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The Fragile and Imaginative World of Learning to Teach: Experience, Identity, Pedagogy

Thesis presented by

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for the degree of

Doctor of Philosophy

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Declaration

I declare that this thesis, or part thereof, has not been submitted for a degree in University College Cork or anywhere else. I declare that it is fully and comprehensively my own work.

Signed: __Carmel Hinchion_____

Carmel Hinchion

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Dedication

In memory of my parents, Dan and Hannah-Marie Hinchion.

In gratitude for all you have done for me.

May you both rest in peace.

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Chapter 1: Introduction

1.1 Introduction

Chapter 1 of this thesis is divided into two sections. Section 1 offers an autobiographical fragment outlining the aspects of my experience and identity relevant to my career pathway as a learner and educator which form the backdrop to this research. Section 2 delineates the context and rationale for the study, and the aims and research questions which underpin it. This section also outlines my reasons for undertaking a publication-based model for this dissertation rather than a traditional monograph report. The chapter concludes with an overview of the thesis structure and presents the abstracts/introductions of five published articles and a book chapter in press, both as a synopsis of the research and of the various perspectives highlighted from this contextual study of becoming a teacher in Initial Teacher Education. The published articles in full are available in Appendix C: Published Works.

1.2 Autobiographical Fragment: Career-path

> *Neither myself nor my narrative can have […] a single strand. I stand at the crossing point of too many social and cultural forces; and in any case, I am forever on the way. My identity has to be perceived as multiple, even as I strive towards some coherent notion of what is humane and decent and just. At the same time, amidst this multiplicity, my life project has been to achieve an understanding of teaching, learning, and the many models of education; I have been creating and continue to create a self by means of that project, that mode of gearing into the world.*
>
> (Maxine Greene, 1995, p.1)

The words of Maxine Greene have strong resonances for me. As I write this particular career-path story, I am aware of other versions of myself not written here. Any autobiographical account requires the selection of experiences and is a representation, a reconstitution of experiences, in any given time. In this section I focus on my career path. This may help the reader understand aspects of my positioning as an educator in this research.

I have always been interested in learning, and fascinated by teaching even as a young child. I remember teaching my siblings at home, and the roses in our front garden being an audience for my performances as teacher when I couldn't persuade them to play school with me. Looking back at this playful time, my conception of teaching was based on telling and control. I would give my 'class' information, examine how well my pupils were doing, and insisted on well-behaved pupils. I was the authority supreme and had even mastered a withering gaze to get the immediate attention of my unfortunate charges. I remember having rulers and sticks in my hand as a pointing ritual of instruction and a controlling force. I was, of course, influenced by the cultural text of teacher of that time and by my own experiences in the classroom. I believe threads of these experiences lived on in me in many moments in my future classrooms as a teacher until I began to understand what it means to educate, to learn and to teach.

My early primary school days did nothing to develop my confidence as a learner. The feeling of not been seen, either intellectually or emotionally, permeates those early years of schooling. While I recall being a creative child, nothing in my early schooling nourished this, and I relied on my own imagination and imaginings for rich interior experiences. This inner feeling of possibility and surprise continues to live in me, as does the sense of the power of the imagination.

My secondary school days brought more academic recognition and I knew study could offer me possibilities. I loved English, History, and Irish in school, and also Geography and Physics. Reading literature always excited me: it helped me to understand myself and others, and many worlds. My imagination was also captured by, for example, Physical Geography and the shape of landscapes, and how they were made; and in Physics, by the workings of light and electricity and such concepts as velocity and gravity. As a young teenager in secondary school I was trying to grow up in an Ireland repressed with many hidden and not so hidden taboos, and not much open conversation about the body, love, life and death. However, I remember many happy carefree times outdoors and playing sport.

In college I continued my study of English, History, and Irish and also took on a new subject, Philosophy. I loved Philosophy with all its existential questions and enjoyed many hours reading philosophical books and writing essays. When second year came my Philosophy grade was the highest of all my subjects and actually compensated me when I failed my Irish oral exam. In second year I took English and History as my major subjects as I hoped to teach these subjects in secondary school. Following my degree I began a Higher Diploma in Education. From the very beginning I liked teaching, even though I was clearly a novice in practice and pedagogical understanding.

My first teaching class was a group of First Year boys (11-12 year-olds) in outback prefabs above the main convent school in a local country town. I relished the preparation of history topics such as WW1 and the young boys' reactions in class; for instance, their spontaneous responses to a soldier's life in the trenches and the warring soldiers' Christmas Day reprieve on 'No Man's Land', sharing chocolate and playing football. At that time much of my teaching focused on story and knowing historical events and information. Looking back, I did not exploit the topic of war to consider why war happens and the human implications involved. For the most part my young students sat in rows in the classroom and there was little role-playing scenarios or drama involved. I did, however, put some focus on drawing, making props and setting project work. It would take time for me to fully appreciate the importance of the physical body in learning and to understand the concept and practice of embodiment in teaching and learning.

My first teaching job was in a new community school with just 100 students. My colleagues and I taught our classes to the echoes of hammers and machinery as our new school was built around us. Here I taught English and History to 11-18 year-olds. I remained in this school for 18 years and learned so much from my colleagues and students alike. School numbers were over 1000 by the time I left, with ever-increasing staff numbers and activities. I was involved in starting a camogie team and a creative writers' group as part of the schools' extra-curricular programme. These secondary years were formative years pedagogically. I thrived teaching English and primarily identified myself as an English teacher at this time rather than an English and History teacher. I nurtured creative writing in my students and saw the power of the creative mind and heart. I understood how the person of the teacher was central to teaching and learning and realized the importance of developing self-awareness, reflection, and

knowledge. As a member of the local English Teachers' Association I attended Saturday morning talks and workshops on teaching English. I also completed many courses to advance my learning: personal development courses, a bereavement course, relationship and sexuality course, and a two-year counselling course. During this time, I also completed a Master's dissertation on control ideology in schools linking pastoral care systems and discipline. Sometime later, I completed a Higher Diploma in School Development Planning.

During these years I assumed many posts of responsibility and leadership positions, both within and outside my school, and became a Year Head looking after a group of 100 students. At different stages I was Dean of Studies, Academic Director of Personal and Social Studies, Head of History, and School Librarian. I was also involved in marking state examinations in English and subsequently an Advisor and Chief Advising Examiner for the State Exams Commission. I became involved in curricular reform in English with the introduction of the revised Junior Cycle English course.

One of the biggest learnings of my career came when I was appointed a National English Advisor for Leaving Certificate English in Ireland (1998-2003). Here I worked with a small group of first 14, and then 7 advisors, with responsibility for over a 100 regional schools. It was this work in particular which raised my understanding of teaching and learning to new heights. The many opportunities to discuss, devise approaches, and support curriculum reform with my teaching colleagues was enlightening. I felt I was in a privileged position of learning. To this day I remember a professional development day on the teaching of film with my colleagues in our home teacher centre in the midlands. The film was *The Dead,* based on James Joyce's short story of the same name and adapted for screen by John Huston. We were all gathered in the training room, as if in the cinema. The final scene of the film was playing, when Gabriel (the main character) reflects on his relationship with Gretta (his wife) and the deep human questions of love and death. In the film the snow is falling softly outside the window as Gabriel gazes thoughtfully into past, present and future on this night of 6th January, the night of the epiphany in Christian heritage. In Gabriel's parallel epiphany, he questions what his life is about, and how he has loved. The snow keeps falling, covering and dissolving to the backdrop of the haunting Irish lyrics of *The Lass of Aughrim*. I remember being mesmerised; thoughtful about my own life and relationships, and feeling the power of art at work in my being. This, and many other moments of learning were deepening my personal and pedagogical self.

Following five years with the support and advisory service I returned to school for one year. This year was unsettling. I found it difficult to adapt to the tight schedule of schooling and missed the collegiality of the small, reflective, and creative advisor group. I still enjoyed the classroom teaching but yearned for something more. Then an opportunity arose for me to travel once a week from my school to give lectures to student teachers at the University of Limerick. This work was not entirely new to me. I had previously worked as a tutor in University College Cork and had given literature courses in the Adult Education Department of the same university teaching a module titled 'An Introduction to Irish Literature'. At the time of my move to Limerick I was also co-teaching two modules in the University of Limerick's Graduate Diploma in Counselling and Career Guidance. These modules were titled 'Counselling Theory and Practice' 1 and 2.

In 2004 I took up a full-time position with the University of Limerick, and following a three-year secondment, was appointed as a lecturer in Teaching, Learning and Assessment in the undergraduate

and post-graduate Initial Teacher Education programmes. Along with being a School Placement Tutor and Research Supervisor, I taught modules on:

- Planning and Managing Classroom Learning (2nd year Undergraduate)
- Introduction to Teaching (Graduate Diploma 1)
- Introduction to Reflective Practice (2nd year Undergraduate, Graduate Diploma 1)
- School-based Inquiry (2nd year Undergraduate)
- Becoming a teacher: Identity and Agency (Professional Master in Education 1)
- Research and Practice Portfolio (Professional Master in Education 1 and 2)
- English Pedagogics 1 and 2
- Practice Portfolio (Structured PhD)

Learning at third level has been so rewarding. Students, colleagues, and the academic community in general, opened up new understandings for me. I have always been an avid reader but my work at third level deepened and extended my academic reading. I have grown to love the work of, for example, Kathy Hall, Alicia Curtin, Kevin McDermott, Maxine Greene, Deborah Britzman, Jean Clandinin, Michael O'Loughlin, Teresa Cremin, Margaret Latta, and Peter McLaren, to name but a few. These writers have inspired me. I have thoroughly enjoyed my practice of teaching at third level and appreciate the autonomy afforded me as a practitioner. I have developed my research work and through my present PhD I have aligned my teaching and research. The conclusion of this thesis will explain my learning and identity-making process through this research work.

I am now entering a new chapter in my professional life as I have retired after 40 years of teaching. I am filled with gratitude for my teaching career and will continue my links to education and the profession of teaching as it is part of who I am, *'H]ow can we know the dancer from the dance? '* (Yeats, 1982, p. 245). I end this fragment with lines from a Raymond Carver poem that capture the sense of passing time and the changing experiences, flowing and otherwise, which shape our lives and 'increase' us on our way:

Where Water Comes Together With Other Water

I'm 45 years old today.
Would anyone believe it if I said
I was once 35?
My heart empty and sere at 35!
Five more years had to pass
before it began to flow again.
I'll take all the time I please this afternoon
before leaving my place alongside this river.
It pleases me, loving rivers.
Loving them all the way back
to their source.
Loving everything that increases me.

Raymond Carver (pp. 17-18)

1.3 Research Study: Context and Texts

As a localized exploration this study endeavours to illuminate rather than make grand or generalizable claims (McLaren,1993;1998). As such, it aims to add to the multiple discourses necessary in understanding education (Greene, 1978). The study is interpretive in approach and focuses on three student teachers' and their written, oral, visual and video graphical texts. These texts afford insights into the student teachers' experiences, identity-making processes, and pedagogical understandings in learning to teach in Initial Teacher Education. While not originally anticipated, interpreting these texts opened a 'window into my own pedagogical thoughts and actions' (Loughran, 2006, p.85) and led me to reflect on my own pedagogy, especially my own dilemmas of practice (Lampert, 2001), in tandem with student teachers' texts. The chapters which follow include student teachers' pedagogical understandings and my pedagogical understandings aligned to their voice and enactments, and advocate for a 'constellation of pedagogies' to address the complexity of experience (Lusted, 1983, p. 10) in becoming a teacher. This study is neither linear nor longitudinal but offers varied and connected perspectives through the presentation of five published articles and a book chapter in press. The published articles and book chapter in press in full are available in Appendix C: Published Works. In the main body of the thesis these works have been written up in chapter format in adherence to the University College Cork's PhD guidelines for dissertation by published works.

The student teacher participants in this study were undergraduates on a concurrent four-year Physical Education (P.E.) programme, 2006-2010, at the University of Limerick, Ireland. This programme offered them a degree in their specialist subject with a teaching qualification for the secondary school sector in Ireland (11-18 year-olds) . The P.E. student teachers whose texts I draw upon chose an English elective strand which qualified them to teach English as a subject in addition to Physical Education. The model of teacher education which underpinned the programme was a reflective practice model wherein student teachers were facilitated to be interpretative agents and meaning-makers in relation to their situated practices and their understandings of pedagogy (Leonard & Gleeson, 1999).

During the time of this research, I was a lecturer in 'Teaching, Learning and Assessment' and in 'English Pedagogics' in the same university. The student cohort of this research were those who chose English as their elective strand. The student group comprised four males and two females. I was their module leader and teacher in English Pedagogics 1 2006/2007 (4 weeks

duration, 5 hours per week) and English Pedagogics 2 (13 weeks, 3 hours per week) 2008/2009. The group was small: a consistent feature over the years, as the P.E. cohort chose from a range of electives including Irish, Mathematics, Geography and Chemistry. Five students of the group of six, Ciara, Emer, John, Tom and Daniel (pseudonyms) agreed to become part of this research. Rory (pseudonym) chose not to be involved as he felt unable to commit to meetings outside of class contact time. As part of this research I also visited the students teachers on School Placement on two occasions: once in 2007/8; and again one visit in 2009/10. However, I was not involved in the assessment of these student teachers on placement. My function on the visits was to attend one of their English classes and hold subsequent conversations based on their experiences of teaching and their learning about teaching.

The five student teachers allowed me access to their multimodal texts (written, oral, visual, videography) linked to their English Pedagogy class in university and their School Placement experience in schools. During the period 2007-2010 I gathered an extensive archive of texts which formed the data set for interpretation in this study. These texts included education-related autobiographical writing, conversation notes, image work, teaching practice files containing lesson plans, schemes of work and reflections on practice, videography, learning journals, and a student teacher Final Year Project. For the purposes of this research I selected the texts of three participants; Ciara, Tom, and John. These student teachers offered a variety of rich experiences for consideration, and allowed me to elaborate on a comprehensive narrative of their experiences and identity-making processes through a close reading of their texts. In light of this, I prioritized texts which gave more open space to student teachers' expressions and enactments such as education- related autobiographical writing and image work, learning journals, videography, conversations, and reflective projects. Chapter 2 will elaborate on the meaning of text, textual choice, and textual interpretation in this study and will address the ethical issues related to my 'insider' (Hollenbeck,2014) position in this research. Chapter 2 also explores the meaning and process of becoming a teacher by connecting the interrelated concepts of experience, identity-making, and the pedagogical imagination as the theoretical orientation of this study.

1.4 Rationale for Study

Despite extensive research on the process of becoming a teacher, Akkerman and Meijer (2011) underline that 'insider' perspectives should be more actively pursued. This study initially set

out to elicit such a perspective: to hear the student teacher voice in learning to teach. However, I soon realized I could not eliminate myself from the picture. My position as these student teachers' English Pedagogics lecturer/tutor highlighted my influence and meant I had to hold myself accountable for my position in this research.

Focusing on becoming a teacher afforded me a broad canvas (Akkerman & Meijer, 2011) to pursue my interest in student teacher learning and the pleasures of thinking, questioning, analysing, and interpreting in this field of study (Britzman,2003; 2011). Sumara and Luce-Kapler (1996) regard learning to teach not as the mere process of transportation of knowledge, mastery of skills, and/or procedural knowledge, but rather as a transformational process of becoming. The present study therefore set out to consider this transformational process through the interrelated concepts of experience, identity-making, and the pedagogical imagination. The concepts were emergent as the study progressed rather than delineated from the outset.

Rogers and Scott (2008, p. 733) maintain that while research on teacher identity in learning to teach has gained a strong foothold, 'the black box of *how*' remains largely unexplored. This research sought to illuminate the '*how*' by focusing on the processes involved in student teacher identity-making. Identity here is not understood as a category, a personality trait, or a label, but rather as an experience of meaning (Wenger, 1998). As such, I highlight the interconnections between personal and professional identity as opposed to them being understood as separate categories (Alsup, 2006). In short, meaning-making is central to this study, both student teacher meaning-making and my own meaning-making as a teacher educator.

In the Irish context, Ó Gallchóir at al. (2018) explore whether initial teacher educators are overly technical and objective in satisfying policy mandates rather than focusing on the personal development of student teachers. In a climate where accountability increasingly sees education as a policy problem rather than a learning event (Waldron et al., 2012) the technicist paradigm of consumerism and bureaucracy (Gleeson, 2010) risks cloaking the importance of a philosophical and social vision of teacher education in Ireland. Indeed, Deegan (2012, p. 182) states that massification, marketization, and consumerism are to the forefront in the education system in Ireland and that "making" and "doing", "measured and measurable", hold sway over "being" and "becoming". This study is an empirical and theoretical response to the concept and practice of "becoming" a teacher.

1.5 Research Aims and Questions

The following aims underpin the research questions in this study:

1. To explore student teachers' experiences, enactments and meanings of pedagogy as revealed in a variety of multimodal texts.
2. To consider the process of student teacher identity-making as evident in these texts.
3. To use these texts as generative grounds to reflect on my pedagogy as a teacher educator.

As such, the study sought to respond to the following interrelated research questions:

a) What experiences and meanings of pedagogy are recounted in student teachers' texts of their schooling past, their university course (including School Placement), and their projected images of a teaching future?
b) What identity-making processes are evident in their texts in terms of personal, social, and cultural influences?
c) How can this research of reflecting on and interpreting student teachers' texts develop my pedagogy as a teacher educator?

1.6 Publication-based PhD Thesis

This thesis has been a long time in the making. I did not set out to write a publication based thesis initially. The rich perspectives of the literature gave me many and varied insights and highlighted the complexity of the process of learning to teach, and the complexity for me as a researcher in finding clear entry points for interpretative possibilities. However, as I lived through the experience of the research process I became more receptive to connecting student teachers' texts to particular readings on specific concepts, theories, and theorists. For example, in terms of student teachers' videos of their classroom practice, my reading on enacted pedagogy and the place of the body in learning came to the fore (Chapter 4). Similarly, in reading students teachers' learning journals based on English Pedagogy class, the concept of participation and learning in communities of practice became the focus. At times, the theoretical reading path steered me towards particular student teacher texts. For instance, my reading about early-stage learning for student teachers directed me to their education-related autobiographical work (Chapter 3). As such, the thesis became a garnering of perspectives on becoming a teacher rather than a linear study. The publication-based format aligned well with this emergent approach.

The format facilitated bringing my teaching, research, and scholarly publications together as is expected of a teacher educator in a university setting. Submitting my articles and chapters for critique to various educational journals contributed to my learning and included me in the broader scholarly conversation of becoming a teacher in the area of Initial Teacher Education. The graphic below delineates the published articles and book chapter in press. The chapters to come are not presented by date of publication but in relation to early perspectives in university, school placement experience, and learning on campus. Chapter 2 outlines these chronologies in detail:



Figure 1.1: Published Articles and Book Chapter In Press

1.7 Thesis Structure

The thesis is presented in nine chapters. Each chapter grounds a particular theoretical and methodological perspective which feeds into the guiding concepts of experience, identity-making, and the pedagogical imagination, and to the dynamic and unfinalizable process of becoming a teacher (Holland et al., 1998; Britzman, 2003). While all chapters are interpretive in approach, they show a variety of interpretative conditions and methods.

The present chapter provides the background to the research. As such it identifies the context and rationale alongside the research aims and guiding questions and provides an overview of the research perspectives developed in the thesis.

Chapter 2 reviews the literature in terms of the underpinning concepts and the interpretative textual approach employed in the research.

Chapters 3 through to 8 represent 5 published articles (2016- 2020) and a book chapter due for publication in 2023.

Chapter 9 concludes with a synthesis of the findings from Chapters 3 through to 8 and considers the contribution of the study to Initial Teacher Education and the scholarship of learning to teach.

I conclude this section with a presentation of the abstracts/introductions of the published articles and the book chapter in press as follows:

The Qualitative Report

Volume 25 | Number 11 Article 19

11-24-2020

Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education

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Hinchion, C. (2020). Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education. *The Qualitative Report*, *25*(11), 4146-4166. Retrieved from https://nsuworks.nova.edu/tqr/vol25/iss11/19

Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education

Abstract

The focus of this article is twofold: (a) It explores how autobiographical memory and future imaginings can be used as a resource for pedagogical understanding in Initial Teacher Education, and (b) The paper engages a methodological experiment where there is a layered reading of texts across time, 2008-2018.The paper presents, through a narrative analysis of autobiographical texts, the stories of two student teachers, Ciara and John (Text 1, 2008). These student teachers were in the early years of their undergraduate four-year programme in my university and I was their English Pedagogics lecturer. Later, I revisit these student teachers' narratives and read them under new interpretative conditions based on their salient and punctum effects, significant and emotional effects, on me as a teacher educator (Text 2, 2018). Then, theorizing with relevant literature, I consider how to foster conditions and methodologies of growth as student teachers engage their autobiographical memories and imaginings. Ultimately, my findings underline that self-knowledge is central in the pedagogical encounter of self, other and subject matter (Latta & Buck, 2008) and that working with evocative, creative and emotionally attuned pedagogy can support this process of autobiographical / pedagogical understanding.

Keywords

Autobiographical Memory, Future Imaginings, Pedagogical Understanding, Creative and Evocative Pedagogies, Emotional Attunement



Pedagogies: An International Journal

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A "filmic anthropology" of classroom practice: student teachers enacting pedagogy

Carmel Hinchion

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A "filmic anthropology" of classroom practice: student teachers enacting pedagogy

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ABSTRACT

The focus of this paper is twofold: (1) the paper describes and analyses the enacted pedagogy of three beginning student teachers. It looks at their actions in the classroom and considers how their bodily semiotic communication gives some indication of their thinking and feeling states and the meanings they hold for teaching and learning at this time in their identity-making; (2) the research is used as generative grounds for developing my own pedagogy as a teacher educator. I draw on Grasseni´s concept of "filmic anthropology" where three video recordings, identity artefacts, become the data set giving access to the physical and symbolic enactment of learning to teach. I present my data under the headings: pedagogical openings, indicative pedagogical moments and pedagogical closings. The paper concludes by focusing on developing pedagogies of enactment with student teachers and on using video, not only as as a research tool, but also as pedagogical resource in learning..

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Abstract

Purpose - This paper looks at how participation in a community of learners can be a resource for learning and identity making (Wenger, 1998). The paper is an interpretation of the selected pedagogical scripts (learning journals) of three student teachers in an English Pedagogics module over a 13-week period in one university context in the south of Ireland. The paper highlights how participation is both a personal experience and a social process, and how the mind is a distributed force in meaning making and a socially mediated phenomenon. The paper draws attention to how sociocultural theory and the concept of participation can extend and support our understanding of learning.

Design/methodology/approach - The analysis is deductive and interpreted through an existing literature frame. In contrast to "indigenous concepts inducted from the data the author draws on Patton's (2002) notion of "sensitizing concepts" which have their origins in social research theory and the research literature: "Sensitizing concepts give the analyst '[...] a general sense of reference and provide direction along where to look' (Blumer, 1996: 148). Using sensitizing concepts involves examining how the concept is manifested and given meaning in a particular setting or among a particular group of people" (p. 456). Connecting the theoretical sensitizing concepts of participatory learning and identities-in-practice" to the data set of learning journals, three emblematic themes emerge: "Using cultural artefacts to generate teacher identities", "Participation as learning" and "Challenges of participatory learning".

Findings - The narrated excerpts from student English teachers' learning journals, read in the light of sociocultural theory, highlight the process of rendering an identity in participation. Student teachers have worked towards conceptual reach, emotional awareness, experiential understanding and understanding scaffolded learning practices.

Research limitations/implications - The reading of student teachers' written work in this paper is both particular and partial and aims to illuminate understandings of the practices and processes of participatory learning rather than make generalizable and validity claims. The student cohort is small and is not representative of larger classes.

Practical implications - Wenger (1998) writes that it is the experience of meaning that counts in our human endeavours and in this study the author focuses on student teachers' meaning making as they develop a professional identity through participation. Dam and Blom (2006) stress that the acquisition metaphor for knowledge is not adequate in preparing student teachers and he makes the case for a balanced coexistence with the participation metaphor. In this paper, the author focuses on the practice of participation for learning.

Social implications - Hall et al. (2014) explain that sociocultural theory has significant explanatory power for understanding and supporting learning. They claim that, particularly in Western societies, learning is often seen as individual, decontextualized and focused on discrete bodies of knowledge. They welcome the sociocultural perspective which does not divorce the individual from their context and highlights how participating with others has a powerful impact cognitively and emotionally.

Originality/value – There has been a dearth of empirical studies focusing on the process of participation in rendering an identity. In this paper, the author has theorised and explicated the process of participation and participatory learning. Participation in the practices of teaching, enriched with reflection and inquiry (Cremin, 2009), has the potential to change the pointing rituals (Sumara, 1996) of teaching and deepen the learning. Furthermore, through such activity, desired behavioural gestalts can be embodied, and the perennial theory practice divide in initial teacher education has the potential for more integration.

