certain pages of reading at the next class but this also didn’t work for her learners. She found that most of the people in her class did not care about improving the quality of their writing per se. Instead, “they want to get these stories down for their grandkids or for other members of the family. And making it extremely well written is not so terribly important.” Adjusting again, she asked learners to write up their story for each meeting. She explained, “It works better with less preparation and just keep it going. So it’s easier on me to do it that way and the people get more out of it.” This is similar to the way Kenyon (2002) approached guided autobiography with older adults. He wrote that although guided autobiography was a particular type of biographical intervention, his primary interest in guided autobiography was not anything to do with the stories. Thus, he argued, “guided autobiography becomes almost totally a matter of story-listening, without judgment, without interpretation at least publicly, and with acceptance” (p. 41). Kenyon also noted that, from his experience, maintaining a non-intervention role is often challenging, “especially for professionals who are accustomed to doing something with a person’s story.” When I read this line again, I thought of Kenyon’s comment in relation to Ann and better understood her trial and error in her beginning classes.

Ann said that she was just a participant in her class except that she introduced the course at the first class, began a class and ended it, and provided some comments in class discussion based on her experience as an editor of an academic journal and author of several books. Just as her learners did, she sent a story for the next session by e-mail to others in class. She also received stories from learners, made comments on them, and attended the next class with her story and the other learners' stories with her comments. At class meetings she was a peer attendant who participated in discussion of her story and others' stories. She said, "I don't feel that I have to shepherd them through advances in their career."

As a participant in the class, Ann said, she received "constructive criticism" from learners which were mostly positive comments and were provided by collaborative discussion. On the importance of a peer approach to teaching writing in adult education, particularly for women, Schneider (1989) pointed out this benefit: "The peer approach requires students to take control of the writing process and to learn to critique their own work as they review the work of other student" (p. 63). About critique, Ann described the experience of receiving comments from learners about her writing.

Well, I feel, why did I do that? Often it's something that I should have known better than to do. But I often start out with a piece of mine to ask people to critique it just to get them into the mood of critiquing things. And they wouldn't be attacking anybody else in the class. And I got a lot of good constructive criticism of some of the stuff I've written by asking people to critique it. And some are very gentle about it and some are a little aggressive about it. But that's the way the world is (1-3).

She says that she pays attention to the “unfair criticism” at which a learner flinches and to situations that “get into a battle in the class” because she thinks these do not improve the learning process for anyone. Instead she emphasized “mild criticism”:

I try to make it clear to everybody and I hope you understood. Then it was all right to ask questions. All right to say this is not very clear, what do you mean, or I don't like that part of the story very much but something else is quite good. I think it's good. And people don't seem to take offense if there are some mild criticisms from their class, their writing particularly, if it's said in a way that it would be a better story if you did it like this (1-2).

Ann said that preparing each class meeting was not easy for her. At a term there were eighteen learners enrolled in her course, which were divided into two groups. This meant she had to read eighteen stories every week for five weeks, put comments on the papers, and hand them back at the next class. It was demanding work but she said that it was also satisfying because “I meet interesting people, I inspire them to write stories, and they inspire me to write stories. And all those things are personally satisfying to me to have a part in making those things happen.” There were also two more things that Ann received satisfaction from in her teaching the course. One is the class evaluation from learners at the end of the course. She said that her evaluations were usually quite good. She interpreted her evaluation results positively and felt that “people enjoyed it. They think they got a lot out of it.” Her other source of satisfaction was that some learners continued to have meetings in the same format of the course after the class was finished. She said, “If people continue doing it after the class is over they must have gotten something out of it and enjoyed it” (1-10).

In her book (2003), Ann explained that writing has always been part of her life. She served as editor of a biology journal for several years and authored and co-authored several

editions of textbooks in biology while she worked as a biology professor in several universities. After retirement, she continued writing, which included commentaries for a local TV station and radio station and letters to a local news paper. She published a book of essays reflecting on her life experiences and on her opinions on social issues. She is now revising a novel to publish soon, which is based on her 19th century ancestors and her teaching experiences at CALL.

Her writing was not limited to life story writing. After Ann retired and moved to State College, she became concerned with issues in the local community and participated in various activities, mostly with new colleagues she met in a church.

I put a fair amount of time into things here at the Unitarian Fellowship because the most interesting people I've met or the people I had met when we first came here were all Unitarians and they are still some of my favorite people. If I don't come here for religious reasons I come here for social reasons to see my friends. And in one way or another, most of us are doing something to improve our community. I work on the social action committee and we've written letters to public officials to encourage them to stop doing what they're doing or start doing something they should be doing and on behalf of a minority. (2-1)

Although she understood that she doesn't have "the energy to fight all of the time" she felt there were many more changes needed from her point of view. Ann said that retirement was a chance to do something meaningful.

It's something I can do in retirement that is meaningful now but might not have been when I was busy raising a family and teaching a full time teaching load at the college and I just had too many other things going on in my life to sit back and think about what happened years ago. Or to write down some of the things. I was so deeply involved in

things when the family was all growing up that I didn't reflect much on what was happening. Now I can. (2-10)

Ann said that she wanted to do something meaningful and compared teaching with volunteering. She said that she liked to teach and she liked to do volunteer work, but she did not like to do things that were unpleasant. Therefore, she concluded “teaching would be a good way for me to volunteer some time to our community and do something that I enjoy at the same time.” She combined her writing hobby with teaching and began a life story writing course. She said that teaching was fun to her.

Well, it keeps my fingers in the pie. I was a teacher for years and years and to be able to teach something is fun for me. And I think I'm you might say a bit of community service to have that course available for people who want to do it. And I think there are families that would be glad that somebody in their family participated in this class and wrote down some stories for the younger people to know something about the history of their family. I think that's why I do it. Because I enjoy it and it inspired me to write stories too. (2-8)

Ann also prepared for another combination of her interests and teaching. She has long been interested in state parks. After she came to Pennsylvania, she found there were 116 state parks and that the state continued to increase the number. She visited all of the parks, searched for information about them, and took pictures. She said that she thought it would be good for CALL members to learn about newly adopted parks because they provide recreation possibilities for families, conserve natural land, and “it's just a great thing to have a lot of state parks around.” Her new course plan reminded me of the interest in environmental issues she mentioned in her book (2003), such as the reliance on fossil fuel and global warming. One of the interesting

points I found from her book was her insightful prediction of the Katrina Disaster two years before it happens: “So far, southern Louisiana has been lucky to avoid the direct hit of a hurricane, but the risk increases as the sea level rises” (p. 78). I told her that even though she said she had lost the energy to fight, in reality she looked to keep on fighting. She agreed with me:

Well, yes, I sort of even though I don't particularly want to spend my time fighting battles of one kind or another. I get so upset about things that I have to do something to push things the direction I'd like to see them go. ... [It would be] part of my personality. ... My husband agrees with me on almost all these issues but he doesn't get up and tear around worrying about them or write letters. He just listens to his music and plays the piano and works puzzles. Life would be is simpler that way (2-8).

In summary, Ann's teaching was an extension of her hobby of writing which became an important part of her life after she retired and had time “to sit back and think about what happened years ago.” Her hobby of writing combined with her intention to pursue volunteer teaching, which she considered a better way for her to volunteer than other ways. My interviews confirmed what I found from participant observation in her classes, that she played a non-directive role in class. Her role as a non-directive teacher can be compared to the educational interruptions which have been recommended as methods for teaching guided autobiography and educational biography. However, I thought that instead of paying attention to how to interrupt the class discussion, Ann chose what Kenyon (2002) recommended for guided autobiography with older adults: “story-listening, without judgment, without interpretation at least publicly, and with acceptance”

Cathy

Cathy was one of the teachers the CALL director introduced to me. Later, I found that the director selected Cathy because she had actively participated in activities in CALL including learning, volunteering, and teaching. In order to prepare a plan for our first interview, I reviewed the course description for Cathy's course. I had the impression that the course would be an academic lecture because the description stated: "This course will examine the First World War from four perspectives: how it began, how it was fought, how it ended, and what its short-term and long-term consequences have been" (CALL, 2005a).

The first topic of our interview was about Cathy's teaching experience. She began talking about her teaching experiences before CALL teaching by describing herself as a "pretty shy and nervous person." She reflected that her first year of teaching was not satisfactory for herself and probably not for her students either. As she continued teaching, she became familiar with the teaching material and was more relaxed and comfortable. In the middle of her teaching career she found "hope" that she was teaching well. Her last years of teaching were mostly graduate seminars, which she "really liked a lot because the graduate students are more mature and they are more motivated." Early in her academic career, for a brief period of time, she majored in education and intended to teach at elementary school. However, after several sessions of observation at an elementary school, where "all these little heads would turn around and look at this strange person," she found that teaching children was not for her but thought that teaching "at least semi-grown ups" might be for her. She changed her major to history, got a PhD, and taught in universities for about thirty years. After she retired, she was asked to come back and teach several seminars for minimal compensation. She said that she enjoyed teaching after retirement and found that she missed teaching. However, when she thought about "reading

papers, grading and evaluating people and so on,” she was not sure she wanted to continue teaching in a university context. At that time she did not consider teaching to be one of the activities she planned to do, though she soon found that “it would be fun to teach” CALL people.