Keywords
Participation, Identities-in-practice, Meaning making, Rogoff, Sociocultural theory, Student English teachers

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Embodied and Aesthetic Education Approaches in the English Classroom

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> For those who appreciate that to teach English is a difficult, complex and rewarding professional challenge, scope for reflective inquiry and learning never diminishes Leonard, 2004: 15

Introduction

In this article I open up a space for reflective inquiry linked to my pedagogy with Student English Teachers and in conjunction with readings on embodiment and aesthetic experience. I try to deepen my practice as a teacher educator, 'looking back to travel forward' (Cremin *et al.* 2005:1) and looking forward in desire and hope. I draw on excerpts from student teachers' learning journals (2008) and on my own remembered experiences and reflections as well as relevant readings. By reading writers including Latta (2000; 2001; 2004), Cremin (2009), Rosenblatt (1938/1995; 1978/1994), Ellsworth (2005), Greene (1978; 1988; 1995; 2001), McDermott (2002; 2012) and Dewey (1934; 1938) I try to 're-make my practice theoretically' (McDermott 2002: 59) and consequently endeavour to better understand and improve my practice with Student English Teachers.

Pinar (2014) highlights that the technologisation of education has made us forget that education is embodied in actual persons and McDermott (2002) concurs that there is an increasing emptiness in educational policy which does not value human experience and interaction; he fears that 'the lifeworld is colonised by discourses of the market economy' (p.51). In McDermott's view, we are losing the 'tenderness' of education by losing a focus on the body, its temporality and its mortality. Ellsworth (2005) contends that measurable outcomes are 'deviating orbits' (p.6) from deep and real learning, which is often uncertain and ambiguous, tentative and unmeasurable, dynamic and evolutionary

rather than monolithic in substance and temporality. Learning is not just 'knowing about' but is also an experience we need 'to live through' for understanding to happen:

> *No one [. . .] can read a poem for us. If there is indeed to be a poem and not simply a literal statement, the reader must have the experience, "must live through" what is being created during the reading* Rosenblatt 1938/1995:33.

Furthermore, fundamental questions need to be asked about knowledge and pedagogy. For example: 'What knowledge is valued and is this the type of knowledge we need for a meaningful life?' In fact, do we take time to consider the questions 'What is a meaningful life? What is our world for? What do we need and hope for in life? How best are we prepared for dealing with others and our own shadow and bright sides? How best are we prepared for loving, living and dying? Gleeson (2010) bemoans our lack of public debate on philosophical issues and challenges the ethos of commodification, performativity, value indicators and bureaucratic governance in the Irish Education system. It seems to me that literary experience with a focus on the concepts of embodiment and aesthetics would offer a pathway to challenge knowledge as a collector's item or commodity and to bring personal experience to the forefront of learning. If I am sincere about my concerns I cannot put myself outside question and interrogation; I have to face myself and my practice.

Embodiment and aesthetics are not discrete concepts but are nested in each other. In this article, however, they will be treated separately for the purposes of elucidation and clarity. Overall, the article will take the following shape. First I will outline the context of the research and will make a case for writing as reflective inquiry. This will be followed by a focus on embodiment for learning through the teaching of the drama *King Lear*. The second focus will be on aesthetic experience and aesthetic education approaches in the teaching of poetry. Finally, I will conclude by making a case for rich and deep learning, considering person, text, experience and time as important aspects of embodiment and aesthetics.

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The uncertainty and fragility of learning to teach: a Britzmanian lens on a student teacher story

Carmel Hinchion & Kathy Hall

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The uncertainty and fragility of learning to teach: a Britzmanian lens on a student teacher story

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This paper turns the kaleidoscopic lens of Professor Deborah Britzman's writings on a student teacher story of learning to teach. It begins by briefly setting the context for the research. It then explains the study's ontological and epistemological focus on experience and how student teacher and researchers create expressions of experience through an interpretative process. This leads to the design for interpretation in this study and to an explanation of why the work of Britzman became part of the interpretative layering for understanding student teacher Ciara's texts. It continues by explicating Britzman's concept of 'struggle for voice' as a metaphor for learning to teach and briefly makes comparison with the work of Bakhtin and his concept of the dialogical imagination. It then presents the layered interpretation in the form of indicative excerpts in a chronological story. Finally it focuses on the salient and pervading theme of affect and offers a brief commentary on its significance in initial teacher education and the need for developing an understanding for the feeling world of learning to teach.

Keywords: Britzman; teacher education; student teacher identity; voice; affect

Poetic sensibility: “Finding fallen apples in the rich, long grass”

Carmel Hinchion

Accepted chapter for edited book: 'Perspectives on the Teaching of Secondary English’ (eds. K. Cahill & N. Dennehy) to be published by Cork University Press 2023

Introduction

To this day I remember the effects of experiencing Patrick Kavanagh’s poems in my own schooling and realizing that there was something profound and heartfelt in my connection to his words and images. The line, from his poem “Advent”, “[T]he why of heart-breaking strangeness in dreeping hedges” evoked a complete body feeling and almost made me cry when I first heard and read it. It was as if the weeping and dripping hedges combined, carried a sorrow and exquisiteness that somehow I understood. The Spanish language has the term “duende” which captures this spirit of something coming from inside which evokes a powerful emotionally authentic response. Eimear’s poem has this hinterland also, as she writes about a need of place and people in such simple but profound words. As English teachers this is our heartland, the land of the senses, of personal awareness and response as we engage our life texts and those of others, a land of language play and power. Poetry and the arts (literature, film, music, visual arts, performance arts) are potent resources for sensitizing us, emotionally and intellectually, to layers of experience and to word, picture, sound, and performance alchemy.

In this chapter I link Professor Maxine Greene’s philosophy of aesthetic education and imaginative learning to classroom practice. Her inspirational work on how the power of the arts facilitates an awakening and understanding of our own lives and the lives of others is the central premise of the chapter. Teaching English is one of the great joys of my life. Now working with student teachers, I continue this joy as I support them in creating experiences for their own prospective English students in their secondary school classrooms. In this chapter I indulge my passion for poetry, and in the spirit of dialogue with other English teachers and lovers of English, I explore some ways to foster poetic sensibility in ourselves and our students. The chapter will take the following shape: Firstly, I will address my understanding of aesthetic education and imaginative capacities for learning, framed by the philosophy of Professor Maxine Greene and the work of The Lincoln Center Institute (LC1), New York. I will draw particularly on two of Professor Greene’s publications, “Releasing the Imagination” (1995) and “Variations on a Blue Guitar” (2001) (The Lincoln Center Lectures on Aesthetic Education). Following this I choose two examples of practice. The first connects visual and written art in encouraging an awareness and appreciation of the purpose and power of word and image, and in demonstrating how visual art can support language arts. The second example offers a reflection on some pedagogical possibilities with the work of poet and writer Colm Keegan where the poet and his artwork offers us personal and societal insights.

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Chapter 2: Literature Review

Conceptual Orientations and Textual Interpretation

2.1 Introduction

This chapter outlines the conceptual orientations which underpin the study wherein three interrelated concepts of experience, identity-making and the pedagogical imagination are explored in relation to student teachers' and teacher educator learning. The chapter is organised into six sections: 1. Experience and Texts of Experience; 2. Identity and Identity-Making; 3. Becoming a Teacher: Four Chronologies of Becoming and a "Three Identities" Heuristic; 4. The Pedagogical Imagination and a Constellation of Pedagogies; 5. Conceptual Framework for this Study; and 6. Interpretative Approach in this Study.

2.2 Section 1: Experience and Texts of Experience

> *The category of experience is key to the dynamic of teacher education and the authorial process whereby one becomes a teacher.*
>
> (Britzman, 1994, p.60)

Our lives are fundamentally quests for meaning (Greene,1995), foundational to which is the interaction between the self and the world we live in. This interaction is our experience, and involves bodies, senses, perceptions, intuitions, objects, materiality, intellect, emotions, practices, contexts, and time. There is no fixed centre for experience (Denzin, 2005) as it comprises a flow of happenings one after the other. Nonetheless, our embodied consciousness, which is to say, our subjectivities, are engaged in a felt connection to these happenings. Some happenings make little impression on us and are merely habits, rituals, or the general capriciousness of life (Dewey,1938), we give little thought to them. Other happenings deeply impress us and strongly engage our thoughts and feelings. Within this temporal flow or moving arc of events is a recursive dynamic between past, present and future and as human beings, we are always at the intersection of remembered, lived, and projected experience (Sumara &Luce-

Kapler, 1996) as we make meaning of our lives from moment to moment and from context to context.

At one level experiences are subjective and individual. As Kapferer (1986, p.189) elucidates:

> *I do not experience your experiences. Paradoxically, your experience is made mine; I experience my experience of you. The expressions revealed in your face, in the gestural organisation of your body, through the meaning of your glances, are experienced through my body and my situation.*

At another level, we are not bounded by our own experiences alone (Freeman, 2010), but are rather embedded in collective histories, familial, social, institutional and cultural, which influence us and which we influence. In fact, experience is a volatile concept, as hard to contain in a single definition as trying to gather up 'incandescent plasma' (Turner, 1986, p.73). For the purposes of this study I ground my understanding in the theory of and criteria for experience put forward by philosopher John Dewey, and elaborate his philosophy with reference to other writers, particularly the works of Maxine Greene and Deborah Britzman.

2.2.1 Developing Interest in Dewey

Dewey was a philosopher and prolific writer. Born in Vermont in 1859 (died 1952), his work has left an enduring legacy which remains relevant in the world of education to this day. My interest in Dewey's understanding of experience was heightened during my period as a visiting scholar with Professor Jean Clandinin in the University of Alberta, Canada, in 2006. Professor Clandinin is the founding director of the Centre for Research for Teacher Education and Development (CRTED). As part of this centre's work for six weeks (September-October), I attended meetings and courses and presented my research on autobiographical inquiry. Participants on Professor Clandinin's Curriculum Studies course were required to read sections of Dewey's book *Experience and Education* (1938) and respond to them in the form of a written letter to Professor Clandinin. I was immediately fascinated by Dewey's theory of experience as it linked to education and soon read his other works. I was particularly influenced by *Art as Experience* (1934) and predominately draw on this work and *Experience and Education* for this study. Indeed, Dewey's concept of experience serves as the foundation for the conceptual

framework for this study (see Appendix A: Book Review of Clandinin et al.'s research on experience and composing identities, 2007).

2.2.2 Dewey and Experience: Theory and Criteria

Dewey based his understanding of the world on a transactional ontology. For him, unlike phenomenologist theories such as Merleau-Ponty (1962), for example, there is no precognitive, precultural ground where the world rests. For Dewey the self and world are a type of ecology whereby experience "is a changing stream that is characterised by continuous interaction of human thought with our personal, social and material environment" (Clandinin & Rosiek, 2007, p.39). As we cannot engage with all that is happening around us, many of our experiences take an inchoate form. For this reason, Dewey differentiates between experiencing life and having an experience. Having an experience requires unity and continuity in its structure, leading to a rounding-out, consummation or fulfilment, such as eating a meal, reading a book, talking to a friend, or completing the writing of a thesis. In the dialectic between self and world Dewey posits an underlying unity, "a qualitative pervasive whole" where there are no intrinsic psychological divisions between "the intellectual and sensory aspects, the emotional and ideational, the imaginative and practical phases of nature" (Dewey, 1934, p. 203). While some aspects of the above may be predominant in experience, we are not simply a selection of disconnected parts. Rather our bodies, as our embodied consciousness, house all aspects of our unique personhood. In other words, since all experience must operate through the body (Dewey, 1934; Johnson, 2007), the body and the world are a single woven texture, overlapping and interlocking internal and external structures (Carman, 2008).

Dewey's theory of education is particularly connected to school, society and the development of democratic citizens(1916). What interests me in this study is how Dewey brings the concepts of education and experience together. For Dewey there is an "intimate and necessary relation between the processes of actual experience and education" (1938, p.20). Education comes through experiences, and such experiences are the grounds of our learning and our growth processes as human beings. Learning for Dewey (1934) is an imaginative reconstruction of experience between new and old where there is a continuous adjustment of the self and world in experience. This reconstruction of experience requires imagination and reflection. Greene

(1978) concurs in understanding learning as a process of "effecting new connections in experience, of thematising, problematizing, and imposing different patterns on the inchoateness of things" (p. 3). However, not all experiences are educative as growth can take different directions. According to Dewey (1938) you can grow into an expert burglar, for example, and the possibility of having richer experiences can be narrowed. Indoctrination, callousness, and closed- mindedness, both narrow opportunities for growth and limit the depth and breadth of future experiences. For Dewey (1938) everything ultimately depends on the growth toward which the experience "tends" and the "conditions" under which it is had (p.36). This same perspective underpins the chapters in this study as I consider the experiences, identity-making processes, and the pedagogical imagination, involved in becoming a teacher, both for student teachers and myself as a teacher educator.

To frame his theory of experience Dewey proposes two principles or criteria for experience which are central to understanding his theory of experience as an educative process. Dewey's (1938) first principle of continuity states that experience is located temporally between past, present, and future experiences. This dynamic "experiential continuum" (p.33) means "every experience both takes up something from those which have gone before and modifies in some way those which come after" (p.35). Greene (1978, p. 75) captures this sense of temporality as being "always in the midst" of our lives and learning. As such, we are never completed as human beings, but extend experience through new experiences, perspectives, and interpretations. Educational growth relies on this principle of continuity. Dewey's second principle of experience (1934, 1938) is the concept of interaction. For him the world is a series of happenings and situations in which we are always in the process of contact and communication. Such situations and interactions are inseparable and have both a personal and social dimension. These notions of past, present, and future interconnections and their looping dynamic, and the situatedness of experience, are intrinsic to this study.

I am also indebted to Dewey's (1934) understanding and commitment to aesthetic experience: he pulls the aesthetic out of the art gallery and into normal life and living. Like "poking the wood burning on the hearth and in watching the darting flames and crumbling coals" (p. 3), ordinary experience endows colourful drama and imaginative connection to the individual

caught up in these moments. Senses, emotions, and intellect coincide to give harmonious fulfilment. Although Dewey puts great store on thinking and reason he concedes that "[R]eason' at its height cannot attain complete grasp and a self-contained assurance. It must fall back upon 'imagination-upon the embodiment of ideas in an emotionally charged sense"(p.34). Latta (2004) similarly underlines how the senses and the physical body can be the focal point for this emotional and intellectual charge.

Greene (2001), whose work is highly influential in my understanding of education (Chapters 6 and 8), is also committed to the power of aesthetic education. While she agrees that ordinary experiences, such as the sight of trees, animals, sunsets, thunderstorms, and babies' hands, are particularly suited for aesthetic regard, and we should open ourselves to attend them, she considers works of art (visual art, literature, music, dance) to evoke particularly powerful effects. Positing that with an open and responsive attitude we can "come awake to the colored, sounding, problematic world" (p.7), she advocates for "a more active sensibility and awareness in our students" and ourselves (p.8) as we develop a felt connection to the world. Such "lyrical moments" of connection (p.11) protect us from habit, passivity, ennui, repetition, and boredom. Dewey (1938) also rejected this deadness, what he termed the anaesthetic in life, as opposed to the aesthetic:

> *Ordinary experience is often infected with apathy, lassitude and stereotype. We get neither the impact of quality through sense nor the meaning of things through thought. The "world" is too much with us as a burden or distraction. We are not sufficiently alive to feel the tang of sense nor yet to be moved by thought.*
>
> (Dewey,1934. p. 274)

The experiences of works of art "have to be met with our lived biography" (Greene, 2001, p. 18). We can only attend from our own centres, our own presence in the world: what we see, what it means to us; how we feel towards it; and what it reminds us of. For Greene (2001, p.30) imagination is at the heart of this aesthetic experience:

> *Imagination is not only the power to form mental images, although it is partly that. It is also the power to mould experience into something new, to create fictive situations. It is, as well, the power- by means of sympathetic feeling- to put oneself in another's place.*

Like Dewey (1934,1938) Greene (1995;2001) understands consciousness as shaped through experiences and learning as an enlarging of experience and a widening of perception.

Greene's assertion that part of personal enrichment is developing empathy for others and engendering the social imaginative particularly chimes with my own thinking. Greene (2001) urges us to "dwell" in the details of works of art and to notice their qualities and how they impact us. As we pay careful attention these qualities seep into the inner-time in our psyche and effect our understandings and relationship to self and other. Such personal growth processes begin with experiencing rather than conceptualizing or packaging knowledge in advance (Greene, 2001). Like Dewey (1938) then, Greene advocates for experiential learning with meaning-making supported by responding to, describing, reflecting on, analysing, interpreting, and critiquing experience. Chapter 8 explores the work of Greene and her influence on my understanding of education and aesthetic approaches in pedagogy.

2.2.3 Dewey: Supports and Limitations for this Study

It is clear that Dewey's understanding of experience has much to offer my study in that he links education and experience and underlines that the purposes for education and the conditions created for those purposes come through experience. In short, he understands education as a human growth process rooted in subjectivities, where experience resulting in growth depends on:

1) *the relationship between a current experience and past and future ones,*
2) *both the material and social context of a person's situation, and*
3) *an individual's interaction with the learning situation/environment.*

(Stark, 2020, p.122)

In terms of the present study, his theory brings into focus the experiences of student teachers and the educative purposes toward which these experiences tend. It poses questions for me as a teacher educator in relation to the experiences and conditions I create in my classroom and the pedagogical philosophy and processes I draw upon to generate these educational purposes. Chapters 3,4,5,6,7 and 8 all contain reflections on my pedagogy as a teacher educator alongside

student teachers' experiences of learning. Dewey points to the more reflexive dimensions of teachers' work which is not easily quantifiable nor instrumentalist in approach and which values nuanced and holistic approaches in developing a professional identity as teacher (Mockler, 2010). This study is reflexive and imaginative in approach, in that there is a turning back on, a moving forward to, and ultimately a theorizing of pedagogy.

Dewey's (1934) understanding of the body in experience and aesthetic experience also influences my study. According to Latta (2004) Dewey recognises the whole person and values the sensory, intellectual, emotional, intuitive, and rational as part of the organic whole. I address this focus particularly in Chapter 6.

However, there are certain aspects of Dewey's theory which I call into question and address with supplementary literature. Greene (1975) claims that Dewey does not adequately engage with the tragedy of life. Since for Greene, tragedy discloses and challenges, she deems Dewey too rational and pragmatic in his interpretation of life. I agree. Moreover, reading the work of and interviewing Professor Deborah Britzman in Manchester in July 2011, extended my understanding of Dewey's theory of experience in the context of human difficulty and suffering. Professor Britzman (2003) trains a psychoanalytic lens on the meaning of life to focus on difficult knowledge in learning to teach, for instance, uncertainty, doubt, anxiety, or not being good enough. In recognizing the unconscious reality where drives, conflicts, and repressions are alive, Britzman (personal communication, July 2011) contends that the unconscious exists somewhere between the poles of discourse and desire. Here discourse refers to the meanings society gives to living in a particular time and place, while desires constitute our unconscious wishes. Britzman's work takes us into a psychic landscape which brings us particularly close to our emotional worlds. When asked why she values depth psychology and psychoanalysis in understanding life and education, Britzman explained: "because it accounts for human suffering" (personal communication, July 2011), an elucidation I found both meaningful and humbling. While Dewey's understanding of experience does not plumb the depths of the psyche to the same extent as Britzman, the parallel application of both educationalists ultimately extends my interpretation of educational experiences. Britzman (2009, p.90) also brings into focus how the concept of 'experience' is problematic if:

> *appeals to experience risk obscuring regimes of power by naturalising some experience as normative, and others are not, leaving the processes that structure dominance as intact. Thus experience should not be a justification in itself, but be seen as an interpretation of the social world that needs explaining .*

I also agree with Britzman on this point and further develop these ideas in Chapter 7.

While Dewey considers the importance of the social dimension of life and interaction, he does not develop it for us in an empirical sense. To elaborate the potency of culture I draw on sociocultural theory and cultural psychology as supplementary to Dewey's understanding of self and world. For example in Chapters 5 and 6, I introduce the views of Holland, Skinner, Lachicotte and Cain (1998), Hall, Curtin and Rutherford (2014), Nind, Curtin and Hall (2016), Bruner (1996) and Rogoff (1990;1995;2003) to better elucidate personal, social, and cultural perspectives in learning to teach.

Finally, Dewey's transactional model of experience focuses on pragmatics, on human reality in life as we know it, but he does not consider possible transcendental aspects of life. This pragmatism aligns with this research study, but as I am open to many perspectives and realms in life, it does not capture my personal philosophy. However, in summary, many aspects of Dewey's theory of experience resonate strongly in this study: the connection between experience and education; learning as a human growth process; the purposes for education and the end towards which these purposes tend; conditions needed for educative experiences; the quality of the education experience; the important place of the teacher in meaningful and creative learning; the body in learning; aesthetic experience; the importance of 'the existential continuum'; and the principles that continuity and interaction (including situatedness) shape the learning landscape. Following Dewey (1938) then, I use the words *learning, human growth,* and *education*, as coterminous throughout this study.

2.2.4 Texts of Experience: Symbolic Structures and Tokens of Human Meaning-Making

Experience cannot be captured in its pure form because we have already lived through it. We make sense of experience by turning back on it and looking forward from it. As such, experience becomes the subject of interpretation (Sumara, 1996) with no direct correspondence between experience and the telling about experience, no matter how hard we try to depict reality

(Clandinin & Rosiek, 2007). Moreover, symbolic representations like language, can work to both heighten and illuminate as well as to hide and censor experiences (Turner & Bruner,1986), and words tend to fall short, overspill, try too hard or too little, misrepresent, fictionalize, or play tricks in representing experience. In fact, even though texts of experience "create a permanent trace of the original experience", they are paradoxically "marked by absence, omission and forgetfulness as much as by presence, inclusion and remembrance"(McDermott, 2002, p. xv). The present study acknowledges that texts are not mirrors of experience, but rather constructions and re-constructions from experience.

In elaborating on this premise, Wenger (1998) defines texts as reifications of experience: "the process of giving form to our experience by producing objects that congeal this experience into 'thingness'" (Wenger, 1998, p.58). He argues that in creating reifications "we project our meanings into the world and then we perceive them as existing in the world, as having a reality of their own" (p.58), and emphasises that reification cannot capture the richness of lived experience because it is preserved in a concrete form such as a text:

> *What is important about all these objects is that they are only the tip of the iceberg, which indicates larger contexts of significance realized in human practices. Their character as reifications is not only in their form but also in the process by which they are integrated into these practices. Properly speaking, the products of reification are not simply concrete material objects. Rather they are reflections of these practices, tokens of vast expanses of human meaning.*
>
> (Wenger, 1998, p. 58)

Brockmeier (2001) concurs with the notion of texts as tokens of human meaning and writes that we should conceive of texts not only as written words but "as meaningful symbolic structures in a larger sense, that is as symbolic media other than just written words" (p.215). Ultimately, there are many ways to represent experience and a multimodality of sign systems which facilitate representation, both material and symbolic. In this study I draw on a selection of student teacher texts in different modalities of representation. Texts considered in this study include written, spoken, visual, and bodily representations, and encompass varied genres such as autobiographical and reflective journal writing, conversation, collage and imagery work, video representation and semiotics, and written research projects.

As well as expressions and representations of experience (Bruner 1986; Britzman, 2003) these texts are identity artefacts (Roswell & Pahl, 2007). As objects of history and culture, they carry stories of particular times, people, contexts, places, and meanings. The flow of experience means these texts are like snapshots, selected framed photographs or film frames, which offer insight into the process of student teacher and teacher educator identity-making. Similarly they can be understood as selected portraits and portrayals which aim to capture certain aspects of the everyday particulars of learning to become a teacher and the reflections of a teacher educator on that process. In this study texts which began as pedagogical interventions and generative pedagogical tools to sponsor learning with student teachers (Rath, 2010) evolved into interpretative locations for this researcher (Sumara,1996, 2002). My interpretative approach is fully explained later in this chapter.

2.3 Section 2: Identity and Identity-Making

Building on the concept of experience, this section focuses on the concept of identity and identity-making processes. The meanings we make of our experiences constitute our identities. Wenger (1998) contends that meaning counts in our human endeavours and he regards identity-making as a fundamental process of learning, a process of identifying and understanding the self in the world. As such, learning to become a teacher poses significant questions of identity: *Who am I in my experience of becoming a teacher? How do I make sense of my experience as a becoming teacher? What understanding of myself do I have at this time in my experience? What shapes my experiences and what agency do I have in that shaping as I become a teacher?* As a background to these questions I offer a short commentary on the concept of identity and the process of identity-making, and ground my study in sociocultural theory and cultural psychological understandings of identity as an elaboration of Dewey's theory of experience. This is followed by a review of the relevant literature pertaining to student teacher identity-making. In framing perspectives, I am particularly indebted to Professor Deborah Britzman's work on student teachers' learning to become teachers and to Sumara and Luce-Kapler's (1998) 'three identities' framework in learning to teach.

2.3.1 The Concept of Identity

While the concept of identity has been understood, defined, framed, and debated in numerous ways (Benwell & Stokoe, 2006; Wetherell & Talpade Mohanty, 2010),there is no agreed common or clear definition (Beauchamp & Thomas, 2009; Lamonte & Engels, 2010).The concept engages a wide range of disciplines including psychology, social psychology, anthropology, sociology, cultural studies, and education (Holland et al., 1998). As such, it generates varied ontological perspectives of the world. This is further complicated by understanding the concept of identity is relation to the concept of self. In many studies, such as teacher education, for example, this relationship is unclear (Beijaard et al.,2004, Beauchamp & Thomas, 2009). Britzman (personal communication, July 2011) explains that the self is unknowable. She understands it as the dynamic unconscious which is a psychic force (of desires, wishes, conflicts, repressions, and so on) which can never reach completion. Although this study overall is not psychoanalytical in focus, Chapter 8 interrogates this psychoanalytical influence. Rodgers and Scott (2008) understand the self as an evolving but coherent being who consciously and unconsciously reconstructs and is reconstructed in interaction with cultural contexts, institutions, and "people with which the self, lives, learns and functions" (p.739). They contend that the self cannot step outside of itself and is in a constant flow of activity characterized by openness and incompleteness. In their view the self is the experiencing consciousness/the 'I', and identity is the meaning made from experiences/the 'me'. The following observation by Hood captures this sense of the continuous 'I' and the created 'me':

> *Each morning, we wake up and experience a rich explosion of consciousness - the bright morning sunlight, the smell of roast coffee and, for some of us, the warmth of the person lying next to us in the bed. As the slumber recedes into the night, we awake to become who we are. The morning haze of dreams and oblivion disperses and lifts as recognition and recall bubble up in the content of our memories into consciousness. For the briefest of moments, we are not sure where we are and then suddenly 'I', the one that is aware, awakens. We gather our thoughts so that the 'I' who is conscious becomes the 'me'- the person with a past. The memories of the previous day return. The plans for the immediate future reformulate.*
>
> (Hood, 2012, p. viii, cited in Hall et al., 2014, pp.30-31)

Sumara (2002) traces the historical origins of the concept of identity to the sixteenth century and the Enlightenment period. At that time it was understood as something fixed in people and

objects which exhibited a sameness and constancy over time. In terms of personhood this understanding represented the humanistic and essentialist view wherein a 'true' or 'real' or 'originary' self was lodged within the psyche and the rational order of mind was the doorway to knowledge. This perspective carried the connotation that the rational mind was superior to the body, experience, and emotion (Hunt & Sampson, 2006). Moving forward in time to the latter half of twentieth century, the post-modernist conceptualization of identity decentres the humanist self (Freud had earlier devised the psychic apparatus of id, ego and superego in decentring the self). Post-modernist thinkers largely focus on how a person (agent) is positioned through discourses (meaning systems in culture and society); especially how the self is constituted through language (Davies, 1993). Instead of the fixed and unified identity of modernism then, post-modernism conceives identity as a fluid construction subject to the power of social and cultural inscriptions and forces (Bourdieu, 1977; Foucault, 1972; 1977). Neither end of the spectrum on understanding identity form the focus of this study, although I lean to the post-modernist interpretation through discourse theory and practice (Wetherell, Taylor & Yates, 2001). This study is grounded in my understanding of identity in sociocultural theory and cultural psychological perspectives which serve to elaborate Dewey's theory of experience. At the same time I acknowledge Britzman's theory of self whereby 'the little society of the interior' (personal communication, July 2011) is always a dynamic force often invisible to our awareness.

2.3.2 Sociocultural Theory and Identity-Making

> *The river only carves and the mountain only guides yet in their interaction the carving becomes the guiding and the guiding becomes the carving.*
>
> (Wenger,1998, p. 710)

Dewey's theory of experience defines a structure for experience in terms of temporality (past, present, and future continuum) and situatedness (context and interaction). However, he is less specific regarding how experience is structured through historical legacies, cultural symbol systems, and societal norms (Britzman, 2003). Wenger's metaphor above highlights how the river and the mountain guide and shape each other in the landscape. So too, the self and world interact, guide, and shape each other. At this juncture I briefly outline how sociocultural theory

and cultural psychological perspectives explain how the world is in us and we are in the world. These theories are valuable analytical tools through which we may come to know and understand our experiences (Hall et al., 2014). The assumptions of sociocultural theory with its focus on the everyday situated experience, the influence of interactive experiences with others, and the shared representations of cultural symbols/tools which mediate understandings in our lives, all align well with this study.

The present study is anchored in the sociocultural perspective of Holland, Skinner, Lachicotte and Cain (1998). Building on the seminal work of Vygotsky (1978) and Bakhtin (1981), these authors articulate a vision of both person and society in co-development and reject a dichotomy between the psychological and sociological aspects of the person. They contend that identities are made in practice (through lived experience) with no refraction of a naturalized self lodged inside the person. What interests these writers is not so much the larger structural features of society such as race, gender, nationality and ethnicity(even though these are highly significant too), but the processual meaning-making that takes form in the dynamic of living an everyday life. For them identity-making is "a process of personal formation that occurs via cultural resources enacted in a social context" (Holland et al., 1998, p. 287). This definition is intrinsic to this study, and Chapters 4 and 5 specifically, focus on the processual understanding of identity-making in the classroom as shaped by social and cultural forces.

Chapter 4 reflects on how student teachers enact pedagogy in their classrooms and demonstrates how the architecture and artefacts in these spaces underwrite epistemologies for teaching and learning. I also draw attention to student teachers' "root paradigms" of practice (McLaren, 1993, p. 188), the culturally-induced scripts of how to be and how to act in an organised teaching and learning setting, influenced by meanings and traditions of the past. Chapter 5 considers how participation in a community of learners can be a resource for identity-making. As such, it highlights how participation is both a personal experience and a social process, and how the mind is both a distributed force in meaning-making and a socially mediated phenomenon. Drawing on the work of cultural psychologist Barbara Rogoff (1990, 1995, 2003), among others, I draw attention to the power of teacher and student participating together, as conceptual reach, emotional awareness, and experiential understanding is

developed. I also engage with the meaning of culture and cultural symbols or tools, created and inherited systems of frames and scripts which give meaning to our experiences, such as how the classroom is managed and organised in terms of classroom space, material objects like whiteboards, displayed pictures, and books, as well as how the teacher speaks, what the teacher says, where the body is positioned, and how the everyday rituals of practice live out. In this context, culture is the way things are done as we live in a particular time and place and interact with people and adapt material and symbolic tools in society. Culture is permeable across time and can be consolidated but it also generative and subject to change. Indeed, in the months of the Covid-19 pandemic in Ireland and around the world, the cultural tools of communication and participation changed radically. With social distancing and isolating measures in place, the new norm for facilitating participation and communication was digital online platforms. This confirms that culture is generative and adaptive as well as laminated across time with norms and traditions.

2.3.3 Student Teacher Identity-Making

> *Learning to teach is not a mere matter of applying decontextualized skills or mirroring predetermined images; it is a time when one's past, present, and future are set in dynamic tension. Learning to teach- like teaching itself-is always the process of becoming: a time of formation and transformation, of scrutiny into what one is doing, and who one can become.*
>
> (Britzman, 2003, p. 8)

There are multiple interpretations of a professional teacher/student teacher identity in the literature (Beijaard & Verloop, 2004; Flores & Day, 2006; Rodgers & Scott, 2008; Olsen, 2008; Keltchermans, 2009; Akkerman & Meijer, 2011; Izadinia, 2013). Writers also link experience and identity-making as I do in this study (e.g. Clandinin & Connelly, 2000). While Dewey (1938) laid the foundation of my of understanding of experience, the work of Professor Deborah Britzman, educationalist and psychoanalyst, is my key influence in studying student teachers' experiences and identity-making processes in learning to teach.

I became fascinated with Professor Britzman's ideas when I read her seminal book *Practice Makes Practice* (2003). This led me to read her full body of work and to interviewing her in July 2011. I was a participant and Professor Britzman was a keynote speaker at a Manchester

Metropolitan University research conference titled 'Summer Institute in Qualitative Research: Putting Theory to Work' (18th - 22nd July 2011). I found Britzman's questions about learning to teach particularly provocative: *What is the knowledge needed to do the work of teaching? What patterns of intelligibility shape student teachers' practices? What is the effect of pedagogy? What does learning to teach do to a student teacher? What do student teachers make happen because of what has happened to them? How might theory be useful? What might identity feel like in the context of learning to teach? What is the feeling experience of learning to teach?* These questions directly engaged with my work as a teacher educator in Initial Teacher Education. Perhaps more interestingly, their orientation seemed less caught up in the technical competencies framework of learning to teach wherein learning outcomes were the driving force in pedagogy. Britzman (2003) challenges the superficiality and rhetoric of learning to teach from a type of external competencies framework. She views education not as a project of development per se, nor a move in chronology from immaturity to maturity, but as a dynamic unfinalizable process of understanding ourselves and others as we experience life, a process of "becoming" through interrelationship and dialogue. Fundamentally she argues that to read other lives we must be able to read our own. As such, extending our pedagogical imagination requires response to, reflection on, interpretation, and critique of our experiences. Furthermore, Britzman offers a critical view of what structures experience and representation, and what conditions subjectivity, which compliments sociocultural interpretations of identity-making. Like sociocultural theorists (e.g., Hall et al., 2014, Nind et al., 2016) Britzman understands the mind as an intersubjective relation which is influenced by society and culture.

What I find particularly interesting is Britzman's fusing of the social experience of learning to teach with depth psychology. This brings the insights of a psychoanalyst to the project of education. In doing so, she takes us beneath the surface of conscious life to a psychical "society" (personal communication, July 2011) where anxieties, doubts, repressions, conflicts, and transferences are at play. Britzman (personal communication, July 2011) asks us to consider the profound question, *'Where is the real ground of knowledge in learning'?* This is a central question in education and Britzman extends its meaning in both psychic and social domains. While this study is not a psychanalytical exploration of becoming a teacher, it nonetheless values the power of unconscious forces in shaping a life and the invisible affects

which fuel our feelings and behaviours. In this way it challenges Dewey's (1938) focus on the qualitative pervasive whole underlying self and world and introduces a more contingent psychic interior at odds and in tension with itself. Chapter 7 of this thesis elaborates on Britzman's work and the range of cognitive and emotional complexities involved in learning to teach.

For the remainder of this section on student teacher identity-making I draw on Britzman's framework of "chronologies" to anchor the theme of student teachers' learning to teach. I also engage additional theorists of influence, for example Sumara and Luce-Kaplers' (1996) "three identities" heuristic framework in learning to teach.

2.3.4 Chronologies of Becoming and a 'Three Identities' Heuristic

Britzman (2003) outlines that at least four chronologies constitute the process of becoming a teacher. For her 'becoming' is the person in process and "conveys the simultaneity of time, place, events and the meanings we give them" (p.69). Chronologies refer to a sense of place and time where different demands, assumptions, voices, and practices come into play for student teachers. Such chronologies, of course, interleave and influence each other, and are dependent on person and context.

Chronology 1: This chronology focuses on the prior educational biography student teachers bring with them to teacher education. As such, it is negotiated through student teachers' cumulative classroom and school experience and includes their particular ideas about the nature of knowledge and the roles and performative rituals of students and teachers in schools and classrooms. Conway et al. (2009), in a *Learning to Teach Study* (LETS) based in University College Cork, Ireland, recommend that these early experiences be addressed as they profoundly shape students teachers' stance toward teaching and learning, much is of value, they suggest, but much undermines teacher education also. A study by Ó Gallchóir et al. (2018) based on student teachers' stories of learning to teach in the University of Limerick, Ireland, found that student teachers' micromemories (previous memories of schooling) played a significant role in their identity development. For example, they found that the physicalization of what a teacher should look like in terms of body presentation and language, tone of voice, and how they should

interact with pupils, was based on positive and negative archetypes from their experience. In their policy document on both the continuum of teacher education (2011) and in their standards for Initial Teacher Education (2020) the Teaching Council of Ireland encourage the nurturing of reflective and critical thinking in student teachers. The Council recommends that Initial Teacher Education challenge as appropriate the images, models, and conceptions about teaching and learning derived from past experiences. This affords student teachers the opportunity to reflect on their past schooling experiences alongside new learning experiences and new knowledge in college. Chapter 3 explores this chronology in detail and outlines the importance of working in relation to both our past education-related autobiographies and our imagined futures as teachers. The chapter explains how student teachers create a narrative of their past classroom and schooling experiences and their future desires as becoming teachers through education- related autobiographical writing and imagery work. I interpret these narratives and offer reflections on pedagogy with these student teachers. The chapter rests on the premise that understanding our autobiographies, the stories of our experiences, directly influences our understanding of teaching/learning, and demonstrates that the conceptions of ourselves as teachers/learners are biographically and experientially embedded. The work of Professor Michael O' Loughlin on the power of autobiography, the use of evocative pedagogies, and the necessity of emotional attunement in teaching and learning, is strongly influential in this chapter.

Chronology 2: The second chronology relates to student teachers' experiences in the university and their experience of teacher education. Chapters 5, 6 and 7 pertain to this chronology and relate to my work as an English Pedagogics teacher with student teachers. Chapter 5 focuses on how participation in a community of learners serves as a resource for learning and identity-making (Wenger,1998). It underlines how participation is both a personal experience and a social process and how the mind is a distributed force in meaning-making and a socially mediated phenomenon (Hall et al., 2014). This chapter elaborates Dewey's theory of experience with sociocultural and cultural psychological perspectives; especially drawing on the work of Professor Barbara Rogoff (1990, 1995, 2001,2003). Based on Rogoff, Chapter 5 focuses on how culture and cultural artefacts generate teacher identities, how participation in a community of practice is a process of learning, and how participatory learning can also pose

challenges. The chapter considers how the stretching of boundaries for conceptual reach and emotional awareness can be developed through scaffolded and experiential practices facilitated by the teacher educator.

Chapter 6 continues to focus on learning on the university campus and reflects on my own pedagogy with student English teachers (also connecting to and reflecting on my teaching in secondary school), and attempts to remake my practice theoretically (McDermott,2002) with reference to educational theorists such as Dewey (1934, 1938), Greene (1978,1988,1995, 2001) Latta (2000, 2001,2004), Ellsworth (2005), Cremin (2009) and McDermott (2002,2012). This chapter highlights how the physical body could have a more central place in my pedagogy and how working aesthetically with students requires a rebalancing of the intellectual and affective in my pedagogy. Chapter 8 elaborates an aesthetic approach in the classroom drawing on the work of Greene. Chapter 7 follows one student teacher, Ciara, as she reflects on her past schooling experience, her campus experience, and her experience of School Placement. Based on Britzman's work the chapter underscores the salient themes of affect and the significance of developing understanding for the feeling world of learning to teach.

Chronology 3: This chronology captures student teaching in the school setting. It serves to highlight how students teachers negotiate two placements, one on the university campus, the other in schools. Britzman (2003) highlights the dramatic shift from learning about teaching in the university setting to teaching in the actual classroom. She further notes that once in schools student teachers become privy to the teacher's world- that is relations with students, teachers, and administrative staff, and the politics of school life- all of which were not available to them in their past student lives. Conway and Artiles (2005) also emphasize that learning is not portable in the sense of applying campus theory and practice to school placement. This can be difficult for student teachers to negotiate.

Chapters 4 and 7 of this study capture some of the experiences of student teachers on School Placement. In Chapter 7 chronologies 1, 2, and 3 of Britzman's understanding of becoming a teacher are woven into a student teacher story of learning to teach across her 4 year undergraduate programme. This story includes narratives of School Placement and highlights both the positive and challenging experiences of practice for student teacher Ciara.

Chapter 4 focuses on the classroom teaching of three student teachers on their first 'block' School Placement and the teaching of English. Through video analysis of practice, the chapter traces and analyses their enacted pedagogy as beginning teachers. It considers how their bodily semiotic communication reveals their thinking and feeling states and the meanings they hold for teaching and learning at this time in their identity-making. I also use this opportunity of student teachers' enactment of pedagogy as generative grounds for developing my pedagogy as a teacher educator with these early-stage learners.

Chronology 4: According to Britzman (2003) a fourth chronology commences once the student teacher becomes newly arrived following their college course. They begin to mediate new situations and their experiences extend as they negotiate new terrain as a teacher. I do not address this chronology in this thesis. This study works within the parameters of Britzman's first three chronologies of becoming a teacher.

Parallel to these three chronologies I am also influenced by Sumara and Luce-Kapler's (1996) "three identities" framework in learning to teach. This metaphor/framework aligns well with Dewey's (1938) notion of the experiential continuum where past, present, and future intertweave in learning. The authors contend that beginning teachers must negotiate at least three conceptions of identity: remembered identity/which they bring with them into teacher education; fictive identity/what they develop during university course work; and lived identity/what they develop during student teacher practicums. These conceptions are not discrete, but live in and act on each other. The "three identities" framework is an imaginative heuristic in understanding the complexities of teaching, since Sumara (1996, p.233) maintains we are "always at the intersection of remembered, lived and projected experiences". This intersection, negotiation, and interpretation of experiences is integral to all Britzman's chronologies of becoming.

2.4 Section 4: The Pedagogical Imagination and a Constellation of Pedagogies

Pedagogy is a major construct in education (Loughran,2013) and a rich landscape for research (Nind et al., 2016). However, the concept of pedagogy remains elusive and is not easily distilled

into a neat definition. According to Lusted (1986) the concept is crucial because it addresses the "how" question in the transmission and production of knowledge, and "under what conditions and through what means we come to know" (p.3). Lusted uses the image of a prism through which we understand the relationship between teaching, learning, and knowledge-making. Like Dewey (1938), he foregrounds the end towards which pedagogy tends and the situatedness and interactivity of pedagogy. For Lusted, pedagogy facilitates a transformative experience through the interaction of three agencies; teacher, learner, and knowledge. Lusted argues that no single pedagogy fits all since there are different and varied learners, teachers, contexts, subject matter, and meanings for education. I adhere to Lusted's understanding of pedagogy and find his groundedness in the particular and his assertion that we "need a constellation of pedagogies" (p. 10) to be realistic and enriching. Latta and Field (2005) also influence my understanding of pedagogy. They highlight how pedagogy is created in the in – between and interactive spaces of self, other, and subject matter. Ultimately as teachers and teacher educators, it is important that we extend our imaginations and our capacity to become more aware of and consider the pedagogy/pedagogies which underline and drive our teaching and learning approaches. We should also be open to new pedagogical perspectives and build our pedagogical repertoires for different contexts and purposes. Greene (1978, p.248) acknowledges that such work requires "profound self-understanding on behalf of the teacher", which can grow through experience, reflection, and an imaginative stance on the world.

In this study I focus on varied pedagogies in the context of student teachers learning to teach. I consider the pedagogies they have experienced and the effects of my pedagogy on these young teachers. I theorize my practice through the prisms of emotionally attuned, evocative, and creative pedagogy in Chapter 3, enacted pedagogy in Chapter 4, participatory pedagogy in Chapter 5, embodied and aesthetic pedagogies in Chapters 6 and 8, and the fragility of pedagogy and the pedagogy of elsewhere in Chapter 7. Each chapter explains my understandings of pedagogy for a particular educational purpose and context: "Teaching is about thoughtfully engaging with practice beyond the technical; it is about using the cauldron of practice to expose pedagogy (especially one's own) to scrutiny" (Loughran, 2013, p. 275).

Over the years as an English teacher in secondary school, an advisor in the teaching of English, and a lecturer in university, I have benefitted from many enriching opportunities to learn about pedagogy through students, teachers, colleagues, visits to educational centres, visits to educational conferences, reading educational theorists, and writing. The forthcoming chapters fully delineate the experiences and writers that hold strong resonances for me in this regard.

The remainder of this section briefly outlines the philosophy of the teaching of English contained in certain key policy documents and teacher guidelines in Ireland. These documents are not specifically analyzed in this study, but have strongly influenced my understanding of teaching English and are therefore part of the dialectic between models and theories of English teaching and my actual practice in the classroom.

2.4.1 A Pedagogical Prism: English Pedagogy in Irish Policy Documents and Guidelines

My work as a teacher educator in English Pedagogy is closely connected to key policy documents and guidelines which conceptualize the teaching of English in post-primary schools in Ireland. There has been considerable change in the landscape of teaching English in Ireland since the late 1980s. More recently, new English specifications for Junior Cycle English were introduced and further changes are planned for Senior Cycle English. At the time of this study the policy documents and official Department of Education draft guidelines which are relevant include *Junior Certificate English Syllabus* (1989), *Leaving Certificate English Syllabus* (1998), *Junior Certificate English Guidelines for Teachers* (1990), *Draft Guidelines for Teachers of English* (1999) and *Resource Materials for Teaching Language* (1999).

The Junior Cycle is the initial phase of secondary schooling in the Irish system and encompasses Years 1 to 3 (11-15 year old students). The Junior Certificate English syllabus is designed to "reinforce and continue the work of the primary school in nurturing the intellectual, imaginative and emotional growth of each student by developing his/her personal proficiency in the arts and skills of language" (p.1). The syllabus is premised on a personal growth model of education. It describes personal proficiency as an ability to read, write, speak, and listen in the personal, social, and cultural domains of life. Personal literacy emphasizes the expression and validation of each individual's experience and their personal language register (from this

knowledge base we begin language development); social literacy emphasizes how each person is a member of society and requires literacy practices to function effectively in their world (speaking in public and digital competencies among them); while cultural literacy emphasizes the importance of the aesthetic use of language (drama, poetry, fiction) and the importance of understanding how the media works (digital media, social media, newspapers, advertising, and so on). In 1990 a supplementary document, *Junior Certificate English Guidelines for Teachers* (1990) was published to guide and support teachers in their classroom practice. These guidelines fashion the learner as meaning-maker and teacher as facilitator of learning. Even though this syllabus has since been updated, Mullins (2002; 2004) emphasizes the radical view of English contained in the *Junior Cycle* syllabus (1989) and guidelines (1990) at that time in Ireland. Most notably, it shifted control from the central prescriptions for content and practice and invited English teachers to take responsibility for what they taught to students; it was child-centred; it challenged elitist views of culture about the nature and purpose of literary education; it deconstructed the accepted view of literacy as one-dimensional and it viewed literacy in the more complex understandings of literacies (a range of literacies as outlined above); and was a democratic syllabus which recognized and respected diversity.

The Leaving Certificate is part of the second phase of secondary schooling in the Irish education system, Years 5-6 (15-18 year old students). There are also other programmes in this phase including Transition Year, Leaving Certificate Applied, and a Leaving Certificate Vocational Programme. However, the Leaving Certificate English programme is the focus in this study. The Leaving Certificate Syllabus builds on the Junior Cycle aims and is premised on a sociocultural view of the world. As such, it reiterates the core focus on the use of language, creative play with language, and empowerment through language:

> *This syllabus aims at initiating students into enriching experiences with language so that they become more adept and thoughtful users of it and more critically aware of its power and significance in their lives (p.2)*

Fundamentally, this syllabus inheres the understanding that language gives us access to meaning and communication, shapes experience, and is central to personal and cultural identity. Texts (written, oral and visual) are therefore understood as communicative products which are contextually particular and purposeful. The syllabus is organized around the two

domains of comprehending and composing across five language categories: information; argument; persuasion; narrative; and the aesthetic use of language. Of considerable importance is the integration of language and literature, the contextualization of language skills development (e.g. contextualization of grammar), and critiquing how language works through the interrelated concepts of language awareness and critical literacy. The syllabus aims that students develop:

> *A mature and critical literacy to prepare them for the responsibilities and challenges of adult life in all contexts;*
> *A respect and appreciation for language used accurately and appropriately and a competence in a wide range of language skills both oral and written;*
> *An awareness of the value of literature in its diverse forms for enriching their perception, for enhancing their sense of cultural identity, and for creating experiences of aesthetic pleasure.*
> *(pp.5-6)*

To supplement the Leaving Certificate English Syllabus(1998) two new publications, *Draft Guidelines for Teachers of English* (1999) and *Resource Materials for Teaching Language* (1999) were devised to support teachers' classroom practice. Again the view of the learner in these official documents is that of a person who has agency in their world. The overall philosophy underpinning the syllabus is sociocultural in orientation, with an emphasis on empowerment of the individual expressing herself/himself, thinking critically, and participating as a citizen who endeavours to understand the world, has emotional awareness and aesthetic sensibility and sensitivity. The teacher aims to foster the conditions necessary to nurture the qualities, attitudes and skills necessary for this type of educated person in today's world. To this end, the syllabus offers a variety of prescribed texts as resources, some of which are mentioned and discussed in the upcoming chapters.