Cathy described her CALL teaching experiences with the concept of “peer-to-peer-teaching of older adults,” which I used to reformulate my whole research plan. She said that she and CALL learners were “in an equal footing,” referring to the fact that while she knew the subject well, learners know other subjects well and teaching equals is peer-to-peer-teaching. She said that she enjoyed talking about matters people want to listen to and that she likes the “equal to equal basis” of her teaching. One term, she had a learner in her class who was teaching another history class in CALL on the American Civil War. She said that “every now and then” he asked questions related to his understanding of history and Cathy’s class topic such as the influence of the American Civil War on European military thinking.

Another “peer” in Cathy’s class was her colleague who was a professor who taught the history of the Middle East at CALL. He was one of the candidate participants of my research and I observed his course and had an interview. But he withdrew from my research because of his busy schedule. I did not strongly request his participation because his teaching area and teaching format overlapped with Cathy’s teaching. His wife, who had been in a bridge group with Cathy for several years and was a learner in Cathy’s course, asked him to attend the course. Cathy said that his attendance made class an interesting experience.

He and I know one another fairly well so there is lot of sort of joking that goes on between him and me. And that’s pleasant thing. And there are other people in the class who know one another and we make sometimes joking kidding comments to one another because they are friends and there is that personal dimension to it that I like (1-6).

Another peer included a learner with a mental weakness. Cathy had a learner who “never says anything” in the class. He came to the class with the assistance of his wife, sat in the corner, and went to sleep. Cathy said that he had lost a lot of both of his physical and mental capabilities, thus he could not focus on what was going on in the class for one and a half hours. Cathy understood this situation and respected the fact that the man’s wife did not shut him up in their home but took him into many places and events with her. Cathy said that the same thing may happen to her someday.

So you can have situations like that and say it’s not a problem but uh... certainly it’s a different phenomenon. I mean an undergraduate fall asleep but it’s a whole different situation than in this case. So they are older and there are the people in the class still very vigorous and very mentally alive and there are people who are less so. I’ll get there too someday (laugh) but (laugh).... I’ll have to have a lot of respect for the different aspects of aging because it’s happening. (I-12)

I felt her fear of becoming mentally weak in her laugh when she said “I’ll get there too someday.” The feeling of fear, her voice, and her facial expressions reminded me of an impressive scene in the movie *Iris*. In this scene, the heroine was taking an Alzheimer’s test at a hospital. The test was reading simple words seen on a big screen. The celebrated English author was struggling to read kindergarten-level words! The scene ended when she misread “dog” as “god,” her husband sighed deeply, and she stood up frustrated. However, Cathy’s demeanor returned to normal when she said that “my memory is still perfectly functioning; nonetheless, things disappear.”

Based on the peer-to-peer view of teaching, Cathy said that she established a class management principle that “I can be stopped [by learners].” So her lectures were often

interrupted by learners' speaking their thoughts. She said that sometimes learners said what they knew and what they wanted to say although it was not directly relevant to the class topic. In this case, Cathy allowed them to talk and considered such contributions an "opportunity" for them to express themselves. However, some learners would continue talking and could ruin a normal class meeting. Even though she was experienced in dealing with similar situations in her college teaching, it was not easy with older learners.

It is whole lot easier to deal with that when you are in authority position and this is an undergraduate. You can talk to the person after the class and say hey [laugh] back off a little bit... there are all kinds of ways you can handle that. That is very difficult to do when you are dealing with older people, people I'm calling peers.... But at the same time people who may be very sensitive about what they are doing and you don't want to, you never want a risk making some one in a class, in a CALL class, feel that they've done something wrong (I-11).

Cathy's description matches the desired psychological climate for an older learners' classroom that Peterson (1983) suggested. He argued that the classroom climate needs to be a caring one with mutual respect between teacher and students, the encouragement of dialogue at any time, and respect for the knowledge and experience of others. However, I also thought about Brookfield's (1986) argument that the teaching of adults should challenge the learners suggesting alternative possibilities and action options. I became interested in how Cathy dealt with her opinions on ongoing social and political issues because I knew that her class often covered the influence of historical events on the present time.

Cathy told me about a situation in which a learner asked about her position on a political debate between presidential candidates three weeks before the election. Many learners in the

class already knew who she would vote for and others could know her choice if they “go out and look at the back of my car.” And she knew many of them shared her point of view. Soon she decided that she would not express her opinion about the debate because “it would be inappropriate for me to advocate for my political choice in that classroom,” although “I could do that when we all together when the class was over and over a lunch.” She added that she is not in an authority position in class, and “I’m not there to propagandize for my point of view.” She explained her stance as being balanced, by which she meant giving a fair presentation of alternative views.

In our second interview, Cathy told more stories about how she engaged in CALL and started her courses. Cathy started attending CALL courses as a learner and participated in volunteer activities before she taught a course. She became interested in CALL after she received brochures and found several courses she wanted to take. The first course she took at CALL was about bridge, which she learned to play during college but had not played since. She took the course with the hope of “reviving my [bridge] skills.” Then she became acquainted with CALL people and one of them, who was the coordinator of volunteers, suggested a volunteer project writing the history of CALL since she knew that Cathy was a retired historian. In addition to writing this history, she took phone calls and served as the editor of newsletters. Cathy recalled the experiences at her CALL volunteer activities that led her to teach a course.

A sense of belonging. Now I don't know that I have particularly needed that. I certainly haven't needed it in the way that she did at that point. But that doesn't mean I haven't valued the social aspect of CALL. I enjoy going to the council meetings and while meetings can be too long and often as not kind of boring, but there is the social. I get a chance to talk to people who I otherwise don't see or haven't seen for a while who are

also at the meetings. And we chat and exchange. And it's pleasant. I like people. ... But I don't want to be by myself twenty four hours a day. I still need a world of people. So and I found it in a number of ways--not just CALL but CALL has certainly been one of them (2-5).

Cathy said that while she looked for outstanding teachers and wrote about them in the newsletters, one of her volunteer jobs at CALL, she thought about starting her own course. Then she decided to “give it a try” and submitted a proposal for a course about the First World War and the twentieth century. When Cathy was considering holding a course at CALL, she wanted to choose an area she was interested in and that she knew a lot about. She chose WWI, which had been the area she taught in college. She liked to talk about the “metamorphosis movement” Europeans went through during the WWI period. Cathy knew about the limitations of a six session course from her experience as a learner. She thought that the limitation was severe especially in her history course, WWI, so she designed her course to have twelve sessions in a six week term.

In addition to the limitation of the six-week course frame, Cathy talked about another disturbing situation, the pressure to keep developing teaching material. At one class, she found there was a book about the ending of the WWI that she bought but had not yet read which dealt with the topic of the day. However, there were three learners who had already read it and they kept talking about it. This class situation made her “have to be on my toes.” In another course about modern ideology, which she taught after the WWI course, she dealt with conservatism and liberalism. She felt she prepared good examples of each side of the “isms” considering the big difference between the European context and American one. In addition, she wanted to be able to fairly present the conservative point of view although she did not agree with it.

So I had to read a lot of conservative writers to understand how they saw so that I could represent them in my own words or fair paraphrases of their own words and not distort or demonize them just because I don't agree with them. So it was a difficult course in the sense that it was difficult to absorb a whole bunch of new material. And it was difficult to maintain the even handedness since I have my own position but to be even handed in the way I treated the different points of view. (2-10)

Cathy talked about her feeling of contribution and “psychological rewards,” which I thought were her motivations for teaching CALL courses. She said that she wanted to contribute something to CALL where she had already received benefits as a member and learner in several courses. She said “I begin to realize that it really matters to me to still be making a contribution.” Among the various ways of contributing she tried, Cathy found that teaching was more rewarding than others. For example, she said that she compared CALL teaching with her volunteer work writing the CALL history. History writing included “drawing upon my own background and strengths to be able to do that.” In addition, not everyone could know how to gather information and bring it together into a narrative. Although history writing provided her with a sense of working to contribute to something and included “feeling psychological rewards,” she said that “for me personally the teaching is the more rewarding.” When I heard the term psychological rewards, I thought it could be a thematic term to understanding her motivation to teach. I asked her to speak more about this.

I guess every time I walked out of that class, except for the very first class, when I walked out of that class each week I felt good. I felt as though I had connected with a group of people that were definitely worth connecting with. I felt that I had given them something that they wanted to get. And that certainly makes me feel [that] this matters to me. I

didn't know how much it mattered to me until I retired and began casting about for now what I do. It matters to me to feel that I'm still making a contribution and I'm still giving something not just taking it in. Now maybe eventually I will come to the conclusion that, okay, I have given, I've made contributions (2-3).