Essentially the models outlined above reflect a focus on personal growth through language and the empowerment of the individual and citizen in their sociocultural worlds. The English Pedagogy presented throughout this study is influenced by these understandings of English and serve as resources to my practice as an educator. I agree with Leonard's (2004) observation that a teacher's stance involves using the wealth of resources available to the English teacher which fosters personal development and learning about the human condition wherein "the teacher engages students in a tripartite, continuing conversation between teacher, students, and

the resources of English" (p.15), thus echoing the work of Lusted (1986) and Latta and Field (2005).

2.5 Section 5: Conceptual Framework

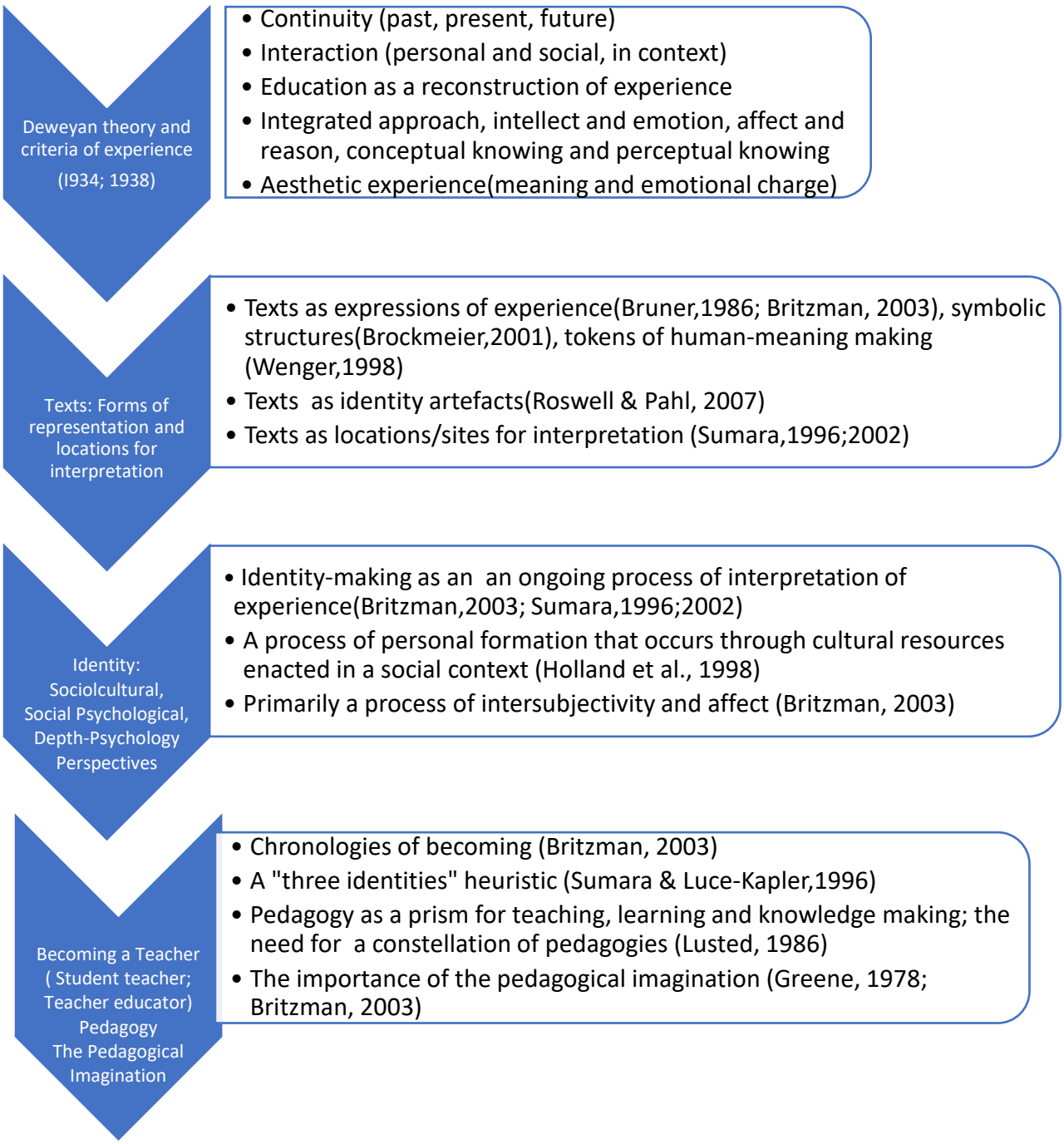


Figure 2.1: Conceptual Framework

2.6 Section 6: Textual Interpretation
The world we live in can be seen and understood in a variety of ways

Snow

The room was suddenly rich and the great bay-window was
Spawning snow and pink roses against it
Soundlessly collateral and incompatible:
World is suddener than we fancy it.

World is crazier and more of it than we think,
Incorrigibly plural. I peel and portion
A tangerine and spit the pips and feel the drunkenness of things being various.

And the fire flames with a bubbling sound for the world
Is more spiteful and gay than one supposes-
On the tongue on the eyes on the ears in the palms of one's hands-
There is more than glass between the snow and huge roses.

Louis McNeice, 1935 (in Brizuela et al., 2000, p. xii)

2.6.1 Qualitative Paradigm

As previously outlined, my conceptual orientations align with a qualitative paradigm of research. Mertens (2010) defines a paradigm as a way of looking at the world which is composed of certain philosophical assumptions that guide and direct thinking and action in research. In this research my philosophical assumptions, my ontology or view of reality, derives from Dewey's transactional model of self and world where the locus of experience is in the dialectic between subjective and objective reality. According to Eisner (1998, p. 46), in transactive accounts (texts of experience) there is no "immaculate perception" of the world and no objective truth to be discovered: the world cannot be known in a pristine state. This ontology rests on an assumption of multiple realities and a plurality of meanings as we make sense of experience. Freeman (2010, p.105) understands the process of meaning-making from experience as a type of "imaginative labor", a form of "poeisis", in which "the challenge at hand is a poetic one, the foremost aim being not to reproduce reality but to actualize and explicate it, to bring meaning into being in such a way that the world is made visible" (p. 136).

This echoes Eisner's (1998; 2002) contention that qualitative research can be enriched by invoking the writing sensibilities of novelists, playwrights, and poets. As a qualitative theorist, researcher, and artist, Eisner is interested in how meaning is conveyed in texts rather than just stated, and how an "imagic character" (1998, p. 31) and "feelingful quality" (2002, p. 87) can create rich and evocative research texts. Freeman (2004, p.65) further expands his thought when he writes that literary texts are modelled on human experience and that "the self is a kind of literature" in this sense. Qualitative writing can carry a connection to literature in how it tells a story and in how its portrays the large or tiny plots of the everyday (Sumara, 2002) in vivid language. In this thesis, I endeavour to create images and moods to guide the reader to 'see' the setting and understand the portrayals of student teachers and classroom events drawn on in this study (including my own classroom). As such, I do not aim to quantify, measure or generalize, but rather to illuminate certain perspectives on the process of becoming a teacher in a particular context at a particular time.

In their edited book *Acts of Inquiry in Qualitative Research* (2000) Brizuela et al. draw on the poem *Snow* by Louis McNeice, quoted at the beginning of this section, to underline both the complexity and variety of the qualities of experience, and the complexity and variety of approaches and questions available to us in interpreting these qualities. In *Snow* McNeice describes a scene of snow and pink roses, interiors and exteriors, cold and warmth (blazing fire inside, cold snow outside). He immerses us in a "multiple and asymmetric world" (Brizuela et al., 2000, p. xii) which highlights immediacy, plurality, ambiguity, discrepancy, randomness, and order, all at the same time. The writers here align the interpretation of texts in literature to the work of the qualitative researcher, to the social researcher, interpreting lived phenomenon in a staggeringly abundant and varied world. They also model an act of inquiry on the poem *Snow* which is directly relevant to an interpretative approach both in social research and the reading of literary texts. The writers ask three key questions to direct the reader/inquirer: '*What is happening here, specifically?' 'What does it mean?' 'How do we make that meaning?'* (ibid, p. xiii). What Brizuela et al. highlight is an epistemology, a view of knowledge which is constructed and active as texts are interpreted by readers through particular questions, stances, and lenses. This study aligns with this understanding and offers varied questions, stances, and lenses in order to gain insight into the process of becoming a teacher.

In summary, in this study, my view of reality is transactional and relativist. My epistemological view is that knowledge is constructed, mediated, and distributed in line with sociocultural theory, while also considering the unconscious affects in the psyche which are often hidden from our awareness and which makes 'becoming' a complex process (Chapter 7).

2.6.2 Textual Interpretation

Earlier in this chapter I explained the meaning of text as it is understood in this study. In this section I focus on my understanding of the concept and practice of interpretation and give an overview of the varied conditions for interpretation and the interpretative methods I have used in each chapter of this thesis. The details of the conditions and methods will be further developed in each individual chapter.

Interpretation is a process of constructing or generating viable meanings and responses to various texts. Comprehending, understanding, constructing meaning, making meaning, and making sense, are terms used interchangeably to define the act of interpretation (Serafini, 2012). The interpretative process of understanding experience "always operates on two distinct levels: the people we study interpret their own experiences in expressive forms, and we in turn, through our fieldwork, interpret these expressions" (Turner & Bruner, 1986, p. 10). There are many ways to interpret texts (Sumara, 2002). Ely et al. (1997) demonstrate the links between description, analysis, and interpretation and contend that they often work in tandem. For them, description gives an account of what is going on in a text, analysis addresses the identification of essential features or patterned regularities and interrelationships between them, while interpretation asks what it all means and what can be made of it all. Description, analysis, and interpretation are all at work throughout this study.

Interpretative possibilities are created by the act of intertextual engagement (Eisner, 1998) where self, data, and theory connect, where texts illuminate each other, and where new texts are created. Thus, any single piece of research is always part of "a wider scholarly conversation" (Kamler & Thomas, 2014, p.13). To facilitate interpretation I have worked "in the company of others' conceptual understandings" (Schaafsma & Vinz, 2011, p.24) and in

each chapter of this thesis, the influential voices of educational theorists and practitioners can be heard.

Alongside these voices and processes I adopt a reflective stance. Reflection is understood here as "a generative mode of thought" which requires slow time and solitude as '"the basis of creativity, insight, and new ways of thinking about the self" (Rose, 2013, p. 3). Essentially, throughout the thesis I use writing and reading as a way to respond to, explore, reflect on, think about, consider, describe, analyse, interpret, and imagine, in making meaning of student teachers' texts, teacher educator texts, and theories. Chapter 6, for example, delineates how I engaged writing as reflective inquiry in thinking about my practice with secondary school students and student teachers in university, while Chapter 7 highlights my application of Britzman's work in adding a layer of interpretation to student teacher Ciara's story. Some data sets/texts were better suited to particular methods of interpretation. For instance, the narrative analysis of Chapter 3 was particularly compatible with the student teachers' education-related autobiographies, conversations, and image work. The video texts, on the other hand, leaned towards a 'filmic anthropology' interpretive process (Grasseni,2004) where enacted pedagogy and the body in classroom space could be read. Table 2.1 is an overview of texts and interpretative methods drawn on in each chapter:

Table 2.1 : Texts as generative locations/sites for interpretation (Sumara 1996; 2002)

CHAPTER	TEXTS	INTERPRETIVE METHODS
Chapter 3	Student teachers' written education-related autobiographies with conversation and image work	Narrative analysis Salient and punctum effects
Chapter 4	Video artefacts of classroom practice	Filmic anthropology Root paradigms of practice The body in practice
Chapter 5	Student learning journals	Sensitizing concepts Emergent themes
Chapter 6	Student learning journals	Writing as reflective inquiry
Chapter 7	Final year student project 'My developing student teacher identity: a reflective inquiry' 'My personal narrative of learning to teach'	Layered interpretation: Student Self Britzmanian lens

Chapter 8	Poetic sensibility: 'Finding fallen apples in the rich long grass' Visual art and poetry texts	Theorising pedagogy through the interpretative lens of Maxine Greene's work

2.6.3 Researcher's Signature and Ethical Issues

I come to this research with my own signature from a lived life, some aspects of which were briefly outlined in Chapter 1. In this research I am also positioned as an 'insider' in the research process (Hollenbeck, 2014) as I was the lecturer/tutor of the participant student teachers. There were advantages to being in this position in that I got to know the students and their practices in English Pedagogy, on School Placement, and as a research supervisor for one student teacher in their Initial Teacher Education programme. This position gave me a unique and intimate view of student teachers' learning to become teachers and my place in that process. Eisner (1998) states that using the self as an instrument in the research process can be very valuable and advocates that we exploit subjectivity as we engage our specific situations and make sense of them. However, it is acknowledged that the power differential afforded by my position as lecturer/tutor to these student teachers had the potential to be manipulative of these novice learners. In this sense my ethical behaviours had to be monitored and critiqued. Mertens (2010, p.33) stresses that ethics should not be viewed as an "afterthought or burden" but as integral to the entire process of research.

Prior to the research five out of a possible six student teachers gave written consent to be part of the study. The participants were informed as to what to expect in this research and were aware of the voluntary, confidential, and anonymous nature of the study. I applied to UCC's Social Research Ethics Committee (SREC) on April 14th 2011 with details of the research and received my letter of approval on 13th June 2011 (see Appendix B: Ethical Approval).

Throughout the research process I diligently monitored my obligations as researcher to the welfare of the participants. I took stock of my actions and used reflective memos to tease out responses, questions, ideas, and plans, and to address any tensions and dilemmas which arose. In fact, this process was a complex tangle of emotional and intellectual work, at times untidy and not always clear-cut (Kamler & Thomas, 2014). Guba and Lincoln (2005) warn that despite all the guides and codes of ethics in the world, we can still be dishonest as researchers and dupe

and objectify the participants. Early on in this research the problem of objectification of participants arose for me. My original aim had been to interpret student teachers' texts only. However, to be fair to student teachers and the interpretations I was making I realized I could not omit myself from the picture. Early on in their course, I specifically questioned whether I was presenting the student teachers in a deficit light rather than as a novice learners with many challenges to face (Chapter 4). Since I was an intrinsic part of their context, it was necessary for me to consider my practice too. This reflexive looping back on myself kept me accountable for my developing knowledge and actions as a researcher.

2.6.4 Eisner's Criteria for Educational Criticism

> *No narrative that seeks to portray life experience can be identical to the experience itself; editing, emphasizing, and neglecting through selection are ineluctably at play. Hence we seek not a mirror but a tale, a revelation or a portrayal of what we think is important to say about what we have come to know. This narrative should be supported by evidence, structurally corroborated and coherent, but it cannot be a disembodied listing of what somebody did or saw. It needs both to have a cast and a plot […]*
>
> (Eisner, 1998, p.190)

How can interpretative research be believed or trusted? According to Eisner (1998) it becomes believable and trustworthy through its coherence and instrumental utility: in short, a tight argument makes sense and well-supported conclusions are deemed reliable. The data used must give credence to the interpretations made and should have the "gestalt quality of ringing true" (p.111) as evidence and argument support each other. The archive of texts (data) drawn upon in this study includes written education-related autobiographies, conversation and image texts, learning journals, a research project, and videography. These provide ample space for the student teacher voice as opposed to more structured documents such as lesson plans, schemes of work and teaching practice files. I position the student teacher voice as "structural corroboration" (p. 111); that is, as evidence for interpretative claims from the data set. Through empirical and theoretical alignment I endeavour to make a legitimate and coherent argument.

Instrumental utility refers to how useful studies are in helping to explain a situation. Eisner (1998, p. 59) commends the usefulness of studies located in particulars where "vivid portraits" can be drawn through description and interpretation. This study is one of particulars. Eisner

further understands instrumental utility in the broader sense of being useful to a scholarly community by adding to the knowledge base of that community and the value of feedback from competent others within that knowledge community. This study has drawn on an extensive scholarly community including students, research supervisor, critical friends, article review panels, and book chapter editors, to extend my understanding of becoming a teacher and an education researcher. The following chapters tell a tale of becoming through a cast and plot of student teachers and a teacher educator.

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Chapter 3: Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education

Autobiographical Fragment

My working life has centred on teaching and learning. For eighteen years, I was a secondary school teacher of English and History, and Personal and Social Studies, in a large community school in the south of Ireland. Thereafter, I worked on curriculum change in the Irish National English Support Service (1998-2003). I have always had an interest in the arts and the possibilities they hold for personal growth and enrichment through imaginative, creative and aesthetic encounters. I have also undertaken personal development and counselling theory and practice courses, with a special focus on mental health issues. Be it the arts, the subject English, or counselling theory and practice, I am interested in personal lived experience and the meanings we make of our lives. This study particularly relates to my work as a lecturer in Teaching, Learning and Assessment and lecturer in English Pedagogics in the University of Limerick, Ireland (2004-2020). I am interested in student teachers' experiences of learning to teach and the processes that shape their identity-making, including my influence as one of their teacher educators. This article is part of a larger study on "Becoming a Teacher: Experience, Identity-making and the Pedagogical Imagination" which is reported elsewhere and is ongoing (Hinchion & Hall, 2016a; Hinchion, 2016b; Hinchion, 2017; Hinchion, 2019). This study has two layers delineated by sections *Text 1* and *Text 2*. Choosing a narrative analysis in Text 1 underlines the importance I place on personal experiences, contextual influences, and the "vivid particulars" (Eisner, 1998, p.3) of the everyday. Taking another interpretative stance in Text 2, theorizing salient and punctum effects in Text 1, underlines the value I place on appraisal of pedagogical practice.

3.1 Introduction

Sumara and Luce-Kapler (1996) write that we are "always at the intersection of remembered, lived and projected experiences" (p. 233) and that human consciousness achieves its "moments of awareness from overlapping loops of memory, present perception and future imaginings" (Sumara, 2000, p.112). This paper is premised on this ontological understanding of experience and its recursive movement. Recently, I reread the narrative analysis I had undertaken on education-related autobiographical texts which student teachers had produced at the beginning of their second year undergraduate teacher education programme in my university in 2008. Even though much time has since passed, like revisiting a novel or any text for that matter, new insights emerged as I reflected on these texts again.

In rereading these autobiographical accounts, I was struck by the power of the memories evoked by the student teachers, and struck by my rushed engagement with these autobiographical texts in the classroom at that time. In this article I reflect on the conditions and methodological approach I could have fostered for student teachers' growth then, and which I have since developed in my pedagogy. For the purposes of this paper I use a generative understanding of pedagogy based on the work of Latta and Buck (2008) who claim that pedagogy occurs in the in-between space of self, other, and subject matter as a relational encounter. Pedagogy is not just a method of teaching but a perspective on the relationship between teaching and learning and the end towards which this tends (Dewey,1938). This article sums up my understanding of pedagogy as a personal growth process in a particular context for a particular purpose.

The focus of this article is twofold: (a) it explores how autobiographical memory and future imaginings can be used as a resource for both student teacher and teacher educator pedagogical understandings; and (b) it presents a methodological experiment comprising a layered reading of texts across the period 2008 to 2018. Firstly, I outline how I engaged a narrative analysis of the student teachers' education-related autobiographical texts (2008) which I present as narrative Text 1. Text 1 then becomes the data set for my second interpretation based on the concepts of the salient and punctum effects of texts on the reader: that is, the significant and emotional effects of the texts on me as the teacher educator. I follow by theorizing my pedagogical practice based on these effects. Text 1 (2008) is titled 'Remembered Identity and the Pedagogical Imaginary'; Text 2 (2018) is titled 'Salient and Punctum Effects and Theorizing Pedagogy'.

This localized study addresses a significant theme for teacher educators in relation to acknowledging, becoming aware, understanding, and critiquing the power of past experiences and future imaginings in learning to teach. The article presents various perspectives on *how* teacher educators can work with student teachers in relation to their education-related autobiographies. It is offered as another text to provoke reflection and interpretation of the processes involved in becoming a teacher. Methodologically, it demonstrates how texts can be

built upon texts across time. In this way, texts never grow old and instead become artefacts and reifications for extending pedagogical meaning.

3.2 TEXT 1, 2008: Remembered Identity and the Pedagogical Imaginary

The first part of the article relates to how student teachers brought forward their education-related autobiographical memories and expressed their future imaginings in the early stages of their university course. It sets the context and outlines the literature frame supporting this process. Methodologically, it explains how narrative analysis was applied to the student data set of autobiographical texts.

3.2.1 Context

Text 1 focuses on the portraitures of Ciara and John, (pseudonyms), two students who were part of a four-year undergraduate teacher education programme in my university from 2006-2010. They were learning to become Physical Education and English teachers. As their English Pedagogics teacher, I met these students in Semester One and Two of Year Two, preceding their first major 'block' (fulltime in a block of six weeks) teaching school placement. The aim of the English Pedagogics 1 module was to prepare student teachers to teach Junior Cycle English (students 12-15 years) in a secondary school setting (students 12-18 years).

The class group for English pedagogy comprised just six students as other electives were available for the Physical Education cohort to choose from, including Irish, Mathematics, Geography and Chemistry. In Semester 1, (September-December 2007), I tasked the group to complete two autobiographical assignments based on the work of Bullough and Gitlin (2001). At this stage, I had received written consent from five of the six students to draw on their texts for research purposes. Ethical approval was granted for the research study in 2011. The assignments were set as follows:

***Assignment 1**: Write an "education-related" autobiography, a story of your earlier experiences of education. Identify the important people or "critical incidents" that significantly influenced you. Consider your experience of school; what was it was like for you? You may wish to give a chronological account of your education from family influences, to primary and secondary school education, and then on to third level. You might prefer to use a different structure so feel free to be creative. As you write, I would like you to think about your experiences and consider what they say about teaching and learning.*

***Assignment 2**: My Picture of Teaching and Learning. Prepare a visual representation of your understanding of "Teaching English" at this time.*

I chose to use the work of Ciara and John for this article because some of the powerful emotional moments described by them were particularly evocative for me in 2008, and again in 2018. Moreover, they revealed contrasting experiences which gave me different perspectives to consider. An in-depth focus on two accounts, rather than five, facilitated a more detailed narrative of two student teachers across time.

3.2.2 Supporting Literature

Britzman (2003) writes that student teachers have an established educational archive they draw on when learning to teach. Indeed, their long "apprenticeship of observation" in the classroom (Lortie, 1975) impresses them with pervasive and powerful, implicit and intuitive beliefs about what it is to teach, and how learning happens (Vinz, 1996). In short, their lived experience in the classroom acts as a filter to understanding teaching and learning. This informs "private theories" that are "embedded in gestalts" and these gestalts represent perceptions which guide behaviour (Korthagen & Kessels, 1999, p. 9).

Lipka and Brinthaupt (1999) claim that, from a teacher educator's perspective, a student teachers' body of knowledge may be considered inadequate at this early stage of their learning. However, the past stories and assumptions that student teachers bring with them when they arrive in university must be acknowledged and understood (Ritchie & Wilson, 2000). If student teachers do not pause to recall and reflect on their past experiences of education, their private or "lay theories" lie unexamined and exert the "subterranean influence" (Sugrue, 2004, p.585) of making the world of teaching full of simple assumptions (Loughran, 2006) embodied through experience but not intellectualized (O' Loughlin, 2009).

Student teachers imagine themselves as future teachers with certain characteristics and values as professional educators. These imaginings are created using "interpreted bridges between what is held in memory, what currently exists, and what is predicted about the future" (Sumara, 2002, p. 5). Britzman (2003) names this orientation towards the future as the "pedagogical

imaginary" which is essential for the hopeful vision of a future teaching life and can be a useful resource in thinking about teacher identity-making.

Pedagogy is also rooted in the public image (Britzman, 2003). The mass-produced images of teachers and teaching of popular culture give shape to a "cumulative cultural text of teacher" (Weber &Mitchell, 1995, p.1) in the "collective imagination" (ibid, p.26). These inherited cultural texts of teacher and popular understandings circulating in society are hugely influential on student teachers' understandings and imaginings. Working "in relation" to the past and helping students to become aware (Vinz, 2000, p.74) of who and what has influenced their education, and their insights on teaching and learning, was the motivation for the initial autobiographical inquiry (2007-8).

3.2.3 Narrative Analysis

In 2008, I undertook a narrative analysis of the student teachers' texts based on Polkinghorne's (1995) concept of creating explanatory stories from the data set. The data set included autobiographical writing (Assignment 1), visual representation (Assignment 2), and conversations with the student teachers using Assignments 1 and 2 as prompts (January 2008). In the conversation setting with each individual student teacher I adopted an open framework by inviting them to discuss any aspects of their autobiography and visual work that interested them, or that they wished to talk about. I occasionally intervened with prompt phrases and questions to help elaborate their stories. The research conversations, which five of the six students had consented to in written format, were between 40-60 minutes long, and were taped and transcribed in full. Table 3.1 summarizes the data generation and collection process 2007-8 which led to the creation of TEXT 1:

Table 3.1:Remembered identity and the pedagogical imaginary 2007/8

1.	December 2007	Pedagogical Assignment 1. Students write an education- related autobiographical text based on the work of Bullough and Gitlin (2001).
2.	January 2008	Pedagogical Assignment 2. Students create a visual text (their "picture" of teaching English).

3.	January 2008	One-to-one conversation (40-60 minutes approx.) with Ciara and with John based on Assignment 1 and 2 above as prompts to the conversation. Taped and transcribed text.
4.	June- July 2008	A Narrative Analysis (Polkinghorne, 1995) was then applied to the data set (1, 2 and 3 above). The writing assignment and image work, as well as the conversations, are shaped into a composite story (bringing together the varied elements) which describe and interpret Ciara's and John's remembered past of schooling, their early experience of their university course and their imagined futures as teachers.

From reading the autobiographical accounts, it was obvious that the student teachers had been guided by the assignment headings in telling their stories. During the narrative analysis process these headings created a predetermined structure or "conceptual hubs" (Eisner,1998, p.130) around which the stories could be told: namely, "Family"; "Playschool"; "Primary school"; "Secondary school"; "Third level"; and "The Pedagogical Imaginary". Working within these conceptual hubs required organizing the story in particular ways. For example, when I met John for our one-to-one conversation (January 2008) he predominately focused on the bullying he had suffered in primary school. Thus, in conjunction with his written assignment, I was able to include his taped words as part of his story of "Primary School". Similarly, with the visual texts, the student teachers' "pictures" of teaching English (Assignment 2) were extended and developed through the one-to-one conversations leading to the conceptual hub "The Pedagogical Imaginary". While I endeavoured to make the study's authenticity as transparent as possible, Eisner (1998) cautions that even "a swindler's story can be coherent" (p. 53). To address this issue I used student voice generously to provide "structural corroboration" (p. 53) in the narratives. In this way, I ensured that all interpretations made could be directly connected to the student teachers' words.

To ensure rigour and trustworthiness during the research process I kept reflective memos (Ely et al., 1997). These were essentially notes that teased out assumptions, posed questions, or offered new information and/or insights from theory. For instance, one memo noted the following questions: *"What do I include and not include in the student teachers' stories? How do I write up the student teachers' stories?"* The work of Ely et al., (1997), Eisner (1998) and Britzman (2003) provided my pathway to proceed here. Through examples from their interpretative research, these scholars gave me a representational structure. Particularly

influential was Britzman's narrative research on student teachers, Jamie Owl and Jack August. As I wrote in one of my reflective memos*: "I like this shape of representational text. It includes student voice and researcher interpretation together. It also deals with a small number of students like my own research - very thoughtful, draws on a substantial data set".* I continuously paid attention to the choices I made in the narrative analysis of students' texts and used the reflective memos to offer me space for thinking these through.

3.3. The Stories of Ciara and John

3.3.1 Family

John does not make any reference to family influence other that mentioning in conversation that he is an only child. Conversely, Ciara describes a very loving and supportive home environment which both "nourished" her and instilled the "morals and values" which influenced her "belief system": "*On reflection, I feel I was really able to develop cognitively and creatively because my parents created such a stable and encouraging environment and provided me with great opportunities".*

Her own good fortune comes into light relief when one of her friends had to leave school at fifteen due to financial constraints. She expresses great empathy for this friend from *"a rough area"* and a *"large family"* and values her warm and safe upbringing in comparison to a more fractured and troubled life. She acknowledges the importance of her awareness of backgrounds different to her own.

3.3.2 Early schooling experience: playschool and primary school

Ciara writes evocatively about playschool in her autobiographical account. At the age of three she relished the relaxed and friendly atmosphere of playschool and *"was dying to explore"* her new surroundings. She remembers learning the alphabet, learning to count, and loved having her work displayed:

> *I used to love having my work displayed on the wall. It gave me a sense of self-fulfilment and recognition. This continued at home when my mum would hang my 'masterpieces' on the fridge! This recognition encouraged me to be creative and to enjoy what I was doing.*

Ciara recognizes herself in these written fragments about playschool as someone who is secure, thrives on recognition of her efforts, is curious, a good worker, and creative. Her emotional tone is one of happiness and excitement and she considers playschool to be *"very similar to a family"*, which helped her learning.

Central to the process of learning was the practice of play. She was engaged in her own learning with many stimulating resources to hand. One resource she will particularly remember is a doctor's set:

> *It was a bright red plastic case with a white cross sticker. Inside there was a play stethoscope, bandages and a plastic watch. I spent several hours wrapping up my friends 'injuries' and checking their heartbeat. It was just a game but I imitated how my mum had wrapped my bandages and how the doctor checked my heartbeat and it was this little plastic watch that helped me practice my numbers and eventually learn how to tell the time. Because I was discovering for myself (Jerome Bruner, Discovery Learning), I was able to transfer my knowledge into out of school settings.*

In this descriptive section, Ciara describes learning through play, and through that process a memory of a doctor's set is evoked. The bright red case provided the props and prompts for imitative, experiential, and discovery activities which would lead to learning. Ciara here describes the memory but also reflects on how knowledge is created. She also smuggles in knowledgeability parenthetically when she mentions the educational icon Jerome Bruner, and displays her nod to appropriating propositional theory to practice.

Ciara's harmonious script of her schooling states, *"some of the happiest"* years of her life were spent in primary school. She draws on a lexicon of contentment and activity in describing this time of a *"really relaxed atmosphere, excellent resources, loads of reading and painting, software games, library projects and computers".* She also specifically mentions being *"called up"* to the blackboard by the teacher to solve maths problems:

> *Although the rooms were always filled with posters and pictures, some of the most important learning we did was on the blackboard. It allowed the teacher to assess our understanding and actively involve us in the learning. The only negative comment I would make would be that it was often embarrassing to have to go up if you didn't understand but there was never a negative atmosphere.*

It is noticeable here that, similar to her playschool fragment, Ciara introduces pedagogical reflexivity into her narrative of primary school experiences. Her identity as someone who is thoughtful about learning is finding its way into her discourse. She also recalls an approach to reading which she valued:

> *In Junior and Senior infants, we would have books read to us. I think this stimulated the imagination as we could visualize the story in our minds and words became powerful. By the end of primary school, we were reading several books a week.*

John's script of primary school is very different to Ciara's experience. He makes no mention of playschool and his account of primary education is powerful in its discourse of insensitivity and brutality. From the beginning of his primary school days John struggled to get on well with his teachers and classmates. He sets himself up as a rebel and resistor of authority but writes, *"I basically felt like an idiot most of the time".* Scripted through John's voice, with the odd exception, his discourse of schooling is one of a harsh and authoritarian regime; inept at caring appropriately for children. His account is peppered with powerfully emotive words like "*negligent", "diabolical", "terrifying", "difficult"*, and *"horrific",* and an atmosphere of fear pervades his memories. He felt *"scared all the time"* in classes which were run on a *"mix of fear and shouting to induce further fear"*.

John endures *"crushing"* bullying behaviour during his primary school years where the bully would *"drag him along"* during his break time. The affective hurt and anger he feels is palpable:

> *At the time I was being bullied every lunch time. After two months, I built up the courage to tell the teacher about this. I escaped my captors for a few seconds and found the teacher who was on yard duty. I told him my predicament and his response was, 'Ah, I'm sure they're only messing'. He then turned his back to me and walked away and I continued to be bullied for 4-5 months. I don't think I ever felt as insignificant as I did then. He is a bloody fine Principal somewhere now.*

John goes on to reflect on this situation imagining himself in the teacher's position:

> *If a student came to me in confidence and told me that he/she felt they were being bullied, I would find the bully and give him/her what they deserve. I think we need to focus much more on reaching out to students and not just be teachers but be a help to them to grow up through difficult times.*

Here, John makes an emotive response to the bully without elaborating an understanding of such a response. He foregrounds the caring and supporting work that teachers should do but seems to separate it from his understanding of teaching.

A turning point came for John when he repeated Fourth Class. Here he emerged academically as *"one of the best"* and *"things weren't so bad"*. John's identity as an intelligent student helped him negotiate a safer position for himself in school. He cites the positive effects of one of his teachers who made learning fun and showed care for all her students:

> *She really cared passionately about us, which showed in her talk to us before we left on the last day of primary school. She said, while crying, that she loved us and that we could be whatever we wanted to be if we put our minds to it. In this respect, I think she was probably the best teacher I ever had. She was great.*

Despite these loving and supportive moments, John's autobiography is remarkable for its discourse of emotional neglect and indignity. He is acutely aware of the degradation and humiliation around him and in this most distressing and provocative section he writes:

> *One of the worst incidences of this blatantly horrific teaching was when the quietest, best-behaved girl in the class one day forgot her homework. She was brought up to the front of the class, ridiculed and made cry by the teacher. This was the first time Kate (pseudonym) had ever done anything wrong. She had no real friends. Later in sixth class some of the boys used to get up and dance in front of her making her blush uncontrollably, and, of course, the longer it went on the worse it got. Now, I didn't know Kate after primary school, but she committed suicide in the last few years, and I felt these incidents didn't help her. I mean, we can talk until the end of time about teaching methodologies and strategies, but if a teacher can't even help a student out in the most fundamental of things like dignity, why are they teachers? This ignorance and incompetence really makes me angry.*

This descriptive fragment emphasizes John's empathy for those suffering hurt and pain. Having suffered himself at the hands of bullies, he seems more acutely aware of the consequences for the victim and of the need for supportive intervention. His anger toward the schooling system, and particularly towards teachers is palpable. He is exasperated at the inability of teachers in responsible positions to take appropriate action to preserve the dignity of the student. John's primary school experience carries forward into his future classroom where he creates a self-protective armour in his engagement with pupils, while at the same time he tries to allow pupil voice as an important part of his pedagogy (Hinchion, 2019).

3.3.3 Life in secondary school

Unlike his very troubling discourse on primary school, John initially liked secondary school. He liked the different classes and variety. Even though John found a more stable sense of self in secondary school, he also felt bored and occasionally pressurized. He recounts a pedagogy of boredom in many of his subjects, including history*: "Our History Teacher employed the same teaching style every day, where she questioned us about the previous day's topic, then explained the new topic, and then we read the textbook."*

John comments that in general his teachers *"were very good people"* but he was aware of *"mastering the learning off of essays"* for his Leaving Certificate examination which did not make for understanding or remembering concepts and ideas. He also felt pressure as a learner, especially in senior cycle: *"In senior cycle, we only had two years and the emphasis was always on work, work, work. This made learning much less fun and more difficult. There was a whole different ethos of pressure and simply getting material covered."*

Ciara found the move to secondary school more challenging than primary school:

> *In contrast to my primary education, my secondary education was almost the complete opposite! I moved to another all girls' school that enrolled roughly 1000 students and had a larger number of teachers. Although the class sizes were the same as in primary, I did not feel the same sense of unity. In primary school, I had the same teacher for everything: now suddenly I had twelve different subjects, twelve different teachers and a year tutor. It was overwhelming. I felt out of place and uncomfortable. I didn't feel I had the same bonds as in primary. There was little opportunity to establish a relationship with the teachers and so I did not feel the same sense of motivation. The learning environment was more competitive and more stifled.*

Ciara captures a sense of discomfiture in this recollection. She does not feel the bonds of belonging and unity that permeated her playschool and primary school experience. Her use of the word "*stifled*" connotes a deadening ethos which confines her sense of identity as a learner who likes to discover for herself and who values creativity. Ciara explains that as her school's focus was on *"academics and points"* it was *"not an encouraging environment to be in".*

Ciara's love of sport proved to be the sustaining force during her secondary school years, and she has good memories of her Physical Education teacher:

> *She made it just so much fun and used to teach us about the muscles and the heart as well. You were learning about how you were participating in these activities. It wasn't just running around for the sake of it.*

Her love of hockey fulfilled her desire for friendship and connection with her peers and gave her a positive counterpoint to the general bleakness of school:

> *The only thing that got me through my secondary school experience was my after-school activities. From 1st to 6th Year I was actively involved in the school hockey team. It was the light at the end of a dark tunnel.*

It is obvious from Ciara's script that she is now developing a reflective capacity to consider her remembered identity through the lens of a beginning teacher. She remembers pedagogical moments of note such as a maths teacher who used the cartoon of the "Rugrats" with First Years to help them understand Venn diagrams, saying, *"I will never forget Venn diagrams."* She also recalls an English teacher who encouraged students to develop their own opinions:

> *When we studied* Macbeth*, and* Dancing at Lughnasa *and* Room with a View *for comparative studies, the teacher valued our opinion and our questions. We shared our different views, and this led to us forming our own opinions with the help of other perspectives.*

3.3.4 Beginning third level and new pedagogical awareness

Both Ciara and John find third level education quite a change to second level. According to Ciara, it demands you draw on your own academic and personal resources and your own motivation to put the necessary work in. John concurs stating: *"Now the person who influences my education most is myself, this is the nature of college".* Teaching is also something different to what he expected: "*I thought Physical Education would be learning games and stuff. I didn't think we would be learning to teach. It never occurred to me".*

Both the one-week primary school experience of teaching and the in-house microteaching experience brought new pedagogical awareness to Ciara. She reflects on her microteaching where she sees herself on video and notes she uses the word "*excellent*" 15 times in the space of eight minutes: "*I would never have picked up on this without seeing myself".* In the following excerpt Ciara recalls experiencing a dead-end moment during a pedagogical intervention with primary school students:

> *I put a picture on the board of a little furry monster and what I wanted them to do was to brainstorm ideas-to give him a name and say where he lived. Then some students would say he*

lived in a house. I would ask the student 'what colour is his house?', 'does it have bedrooms?' But after two to three minutes it started to go off on a complete tangent and I just had to end it then.

Here we see evidence of Ciara's creative ideas, but a lack of clarity in terms of the purpose of the furry monster in her lesson and what was she hoping to achieve with her students. We see at this early stage the difficulty of framing learning in a lesson and the consequent pedagogical gap that appears. Ciara is becoming aware of pedagogical strategies and also finds herself evaluating her lecturers, thinking "*Oh, I wouldn't do that, or I would do that in my class. As students, we talked about how lecturers taught us".*

3.3.5 "Fictive identity" and the Pedagogical Imaginary

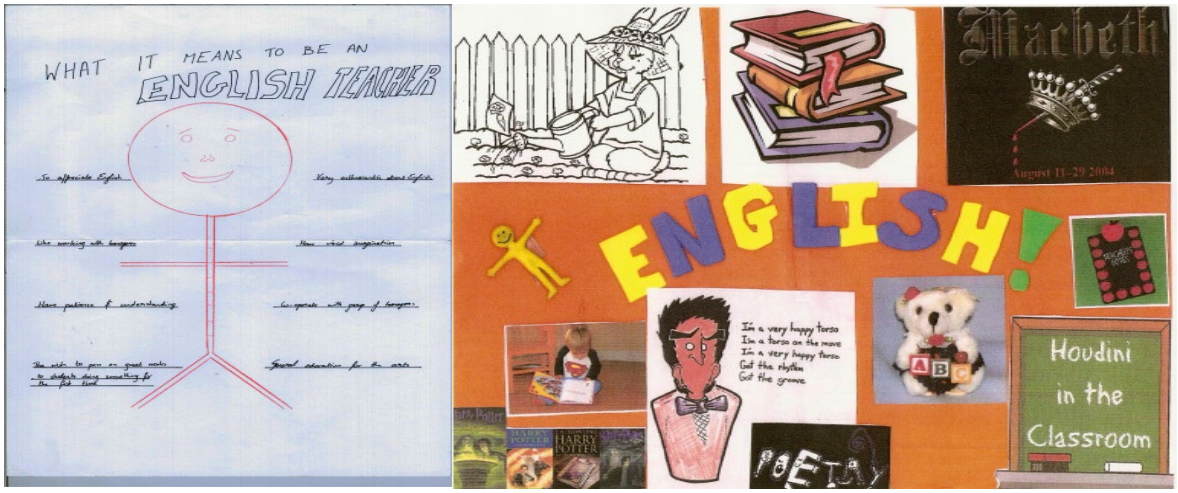


Figure 3.1:Fictive Identity and the Pedagogical Imaginary

I borrow the term "pedagogical imaginary" from Britzman's (2003) discussion of the dreams of newcomer teachers and their desires for the type of teacher they wish to become. Sumara and Luce-Kapler (1996) coin the concept "fictive identity" as students negotiate this desire in the knowledge of their past schooling experiences, college teaching and learning, and their imagined practice on school placement. I draw here on collage work and poster work created by Ciara and John and on one-to-one conversations I had with them (January 2008).

Both Ciara and John dream of "making a difference" in students' lives. In her collage Ciara uses the metaphor of gardener to indicate nurturance and growth of her future students through the teacher's careful tending. She includes pictures of books, like the *Harry Potter* series, to

underscore her belief in the importance of reading, *"it's so exciting, so many different worlds you can access through books"*. She includes a picture of *"the dark and murderous play,* Macbeth*",* as an example of an influential text she studied in school and a picture of note-taking indicating that she values this as a way to learn. "*And this is Houdini in the classroom because I would like to make magic happen"*, she says as she explains her wish for teaching creatively. Ciara includes a teddy-bear holding an ABC block to highlight the importance of fundamentals such as grammar and spelling as these "*cannot be neglected*". Ciara also extols *"the power of imagery for learning"* and *"the power of poetry to deepen understanding of life".*

Ciara draws on a personal growth model of English in the above description wherein students are nurtured, and imaginative worlds are opened. Her collage is set to a background of orange paper with large yellow and blue letters spelling 'ENGLISH' across the centre. There is excitement captured in the colourful word centre-arched in the collage, with an exclamation mark making a declarative statement of possibility. To the left is a smiling yellow figure made of malleable plastic, with arms outstretched ready to embrace the joys of English. Some darker shadows do prevail especially in the image of *Macbeth* with crown, sword and blood, but overall there is a simple, childlike sense to the work. In fact, it is notable that many of the images, such as the rabbit, the teddy-bear, the young child reading, the yellow figure, the poetry rhyme, are softly romantic and childlike in their tendency. There is an absence of the adolescent world in this collage, or the world of their professional lives to come. The sense of the teacher's world as unproblematic is strongly established in the colourful and symmetrical presentation. The pedagogical imaginary is suffused with idealism and rendered naïve by the inexperience of teaching practice at this stage in Ciara's identity formation. Ciara concluded by telling me:

> *I think this collage is vibrant and exciting and I would like to think that I would be dramatic in the classroom and I would make an impression on my students rather than being bland like everyone else.*

In his poster, John draws a simple stick figure with a smiling face in front of a light blue background. Surrounding the stick figure are statements of what it means to be an English teacher: to appreciate English; to like working with teenagers; to have patience and understanding; to wish to pass on great works of literature; to be enthusiastic; to have a vivid

imagination; and to have a general adoration of the arts. Here, like Ciara, John's words indicate a general philosophy of the subject as arts-based, underpinned by reading great works of literature and engaging the imagination. This poster is also idealistic and romantic in trajectory and it does not problematize knowledge or the building of relationships. In fact, the lone stick figure with smiling face, represents a simplistic understanding not yet fleshed out by the experience of teaching. Ciara and Johns' metaphors or conceptual systems indicate a "fictive" world removed from the complexities of pedagogy and represented as a colourful, hopeful, inspiring, and exciting teaching future.

3.4 Text 2, 2018: Salient and Punctum Effects and Theorizing Pedagogy

3.4.1 Context

In this section the narrative analysis of the student teachers' earlier autobiographical texts, Text 1, is brought forward in time. I now consider Text 1 in terms of the salient and punctum effects on me as a teacher educator and theorize my practice with a new supporting literature frame. This leads to the creation of Text 2. Table 3.2 summarizes the 2018 process which led to the creation of TEXT 2:

Table 3.2: Salient and punctum effects and theorizing pedagogy 2018

1.	2018	Rereading of Text 1: the composite story of Ciara and John throughout 2018.
2.	2018	Becoming aware of the salient (Schaafsma & Vinz, 2011) and punctum (Barthes, 2000) effects of the text on me.
3.	2018	Exploring my own pedagogical practice. Reading literature to theorize these effects e.g. the work of Professor Michael O'Loughlin (2009,2015) on emotionally attuned pedagogy and the work of Professor Teresa Cremin (2009) on the effects of creative pedagogy for meaning-making and new connections.
4	August – Dec 2018	Creating a new text from Text 1 with new insights on the importance of autobiographical memory and imaginings work in Initial Teacher Education and the importance of evocative, creative and emotionally attuned pedagogy to foster pedagogical understanding.

3.4.2 Salient and Punctum Effects

I initially used the concepts of salient and punctum effects to read Text 1 anew. According to Schaafsma and Vinz (2011) "salience" focuses on moments of resonance: moments that linger and endure for the reader. Writing about photography in *Camera Lucida* (2000) Roland Barthes

uses the concepts of "studium" and "punctum": studium relates to the intention of the photographer and its interpretation by the spectator through figure, face, gesture, setting, actions; 'punctum' is the accidental quality of the photograph "to prick", wound or disturb the reader with touching detail and emotional connection. For example, a family photograph represents a moment in time with people in a particular setting and viewers of the photograph reads this configuration. At certain times, however, the viewer can be emotionally struck. For instance, they may remember the suffering of a now deceased family member who is in the photograph, or some aspect of the photo creates an evocative emotional feeling for the viewer. This latter experience is the punctum effect.

Based on my initial and recent rereading of John's story, my punctum moments always relate to his struggle in the playground and his description of the young girl who was humiliated and shamed in the classroom. A salient moment in Ciara's story relates to her playschool experience and her creative play with the red plastic doctor's set. According to van Manen (1991), for human beings everything has atmosphere. In education this relates to pedagogy and the way we are with children. In short, pedagogy "brings something into being" (p.32). The salient and punctum effects from Ciara and John's stories foregrounded pronounced pedagogical atmospheres and tones for me. Extending from, and alongside these responses, I read corresponding educational theory and my interest as a teacher educator focused on the inter-braided concepts of autobiographical awareness and development, the emotionality of teaching and learning, and the importance of evocative, creative pedagogies in Initial Teacher Education.

3.4.3 Theorizing Practice in the Light of Salient and Punctum Effects

Lyle (2018) understands teaching and learning as an autobiographical endeavour and, as such, is part of our embodied wholeness, grounded in our "personal history" (p.259). Bullough and Gitlin (2001) write that our autobiographies hugely influence our work both as educators and student teachers, and that such conceptions of ourselves as teachers are biographically and experientially embedded. Understanding our autobiographies then is key to understanding our teaching (O'Loughlin, 2009). Florio-Ruane (2001) reminds us that our capacity to grow and move forward rests on a healthy relationship with the past since we carry our wounds, and even

worse, our capacity to wound, forward with us (Hampl, 1999). As I read and reread the stories of Ciara and John, I began to feel the power of this insight quite forcibly. Having visited both Ciara and John on School Placement in Year 2 (2008) and Year 4 (2009/10), it was evident that some of their childhood autobiographical experiences had carried into their teaching spaces. Ciara's practice focused on helping students to belong in a learning group and in bringing creativity to her teaching of English, much like her playschool and primary school experience. John carried forward a type of self-protective approach into his classroom, which had echoes of his suffering in, and resistance to, aspects of the pedagogical atmosphere he had experienced in his primary school days (Hinchion, 2019).

Pinar et al. (2004, p.522) write that we are always in a biographic situation and to grow as people we need to develop self-awareness and self-understanding. While developing expert approaches, skills, and techniques are all part of learning to teach, these must remain fundamentally embedded in the rich human activity of connecting with others (van Manen, 1991). To properly know this process of connection, we need to connect with our inner lives, rich in love, joy, pain and struggle. When I think about my own practice in the light of rereading Text 1, I realize I do not allow enough pedagogical wait-time for students to consider their autobiographies, especially in the area of emotional effect. Britzman (2013, p.113) evocatively describes this: "An interest in the emotional situations of pedagogy is difficult to sustain, particularly when we feel we have to cover material against all odds, […] and so rescue time from becoming wasted and meaningless".

The salient question for me in revisiting Text 1 is how to integrate content with the emotional situations of pedagogy. In this regard, I am influenced by the work of O'Loughlin (among others) including an interview I undertook with him in 2015. O'Loughlin (2009) is constantly struck by the absence of an emotionally-focused discourse in teacher preparation programmes and makes a case for a radical restructuring of teacher education and the structure of schooling overall. He calls for an "emotionally attuned pedagogy" (p.36), where schools are reparative communities and places of receptivity and sensitivity to a child's emotions (p .4). I borrow this concept of emotionally attuned pedagogy and engage with its meaning and possibilities for my practice.