In summary, Cathy described her teaching as “peer-to-peer teaching.” She used the term first in the interview to refer to some of learners in her class who were teaching a CALL course. One of them was her real peer who was Cathy’s colleague when she taught at a university. I found that she understood her authority as a teacher in class from her idea of peer-to-peer teaching. Her class management principles, such as “I can be stopped” and “I’m not there to propagandize for my point of view,” were good examples of this. Peer-to-peer teaching was a voluntary activity for Cathy but she said that she was paid back by “psychological rewards.” She added that teaching was more rewarding than other volunteer work she has done.

Peter

Cooking has been taboo to me as a male Korean. At home my parents educated me to consider cooking as genuinely feminine work and they warned that if I go to the kitchen to cook, my masculinity would be destroyed. This cultural pressure was strong enough to oppress me to not to try cooking until recently, even though I have been good at most craft works. While the taboo has been weakened and cooking as a job, particularly in big restaurants, has been mostly taken by men in Korea, cooking has been wholly my wife’s duty in my home. Thus, I felt a distance between me and Peter when I read the description about him in a CALL newsletter (2004): “Now in retirement, he [Peter] does most of the cooking at home and Trina says she can now keep him in line just by threatening to cook a meal for herself.” I assumed that he might

have lived in an environment that was supportive for him to cook so I asked him to tell how he grew up and how he developed his cooking skills.

Peter said that he had traveled to various countries when he worked for multinational companies. At that time he was able to use an expense account for meals, so when he went on business trips to foreign countries he was able to look for the best restaurants and enjoy different cuisines. When he tasted good food, he used to ask the cook about recipes and practice it at home. Through these experiences, he developed the hobby of ethnic cooking.

Peter's multinational life started from his birth. Peter is called by his wife a "Czechican" since he was born in Mexico, which is his father's country, and grew up in Czechoslovakia, which is his mother's home country. He spent hard time in Czechoslovakia especially in the period of WWII. When he graduated from college majoring in electrical engineering he decided to return to Mexico to escape from the communist regime and to look for a job. He worked as a manager of a big factory in Mexico then moved to the United States and worked for multinational companies in charge of Asian and Latin American areas. Then he started a consulting business in the United States and hotel, marina, restaurant, and real estate businesses in Cancun, Mexico. The real estate business was the most successful. At the time of the peak of his business there was a big hurricane in Cancun. Then property values went down and business went bad. He thought about two choices: "to make a big effort and change all our methods of operating or just say, okay, that's enough." At the same time his daughter got married and had a baby. He decided to retire and to move to a small city in the United States where his daughter's family lived because "we like the baby very much" and he wanted to be away from big cities and to live in the country. Peter says that retirement has advantages, one of which is that it enabled him to reach out to others. When he was working there was a pressure "to be successful" and "to go up,

up, up” so he did not have much time to help others. His expectation of the advantages of retirement guided him to active participation in various volunteer activities.

Peter was new to State College. He says, “I’m recent here. I’m only twelve years here. And, in a community, that’s not enough [time to be fully a member of it]”. However, he has participated in various community activities. He had worked as a four-year term president of the literacy council of the city twice. In addition, he is a member of the finance committee of his church. Based on his experience in business, he helps the church with organizing money. He was already “very busy all the time,” but he took the duties because he understands that “I have the advantage that we have professors and educators but no business [people] and some of these organizations don’t know how to manage money and how to get contributions and so on” (1-11). He says that his career in business provided him the opportunity to contribute something to the community. Peter praises CALL as a “wonderful organization,” emphasizing that it is operated by members’ volunteer contributions.

Peter said that one of his friends suggested that he start a cooking course. After retirement, he invited friends and served them various kinds of foreign foods he cooked. One of the friends who worked for the board of directors of CALL said, “You should teach cooking.” He accepted the suggestion because he had a strong opinion that Americans need to develop their cooking:

I think that Americans need some lessons in cooking. If you travel in Europe, for instance, the housewives and people, many people, are really good cooks. Cooking is important there. ... But here it’s not so good. And ladies have a wonderful education. They read good books. They listen to good music. But when it comes to cooking they don’t know much. (1-3)

In addition, when he heard the suggestion to start the cooking class he thought “it was a good idea because it keeps my brain working.” He talks about one more thing which he is doing to keep his brain “working.” He says that the presidency of the literacy council is one of them:

When you are the president of an organization you cannot just sit. You have to figure out how to get people enthusiastic about the cause. You have to motivate people. You have to make them work. So you have to be a leader and that’s brain work. (3-1)

Another thing he does “mostly for the same reason: to keep my brain working” is writing stories. He gave me two of his stories. One is nine-page life story about how his family suffered from Hitler’s invasion of his country, Czechoslovakia, and from the bombing of his town during WWII. The other one is also a nine-page story about a man’s life in Mexico City in the 1940s. His learning acrylic painting is similar to writing. He started it after he retired from his business. He learned painting techniques and tried to apply them by imitating famous paintings. He describes the self-directed learning experience: “Learning the technique is an adventure. It’s wonderful. It’s a discovery thing.” Peter tells a story about one of his distant relatives to contrast his active retirement life with the relative’s. The man had no hobbies and no friends to meet, did not travel, and just sat and watched sports on television. Peter said that the man’s wife was frustrated because he did nothing and she felt that she “literally stopped being married to him” and the man ended up dying “quite young.”

At the observation of his class I was interested in his teaching technique. On the one hand, he runs the class strictly, following the recipe chart hanging on a wall. On the other hand, he freely told jokes and stories about cooking between the steps of the recipe or when the food was in the oven. While thinking about his teaching technique, I asked whether he had teaching experience before and how he developed the technique. He said that he did not have formal

teaching experience and he talked about a special teaching technique which is needed in a cooking class, cooking and talking. He said that he learned it by watching cooking programs on TV but it was not easy for him in the beginning because he needed to pay attention to cooking while talking about recipes. Furthermore, it was not easy because he has to keep learners “entertained” and not to let them “go to sleep.” He says, “You must keep them interested and, oh yeah, that’s why I get up and I show everybody how it [food] looks.” Another point he pays attention to in his class is cooking safety. When he managed restaurants he witnessed many accidents in the kitchen, such as people cutting their fingers or burning their mouths with hot oil. Thus, even though he looks happy and relaxed while teaching, I found that he is doing a variety of demanding jobs simultaneously.

Peter said that he did not emphasize recipes. He argues for, instead, the concept that learning the basic ingredients and cooking techniques of any ethnic cuisine will enable a cook to create dozens of “authentic” recipes of his/her own. He says, “So first they have to learn how to make the basic recipes. Then, the next step is to learn to use little bit of imagination but still within the framework.” Referring to the importance of learning fundamental recipes, he described his class as “teaching a philosophy of cooking.” He said that once learners learn the basic recipes they can make many dishes by themselves. He talked about an example of the Italian food risotto:

Okay, the rice is prepared in a certain way. The technique, the procedure is important.

Twenty minutes you stir the rice all the time and you put the boiling broth in. In Italy every family makes a different risotto but, basically, it’s always the same. Why? Because some make it with olive oil, other people make it with butter. Some people add cheese.

Some people add meat. Others add vegetables. Some risotto is with mushrooms.... But as you see the procedure the technique is always the same (2-1).

Peter said he knew that learners in his class were well educated people and they come from the middle or upper class, so he incorporates several teaching skills and materials in his class, one of which is that he delivers “things that are interesting and ideas in an interesting manner.” Peter said that it is important to be funny and relaxed and not to show nervousness. For example, Peter keeps the learners’ attention by making the process of cooking funny and “dramatic.”

I make a cake that you have to. It’s very pretty. You have to put it in a pan. You put dough on top of it. You put it in the oven. When it’s ready you turn it over and then you have this beautiful, beautiful part of cake. But it does not come out when you turn it over.

Sometimes it does not work. So usually what I do [is] I make it dramatic. So that way they participate. They say, “Oh, is it going to come out?” If it doesn’t ... it happens to me some times. I turn it over and it’s not perfect. Oh, that’s terrible. And they all say, “Yes, it’s terrible.” So you have to keep their attention all the time. It’s very bad when you see them talking to the others or checking their watch (3-7).

Even in case the “dramatic” does not work and the food is not perfect, it is not a big problem because of the enthusiasm of the learners and Peter says he likes it.

They feel it. They feel it. They get enthused too. The psychological effect of enthusiasm. After you cook something there is a moment where they come and they taste it. And they usually say, “Oh, it’s so good.” [Even if] it really doesn’t taste good, I think they would say, “Oh, it’s so good.” Why? Because of the enthusiasm. Anything tastes good if you are enthusiastic about it. That’s true. (3-7)

In summary, cooking is Peter's hobby but teaching a cooking class is not a simple extension of his hobby. Rather, it has a clear purpose and it is an important tool for his social life. The purpose, he says, is to keep his brain working. I assume that the skill of talking and cooking simultaneously would be a concrete example which helps his brain work. This looks important considering that he mentions this purpose when he talks about his presidency of the literacy council, writing stories, and learning acrylic painting. From the interview I found that cooking and the cooking class helped him to make friends in his retirement city which is new to him. For example, he invited friends to his home and served the food he cooked, he contributed his church by participating in an auction with a table of food which finally reached the price of 300 dollars, and he participated in a "wonderful organization" by teaching a cooking class. When considering that he describes the city as "intellectually-speaking, a paradise" and contrasts it with the city he lived before where "everybody talks business, business or sports, sports," CALL teaching is meaningful to him as a satisfactory social life with intellectual and educated people.