3.4.4 Emotionally Attuned Pedagogy: Playschool and Playground

Childhood memories can be a potent resource for pedagogical understanding. In Text 1, early childhood was a magic playschool for Ciara, while for John it was playground hell. John's formative story emphasizes that the architecture of a play-space is not always benign. O'Loughlin (2009, 2010) did not experience school as an emotionally facilitating place either. Like John, he was bullied and experienced anxiety and hurt. O'Loughlin felt he was unseen by his teachers and wonders why his teachers were not "attuned to" his suffering:

> *Was it the case that the adults who supposedly taught us, just like the teacher in Chamoiseau's* School Days*, were so out of touch with their own inner lives that they could not serve as containers for our anxieties, nor as attuned listeners to our spoken and unspoken-and perhaps even our unspeakable- narrative?*
>
> (O'Loughlin, 2010, p. 3)

The same questions can be asked of John's teacher. *Why did he not understand John's suffering or "see" John*? *Was it because he avoided emotional vulnerability as a form of self–protection? Did he know how to talk with others in their suffering? Is there such a focus on cognition and behaviour in schools that emotions are sidelined? What aspects of Initial Teacher Education prepared him to deal with vulnerability, emotional hurt, his own and others, and to have empathy in relating with his students? How then as a teacher educator can I facilitate these conditions for personal awareness of the emotional world of teaching and learning in my classroom?* I share some possible approaches in this section.

Taking time with student teachers to describe and understand the salient and punctum effects of their own autobiographies is a possibility here. In conversation between students and teacher, we could consider the feelings alive in these moments and perhaps dramatize the scenarios in a safe classroom space. Britzman (2013) encourages us as teacher educators to confront "the anxiety made from broken meanings" (p.109) which is part of our existential condition. Exploring moments of difficult knowledge, such as anxiety, doubt, and suffering, as well as comforting and rewarding knowledge, including success, love, belonging, and desire, can deepen our understanding of self and other. Both our memories and imaginings can serve as a resource for this work. Although we are neither counsellors nor psychotherapists, teacher educators cannot erase difficult knowledge from the work we do. Clinical psychology students do deep, fine-grained personal development work as they prepare for their profession to work

with people but student teachers do not (O'Loughlin, personal communication, 2015). If not fine-grained personal work akin to clinical psychology, at least teacher education can be explicit in nurturing opportunities for personal awareness and development which embed techniques for teaching into personal growth processes. Techniques without personal growth processes arguably resemble clothing without the person.

Another way to focus on emotional learning is through the use of drama conventions such as improvizational role-play. Embodiment through role-play is a powerful way to physicalize learning and to access feelings. It also extends understanding through different points of view. For example, the teacher's perspective in the playground might be explored in John's story, as well as the perspective of the bullied boy and his friends. This process drama of "emotion in action" and embodiment of first-hand experience may generate new meaning and understanding (Dobson & Stephenson, 2018) where the gestural and kinesthetic life of the body becomes a learning site. The focus would be on attunement to underlying causes in relation to overt behaviours (O'Loughlin, personal communication, 2015) and thinking from "within the dilemma rather than talking outside of it" (Grainger et al., 2005, p.201). Moreover, as these student teachers are also learning to become Physical Education teachers, some strands of their syllabus, such as dance movement and rhythm, could be harnessed to develop greater bodily sensibility and sensitivity (Kontovourki, 2014). An embodied dance performance of the "emotional shape" or "emotional music" of Ciara's and John's story, or aspects of their story, could be created. Creative writing activities stimulated by the visceral drama performance or dance performance could also deepen learning (Dobson & Stephenson, 2018).

3.4.5 Creativity

In Ciara's story there is a strong sense of the importance of play and creativity as part of her identity as learner and teacher. The descriptions of creative moments in her autobiographical texts have strong reverberations for me. Drawing on James Britton's work of the 1970s, Salvio and Boldt (2010) assert that teachers are responsible for the world they hold up to students. I would like to hold up the world of creative teaching for my students. According to Cremin (2009), such creativity involves making, "making connections, making meaning, composing and communicating" (p. 15). This is not an event but a process which generates products of

originality and value where the teachers are leaders of explorations rather than presenters of contents (ibid., pp. 16-17). As a teacher of English, I enjoy many opportunities for creativity in my classroom (see Hinchion, 2016b, Hinchion 2017). In this article, I explore how applying literary methods can bring new perspectives to exploring and supporting teachers' identity work (Huber et al., 2014) and pedagogical understanding.

3.4.6 Literary Methods for Autobiographical Understanding

Elbaz-Luwisch (2002) uses literary techniques from poetry and fiction to develop autobiographical understanding. One such strategy I have experimented with since 2008 is using "word image" methodology. A word image is a narrative account akin to a poem, capturing the essence of a story (Clandinin et al., 2006). I have done this exercise with Ciara's and John's written autobiographies (see end of this chapter, following references section) as a way of learning for myself. Students working similarly could facilitate a rereading and reconnection to the themes of their early memories and future imaginings, perhaps supported by drawings and conversation.

O'Loughlin (2009) stresses teacher educators' moral responsibility to avoid manipulating student teachers' autobiographical worlds and the importance of sharing their own autobiography with their students. This, of course, requires much thought on the pedagogical appropriateness of this for learning. In 2008 I did not share any autobiographical writing or image work with my students. However, in revisiting the student teachers' autobiographical texts, I also spent time remembering and reconstructing my own autobiographical memories and imaginings. I can now share some of these with my students in developing opportunities for dialogue leading to learning. Like John, my early schooling experience was not always benign. Both my students and I bring back-stories to college or school: stories which inevitably meet in the pedagogical encounter between self and other:

> *I remember.*
> *I was 6 maybe.*
> *The teacher lined us up to examine our tables - 1 and 1 are two, I and 2 are 3…*
> *She put me to the end of the class line.*
> *'You won't know it anyway,' she said, dismissively.*
> *When it was my turn in the line, I blurted out all the tables at high speed.*

With her grey hair tightened in a bun and her sculpted face hardened
She looked astonished, and said:
'I don't believe it. That was a great surprise'.
I kept my head down, out of breath, and shy from the effort.
Isolated, shamed, unseen.
But now a statement of intent.
I am not defined.
I can surprise.
I am a surprise.

('Word Image' 2018)

O'Loughlin offers his concept of "evocative pedagogies" (personal communication, 2015) through literature and film-work to sensitize student teachers to layers of experience which they may not have. In this way, the student teacher's personal history speaks to other narratives and they become aware of the texture of complexity in life. This is in keeping with Greene's (1995) perspective that we encounter ourselves and develop empathy for others through reading literature and releasing our imaginations. For example, we heighten our awareness of the world and ourselves through poetic experiences. Reading Seamus Heaney's poem *The Rain Stick* in class we listen to the music of the words and their lyrical cadences. We make a rain stick and play with sound effects as pebbles fall and swish against hard paper tubing. The world becomes sound and we find words and hear ourselves differently through word and image-cascading rhythm, dry fall, desert-hot bamboo, imagined wetness, rain on the paths, backwash, shuffle movement, Irish weather. All sensuous delight, imaginative play and experience becoming larger (Sumara, 1996). To this end, Maxine Greene (1995, p. 123) urges us to be wide awake to the sensuous and aesthetic qualities of the world so that we may experience and know ourselves differently and be fully alive:

> *At the very least, participatory involvement with the many forms of art can enable us to see more in our experience, to hear more on normally unheard frequencies, to become conscious of what daily routines have obscured, what habit and convention have suppressed.*

3.5 Final Commentary

This article used student teachers' autobiographical texts as a resource for pedagogical understanding. Text 1 and Text 2 each evolve around the distinct time-frames of 2008 and 2018, respectively. The original 2008 text is a narrative analysis of student teachers' remembered past of schooling, their early experience of their university course, and their imagined futures as teachers. In 2018, I bring Text 1 forward to theorize its salient and punctum

effects on me and appraise my practice in the light of these effects. Methodologically, I demonstrate that meanings are not closed off or fixed in time. Much like life itself, stories/texts can be reconstituted and retold under varied interpretative frames and conditions.

Powerfully surprising for me in Text 1 were the contrasting pedagogical atmospheres of the brutality of the playground for John and the creative ambience in playschool for Ciara. Also very surprising were the simplicity of their respective images around the teaching of English. These moments culminated in the Text 2 argument for working more attentively and closely with education-related autobiography in Initial Teacher Education.

This study has its limitations, chief among them the challenging methodological experiment which created two interconnected but separate texts. As pedagogy is inherently layered and intricate, it proved difficult to articulate the richly complex process in clear and elegant words. Moreover, the study is small in scope, contextually focused, and carries the imprint of the researchers' interests, values, and limitations. It also carries my pedagogical orientations. In this way it is partial, selective, and personal, and does not claim correlative impact. Nonetheless, localized studies are acknowledged to inhere the "instrumental utility" (Eisner, 1998, p. 59) which offers new perspectives and opens dialogue with others in the field of education.

From this study and my experience as a teacher educator, I am persuaded that student teachers need opportunities through our classes and through dedicated modules (for example modules on personal development, literature and the arts, performative drama, dance and movement, and basic counselling skills) to develop autobiographical self-awareness and knowledge in small group settings (15-20 people) and in atmospheres of emotional attunement with creative purpose. Appropriate and necessary time, conditions, and methodologies are required to achieve these aims. This desire has implications for my own practice as a teacher educator, for educators in the field of education generally, for schools of education, for teaching councils, and for all relevant bodies overseeing policy and reform agendas in Initial Teacher Education.

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Word Images

Ciara

Family, nourishing, stable, warm.
Instilled morals, values, beliefs.
Not like my friend who had to leave school at fifteen- rough area, large family, financial difficulty.
My 'masterpieces' were displayed on our fridge.
Home, full of encouragement, opportunity and creativity.

Bright red plastic case with white cross sticker,
Inside a play stethoscope, bandages and plastic watch.
Wrapping my friend 'injuries' and checking their heartbeat.
Learning through imitation and practice.
My work is on display and I am recognized.
Like a family here too.
Playschool.

Primary school, some of the happiest years of my life.
Posters and pictures filled our room.
Reading, painting, software games.
Solving maths problems on the board in an encouraging atmosphere.
By sixth class reading several books a week.
Visualizing stories and knowing the power of words.
Stimulating my imagination.

Secondary school, no sense of unity or family here.
Twelve subjects, twelve teachers.
Overwhelming.
Competitive, academic, stifled.
I felt out of place and uncomfortable.

Physical education and after-school hockey sustained me.
Learning Venn diagrams with a 'Rugrats' cartoon.
Learning how to give opinions in English class.
Looking back with a pedagogical sense.
Always a need for belonging and creativity.

Now third level, change and a reliance on personal resources.
Seeing myself as a teacher.
Pedagogy,
Evaluating lecturers,
Struggling with pedagogies: remember creating the profile of a 'furry monster'.
Didn't know my purpose or how to develop this exercise.
I dream of making a difference.

John

I am an only child.
Primary school was a struggle.
Rebel and resistor of authority, but
I basically felt like an idiot most of the time.
I felt scared all of the time.
Fear.

Dragged along the yard by a bully at lunchtime.
Crushing.
After two months I built up the courage to tell the teacher.
Ah, I'm sure they're only messing said the teacher on duty.
Negligent, diabolical, terrifying and horrific.
Insignificant.
He is a bloody fine Principal somewhere now.
Anger.

Fourth Class reprieve.
Emerging academically and my teacher
Cared passionately about us.
We could be whatever we wanted she said.
Hope.

But always memories of indignity and ignorance.
We can talk to the end of time about teaching methodologies but
If a teacher can't help a student?
The despair.

Secondary school, a new me.
Different classes and variety.
Boredom too, reading and questioning style.
I knew how to learn off essays.
Senior cycle, and the pressure of exams.
But renewed.

Third level.
Relying on myself.
It never occurred to me that we would be 'learning' to teach.
New awareness.

I dream of making a difference.

Chapter 4: A "filmic anthropology" of Classroom Practice: Student Teachers Enacting Pedagogy

> *If one were able to arrest the social process as though it were a motion picture and then to examine the "still."*
>
> (Turner, 1974, p. 36)

4.1 Introduction: Setting the Scene

John is standing behind a desk at the top of the classroom when the lesson begins. Students are in rows in front of John's desk and are wearing school uniforms. John is wearing a red jumper with dark grey trousers and his hair is spiked-up in the middle. Behind John, as a centrepiece on the wall, is a whiteboard, and situated on the middle top of this board is a clock showing 8.45 a.m. At both sides of the whiteboard there are posters on the wall. A picture of the character of King Lear from Shakespeare's play of the same name is on display, as is a front-page copy of a magazine for English teachers with the evocative picture of Vermeer's painting *Girl with a Pearl Earring*. A number of other artefacts are also displayed, including newspaper cuttings, and creative writing pieces and book reviews written by students. The classroom is painted yellow with an abundance of light coming through the windows to illuminate this pedagogical space. In fact, the school is newly built within the last ten years and is in very good physical condition.

Ciara's classroom space is also painted yellow with one wall painted green. Large windows make the room lightsome and the sills are arrayed with potted plants. In this "English Room" there are posters of films, *The Godfather*, *Gone with the Wind*, and of Irish writers such as W. B. Yeats, John Millington Synge and Samuel Beckett. A picture of African women working in the fields in faraway places is painted in blood red and deep blues. In the corner of the room there are shelves with library books, and in the same corner a television set. At the centre of the room is positioned a whiteboard. The teacher's desk and chair are at the top of the room and the students' desks and chairs are in rows facing the teacher's desk. The students are wearing uniforms and Ciara is dressed in a red top with black mini-cardigan, black trousers, and a large black belt around her waist. This is an older school with a longer history and the room captures its age and lineage in its wooden windows, cramped space, and fixed desks.

In Tom's classroom space, as in the previous settings, the teacher's desk and chair are in a prominent place at the top of the classroom and students in uniform are in rows in front of the desk and chair. There is a green chalkboard in the centre of the room behind the teacher's desk. Some students are wearing jackets and fleece tops over their uniform. Tom is in casual dress wearing a pair of jeans, a jumper, and a sleeveless jacket. There are written notes and a bottle of water on Tom's desk. In general, there is a clinical aspect to this classroom space, which is also painted yellow.

I open this paper with a description of three classroom spaces where young undergraduate student teachers are about to begin teaching an English lesson on their first formal school placement. These

classroom spaces are already inscribed with meaning through the material and conceptual architecture and artefacts on display. Note, for example, the positioning of the students in rows and the teacher's position in front and centre of the classroom. Note the school uniforms, the centrality of whiteboards and chalkboards, and the posters and pictures suggesting various perspectives of the English subject. In fact, epistemologies are contained in the design, organization and materiality of these classrooms (Boys, 2011) which already underwrite some meanings for teaching and learning. It is also significant that these young teachers have full responsibility for this classroom space. Other than the cameraman, no other adult is present (this was indicative of the student teachers' six-week placement). The observation is in keeping with the findings of the Learning to Teach Study (LETS, Conway et al., 2009) in Ireland where student teachers are frequently alone in the classroom setting with students, without the physical presence of mentors, even at this early stage of learning to become a teacher.

For the purposes of this study, I chose novice teachers at the earliest stage of crossing a boundary between student and teacher since this liminal space can bring into sharp focus the aspects which challenge their learning, and which can thus influence my pedagogy as a teacher educator with these student teachers. I use a videography methodology as it aligns well with my research focus and is compatible with visualizing and interpreting the person in situated practice. Videography is not merely a general videotaping of participants in practice, but rather a focal medium for research through which questions of pedagogy are explored: *What meanings of pedagogy are expressed through the words and actions of student teachers in their classrooms? What does the enactment of pedagogy make explicit about student teachers' identity-making at this time?* Birr Moje (2004, p.16) explains that identity can be considered "an enactment of self within particular activities and relationships" in a particular space and is as such inseparable from student teachers' interpretations of pedagogy in practice. The recorded multimodal video texts in this study (oral, material and action content) become reified identity artefacts (Rowsell & Pahl, 2007) which can be visited and revisited by exploring and analyzing the research questions. These artefacts do not capture the whole of practice but rather provide a snapshot in time (Pink, 2007) from three 40-minute English classes. This intense focus on a small data set allows me to give vivid texture to the intricacies and fine-detail of practice.

First, I outline the background and context of the study. I then position my understanding of pedagogy within sociocultural views of learning and consider the body as a site for learning. I draw on frameworks for researching pedagogy based on the work of Nind et al. (2016). I also

engage with McLaren's concept of "root paradigms of practice" (1993, p.137) or "dominant systems of intelligibility" (p.188) as an indicator of student teachers' embodied understanding of teaching and learning. I explain my methodological and analytical approach of reading video as text and consider both the affordances and limitations of this approach in my research study. I draw on Grasseni´s concept of "filmic anthropology" (2004, p.15) whereby the three video recordings/identity artefacts become the data set giving access to the material, physical (bodily), and symbolic enactment of learning to teach. Drawing on the chronological structure of lessons from all three classrooms I present my data under the headings: pedagogical openings; indicative pedagogical moments; and pedagogical closings. Alongside these accounts I offer analysis and interpretation based on relevant literature. The conclusion focuses on developing pedagogies of enactment with student teachers at this early stage of their learning, and draws on the work of Grossman et al. (2009), among others, in scaffolding and developing this process. Using video as a research tool in this study also brings into focus the rich potential it offers as a pedagogical tool, and explores the affordances therein, as both student teachers and teacher educator develop a professional vision. This generative pedagogical tool enables practice to be "seen" and reflected on as part of a shared dialogue within a community of learners.

4.2 Background and Context

The three students in this study were undergraduate students on a four-year programme (2006-2010) in a university setting in the south west of Ireland. In Year 1 of their programme they spent one week on observation placement in primary schools (6th Class with students aged 11-12.). In Year 2 (February to April 2008) the students had their first "block"(full six- week placement) teaching practice in secondary school. During this six-week placement they were immersed in the life of the school and taught 15 hours (40 minutes per class) in their subject specific areas. Certain aspects of this placement comprise the primary focus of this paper. The student cohort taught nine class periods of Physical Education and six English class periods per week. In this first placement student teachers focused on Junior Cycle teaching (First, Second, and Third Year students, aged 12-15.) The initial purpose of the videography was to add to the library of teaching videos for on-campus pedagogy with student teachers. As part of

a larger programme of research, some of which this author has reported on elsewhere (Hinchion, 2016a; 2016b; 2017), I received ethical approval (2011) to draw on these texts for research purposes. In this article I focus on three classroom videos (English class) where one class period of 40 minutes was recorded in Week 4 of placement. The student teachers were assigned the pseudonyms Ciara, Tom, and John, in accordance with ethical guidelines (Cohen et al., 2007), and were 20, 19 and 18 years of age, respectively.

John's six-week teaching practice placement took place in a mixed gender Community College of 680 students in the south of Ireland. In the English class recorded here there were 25 students present; consisting of 17 boys and 8 girls. John taught this Third-Year class for one 40-minute period each week for six weeks. Ciara's placement also took place in a mixed gender Comprehensive College of 502 students in the south of Ireland. The class which was recorded was a First-Year English class of 20 students; consisting of 12 boys and 8 girls. The class duration was 40 minutes and Ciara taught these students for three 40-minute periods of English per week for six weeks. Finally, Tom's six-week placement was in a Community College of 438 students in the south of Ireland. The recorded group was a Second -Year English class of 26 students; consisting of 18 boys and 8 girls. Tom taught this group for three 40-minute periods each week for six weeks.

4.3 Enacted Pedagogy: "Root Paradigms" of Practice and The Body as Text

This article subscribes to sociocultural views of learning in which knowledge is understood as constructed by the individual in co-development with a cultural milieu and social relationships. As such, learning is experienced by the individual but is a process of social participation of "doing, talking, thinking, feeling and belonging" (Hall et al., 2014, p. 62) in practice communities, the teaching community in this case. Holland et al. (1998, p. 57) emphasize that newcomer teachers "are inducted into socially enduring and complex activities" and that the process of developing a teacher identity takes time and is often a struggle. Conway and Artiles (2005, p. 25) evocatively elucidate:

> *The emphasis on the social genesis of learning […] situates the learner in a sea of relationships and cultural symbols that shape and are shaped by the learner. From this perspective, while*

> *learning to teach, candidates draw not only on the knowledge, beliefs, and skills they have acquired, but also on the cultural and historical legacy of previous generations of teachers − that is the knowledge embedded in their society's cultural tools and signs. For example, teachers rarely choose the physical layout of the school or classroom in which they teach, yet the architecture of teachers' workplaces affords and constrains certain ways of teaching in its communication of particular thinking habits about what is knowledge and student-teacher relationships. In essence, the architecture of teachers' workplaces is a relational epistemology.*

Sociocultural theory and its leanings towards the situated, everyday practices of people suits my purposes well in this article. It acknowledges the complexity of the interaction between the individual, society, and culture, and places a premium on the specificity and particularity of practice in understanding human growth processes. Observing the close detail of student teachers' practice in their classrooms acts as an indicator of their interpretation of pedagogy, and thus, their expressions of self in becoming a teacher.

The concept of pedagogy cannot be neatly distilled into a cosy definition. It is an extremely complex, subtle and vulnerable concept, which despite its proliferation in educational discourse arguably "collapses under the weight of its own unmeaning" (Burdick & Sandlin, 2013, pp. 142-43). Nind et al. (2016, pp.10-11) offer three sociocultural frames or dimensions as analytical tools which I find helpful in designing a pathway for this research; namely, pedagogy as specified; pedagogy as enacted; and pedagogy as experienced. Of course, there is some inevitable overlap in these dimensions, but they nonetheless facilitate separate and distinct inquiry. According to the authors, pedagogy as specified includes, for example, official curriculum artefacts available in syllabuses and specification documents, and in the collective research wisdom in phases of schooling, such as early childhood reading, transitions into secondary school, and adolescence. Pedagogy as enacted is focused on actions in the classroom where life is breathed into syllabuses, specifications, and policies, and where the enacting person is crucial. This person is the interpreter of pedagogy, influenced by his/her own history of experiences, values and belief systems, and capacity to negotiate personal, social, and cultural forces. This enactment is also dependent on his/her relationship with, and conceptions of, others, such as students, other teachers, parents, the head of school, and so on. Pedagogy as experienced is that which is experienced by people involved, such as teachers, mentors, learners, and how they are affected, positioned, and transformed by the experience. In this paper I focus on how pedagogy is enacted by student teachers as they practice teaching in their

classrooms. To assist my interpretations of students' enacted pedagogy I draw on McLaren's (1993) concept of "root paradigms". These are the culturally induced scripts which exist in the teachers' and students' heads like "master compasses" which direct the "[g]estalt of daily classroom life and the collective treasury of classroom meanings" (p.137) and become the "dominant systems of intelligibility" (p.188) in a given space. The concept of gestalt is interesting for enacted pedagogy as it refers to the knowledge we hold in our bodies which directs our habits in everyday living. In other words, our gestalts are our perceptual forms or patterns of response which become conditioned over time and often operate as unconscious reflex actions of the body.

Pedagogies: An International Journal offers a rich source for theorizing the body in pedagogy which is important for me in interpreting student teachers' enactments of teaching. Particularly influential for my focus are three articles: one by Kontovourki (2014) which focuses on the body as a text, as a form of semiotic communication in pedagogy; a second by Winters and Code (2017) who understand "that the bodied process is fundamental to meaning-making and identity-making" (p. 115) and is also in a constant state of becoming: "knowledge is not merely represented through bodies, knowledge is also created through embodiment" (Kontovourki, 2014, p.155); and finally, Upshaw's (2018, p. 190) article on the performing body, which considers the dynamic body as a way of "accessing, forming, keeping, and sharing knowledge". All three articles underline the body as a sign system in communication, and as a form and process of knowledge-making. I also subscribe to these views and to the significance of the meanings the body generates for understanding enacted pedagogy.

4.4 A "filmic anthropology" of Classroom Space

(a) "Filmic anthropology" as method

Film has been used in anthropological work since the 1890s, particularly in the work of Alfred Haddon. Haddon recognized the analytical potential of the moving image to capture everyday life with its attendant social and cultural practices (Heath et al., 2010). Grasseni (2004, p.15) uses the concept of "filmic anthropology" to refer to video methods which aim to capture everyday human events for the purpose of understanding human processes; in this case, the

process of student-teachers' identity-making as they enact pedagogy. In this the study video text/film texts of the classroom practice of three student teachers form the focal point for observation. Drawing on McLaren (1998) these texts now become a concrete referent as data set/film set, animated through the theoretical concept of enacted pedagogy. The relationship between theory and method is important for understanding any research endeavour (Pink, 2007) and video allows access to the everyday of practice in real-time context and brings together the material, physical (bodily) and symbolic elements of pedagogy.