Laura

Laura was the last participant I interviewed. The interview with Laura was delayed from the first contact for more than a year because she said she was busy with her schedule and I did not think she was entirely necessary for my research. After I interviewed seven participants, I checked whether I had gathered "data until all categories are saturated" (Strauss & Corbin, 1998, p. 212) and I found Laura would be helpful for "saturation" with her experience of teaching a craft course which was not an area included in the other seven participants. This was not only why I wanted to fill in a vacant area of teaching - crafts - but also I assumed that a craft teacher would have unique perspectives on peer teaching, like the apprenticeship perspective of adult teaching (Johnson & Pratt, 2002) based on her master-apprentice relationship with learners.

In the beginning of the interview I asked about her experience with knitting and teaching. She said that knitting has long been her hobby. She always liked doing things with her hands as she was growing up, such as sewing and other craft projects. She learned knitting when she was young, about the age of fifteen. Since then, knitting has been her hobby. Even now she does not watch TV without doing needlework and she always takes her knitting when she goes to a class or a lecture. She said she had two years of teaching experience at a high school two years after she earned a bachelor's degree in biology and education. Her next job experience was twenty years as a research assistant in various science departments at universities. While she was working at the laboratory, she earned a master's degree in material science. The most famous work she did was participate in a big research project on the characterization of diamond film by a spectroscopy method. Then she started another career after getting a bachelor's degree in nursing. Even now she continues nursing work part-time.

After she "partially" retired from work, traveling and activities in CALL became important parts of her life. She traveled to China to attend a wedding of her daughter's friend, and recently she went to the Galapagos Islands and Machu Picchu in South America for a vacation. She joined architecture trips to Chicago, Buffalo, and New York, which are several days of CALL tour events. She served on several committees of CALL and is currently managing a dinner group. The group is one of CALL's most popular social programs in which thirty-two couples participate. Members take turns hosting dinners in their homes. Laura and one of her friends take charge of planning the events that four couples participate in each dinner alternately. She said that the events maximize opportunities for the members to get to know each other.

Laura said that she decided to begin her course after she attended several courses and participated in activities in CALL. She enjoyed courses and activities in CALL and “got so much out of it.” The next year, she said, she thought about giving back what she received and talked to a CALL member about her intention. She thought, “I know how to knit and I’ve been knitting for a long time so I thought I’d help others learn to know.” Then she decided to offer a course on knitting, which she had done her whole life since she was a little girl.

Laura holds her class in her living room because she has all the material needed for the class there, such as different sized needles, different kinds of yarn, and other tools. She prepares sofas and several chairs for learners to sit and do knitting. The size of her class has been fifteen, but recently she decreased it to twelve to “make sure I can meet everybody’s needs.” Her class has six two-hour meetings. She said that in the first class of a term she passes out a handout, teaches basic stitches, and discusses what kinds of project learners want to do. After the first class, “people learn differently and learn at a different rate. So I’ll just go around the room and answer people’s questions and show them things as they want to learn them.” Laura hopes the learners learn to “do some simple things” through her course:

Even if you are beginning you can get a basic knowledge of knitting. There are two basic stitches called knitting and purling. So you can learn how to knit and purl and do some simple things by the end of those six weeks. A lot of the people knitted, [for example] jackets of the teddy bears. ... So they can learn quite a bit in that little time. (1-10)

Laura said that teaching knitting is different from teaching children in school, which she had experienced for two years. She does not think that there is a skill to teach knitting. Instead, teaching knitting is just “show[ing] people how to do something.” She got this idea from her experience of learning knitting that “I’ve always been in needlework groups and I’ve been taught

by other people [in the classes].” Thus, she said that “anybody who knew how to knit could teach someone else to knit.” However, she compared teaching craft-type skills with teaching art. She said that it would be very difficult for a true artist to be able to teach other people to be a true artist. However, it would not as difficult for a craft person to teach crafts because what she needs to do is just do the craft with learners. She said that she knows “what I need to teach.”

She said that sometimes she encounters difficult situations to deal with. She had two learners in her class who were not interested in learning knitting; instead, they sat next to each other and talked the whole time during class. They were sisters and used the class as a meeting place. Laura wanted to “kick them out of the class” but she did not do that. Another case was a learner who “acted very differently than people normally do” and bothered her class: the learner complained that she did not get enough attention and that Laura made fun of her. Laura said that she approached her and tried to help her but found that she had “some mental or emotional problems.” Laura was frustrated with this situation but, she says, “That normally doesn’t happen. And normally if a person isn’t happy in a class they just stop coming.”

Laura said that she does not need to learn new techniques of knitting. She said, “I’ve done all this stuff at some point [of time]. I’ve tried many, many kinds of needlework.” I thought her role in the class was like a master who knows everything that apprentices need to learn. In order to teach the various kinds of needlework, she teaches needlework for a session. For example, the course titles she recently offered included Cross-stitching, Rag Quilting, Bargello Needle Point, and Knitting Basics. During the class she does not knit. Instead, she helps each learner to read knitting patterns and to do his or her own project, or she helps beginners get together and demonstrates the basic knitting technique. Each learner has a different level of knitting skill so she described her class as the one-room school with students of different ages or

an art class at a college where students are working on different levels of a project. She said that her class has been an instant social group enjoying wide-ranging conversations about everything from heady ideas to local gossip. But recently she changed the climate: “When the class is going on I try to discourage too much talking because it’s difficult for people who are trying to learn to concentrate if there’s a lot of talking going on.” About promoting learners’ individual projects, she plans “to be more aggressive toward it” in the course next term.

Laura said that she likes to facilitate learners having meetings after the CALL course. She hosts weekly gatherings of current and former learners who just want to continue knitting and meeting together. She says that learners come and sit around and talk about “anything and everything.” Most of the topics are problems learners encountered while doing their project at home, but sometimes they are news and issues of the community. She says that the meeting is “a social time as well as a learning time” and she feels “mentally happy and mentally healthy with the social [group].” Laura says that the CALL class is a “good source of friendships” and some of her new friends are learners from her knitting classes. When she broke her leg a few years ago, they “took care of me. They bring me soup. They would take me to classes. They would take me places. And [they] come over and visit with me” (1-6).

In summary, as I expected before the interview, Laura’s teaching experience was different from the other participants in that the relationship between her and the learners in her classes was less a peer-to-peer relationship but more a master-to-apprentice relationship. There are several aspects of the relationship. For example, she is in an authority position particularly on the knowledge of the class subject and she tries to discourage too much talking to maintain her class’s focus on needlework. But these aspects did not deny her peer-to-peer relationship with

learners considering that she facilitates social interaction in the after-course meetings and she makes new friends who are learners in the class.

Chapter 6. FINDINGS AND DISCUSSION: THREE FACETS OF OLDER ADULTS' TEACHING EXPERIENCES AT A LIFELONG LEARNING INSTITUTE (LLI)

This chapter provides findings and includes a discussion about those findings. The findings are three facets of older adults' teaching experiences at a Lifelong Learning Institute (LLI): peer-to-peer teaching, volunteer teaching, and explorative teaching. I used the term facets to express that each is a unique quality of the phenomenon I studied and that all of them compose the essence of the phenomenon I studied. However, considering that phenomenological essence is a "linguistic construction or a description of a phenomenon" (van Manen, 2003), this chapter is a re-presentation of the essence that has been presented throughout the former chapters.

Peer-to-Peer Teaching

The notion of peer-to-peer teaching has a special meaning for older adults in that teachers and learners are peers in two equally important ways. Not only are they in the same age group but they also share common life experiences from the same historical time period (Strom & Strom, 1993). The Elderhostel Institute Network (EIN, 2006b) reports that teachers and learners are therefore on the same "wave length" and that learners are being taught at the right level, resulting in a "very cooperative relationship" as "active not passive learners." Some of the learners are peers in that they are teachers of Community Academy for Lifelong Learning (CALL) courses. For example one of participants, Cathy, talked about this notion by reflecting on her CALL teaching experience.

I'm talking to people whom I think of my peers not as my students. They may presumably know less about the subject I'm teaching than I do but they know a lot. And if they don't know that subject they know other subjects. So there we are in an equal footing. I'm not

Doctor Smith to them I'm Cathy to them. It's peer-to-peer teaching. It's what it is. Some of the people who take my courses teach courses for CALL for themselves. So we have that in common and they're extremely appreciative. (I-4)

Other participants also mentioned the peer-to-peer relation between themselves and learners. John said that he and learners were “equals” in that learners could challenge his opinion and correct him. He considered himself not an instructor but “just the one that gets to say what we’re going to do today.” So he said that he needed to be careful about the data he presented in class because some learners would have a different perspective. Ann talked about the “constructive criticism” she received from her class discussion in which she participated as a peer attendant not a “shepherd.”

While these three participants, who are retired professors, agreed that any one of the learners might know an equal amount or more about the class content they teach, participant Peter did not agree. Peter argued that Americans don’t know much about cooking. He thought Americans were not as good at cooking as compared to Europeans or other people he met on his overseas travels and thus they needed lessons. However, Peter also acknowledged that CALL learners were well-educated people who come from the middle or upper class, so he incorporated several teaching skills and materials in his class to meet the learners’ needs. A CALL survey report (2002) supported Peter’s argument as 84% of learners have a bachelor’s degree and above. In addition, the high education level of learners would explain why teachers considered learners to be peers and their teaching as peer-to-peer teaching.

Brady, Holt, and Welt (2003) discussed peer-to-peer relations by relying on Cranton’s description of co-learning where the teacher is a co-learner and an equal participant in the process of learning, discovering, and changing. Based on the idea of co-learning, Brady et al.

found that the atmosphere of such classes was different from traditional educational environments in that the teacher and learners engaged in conversation as equals and aimed “to learn together.” The idea of co-learning matched Ann’s equal participation in class discussion and John’s exchange of opinions with learners, but it does not work with other participants’ cases. For example, Peter’s cooking class, Laura’s knitting class, and Mary’s Tai Chi class do not show co-learning but looked like “traditional” classroom in which teachers provide knowledge and learners receive it.

Older learners’ physical deficits due to aging are an issue in peer-to-peer teaching and the education of older adults in general. Program planners have suggested that a set of distinct principles is required for the older learners (Peterson, 1983). For example, the decreased visual and hearing acuity of older learners required adjustment of the lighting in a room, the size of print, the pitch of voice as well as a reduction in interfering noise. In Brady et al.’s (2003) study, peer teachers reported older learners’ physical deficits and suggested “techniques,” such as scheduling break time and staying away from meeting after lunch to avoid drowsiness.

Teachers in my study also mentioned learners’ physical deficits, but each teacher had his/her own concerns depending on the class situation and learner composition. For instance, Mary talked about a 92 year old woman who had cancer surgery and a man who suffered from Parkinson’s disease. She described how she simplified Tai Chi movements to fit such learners’ physical difficulties. However, adjusting for physical difficulties was understandable to her because she had had similar experiences herself:

It’s not easy for me to learn physical things like yoga or when I first learned Tai Chi.

That was difficult. It was just difficult for me. So I knew when I got ready to teach it I

knew how to do it. I could teach it in a way that I understood even the people that had the same situation as I do could learn it. (1-1)

John did not mention learners' particular physical deficits, but he was concerned with whether learners would get tired of his class because it included touring buildings in the field and walking for one and half hours. Julie suffered from the aftereffects of chemotherapy, and she needed to be careful not to get direct sunshine. She did not mention much about learners' physical deficits except for acuity of eyesight and quickness of step changes while dancing. Furthermore, such deficits were not serious to Julie but rather the source of jokes. From my observation in her class I saw that most learners looked healthy for their age, and I thought that mostly learners who were good in health would come to her line dancing class. Similarly, John's class announced in the catalog that learners would be on a walking tour, so I thought that healthier learners would attend the class.

Cathy said that a learner with mental weakness could be a peer. She said, "I'll go there too someday... I'll have to have a lot of respect for the different aspects of aging..." (1-12). Peter did not mention a fear of becoming mentally weak but he mentioned doing several activities to keep his "brain working," one of which was teaching his cooking class. Other activities included writing stories, learning painting, and acting as president of the Literacy Council of the city.

Participants also talked about the friendship that developed from peer-to-peer relations between teacher and learners. Laura talked about the social aspect of class meetings and after-course meetings. She described the latter as a social time as well as a learning time, and she said that she felt mentally happy with the social time. Furthermore, she said that a CALL class is a good source of friendship. Julie's senior center classes and line dancing group were after-course

meetings of a CALL course. She welcomed learners in CALL courses to her senior center classes and made them a natural social meeting. In the line dancing group, she had more social interaction than in the CALL course. From my observation in her CALL classes and line dancing performance trips, I thought that people whom Julie met through line dancing teaching looked to be her close friends. To this she said that she made “some of the best friends” through her classes and dancing group.

The notion of peer-to-peer-teaching is well represented by descriptions of teacher roles in older adults’ education. In the literature, peer teachers described themselves as taking a variety of roles: “activator, catalyst, co-learner, coordinator, facilitator, guide, motivator, policeman, referee, resource provider, stimulator, watchdog, (and) weaver” (Clark, Heller, Rafman, & Walker, 1997, p. 758). In their study, Clark et al. found that peer teachers, who they called moderators, exhibited three dominant roles: animator, teacher, and organizer. In addition to these three dominant roles, peer teachers found themselves performing roles as arbitrators, social workers or therapists. Several peer teachers from Brady, Holt, and Welt’s study (2003) described their job as a course coordinator who saw that the course ran, was responsible for managing logistics, and had a kind of general manager’s role.

Participants in my study did not use specific terms to describe their roles; instead, they described their role using negative expressions. Ann said that she did not want “to shepherd” learners but rather participate in classes as a peer attendant who would receive equal criticism from other learners. John said that he and the class learners were not “a leader and a group of followers” but a “group of equals.” On the topic of teacher’s authority in class, Cathy said that she was not in the class “to propagandize” her point of view but to be balanced in viewpoint and give a fair presentation of the alternatives. These negative expressions and comparative

explanatory schemes seem to be influenced by humanistic views of education, particularly of adult education. One example of a humanistic view is Knowles (1980), who justified his theory of adult learning, *andragogy*, by comparing it with pedagogy as the theory of children's education. In his comparison of the assumptions of pedagogy and andragogy, Knowles attached negative aspects of four assumptions (concepts of the learner, role of learners' experience, readiness to learn, and orientation to learning) to pedagogy and positive aspects to andragogy.

However, contrary to participants' descriptions, I found from observation that their role in class was not so much different from that of traditional teachers', except for Ann who managed each class meeting as a discussion and participated in the discussion like a learner. In his architecture tour class, John "led" the learners according to the route he planned and gave explanations to learners who "followed" him, though there was often communication between him and the learners. In Cathy's class, I found no big differences between her class management and a traditional college classroom situation. Robert and Peter also managed their classes by lecture. I found it interesting that lecture, which has been criticized as a representative didactic pedagogy technique by Knowles (1980), lives on in the classes of older adults. A preference for lecture was a finding of Brady, Holt, and Welt's (2003) study of peer teaching in an LLI as well. They found that the first preferred method of teaching was lecture and provided a teacher's comment: "I would like to make my position against the current idea to dislike lecture. I think lecture is essential" (p. 855). Peer teachers in Simson, Thompson, and Wilson's (2001) study also found that the most effective teaching method was lecture while presentations by participants and calling on participants were the other effective methods.

The class atmosphere was more didactic in the Tai Chi class and knitting class than others. Mary's Tai Chi class looked similar to a martial arts class: Mary led class acting like a

master and learners stood in lines and followed her words and movements. Laura also was a master in her knitting class in that she knew everything about what learners needed to learn in her class, and she was “aggressive” in making her class focused on learners’ individual projects while “discouraging too much talking.” Clark et al. (1997) findings support my own as they argued that the success of teaching was dependent on the peer teacher’s leadership skills. They examined a teacher who attracted active students consistently and found that he “provides a well-planned study outline and gives clear guidelines, giving participants the opportunity to choose their area of study” (p. 759).

I think the inconsistency between participants’ negative comments on lecture and their preference for it as well as between their ideal description of the role of teacher and their actual practice do not invalidate the notion of peer-to-peer teaching. Rather, such inconsistencies compose peer-to-peer teaching and emerge from the tension in the role of a peer teacher, which is made of the two contradictory parties of peer and teacher. In addition, I believe that these inconsistencies originated from the myth of a humanistic teacher which, according to Brookfield (1986) emphasized learners’ self-directedness and limited the teacher’s role to a passive assistant.

Volunteer Teaching

Teaching at CALL and volunteering are interrelated in several ways. To some of the participants, CALL teaching was one of their volunteer activities in their community. Peter held the presidency of a literacy council, served as a finance committee member for his church, and taught a cooking course. Mary did several other volunteer jobs in addition to teaching at CALL. She was the president of a spiritual group and served on the board of directors of a retirement village and a committee for a community education institute. John and Ann also have served on community committees and participated in several volunteer activities.

To other participants, CALL teaching was an extension of their prior volunteering activities at CALL. Before Cathy started teaching, she attended courses as a learner and conducted volunteer projects such as writing CALL history, taking phone calls, and editing newsletters. While she was looking for outstanding teachers and writing about them in newsletters, Cathy thought about volunteer teaching and began a history course. Laura was on a similar track. She said that she enjoyed attending courses and activities in CALL, so she decided to “give back” what she received. She said, “I know how to knit and I’ve been knitting for a long time so I thought I’d help others learn to know” (2-6) and started a knitting course. Robert did both volunteer work at CALL and taught a course. He had been on the CALL board of directors for several years and worked to establish a subsidiary in his city of which he is taking charge. He said that in order to establish the subsidiary, he organized a committee, conducted a needs assessment, and took charge in recruiting volunteer instructors and facilities for class meetings. To Julie, volunteering and teaching were even more tightly interrelated. Her volunteer work was to attend performances with her dancing group (which was made up mostly of learners from her classes) to various events such as community art festivals, nursing home shut-ins, Health and Wellness Fairs, a special education school, and the Relay for Life’s services for cancer survivors.