(b) Affordances and limitations of the methodology

Video text is unique in that its visual representation of practice offers an embodied experience of lived life. This paper considers the footage of three 40-minute English classes, one for each student teacher, Ciara, John and Tom. Heath et al. (2010, p.59) maintain that even short excerpts of video footage of this kind "can deliver an endless array of issues and questions". However, there is no claim to generalizability in this paper. Rather, its qualitative focus lies in a narrative composition of person in practice, with detailed description and interpretative considerations linked to the theoretical literature as foregrounded. Heath et al. (2010, pp. 1-7) outline a number of positive reasons for using video:

1. It makes practice visible so that we can see the situations and interactions of practice as well as the ecology of objects, texts and tools;
2. It offers extraordinary detail for understanding practices in real-time sequential format; and
3. It can be continually revisited to clarify and deepen research.

Pink (2007) concurs that film and video text captures the interwovenness of objects, texts, images and technologies in peoples' everyday lives, while Jewitt (2012, p. 4) sees it as a "fine-grained multimodal record" wherein language, visual, and auditory modes interweave to make meaning. It also counters the bias towards written language in research and Pink (2007) claims that both image and word contextualize each other in this type of text.

However, video text/film text methodology is not without its limitations. Such texts cannot be read as factual or truthful since they do not capture a full reality. In fact, Bilkstad-Ballas (2017, p. 6) warns that "[B]y systematically choosing only fragments of data, or gathering a very limited amount of data (which is also sampling), we may amplify events that are not representative of the participants and not part of the larger pattern of events".

In this study I was mindful to avoid amplifying fragments and selected indicative excerpts which were representative of the larger pattern of events. I support these with data collected through classroom observations and conversations from visiting these student teachers in their schools at the beginning and end of their six-week placements. This additional data afforded me a comprehensive account of the student teachers' experiences. Indeed, the opening vignettes at the beginning of this article were drawn from my visits at these times. Analyzing the video data in light of the larger narrative I felt that the chosen excerpts from the videography were indicative of the student teachers' practices overall, albeit, different lived experiences in time with consequent variables.

The self-in-practice (Holland et al., 1998) cannot be cut free from history and the student teachers' personal educational experiences of other spaces reverberate through each classroom they occupy (Mintz & Yun, 2001). Classroom interactions and experiences do not exist in a vacuum and many intangible contexts are central to the experiences captured on video (Nind et al., 2016). Furthermore, the interior life of the person cannot be read from video footage. As we do not have access to the inner layered, emotional worlds of persons in practice, the work of the researcher relies on observation and interpretation. To this end, Bilkstad-Balas (2017, p.9) issues a word of caution: "While video data are often described as rich, they are always partial and limited. Since all recordings are perspectival, some elements are bound to be marginalized and excluded, whereas others will be foregrounded".

(c) Analytical approach

The analytical approach applied in this paper is adapted from the work of a number of scholars, but primarily linked to the work of Derry et al. (2010) and Collier (2000). Derry et al. (2010) propose the use of illustrative video segments which are contextualized and supported in a

narrative structure rather than using coding procedures. As such, the video segments should highlight the key events and themes which shape the narrative. Thick layers of description build the narrative where the aim:

> *[…]is not to make the complex simple, reducing data to theorem. The aim is to make the complex understandable. This is accomplished through a process of selectively organizing a research presentation (story) into "digestible" chunks and then contextualizing them with a narrative thread […]. (Derry et al., 2010, p.12).*

I adopt this approach to my study and outline the procedures I used to facilitate interpretation. Also, in order to share insights into all three student teachers' practices I create a composite narrative where the representative video footage "cuts" to all three classrooms and student teachers can be seen side by side in comparative sequences. Not all footage is included, but rather indicative excerpts relating to the research focus are recounted.

1. Based on Collier's work (2000) I observed the data as a whole by watching all three video texts over a period of two days and then revisiting at different stages thereafter. I familiarized myself with the data set and noted a number of impressions and questions. For example, I observed the sameness of the classroom layout, the body movements of student teachers, and the body positioning and movement of pupils. This initial reading of the video text was an immersion in the data to allow ideas and observations to emerge and to get a "feel" for the overall narrative content and atmosphere.

2. In my next viewing I played all three texts without sound, like a silent movie. The purpose of this approach was to concentrate on non-linguistic considerations, such as the material artefacts, and the gestures and movements of the student teachers physical bodies in practice. For instance, I noticed that John often retreated behind the teacher desk and Tom did a lot of surveillance work in his classroom. I also noted Ciara's props for creative writing and considered the effectiveness of props for learning.

3. I then replayed the video tapes with sound , paying particular attention to the language used and how it was spoken. I transcribed the words verbatim over a number of viewings.

4. Finally, drawing on Grasseni's (2004) notion of "filmic anthropology", I focused on observing the material, physical (bodily), and semiotic "picture" of events in the classroom, and began to shape the filmed space into the chronological narrative movements of setting the scene, pedagogical openings, indicative pedagogical moments, and pedagogical closings. I particularly focused on what the student teachers' actions revealed about their "root paradigms" of practice and the "systems of intelligibility" suggested by these actions. I endeavoured to create an integrated story of action by presenting the data in a detailed way; describing the setting and events, and drawing generously on the participants' own words. By moving between social theory (guiding concepts of the work) and social experience (the data set) readers are also positioned to make connections, infer meanings, and interpret (Denzin, 1978). Patton (2002) suggests this can best happen when the researcher does not over-interpret for the reader. In the pedagogical openings section, I therefore present the backdrop for interpretation with substantial commentary, but thereafter, allow the narrative to unfold, with less commentary from me and more focus on student voice and actions.

In the following section, I present my interpretative narrative under the headings: (1) pedagogical openings; (2) indicative pedagogical moments; and (3) pedagogical closings.

4.5 Lights…Camera…Action…
Pedagogical Openings

(a) The "bunker" space

John opens his lesson by taking a roll-call. He does not greet his students but proceeds to keep his head down, looking up intermittently, while he checks the class-list. He gets up from his chair, then retreats behind it, and leans on it with both hands. He talks to his students briefly and brings their attention to the presence of the cameraman. John, holding a marker and positioning himself at a side angle to the whiteboard, begins his lesson with the following spoken text:

What I am going to do is…(pause)…(incomplete sentence) Stylistic modes is what it's called. It is found in poetry and stuff like that. It's a kind of form of writing and different things. But I want to do it so ye'll know it and understand as well and put it into ye're own writing if ye want. It's simple. Ye'll pick it up anyway as ye probably have done it before. It's pretty simple.

In analyzing this opening scene and fragment of spoken text John is checking, directing and holding the centre nervously in this classroom. John's spoken words indicate a tentativeness and a problem of articulation. He repeats the colloquialisms "*ye*" and "*ye're*" fostering a sense of his 'easygoingness' as a teacher who perhaps wishes to make friendly links with his students. There is a casualness in the use of these words as well as in his tone of voice. Other phrases indicative of this casual tone include "*poetry and stuff"* and *"It's pretty simple*." He seems concerned to allay any fears that stylistic modes will be difficult for students and underscores their autonomy as learners when he says that they can use this linguistic learning in their own writing "*if ye want*". Despite this nod to ease and autonomy, John sets himself up as the controller of the lesson structure. In opening with "*What I am going to do is…*" he immediately positions himself as the person with authority over content, in this case, stylistic modes in language. During this introduction John remains quite static in his body position, and stays close to or leans on the whiteboard which he arguably uses not only as a pedagogical tool, but as a support for his teacher identity in this moment.

This opening becomes an indicator for John's class teaching in general. Throughout the entire video recording John's body language reflects the tension between the desire to convey the authoritative persona of a teacher, and an inability to sustain a confident engagement with his class. He betrays many indicators of unsettledness and perhaps anxiety. Moving about in the confined area between the teacher's desk and whiteboard, he intermittently checks his watch, regularly folds/unfolds his arms, holds his chin, clicks and fiddles with his marker, puts his hands on his hips, leans on the desk, puts his hand across his chest, and leans back against the whiteboard and wall of the classroom. These bodily expressions manifest his unease, nervousness, and a desire for self-protection and support. In fact, the metaphor that comes to mind for John's classroom space is a "bunker". The territory around the teacher's desk, teacher's chair, and whiteboard is where he predominantly physically positions himself throughout the forty-minute class. Every now and again, but not often, he ventures out to the

area where the students are sitting in rows to quickly glance at their work, but then retreats to his bunker. He intersperses his physical movements with questions and directives for his students, such as, *"Does anyone have a question on that?" "Does everyone understand that?" "Would you turn around now please, lads, please", and "Where were you?" (*when a student arrives late).

The students in John's classroom seem passive to the onlooker. They either do not respond to his questions at all or do so economically or begrudgingly. It is notable that the posture of the students in their rows and at their desks reflects the "bodily hexis" (Bourdieu, 1977, p.90) of passivity, conformity, and possible resistance. For Bourdieu the body is the book from which the vision of the world is read, and we see here in the student body and the student teacher body how this schooling world is structured and "felt". Perhaps the fact that John teaches this class for just one 40-minute period per week has a bearing on his difficulty in building positive pedagogical relationships with his students. In his ethnographic study of the rituals and performances of schooling McLaren (1993, pp. 221-24) offers another perspective on the body in the classroom. He considers the body to be side-lined in learning and, in fact, believes that there is "an eros-denying" in school life where the intellect and rationality hold sway to the detriment of the senses. He advocates for more focus on "felt-knowledge" in an atmosphere of fun, laughter, curiosity, and possibility where students' voices are prioritized. Creating this pedagogical atmosphere is extremely challenging for John in this context and at this stage in his own learning.

It is significant that the content chosen by John for his lesson was not prepared in our English pedagogy classes in university. John later explained that he chose the topic because he had been taught it himself in secondary school and he felt comfortable with it. This is in keeping with the work of Loughran (2006) when he writes that student teachers often teach how they have been taught themselves. The personal frameworks of interpretation embodied and carried from their long experience of schooling (Loughran, 2006; O' Loughlin, 2009) become the "habitus" of how to be in the classroom (Bourdieu, 1977). John's struggle also aligns to Olsen's (2008) study of a student teacher, "Liz", who grappled with models of how to be a teacher, (e.g., teacher-as-cool-friend).

In relation to the subject of English John decontextualizes stylistic modes. He introduces figurative techniques as functions of language separate from particular text constructions. Based on McLaren's concept of "root paradigms" of instruction, John's body enactment, in this lesson, predominantly portrays knowledge as transmitted to learners and as a possession of the teacher. In English Pedagogics we had previously rehearsed various methodologies for active engagement of the students in meaning-making, but John remains focused on a basic question-and-answer methodology. He is unsure and uncertain in this new experience of classroom teaching and seems vulnerable (Flores and Day, 2006; Hinchion, 2016a).

(b) The "playroom" space

When the video opens in Ciara's classroom, she, like John, is standing behind the teacher's desk. Ciara, however, seems more confident in her voice and stance than does John. She is leaning forward making eye contact with students as she takes a roll-call and engages in friendly banter about a hockey match. Ciara begins the class, standing behind her desk close to the whiteboard, with the following spoken text:

Ciara: Ok, do you remember the last day we were looking at character descriptions? We were talking about how somebody walks, how they look, how they might talk. Today we are going to talk about using our senses to write. So, does anybody know what I mean by using our senses?

Student: We have lots of senses.
Ciara: Yes, we have. How many? Hands. Paul?
Paul: We have five.
Ciara: There is a sixth sense but not everybody is blessed with it. So, can anybody tell me the five senses? Cathy give me one.
Cathy: Sight. (puts senses on the board as students identify them)
Tyrone: Smell.
Ciara: Yes, Tyrone? Smell. Aoife?
Aoife: Taste.
Ciara: Michael, do you know one?
Michael: Touch.
Ciara: And there is one last one. Paul?
Paul: Hearing.

Ciara: Yes, sound, hearing.
So, the last day when we were talking about the character descriptions, we talked about how somebody looked, the way they walked, the way they talked. So, what we are going to do today is touch and smell. So, what we are going to do today is we are going to break into partners first (Ciara organizes partners).

Ciara: We are going to play an activity just to get you thinking about touch and how to describe things. An activity, a game. So, the game is called 'What am I?'

In this opening excerpt Ciara links back to previous classes on character description and encourages student engagement through questions. She proceeds with the game which involves one of the partnered pairs wearing a blindfold which Ciara distributes from a bag. The blindfolded partners get an object from another of Ciara's bags and as they touch the object, they are free to ask questions of their "seeing" partner. The "seeing" partner answers either "yes" or "no". Ciara uses a variety of props to stimulate her students' responses: a pineapple, apple, orange, lemon, water-bottle, pasta pieces, bananas, popcorn, plastic glove, teddy-bear, handbag, sponge, scented candle, potato, crackers, spoon, kiwi, and tinfoil.

Ciara's language is playful and encouraging, such as *"It would be more fun if you close your eyes",* and *"Lauren, very inventive*". Ciara's bodily expressions differ markedly from those of John. She moves easily among students and engages them in conversation. She displays open hand gestures and leans in to hear students. She helps students tie their blindfolds and quips with them with an easy sense of fun and lots of smiles. There is an atmosphere of laughter and encouragement. Also noticeable are Ciara's efforts to maintain order in the classroom. She uses the following phrases throughout the class:

Not too much talking now. Let's remember, no talking. Guys, there's way too much talking! Hands up. Sarah, turn around please. Everybody look up. Face the front please. Turn around. Look this way.

Here we see an emphasis on order in the classroom. This focus is evident in the language of all three student teachers in this study. This is in keeping with literature by Kyriacou and Stephens (1999), Olsen (2008), Conway et al. (2009), Long et al. (2012) and Hall et al. (2012) where student teachers are concerned with maintaining an ordered and organized classroom. For them an important aspect of being a "good" teacher requires them to have authority and discipline. Overall Ciara's "root paradigm" of instruction indicates a belief in her students as knowledge-makers and learning as experiential and embodied. She engages her students in working collaboratively and is accepting of mistakes for learning:

Ciara: Ok, Jack, did you get something wrong?
Jack: Pineapple.
Ciara: What did you guess it was?
Jack: A pine-cone.
Ciara: So that is an excellent one. If anybody felt the top it would feel very like a pine cone, and the main part of it…it is all kind of the same texture.
Brian: It is too big.
Ciara: Well no, you could have an oversized pine-cone. In Canada sometimes, they get really huge pine cones.

(c) "Poetry and emotion" space

When the video opens Tom is taking a roll-call as he stands behind the teacher's desk. There is some general chatter in the classroom, and he says, "*All right, guys, come on*". He then proceeds to collect homework and checks that individual students have produced their work. All the while he is issuing directives, such as: "*Guys come on, quiet down", "No need to talk",* and *"Journals at the edge of the desk*". He announces a poetry test for the following week and asks if students had any difficulty with homework. Tom then asks some students to hand out sheets of typed poems and worksheets. He writes the word "racism" on the board and asks: "*From the work we have done and when you see this word what do you think of? Can you think of anything from the poems we have done?"* The class brainstorm the word and Tom captures the students' responses on the board: people's rights; origin; colour; both ways; judging; class; treatment; religion; discrimination; and fairness. Following this Tom asks students to look at the poem *Don't Judge Me* on their hand-out. He asks for a volunteer to read and then he follows the student by reading himself. There are some initial responses linking the poems to the words on the board.

In this opening scene Tom elicits interesting responses from his students in preparing them to engage with a new poem. There is much emphasis on directing learning through question and answer. The "body hexis" (Bourdieu, 1977, p. 90) in Tom's room is notable, crouched bodies and heads down. During the lesson Tom distributes more worksheets on stylistic modes, (coincidentally the same as John's lesson) and the students work silently and individually, taking notes from the blackboard and writing answers to exercises in their copies. Tom's voice sounds authoritarian, and he struggles to create an atmosphere conducive to discussion and

dialogue. His "root paradigm" of instruction in this lesson is comparable with John's where the teacher holds the locus of control in terms of pedagogical interactions and knowledge making.

4.6 Indicative Pedagogical Moments

(a) John and stylistic modes

During John's English lesson he sets out to teach the concepts of metaphor, simile, personification, metonymy, onomatopoeia, and alliteration.

John: I am sure you have heard of this: onomatopoeia.
Can anyone give me an example of onomatopoeia? (John writes the word onomatopoeia on the board)
Student 4: Vroom, Vroom.
John: Vroom, Vroom is the sound of the word. Perfect.(Student 5 enters)
John: Where were you?
Student 5: I was late (irritably).
John: You were late.
John: Any other example of onomatopoeia?
Students answer together: Bang, Click, Moo…
John: Yes, click! (clicks his fingers)
Does everyone understand that now?
You'll know when you see it anyway.

Here John's words and actions indicate his endeavour to engage students' prior knowledge. However, he operates a decontextualized approach to English pedagogy where he separates linguistic features from textual form, meanings, and effects. In his encounter with students he occasionally seems at a loss to build rewarding pedagogical relationships.

(b) Ciara and sensory experience in writing

Ciara asks students to close their eyes and to touch their uniforms to get an accurate word for the "feel" of the uniform.

Ciara: You can open your eyes now. Hands up. We will use words first to describe how the uniform feels… Hands up now. I think Michael has one…Do you have your hand up?
Michael: Cold.
Ciara: You feel cold?.
Michael: The t-shirt.
Ciara: Do you have a t-shirt on underneath your shirt?
Michael: Yes.
Ciara: Hands up. Lauren?
Lauren: Itchy.
Ciara: We will go for one more. Anna?
Anna: Soft.
Ciara: Tyrone?

Tyrone: It feels green.
Ciara: How does something feel green? You just think it feels green; it really has a green feeling to it. Ok, I won't disagree with you if you think it feels green. Does anybody else have one? Brendan?
Brendan: Rough.
Ciara: Aoife, do you have one?
Aoife: Woolly.
Ciara: That is a good one.
Tom: Furry.
Ciara: Yes, I like furry better. Ok, guys, Sean, Jack, Alicia…Ok, so this class is about the touch and feel of something. So, this is something I want you to think about next time we are writing. The next day after the Easter holidays we are going to talk about those five senses. What were they again? Hands up. Jack?

This excerpt is indicative of Ciara's instructional approach in class. She displays a creative, experiential approach to pedagogy where she uses props and the senses to make writing real. She is familiar with the students' names and accepting and encouraging of their responses. She occasionally does not include some of her students and as yet needs to develop her pedagogical questioning and responses with her students.

(c) Tom and *Don't Judge Me* poem

Tom: We are going to take it stanza by stanza, so do you want to explain the first stanza (indicates with nod to student).
Student 1: White people are pushing her.
(Break for announcement on intercom congratulating a school team on winning a match)
Tom: All right, continue.
Student 1: So, she is getting pushed by the white people and she is a different colour and that means she is being bullied.
Tom: Ok, moving on to the second stanza.
Student 2: The white people are calling her a 'black cow' and she reported to the school and everything is better, she says it is going to get better.
Tom: Does it get better? She doesn't say it does get better; she says it is going to get better.
Student 3: She does at the end.
Tom: Yes, but I am talking about the middle of the stanza.
Ok, thank you, all right.
Similar to last week, turn over the page and we have a worksheet on the anti-racist poem *Don't Judge Me*. We are going to try and get it done in class and if not, it is for homework.
If you get the sheet done by the end of class just tear it out and give it to me. If not, I will correct it the next day.

In this excerpt Tom's "root paradigm", or inner compass for thinking and behaviour, is based on rationality and organization. The poem he shares with students is on bullying and discrimination, and even though Tom elicits interesting responses from his class he is as yet unable to exploit their potential. Nor is he able to focus on what McLaren (1993) calls "felt knowledge" in terms of how the characters feel in their world or how the reader feels. He is

guided by cognitive reasoning and order in his pedagogy rather than the emotional power of the poem.

4.7 Pedagogical Closings

All three student teachers close their lessons with organizing routines rather than checking the learning process with their students. John's students finish writing up worksheets on stylistic modes: "*You can finish up there*". He then asks students to put their essays on their desks. A buzz of chatter begins around the classroom: *"Put your names on top, write whether you are pass or honours as well please".* He moves around and collects essays, looks directly at a student who does not have his work done and says he will talk to him later. As he announces, "*Pack away your stuff please*", students leave his classroom quietly. Tom similarly collects worksheets for marking and students leave quietly. Ciara checks her watch and finishes in a rush, saying "*Next day we are going to talk about the other senses.*" The students leave her classroom chatting happily.

4.8 Conclusion: Developing Pedagogies of Enactment

The aim of this paper was not to determine what constitutes "good" pedagogy nor to position these early stage student teachers from a deficit viewpoint. Neither did it seek to make generalizations about pedagogy from such a small study. The purpose of this research was to consider how student teacher practices, in a particular time and place, can offer insights into their interpretations of pedagogy as they develop a student teacher identity. This study predominately focuses on student teachers' bodily semiotic expressions and what these indicate about their cognitive and affective states. McLaren's concept of "root paradigms" (1993, p.137) or "dominant systems of intelligibility" (p.188) offered a very useful lens to explore these understandings. This research, in turn, encouraged me to reflect on my own pedagogy as a teacher educator working with these beginning teachers. In the tradition of anthropological research, the representational filmic narrative afforded revealing perspectives on the lived life of the classroom and the cultural world of learning to teach. In concluding I draw on researchers such as Grossman et al. (2009), and others, in extending learning about pedagogy and its enactment in Initial Teacher Education. Ultimately, this localized study, specific and small

though it is, is an invitation to further dialogue about supporting student teachers in the early stages of "becoming" a teacher.

In the filmic analysis of classroom practice the metaphors of the "bunker space" (John), "playroom space" (Ciara), and "poetry and emotion space" (Tom), align with the master compasses/"root paradigms" directing these student teachers' enactments of pedagogy in their classrooms. John and Toms' lessons had much in common. In John's "bunker space" we detect vulnerability and a struggle to enact a pedagogy of engagement in his classroom. To find security he re-enacts a lesson on stylistic modes in English which he experienced himself in his secondary schooling. Unlike John, Tom gives a sense of being in control of the organization of the classroom. However, his is also a type of "bunker" pedagogy in that he reaches out with questions and directives, but retreats behind a cognitive understanding of poetry and procedural organization in his classroom. At this stage, Tom is unable to deal with the emotional world of a poem on racism, or with a resistant atmosphere of a class group. Through her pedagogy Ciara explicitly indicates the value she places on sensory and experiential learning, a focus which formed part of her early schooling experience (Hinchion, 2016a). None of the student teachers chose a lesson planned in the four weeks of English Pedagogy class on campus for their purposes in the classroom. Their gestalts of behaviour seem strongly directed by many years of schooling (as indicated to me by these student teachers in conversation) and they are yet to assimilate or make fluent other ways of acting, thinking, and feeling in the classroom. What then does this finding offer me as a teacher educator in planning my pedagogy?

In the global market economy, knowledge is often understood as a valuable exteriorized commodity, but knowledge as embodied takes "slow time conducive to reflection and learning by heart" (McDermott, 2012, p. 55). Even though Ciara, Tom, and John attended Physical Education and general pedagogy courses in their First Year and early Second Year of their programme, the English Pedagogics 1 module was just a four-week 20-hour module delivered immediately prior to School Placement. This does not afford me enough hours for the slow time needed by student teachers to interiorize and personalize knowledge. Let me consider this argument by relating to Tom, for example, and the teaching of poetry. I had offered different approaches to the teaching of poetry in pedagogy class. These approaches included working

with words which interested students, freeze-framing key moments in the poem, and colouring the poem to capture its meaning. Any one of these pedagogical entry points could have been applied to the poem about racism, giving greater access to the cognitive and affective responses of the students in Tom's class. However, Tom's chosen approach was stanza by stanza comprehension through question-and-answer methodology. This is a very understandable approach from Tom as he explains in conversation that it was the predominant approach he experienced as a learner in secondary school. To embody other approaches requires a slowing down of practice, repeating practice, and reflecting on practice. My responsibility cannot meet all student content and methodological needs for their placement schools, what becomes important are key processes for transformative learning in such a short time space.

Fundamental to meaning-making and transformative learning is the body-in-action, in performance (Winters and Code, 2017). This process involves a felt experience as knowledge emerges. Key to responding to the poem on racism is the felt experience of racism and its affects and effects. More time with the performing body (Upshaw, 2018) could yield more insight for Tom emotionally and cognitively so that he is prepared to "live through", and consequently his students can "live through", scenarios from the poem, in responding, understanding, and making-meaning of the text. Central here is the concept of embodiment of knowledge, where knowing, doing and feeling are integrated in vital relationship and where the bodied process is "in a constant state of becoming" and is "fundamental to meaning-making and identity-making" (Winters and Code, 2017, p.115).