While I listened to participants’ description of their volunteer activities and volunteer teaching at CALL, particularly Cathy’s and Laura’s comments about what they received for their contributions, I thought about altruism as the most widely recognized motivation for volunteerism in older people (Kim & Hong, 1998; Kincade, Rabiner, Bernard, Woomert, Konrad, DeFriese, & Ory, 1996; Pushkar, Reis, & Morros, 2002; Unger, 1991; Warburton & Dyer, 2004; Wardell, Lishman, & Whalley, 2000). Definitions of altruistic motivation varied by study, but most of them indicated a selfless motive and included activities such as helping people,

benefiting children, working for a cause, showing care, demonstrating patriotism, and serving the community (Unger, 1991). Altruistic motivation has been contrasted with egoistic motivation. The egoistically motivated help in anticipation of rewards, such as social approval and censure for not helping. Pilliavin and Charng (1990) reviewed literature on altruism in social psychology, sociology, economics, and political behavior since the early 1980s. They concluded that theory and data now being advanced are more compatible with the altruistic motivation.

Participants also mentioned personal motivation for participation in CALL teaching. For this motivation, Omoto and Snyder (1995) argued that it was not the humanitarian desire to do good on behalf of others nor the concern for communities that kept volunteers in their study involved. Rather, it was the opportunity to have personal, self-oriented, and perhaps even selfish functions served by volunteering. For example, Robert said that when he was asked to teach a course he did not say “I’m not good [at CALL teaching] or I’m too busy [to teach],” instead he said “Well, I guess I will” because “there is a certain amount of ego involved.” Personal motivation was an important driving force to teach courses at CALL for Laura, Peter, Ann, and Julie as well in that their teaching was an extension of their hobby.

Laura said that knitting had long been her hobby and she did not watch TV without needlework and she always took her knitting when she went to a class or a lecture. Cooking had been Peter’s hobby, so he liked to invite friends in his home and serve them food he made. Writing had long been a part of Ann’s life as well. She served as the editor of a journal and authored or co-authored several text books. After retirement she continued writing, which included commentaries for a local TV station and radio station, letters to a local news paper, and a published book of essays. Robert’s comment that music was “more than a hobby” also applied to Julie’s attachment to line dancing. She started line dancing as a recovery practice after cancer

surgery and as a substitute to working out at fitness clubs. By the time of my study, most of her life was composed of activities related to line dancing classes, line dancing performances, and people in the classes and dancing group. Furthermore, these activities and people were a source of fun which helped Julie as a cancer survivor to “live for today.”

“Multiple motivation” has been offered as a substitute explanation to altruistic motivation or egoistic motivation. Warburton, Terry, Roseman, and Shapiro’s (2001) study of older adult volunteers found both altruistic and egoistic dimensions to volunteering by older adults. Multiple motivations, including altruistic and egoistic motivation, have been accepted by many researchers of older adults (Cnaan & Cwikel, 1992; Kincade et al., 1996; Sibicky, 1992; Warburton, 1997). Of this research, Kincade et al. (1996) provided three major types of motivation for older adult volunteers: egoistic motivation or motivation by anticipation of rewards for helping or fear of censure for not helping; altruistic motivation where the goal is helping the other person not the self; and motivation of achieving social norms such as reciprocity, equity, or social responsibility.

I think it is important to further discuss Kincade et al.’s (1996) “social norms” concept as an alternative approach to older peoples’ volunteering. I thought of this idea from participants’ comments on their busy lives after retirement. For example, Mary objected to my comment that she looked busy when compared to other retired people who were supposed to have much free time. She said that most retired people she knew were also busy all day with various projects. John said that he had looked at retirement as a time to say “no, I don’t want to do that,” but after he retired he became engaged in various volunteer activities. Contrary to his naïve expectation before retirement, he was not even free from volunteer duties while he was traveling overseas because of e-mails. However, he was not reluctant to do these things, and he described one of his

colleagues who continued to develop new areas of hobby as an ideal example of retirement life. Similarly, Peter gave a negative example of a relative who did “nothing” after retirement and justified his busy life. Ekerdt (1986) called this justification logic for the busy life of older people “busy ethic,” which I think a kind of Kincade et al.’s social norm. Ekerdt argued that the busy ethic gave meaning to retirement life just as the work ethic justified self-respect in return for industriousness and commitment to seeing tasks completed. In addition, he argued the busy ethic was reinforced by socialization, social pressure, and media and resulted in an ideal type of retirement life that was busily engaged in worthwhile activities.

Explorative Teaching

I grasped the concept of explorative teaching from the title of John’s course “Exploring New Architecture on Campus.” John said that he used the term exploration in the title to imply that his class would be an exploration to find new aspects of buildings which were already familiar to most of the learners. In addition, his class was an exploration in that, according to his comment, “you don’t know what you’re going to encounter” as “I’ve had some of these walks end up in an entirely different place than I thought.” So his class was sometimes “very successful” and sometimes a failure. In one successful class John and learners had an unexpected discovery at a gym building with the help of an athletic team coach they met by accident. According to John, another class was a failure because the route was too long and the weather was warmer than he expected so the learners became exhausted by the end of the class.

Other participants also experienced exploration by trial and error, encountering unexpected situations, and developing course syllabi and teaching techniques. For example, Ann found that learners did not care for a “twenty-page” handout and reading assignments and that they even ignored several pages of her reading assignment after a few classes in the beginning of

her teaching. As a result, she reformatted her course plan to ask learners to write stories down at the first meeting of the course with minimal introduction. Cathy had a learner in her class who talked too much about what was not directly relevant to the class topic and ruined a class meeting. She said that the situation was “very difficult” to deal with as compared to her experience in college teaching because older people are very sensitive and she did not want to risk to make them feel they did something wrong. She said that she allowed them to talk considering that it was an “opportunity” for them to express themselves. Laura also experienced a similar situation in which two sisters were not interested in learning knitting. Instead, they talked the whole time during class. Later, she changed her class climate to be less focused on talking and more on doing individual projects. Mary met many learners who had physical difficulties related to aging and simplified her Tai Chi movements to aid them. She even simplified meditation time after she found that learners wanted “physical stuff.”

Participants’ teaching experiences were explorative in that they encountered special challenges which were discussed in Brady, Holt, and Welt’s (2003) study of LLI teachers. The challenges found in this study included the wide range of students’ educational backgrounds, learners’ subject matter expertise, program structure, and physical deficits associated with aging. The first two challenges were related in that teachers needed to make efforts to meet the varied levels of student needs. A retired architect in John’s class, history teacher in another CALL course in Cathy’s class, and “educated people” in Peter’s class were all examples of the challenges participants faced in meeting student needs. Teachers did not mention that these were not serious challenges but I thought they stimulated participants’ retirement life.

Participants also experienced a challenge from the CALL program structure of one or two hours per week for six weeks. According to Mary, six weeks for learning was “just sort of a

smattering.” In order to deal with this challenge, Mary encouraged learners to attend her next term course while Cathy and Laura facilitated after-course meetings. Physical deficits including mental weaknesses are also common challenges in the education of older adults (Manheimer, Snodgrass, & Moskow-McKenze, 1995; Peterson, 1983). Participants expressed sympathy for learners’ physical deficits (Cathy and Mary) or considered their teaching to be a way to overcome them (Peter and Julie).

John’s teaching was an exploration in that he continued to develop new courses based on new routes of architecture, which included regular CALL classes and new architecture trips to other cities for CALL Special Events. Other participants also continued to develop new courses: Cathy began a new course about modern ideology and taught it alternately with a WWI course, Ann developed a new course about state parks while she was teaching life story writing course, and Peter planned an ethnic cooking class with new items for the coming year. Julie has not changed the format of her class since she began it, but she continued to develop new dances, particularly for performance preparation.

Interaction and cooperation between a teacher and learners also is the element of teaching as an exploration. John talked about a class situation in which discussion emerged between different perspectives among the class attendants, himself included, and described the situation as “a group effort” and “exploring together.” This kind of discussion was common in Ann’s classes in which she did not set a direction or guideline but equally participated in class discussion about each learner’s writing one-on-one. Through the discussion learners and Ann listened to interesting stories, formed ideas for story writing, and offered critiques that Ann considered constructive. Julie talked about various ways she interacted with learners in class, such as learning a new dance from a learner who had been on a trip, exercising complex steps

with learners, and planning performances. Robert also emphasized the learners' contribution to the interaction in his class. He said that the children he taught "do not respond" but CALL learners "sit down, they're quiet, and they listen to you... they're all interested in your subject." Peter described the same thing as learners' enthusiasm; he argued that learners were enthused and that his class's success was the psychological effect of enthusiasm.

The explorative nature of teaching was meaningful to teachers because it was a learning process. I categorized three learning perspectives from experiential learning theory by their logical development: the reflective learning perspective, situated learning perspective, and expansive learning perspective. The reflective learning perspective focused on how people converted experience into knowledge and argued that reflection was the crucial function of the conversion (Boud, Keogh, and Walker, 1985; Jarvis, 1987b, Kolb, 1984; Miller, 2000). This perspective explained how teachers, for example Ann and Mary, learned how to teach their courses by reflecting on trials and errors. From the situated learning perspective, Brown, Collins, and Duguid (1989) argued that the situation might be said to co-produce knowledge through activity and that learning and cognition were fundamentally situated. Lave and Wenger (1991) called this situated activity *legitimate peripheral participation*, by which they argued that learners inevitably participated in communities of practitioners and that for knowledge mastery learners moved toward full participation in the sociocultural practices of a community.

The situated learning perspective helped me to understand how teachers learned the normal format of a course from their experience participating in CALL activities as a learner or a volunteer, such as Cathy, Julie, and Laura, or from teaching experience in a similar context, such as Robert's teaching experience at Elderhostel and Mary's teaching older people at other institutes. However, the expansive learning perspective (Daniels, 2004) argued that situated

learning took place where existing knowledge and skill were embedded in an established activity and were gradually acquired and internalized by learners but not in a situation where learners needed to create “new knowledge and new practices for a newly emerging activity” (p. 191). Experiential learning in the latter situation is expansive learning, which I think is a key aspect of the explorative nature of participants’ CALL teaching experiences. Schön (1991) suggested that jazz musicians’ improvising together and making on-the-spot adjustments were examples of expansive learning. Engeström (2001) also studied an example of expansive learning in which a group of people took responsibility for a project without an available model to fix problems they encountered or a wise teacher to correct their decisions. Like the cases of Schön and Engeström, John stated that he had to make a decision to change direction in the middle of tour or “make some assumptions or you find a little bit of information here or there that gives you some direction and then you share that with the group and they offer their alternative thoughts on the subject” (3-12). Participants who had no formal teaching experiences, such as Peter and Julie, also encountered Engeström’s situation in which there was “no wise teacher,” but they fixed problems with the help of learners’ “enthusiasm” and cooperation.

The concept of explorative teaching represents various aspects of participants’ peer teaching experiences such as unexpected discoveries in the class, experience of trial and errors, encountering special challenges, continuation of developing new class content and new courses, and interaction and cooperation with learners. I explained these experiences as a learning process from the perspective of experiential learning theory, particularly from the expansive learning perspective.

Chapter 7. SUMMARY OF FINDINGS AND IMPLICATIONS

I found three facets of older adults' peer teaching: peer-to-peer teaching, volunteer teaching, and explorative teaching. Each provided an alternative understanding of older adults' peer teaching. In my discussion of the facet of peer-to-peer teaching, I pointed out the inconsistency between participants' negative comments on lecture as a teaching method and their preference for it in practice. Former studies such as Brady, Holt, and Welt (2003) and Simson, Thompson, and Wilson (2001) also found this preference for lecture as a teaching method for older adults' peer teaching, but they did not deal with the issue of the inconsistency between teachers' ideal practice and their actual practice. I have argued that this issue emerged from the notion of peer teaching itself and the myth of the humanistic teacher. In my discussion of this facet of volunteer teaching, I reviewed theoretical explanations of older adults' volunteerism. In addition to scholars' explanations of egoistic motivation, altruistic motivation, and multiple motivations, I suggested Ekerdt's (1986) *busy ethic* as an alternative explanation for older adults' volunteerism. For the third facet of explorative teaching, I searched for the explorative nature of older adults' peer teaching and discussed it in relation to experiential learning theories, particularly the expansive learning perspective.

My findings suggest a vast variability in how researchers understand and promote the education of older adults. Although older adult teachers might comment on their dislike of the lecture method, it may not mean that they conduct their class by a non-lecture method such as discussion. In addition, I found that peer-to-peer relationships between teachers and learners was also a complex phenomenon composed of a "group of equals" and teachers' leadership. My findings on volunteer teaching also represent the complex nature of the older adults' volunteerism, which is part of the motivation of older adults' participation in teaching in LLIs.

We need to consider how social norms such as busy ethic work in addition to the psychological explanations researchers have provided to understand older adults' volunteerism. Considering that many peer teachers at LLIs have had teaching careers as professors or teachers, social norms might have a stronger influence on volunteer teaching than other volunteering activities. The facet of explorative teaching represents how teachers deal with challenges they encounter and what they learn from being challenged. On the other hand, explorative teaching also represents the baseline situation of older adults' education in that there are few examples of teaching formats to which peer teachers can refer.

These findings have implications for theories of adult education in which teachers and teaching has not been a popular topic of study for several decades. Although there is a large body of literature about the role of adult educators, there are few empirical studies on the practice of teaching. My findings, especially the facets of peer-to-peer teaching and explorative teaching, can provide understanding about what kind of interaction happens between teachers and learners, how teachers perceive these interactions, and how teachers deal with challenges. For example, examinations of varied teachers' roles, such as master, mentor, animator, and facilitator, do not have to be discrete perspectives. Rather, each of them represents the complexity of the practice of teaching. My findings and discussion of explorative teaching provide an understanding of teaching from the perspective of expansive learning. Considering that "learning by doing" is a common phenomenon in learning (Jarvis, 1987a) and that teachers learn teaching skills from their practice, the finding of explorative teaching is an important implication for adult education theory and practice as Horton (Horton & Freire, 1990) already foretold this point based on his practice in Highlander.

In addition to the above findings, the use of a phenomenological research method in this study raises several methodological issues. In the beginning, I chose phenomenology because of my interest in participants' lived experience. However, I soon found there were several serious issues in phenomenology as a research method, such as the opposition between the emphasis on description and on interpretation and between the concepts of bracketing and presupposition, which originate from the opposition between the two families of phenomenology, Husserlian and Heideggerian. I stopped thinking about the theoretical issues and searched for exemplary phenomenological work to which I could refer. This search also failed. Instead, I found an explanation for the lack of useful examples from Cohen and Omery's (1994) observation that phenomenological literatures in education not only lacked reference to method but also used method inconsistent with phenomenology. Moustakas' (1994) fragmented explanation and illustration and van Manen's (2003) emphasis on reflection and writing did not help me solve the problem. After a while, I went back to Patton's (2002) argument that method follows question, and I continued data collection, analysis, and writing according to my research question while I kept on struggling with the unsolved issues of phenomenology. Fortunately, as the process of research arrived at an end, I grasped in hindsight that the core of the phenomenological research method is the dialogue between data and researcher by reflection and writing. In the beginning of my research I hurried to collect data but soon I found that without reflection on the data collected and writing down the reflection I was not able to make progress. At the end of the research I found that the biggest difficulty of analysis and synthesis emerged from the lack of reflection and writing about each set of data I collected. This hindsight is important for the phenomenological research method because, according to van Manen (2003), the essence of lived experience can be grasped by description, or, in other words, reflection and writing.

This study has limitations. The first limitation is that although my participants were a group of people who were highly educated, European-American, middle class people, I did not analyze much of the influence of this background on their peer teaching experience. In addition, the lack of analysis on the influences of individual differences between participants, such as personality traits and the subjects they teach, is also a limitation. The third limitation is that the number of participants was not small enough to get a rich description of the “meaning structures beyond what is immediately experienced” (van Manen, 2003). In the middle of the research I thought about this limitation and considered focusing on participants who had experienced “life events and transitions” (Schlossberg, Waters, & Goodman, 1995) around the time of retirement and delve into the significance of teaching in their retirement life. If I had changed the focus I should have reduced the number of participants into three or four in order to concentrate on the “meaning structure.”

I suggest three points for future study: additional examination of participants’ background experiences and their influence on peer teaching; further investigation of the individual personality differences and the subjects of teaching; and more in-depth study with a smaller number of participants. In addition, I have two more suggestions for future study. One is the study of the culture of older adults’ peer teaching in LLIs. By interacting with learners and other teachers and participating in CALL activities, teachers as a group of people may develop a unique culture. The study of this culture of teaching would generate an alternative perspective for understanding the education of older adults. My final suggestion is for additional study of learners at LLIs, which would compose the whole picture of the education of older adults in LLIs if combined with my study of teachers.

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Appendix A. Horizontalization example

Meaning unit searching

Mary:right oh you absolutely you know it's that's interesting that you brought that up. Because I often think of that when. I'm basically fairly shy person. And did not want. I never wanted to stand in front of a group and read a paper. I never wanted to stand in front of a group and do an thing. And especially you know I don't have a my body's not exactly the way I'd like for it to be. I'd like to be slimmer and dah dah dah and every once in a while I think about that and I think. You know there was a time when I wouldn't have even gotten up in front of a bunch of people. And now I get up in front of a bunch of people and stick my butt up in the air. And stand there and do all sorts of silly things and so for me tai chi has opened me. You know it really has done that for me. So that's hwy I can see for other people too that it is . You know a lot of people come in the classes (3256) and they are very tense. You know and they hold their arms real stiff. Whatever you're supposed to do. And I go and try to touch them and say relax relax relax. And they are doing everything they are doing is really almost like marionettes. And so I understand that. I understand that. And so you know so when I stop occasionally and think oh my gosh what am I doing. I mean ten years ago I wouldn't' have even thought about you know standing in front of a group of people doing some of these things. You know and now I stand in front of a lot of people and do it and have fun with it. And so I know it has to be fun for people. It has to be you know it needs to be something that I can learn. You know but and it has to be explained to them in a way that makes it easier to learn. You know. So

Comment [IC1]: Tai Chi has opened me.

Comment [IC2]: Getting courage

I:And you found that teaching tai chi is absolutely different than from learning tai chi.

Mary:OH yes yes because when I learned it it was difficult. I mean it was really difficult. Now and I always stood in back of the room. And I always thought oh I cannot do this. And in doing some of those things going around and around and it's like I can't do this. I don't know how to do t his. I really don't know how to do t his. And then one day it just sort of clicked. I can do this. So whatever. Whatever that was I don't know. So that's one of the things I want to bring to people. When they come to the classes and especially you know some people are more athletic. Some people are more limber. Some people are just. Some people are just klutzy. ... But I understand that those some of those things are difficult. And I just from a personal experience. And I understand that you can learn it. And that you just have to. I had to have the patience with them and have to just keep explaining it. And I try. Sometimes I will say to people I will say Joe you need to do this differently. Sometimes I just say now remember everybody do this or do hold your hand in this fashion because I don't want to embarrass anybody and always be picking on. You know some people just it's just very difficult for them to do it and you think they're never going to get it. And yet I know that they could if they just relax enough and feel it in their bodies. Rather than having to learn it in their heads and that's part of it. You know that's part of it too and I tried to tell the classes that. That it's not you know it's not a western thing where you have a memo that says and.... But I always tell them that you need to learn that in your body. So you know a six week class is not really long enough you know. For some people they get they get enough to know that they want to do more. You know. Some people six weeks and they still are you know using the wrong foot and they just don't you know it's hard for them to get. But it has to be fun. You know I have to enjoy. I have to enjoy I so they can enjoy.

Comment [IC3]: I cannot do this. I can do this

Comment [IC4]: Be patient with learners

Comment [IC5]: Six week too short.

Meaning unit listing

- Aged learners (Participants' description)
 - 94 years old lady (Co 11-9)
 - 92 years old lady (Ch1-4)
 - His wife brings him... he has lost both his physical and mental capabilities (K1-12)
 - Lose something mentally (K1-11)
 - A man with Parkinson's disease (Cha1)
 - Stroke accident (M2-1)
 - Dyslexia (Ch3-4)
 - I gave the eulogy at one of the funerals (Co 12)
 - They come and go (Co 12-16)
 - They want to be there (k1-3,4)
 - They want to be stimulated (A3-10,11)
 - I understand the people had the same situation as I do (ch1-1,2)
 - Too busy, too intense (Ch1-4)
 - Looking at watch while meditating (Ch3-3)
 - Some people are just klutzy (Ch1-8)
 - Flexibility of Tai Chi (Ch3-8)
 - Bare foot (Ch3-2)
 - Saying I love you to myself? (Ch1-5,Ch3-1)
 - Bring a bottle of water (Ch1-6,Ch3-2)
 - Two men with cane (Ch3-2)
 - Funerals eulogy (Co12-16)
 - A lady crying listening husband's favorite song (Co2-5)
 - Rain and winter dancer (Co2-12)
 - They are smart (J3-7)
 - They are all interested in your subject (M2-2)
 - Not to intimidate (M2-16)
- Peer-to-peer-teaching (K1-4,6)
 - "Seniors teaching seniors" (Ch1-12)
 - Friends in the class (K1-6)
 - I'm just Isabelle (K2-3)
 - Interaction makes a difference (A1)
 - I'm not used to uh interactive kind of classroom relationship (A1-1)
 - 200 students. I don't like that kind of a class (Cr1-10)
 - K1-4
 - I teach somebody who has taught a course that then I had been a student in... a kind of reciprocity sort of (K2)
 - A convergence of life experience and life knowledge (K2-2)
 - Homogeneous group of learners (A3-11)
 - We are exploring together. A group effort. Strange thing to do.(A3-11,12, 17)
 - A failure case (A3-13, 15)
 - An unexpected finding (A3-13)
 - You don't know what you're going to encounter (A3-14)

- Making decisions in the middle of class (A3-16)
- A learner who has a “view” (A3-12)
 - Diversity of interest. Pointing out something (A3-16)
 - I say I don’t know (A3-17)
- The beauty... with CALL is the challenge I get from the class (A3-12)
 - New material (K1-8)
 - I have to be in my toes (K1-9)
 - I’m not in authority position (k1-9)
- Good constructive criticisms (Cr1-3)
- Reciprocity (K2-2,3)

Appendix B. Interview Guide

Common setting

- Interviewer: Ilseon Choi
- Interviewee: CALL instructors
- Interview time planned: One and half hour
- Interview place: The place where interviewee wants
- Recording: With digital voice recorder

Opening comments at first interview

- As my e-mail indicated, I am conducting a research with CALL instructors. I will use data from these interviews in my doctoral dissertation. Your name will not be used and your comments will remain confidential. I will refer to this interview and your comments with an anonymous pseudonym. By signing the Consent Form, you agree to allow me to record your comments. Do you have any concerns or questions before we begin?

First interview questionnaire (about life history)

- Please give me your name and tell me something about your educational and professional background?
- What is your teaching experience before your join in CALL.
- Please tell me about your life after retirement.

Second interview questionnaire (details of teaching experience at CALL)

- How long have you been in CALL?
- Please describe the making the choice to join in CALL as a member and as an instructor?
- Would you describe a class meeting from the beginning to the end?
- Would you talk about your relations with your students and the other instructors in CALL?
- In your opinion, what can students learn from your course?
- Please describe some of what you consider unique or problematic about your teaching as CALL.
- What circumstances do you feel nurture or inhibit your volunteer teaching at CALL?
- What would you say is the biggest difference between teaching at CALL and your prior teaching experience?
- How would your retirement life different if you were not CALL instructor?

Third interview questionnaire (reflection on the meaning)

- Given what you said about your life history and about what your work now, how do you understand peer teaching in your life?
- What does it mean to you to be an instructor at senior education institutes?
- In what ways would you describe yourself as a peer teacher?
- How would you describe the most successful class you teach?

Closing comments at third interview

- Do you want to add anything? Do you have comments?
- I do appreciate your cooperation. If you have any questions, please feel free to contact me. As I have told you, your responses will remain confidential. Thank you.

Appendix C. Informed Consent Form

Informed Consent Form for Social Science Research

The Pennsylvania State University

Title of Project: What is the CALL Instructors' Motivation to Teach?

Principal Investigator: Ilseon Choi, Graduate Student
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1. **Purpose of the Study:** The purpose of this study is to understand CALL instructors' motivation to teach.
2. **Procedures to be followed:** You will participate in interviews on your experiences of teaching at CALL after I explain this consent form and you sign two consent forms, one for you and the other for my preservation. The interview will be digitally recorded but your identity will not be revealed to anyone but the researcher, his faculty advisor, and his class instructor. We will have three interviews. Each interview will be around one and half hour. Observation of your class will be conducted for additional information for this study.
3. **Benefits:** You might learn more about yourself by participating in this study. You might have a better understanding of how important your teachings at CALL are to you.
4. **Duration:** You will participate in three interviews. First one is about your former experiences of teaching, second one is about your teaching experience at CALL, and third interview is about overall reflection on your teaching experiences. Each interview will last one and half hour. And if there is a session of observation, the length of the observation session will depend on the length of the class you teach.
5. **Statement of Confidentiality:** Your name will not be used in any reports prepared or presented as a result of this study. A fictitious name will be assigned to any statements made directly by any participant, or that refer to a participant by the investigator. The data will be stored and secured for 5 years at researcher's personal computer in a password-protected file. The principal investigator, his academic advisor, and course instructor will have access to the data.
6. **Right to Ask Questions:** You can ask questions about this research to investigator Ilseon Choi through E-mail, iuc106@psu.edu. If you have questions about your rights as a research participant, contact The Pennsylvania State University's Office for Research Protections at (814) 865-1775.
7. **Voluntary Participation:** Your decision to be in this research is voluntary. You can stop at any time. You do not have to answer any questions you do not want to answer.

You must be 18 years of age or older to take part in this research study. If you agree to take part in this research study and the information outlined above, please sign your name and indicate the date below.

You will be given a copy of this signed and dated consent for your records.

Participant Signature

Date

Person Obtaining Consent

Date

Vita

Ilseon Choi

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