Also, it is fundamental to remember that control of their own body and the student body is significant to student teachers' survival at this early stage of their growth. Drawing on Binde (2000), Latta and Field (2005, p. 192), recognize this response as a "protective reflex" which involves a fear of losing control, a sense of insecurity, and a protective detachment from the context. As a teacher educator, my responsibility also lies in helping student teachers to prepare for this stage of early learning in the classroom. Ciara, John, and Tom were required to teach young teenagers on their own in their classrooms, even though they had cooperating/mentor teachers within their schools. This is extremely daunting, and both John and Tom in their "bunker" and "poetry and emotion" spaces exhibit a protective reflex to losing control and

somewhat detach from emotional engagement with their students. One way I can help student teachers in this regard is to offer supports through lesson planning. Furthermore, I can create opportunities for awareness and understanding of the emotional world of teaching and learning and prepare student teachers to manage situations of practice. Grossman et al. (2009) offer an interesting framework in approaching and reflecting on this work.

Grossman et al. (2009, pp. 2055-56) name three key concepts in considering practice: (1) representations of practice; (2) decomposition of practice; and (3) approximations of practice. Representations of practice comprise the various ways that practice is represented in professional education and what such representations make visible to novices. It emphasizes that the nature of representation carries consequences. With Ciara, John and Tom I could have used their video work, when I met them the following year (English Pedagogics 2) as an identity artefact for reflection. Distance in time and space might have facilitated new self-understandings. To enrich the process, I could draw on the four commonplaces of curriculum outlined by Connolly and Clandinin (1998, derived from Schwab, 1962): subject matter; milieu; learner; and teacher. These four areas are commonplaces in that they appear and reappear in curricular statements and can be useful as analytical and reflective tools. In using these tools some questions can be posed for student teachers: *What is your view of the subject English in this video artefact? What is your view of the learner as you consider your interactions in the classroom? As a teacher what are you valuing? How has the context/milieu influenced your pedagogy?* Further prompt questions could include: *What are you proud of? What would you like to change? What do you notice about your bodily actions/performance? Overall, what picture of yourself as a teacher do you see in this video?* This work could lay some groundwork for English Pedagogics 2. Beijaard et al. (2004) consider identity-making an ongoing process of interpretation and reinterpretation of experience. Reinterpretation is facilitated through enactment, and reflection on that enactment, and leads along a continuum of growth of conceptual knowledge (how teachers think, feel and act) and "epistemological sophistication" (Orland-Barak, 2017, p. 256). One of my aims as a teacher educator is to develop such knowledge, and using video artefacts of classroom practice as an analytical and reflective tool enables me to do so.

Decomposition of practice involves breaking practice down into its constituent parts for understanding teaching and learning. All three student teachers rushed the end of lessons. Even though student teachers do this work in microteaching modules and other modules in college, it is important work for me also with these novice student teachers. Practicing and discussing the purpose of pedagogical closures in a lesson with these student teachers could make them more aware and able in their classrooms. Scaffolded practice, in opening lessons, developing lesson sequences, transitioning to new concepts, and closing lessons, are needed by student teachers at this early stage. Drawing on their previous experience in secondary school English class I could ask them to plan a lesson based on that experience, and together we could reflect on this lesson. For example, John required assistance in teaching stylistic modes. Preparing a collaborative lesson (student teachers and myself) on the use of onomatopoeia in descriptive writing or as music or sound effect in poetry would focus attention on the purposes and effects of stylistic modes in texts rather than listing and defining the modes in a decontextualized way. Preparing together, enacting the lesson in parts, followed by reflection and discussion, could support student teachers in enacting pedagogy.

Approximations of practice refer to opportunities to engage in practices that are more or less proximal to the practices of a profession and which offer a safe space to engage these practices, like the lesson planning above. Simulations, such as role-play, related to "real practice", could be created, for example, in relation to Tom's resistant students. Relevant theoretical readings and discussions aligning with simulations and proximal practices are possibilities for developing enacted pedagogy. It is interesting that Grossman et al. (2009, p. 2095) note that, "despite the potential for resistance in the classroom, we saw relatively few examples of teacher educators addressing this challenge during coursework or providing novices with the conceptual understanding and skills of addressing different kinds of resistance from students".

While it is not possible to deal with every issue pertinent to building professional relationships, a number of key relational processes in teaching and learning such as resistance, conflict and the creation of positive pedagogical atmospheres, need attention. It is also important to assure student teachers that our values, beliefs and understandings may not easily translate into practice. As human beings we live in tensions and contradictions, and teaching is not an applied

science. Latta and Field (2005) advocate for a focus on self-understanding as student teachers build relations between self, students, and subject matter. A focus on the accomplishments of student teachers in their classrooms is necessary for their identity-making as they consider professional growth through relationship. It is also important to remember that disequilibrium is a necessary condition for transformation, and the complexities experienced by student teachers on placement should not be understood as a threat to them or by teacher educators (Britzman, 2001). It can be used as an opportunity to build and reconceptualize practice where vulnerability, difficulty, uncertainty, and challenge, are welcomed as part of learning.

In understanding student teachers' pedagogy from a sociocultural perspective, the classroom spaces of Ciara, Tom, and John are already inscribed with meanings before they arrive. The taken-for-granted architectures and artefacts of classrooms and schools embody underlying conceptual frameworks and assumptions about relational epistemology (Conway & Artiles, 2005) and meanings for pedagogy (Boys, 2011). These spaces are nested within an international, national, and local context, which shape understandings of pedagogy in given historical times. In the Irish context, the writings of Gleeson (2010) and Hall et al. (2012) concur that the Irish secondary school culture predominantly is concerned with discipline and order, state examinations, and traditional pedagogies focused on individual achievement. Student teachers come to this space and bring with them their life history to this point and their own experience of classrooms and schooling. Britzman (2001) describes the way in which teachers' personal histories interact with norms and myths in our culture which maintain and reinforce current teaching practices. She advises that Initial Teacher Education programmes make student teachers aware of these reproductive mechanisms and engage their criticality for a sociological understanding of education. Bringing a critical lens to bear on a reproductive model of schooling is important, but needs to operate within a stable and scaffolded approach to pedagogy which imbue student teachers with confidence. Student teachers need to build conceptual and experiential knowledge over time to critique a system. Video artefacts make practice visible and the ecology of objects, texts, and tools (Heath et al., 2010), along with interactions of practice, for example, offer an opportunity to critique the culture of teaching and learning. Encouraging student teachers' awareness in this regard is appropriate to their learning at this early stage of becoming a teacher. However, sweeping away their ground of

experience and challenging their root paradigms can render them vulnerable and confused. Personalizing meaning requires the embodiment of meaning over time and student teachers also need to develop a practical and theoretical repertoire for critique of a system. This is slow, incremental work.

Dialogue between student teachers and teacher educators is central to understanding and developing pedagogy. Seidel et al. (2011) propose cognitively activating experience through video work leading to a professional vision. Such video research work has once again activated my understanding of young student teachers' beginning practice, the challenges they face, and has helped me consider how I might work with them in the future. Nind and Lewthwaite (2018) advocate for video stimulated dialogue between teachers and learners, and argue that knowledge generated together can better inform the practice of both and position all as learners. Video as a research tool can become video as pedagogical tool, integrating both research and pedagogy, and slowing the motion picture into the "stills" necessary for reflective dialogue.

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Chapter 5: Student English Teachers: Participatory Learning And Developing Identities-In-Practice

5.1 Introduction

This article is a localized picture of the practice of learning to teach English theorized through a framework of sociocultural and cultural psychological perspectives. My research focus is on how participation in a practice community supports learning, personal meaning-making, and identity development, drawing on three student teachers' scripts of practice in an English Pedagogy module in a university context in the south-west of Ireland. Following each pedagogy class over a thirteen-week period (January-April 2008), student teachers were tasked to use journal writing as an interpretative "think book" or "think place" (Moon, 2006, p. 87) as a means to make sense of their experiences of learning. Reading back over these journal writings I became particularly aware of how students responded to the practices and discourse of the group members, including my own practices and discourse as their teacher. This led me to read work on the distributed nature of human thinking, action, and meaning-making (Hall et al., 2014), and to focus on the effects of learning with and from each other in our everyday practices, our identities-in-practice (Holland et al., 1998).

This article largely rests on the work of cultural psychologist Barbara Rogoff and her understanding of participatory learning. Rogoff (1995) offers a heuristic of three interlinking and interdependent "planes" of analysis for observing personal growth: namely, personal (focused on the individual in participation); interpersonal (focused on interaction with others in participation) ; and community processes (focused on group activities, interactions and cultural tools of practice). This article foregrounds the personal meaning-making of student teachers from their learning journals. At the same time, I suspend "the assumption that the basic unit of analysis is the individual" (Rogoff, 1990, p. 209) and assume that each plane is "inherently involved in the others" (Rogoff, 1995, p. 140).

Rodgers and Scott (2008, p. 733) maintain that although research on teacher identity in learning to teach has gained a strong foothold, the "black box of *how*" teachers make identities and author a teacher self remains largely unexplored. They draw attention to the fact that there are

more conceptual than empirical studies and advocate to redress the balance. Albeit small in scale and scope, the present study adds to the empirical and practice focus on identity formation and how it is shaped in participation. Beck (2017) asserts that research and instruction should be intertwined since they are kindred activities (drawing on Smagorinsky, 2011). I follow that lead in researching my classroom practice in the light of a focused theoretical assumption.

The article takes the following shape. First, I review the literature which links identity and participation and give a comprehensive account of the work of cultural psychologist, Barbara Rogoff, and her ontological and epistemological view of learning through participation in practices of culture. I introduce additional sociocultural theorists such as Vygotsky, Bruner, and the more recent Hall, Curtin, and Rutherford, to underline and expand arguments. I then delineate the methodology, context of the study, and details of participants. I outline the data set and provide a detailed account of the analysis through the organized frames of "sensitizing concepts" (Patton, 2002) and "emergent themes" (Ely et al., 1997), and follow with a findings and discussion section which links the themes, theorists, students, and myself. Finally, I conclude with a brief commentary on how sociocultural theory and the concept of participation can extend and support our understanding of learning.

5.2 Theoretical Perspectives

5.2.1 Identity: Sociocultural Theory and Identities-In-Practice

Helping students to orient to and realize deep personalized meanings as becoming teachers is important and necessary (Dam & Blom, 2006; van Huizen, 2000). Making meaning, authoring a professional identity is complex work, always dynamic and never finalizable. Britzman (2003, p. 22) metaphorically calls this process "a struggle for voice". Smagorinsky et al. (2004) outline the weight of social forces on the subjective experience of student teacher, "Sharon", as she negotiates different conceptions of teaching on different educational sites. Like Britzman, the writer emphasizes that the teacher is not "solitary" and is caught up in the many visions and practices which come alive in classrooms, schools, universities, national policies, research reports and reforms; all of which are culturally embedded and experienced in interaction. Furthermore, constructing an "English teacher identity" can be very challenging and unwieldly

for student teachers due to the plurality of meanings associated with the discipline of English. Due to the various discursive constructions from multiple traditions and paradigms, student English teachers standing in these "crosscurrents" can struggle to find a secure foothold (Macaluso et al., 2016).

The understanding of identity I subscribe to in this study is anchored in the work of Holland et al. (1998). Developing from the seminal work of Vygotsky (1978) and Bakhtin (1981), these authors articulate a vision of both person and society in co-development which rejects the dichotomy between the psychological and sociological aspects of person. They believe that since sites of human consciousness operate within the social world, identity is not the mere refraction of a naturalized self lodged within the person. What interests these writers is not so much the larger structural features of society such as race, gender, sexuality, nationality and ethnicity (all highly important too), but rather the everyday processual meaning-making that takes form in the dynamic of living an everyday life. For them identity-making is "a process of personal formation that occurs via cultural resources enacted in a social context" (Holland et al., 1998, p. 287).

Bakhtin (1981) understands the act of meaning-making as the movement of thought between self and other. As such, words are steeped in social contexts and ideologies, never fully our own, but nonetheless are original when "[E]verything that is expressed in the word collapses into the miniature world of each person's own words (words sensed as his own)" (Bakhtin, 1986, p. 143). This article examines the words of three student English teachers as they make meaning of their participation in their English pedagogics class through journal writing. Their discourse confirms the reflection, inflection, and resonances, of many other voices of influence.

Latta and Olafson (2006) write that participatory thinking orients individuals in fostering self-understanding and identities-in-the-making, and that creating meaning, adapting meaning, and changing meaning, is a process realized in-between the self and other. This threshold space is one of becoming in which there is "something given and something yet-to-be-achieved" (ibid., p. 84), and "where ideas are negotiated, connections are made, possibilities are seen and insights are gained" (ibid., p. 77). According to Cremin (2009) in this space of activity and shared communication, learning as a product of inter-thinking and interaction transforms

participation. This aligns with Gee's (1992) idea that one cannot overtly teach a discourse but instead you pick up a gestalt, a way of behaving in a culture, through the experience of participation.

5.2.2 Participation: Rogoff's Perspective

The work of cultural psychologist, Barbara Rogoff, is particularly useful in drawing together the ideas of identities-in-practice and participatory learning. While Rogoff's work arose from anthropological studies of indigenous cultural groups, particularly young children and adults, her perspectives have much to offer a sociocultural perspective on teaching and learning in any culture and with varied learning groups. Indeed, borrowing theory from the distinct field of anthropology and cultural psychology can arguably open chinks for new understandings in educational practice. In this case, dislocation from my usual domains of reading in humanistic and cognitive psychology and psychoanalysis has helped me to consider learning from other angles, challenge assumptions, and open dialogue between different fields of study.

Rogoff's (1990, 1995) models of human growth processes invoke metaphors of apprenticeship, guided participation, and participatory appropriation.Initially, my response to the concept of apprenticeship assumed a type of reproduction of knowledge and practices but Rogoff's work informed my understanding. The metaphor of apprenticeship indicates how newcomers to a community of practice stretch their skill and understanding through participation with others in culturally organized activities pertaining to their learning. In guided and scaffolded ways, the newcomers are initiated into the practices of a community by an experienced practitioner. My English pedagogy class fits this description of an organized activity, students learning to become English teachers are guided by me, an experienced other in the practice of teaching.

As a person participates, they are making a process their own and are also preparing for later participation in related events (Rogoff, 1995, p. 140). Through this "participatory appropriation" the student teachers "transform their understanding of and responsibility for activities through their own participation" (ibid., p. 150). However, Rogoff's view of activity is that of "hands-on learning" in the "real" location of cultural practice. So, what of my classroom and Rogoff's idea of participation? I argue that my English pedagogy class is also a "real"

classroom focused on teaching and learning, albeit at one remove from the secondary school site where students will practice teaching. In Dewey's (1938) conceptualization of experience as a "moving force" between past, present, and future, this setting is a complementary, experimental, and reflective space, offering students an opportunity for self-understanding (based on activities and interactions), which can be carried through the temporal, moving arc to future practice. In the process of deciphering meaning through a shared experience, memories, concepts, skills, and knowledge are not static entities and cognition is not a "stored possession" (Rogoff, 2001, p. 151). Hall et al. (2014, p. 62) extend this explanation by underscoring the active engagement required of the individual through "doing, talking, thinking, feeling and belonging" in this social process. This involves communication and shared efforts and creativity (Rogoff, 1995). It involves bridging, through guided participation, between the known and the unknown, and between multiple ways of understanding (ibid., p. 153). Through this individuals stretch the boundaries of "conceptual reach" (Rogoff, 1990, p. 148) leading to a more mature understanding. Such boundaries are not permeable and this stretching is not a form of reproduction (ibid., p. 153). Rogoff (1990, p. 197) explains the creativity and agency involved, stating, "Social activity serves not as a template for individual participation but as a stepping stone, guiding the path taken but not determining it".

Rogoff's work is strongly influenced by the work of Russian psychologist, Lev Vygotsky (1978), whose study of child intellectual development concluded that cognitive development could not be understood without reference to the child's milieu. For Vygotsky, the social plane was the crucial landscape for learning. In fact, he concluded that higher mental functioning took place in the first instance at a social level before being internalized by the individual. Children grew into the intellectual environment in which they lived and developed a symbolically shaped consciousness where language was the key determinant of intellectual growth. Benson (2009) disputes Vygotsky's claim of symbolic consciousness but concurs that the mind creates networks and has a super plasticity which changes and develops through social engagement. Hall et al.'s (2014) study on learning, culture, and neuroscience supports this idea of plasticity of the brain and its susceptibility to change and adaptation. For Rogoff (1990), cognitive skills and cultural inventions work together. Also influential is Vygotsky's (1978) concept of the zone of ambiguity/zone of proximal development, which is widely referred to

in educational practice. The zone refers to the space which exists between the actual and potential intellectual development of the child. Rogoff refers to this as the "embryonic state" or "region of sensitivity" which is primed for further stretching (1990, p. 119). With a supportive emotional atmosphere, and scaffolded and structured intervention from a more mature guide, the person can move into new understandings.

In understanding participation in situated contexts, it is important to consider the influence of culture. Social activity shapes and is shaped by culture. Brookfield (1995, pp. 216-17) understands culture as a complex concept with an "internal grammar" which comprises our assumptions about how the world works and how it should work. Hall et al. (2014, p. 48) conceptualize culture as "an amalgam of values, meanings, conventions and artefacts that constitute daily social realities" and whose boundaries are permeable. In the context of this study, historical, institutional, local and personal amalgams of ideas, ideologies and artefacts about education, learning, teaching, and teaching English abound. Bruner (1996, pp. 3 & 12) explains that no individual can make meaning "unaided by the culture's symbol systems" and that "the mind relies" on such symbols as it makes sense of the flux of experience. Symbol systems are signs or frames or scripts which give coherence and shape to our lives, they are a form of "shared network of communal standings for" (ibid., p. 164). It is this interaction between the individual and culture that interests Rogoff. For her, culture is not a static entity, not just the coat on the person, or the backdrop to our lived lives. Culture is the way things are done as we live in a particular time and place and as we interact with people and adapt material and symbolic tools in society. As such, culture is dynamic, generative, and continually created through participation in lived experiences (Rogoff, 2003).

Overall, Rogoff's ontological assumptions, and those of sociocultural theory in particular, claim that the self and the world (society and culture) co-construct participation, and that reflection on and inquiry into that participation brings new learning. Dewey (1916, p. 26), preceding Rogoff, expressed the same conviction about participation and learning:

> *The social environment [.. .] is truly educative in the degree which an individual shares or participates in some conjoint activity. By doing his share in the associated activity, the individual appropriates the purpose which actuates it, becomes familiar with its methods and subject matters, acquires needed skill and is saturated with its emotional spirit.*

5.3 Methodology

This research was conducted within an interpretivist paradigm as is appropriate in a case which allows for thick descriptions and complex nuanced findings which extend beyond the statistical measurements and numbers related to a stable and objective reality (Dumas & Anderson, 2014). The learning journals as a data set aligned well with my research focus in documenting learning across a 13-week time span. The learning journals also offered sufficient depth and breadth to engage the sensitizing concepts of participatory learning and identities-in-practice as a starting point for my qualitative study (Bowen, 2006). These sensitizing concepts created the frame for themes to emerge. In addition, aligning pedagogy with pedagogical research proved a rich site of investigation, a connection which the learning journals facilitated.

5.3.1 Context

The student teachers whose journal writing I draw on in this article were undergraduate Physical Education students with English Pedagogy as a second elective subject. They were pursuing a four-year programme to become second level school teachers of 12-18 year-old learners. While the size of the group varies year to year, it is never greater than fifteen as Physical Education students may choose from a range of pedagogy electives such as Mathematics, Irish, Chemistry and Geography. The 2008 student cohort was a small group of six, comprising four males and two females. I was the module leader and teacher. The student teachers completed two English Pedagogics modules: “English Pedagogics 1” for four weeks in Semester Two prior to their first six-week school placement; and “English Pedagogics 2” for thirteen weeks in Semester Three prior to their final 10-week school placement. This study focuses on “English Pedagogics 2”.

5.3.2 Participants

During the initial review of the learning journals three students, Ciara, Tom, and John (pseudonyms) were selected for inclusion as their journals offered a particular richness of data which specifically aligned with the sensitizing concepts selected from my review of the relevant

literature. Including all six would, of course, have provided other voices from this practice community and references to Rory, Emer and Daniel (pseudonyms) evidences their influence on this group. In this instance, however, I focus on the personal meaning-making of just three, acknowledging that all representations are partial and selective and influenced by the researcher's interests.

5.3.3. Learning Journals: Pedagogical Structures and Documents for Inquiry

Rath (2010) writes that texts such as journals and portfolios can serve as pedagogical structures for student teachers by extending their epistemic, developmental, and critical interpretative frameworks in learning. She argues that such pedagogical structures can sponsor and support the necessary intellectual and emotional engagement required for becoming a professional. Essentially these structured texts offer opportunities for student teachers to articulate their developing identity through engaging meaningfully with their experiences by providing students with a "forum to become conscious of their own subjectivity" (Rath, 2010, p. 491), and their sense of who they are as growing professionals. It was this focus on articulation of experiences and of becoming more aware, knowledgeable, and understanding about teaching which prompted me to use the generative pedagogical tool of learning journals with my students.

I was clear that the journal was not a problem-solving tool as such, but a resource for self-understanding and development. Using Rath's metaphor (2010, p. 493), it was to be a place for "conscious geometry", giving students pedagogical bearings and a configured space for knowledge to emerge and for identities to be performed through this mediational tool. In light of this, I was not overly prescriptive as to how student teachers should write their learning journal nor was it an assessed part of the module. The journal was structured in the sense of its stated aim of asking students to respond in written format to each pedagogy class (39 in all). The pedagogical structure of learning journals became the data set which ultimately stimulated my path of inquiry (Patton, 2002).

5.3.4 Data Analysis

The data analysis was designed to address the specific focus of this research: namely, how participation in a practice community supports learning, personal meaning-making, and identity development. The learning journal responses were initially framed around two "sensitizing" concepts generated from my review of the literature, "identities-in-practice" and "participatory learning". In contrast to "indigenous concepts" inducted from the data, I draw on Patton's (2002, p. 456) notion of "sensitizing concepts" which have their origins in social research theory and the research literature:

> *Sensitizing concepts give the analyst "a general sense of reference" and provide¨ direction along where to look" (Blumer, 1996, cited by Patton, 2002, p. 148). Using sensitizing concepts involves examining how the concept is manifest and given meaning in a particular setting or among a particular group ofpeople.*

My reading of the journals initially operated as a type of dialogue and responsive interchange (Latta & Olafson, 2006) between these concepts and the data. For example, I made connections between guided appropriation and scaffolded learning when I read student teachers' reflections on the practice of "writing with marbles". I discerned evidence of participatory thinking and appropriation in the language used by students and the practices they described. For instance, the use of freeze-frames as drama-in-education techniques enabled me to identify how students considered the effects in participation of their thoughts and emotions on others. I could see them stretching their understanding through talk and discussion and methodologies used in class.

These connections were then clustered into themes. For example, from theorizing the data set in conjunction with the sensitizing concepts, I noticed that participatory learning was not always harmonious. Thus the students' comments on the tensions, the "adjustments" needed, and the emotional effects of learning together, led to the creation of the theme "challenges to participatory learning". In all, three emblematic themes emerged around which the story of the setting and the student teachers' meanings could be told (Eisner, 1998): "using cultural artefacts to generate teacher identities"; "participation as learning"; and "challenges of participatory learning". Eisner highlights that since no narrative can be identical to the experience itself , "editing, emphasizing and neglecting through selection are all ineluctably at

play" (p. 190). These themes are all interrelated and cannot be understood separately. Within the themes there is an interweaving of voices, theorists, students, and my own, with a particular focus on bringing the setting alive through student interpretations and quotations.

5.4 Findings and Discussion

The data are now presented under the headings, using cultural artefacts to generate teacher identities, participation as learning, and challenges of participatory learning. In each case the findings are theorized in conjunction with the relevant literature.

5.4.1 Using Cultural Artefacts To Generate Teacher Identities

According to Bruner (1996), cultural artefacts are symbol systems and toolkits of ideas, ideologies and architectures, which the mind relies on to make sense of experience. Here I draw on emblematic moments from pedagogy class which highlight how cultural artefacts from contemporary worlds (e.g. English syllabus in Ireland), intergenerational worlds (e.g. Freire), literary and scholarly writings (e.g. literature and academic studies), and conceptual worlds (e.g. development education), influence students' understanding and identity development. The examples illustrate the generative power of these artefacts in helping student teachers to build a knowledge-base and to relate their past, present, and imagined futures to the ideas reified in these artefacts. In his learning journal John indicates that he finds the syllabus document helpful in thinking about teaching. While the syllabus advocates for a varied, inclusive modern set of texts for sociocultural understanding, John adheres to the power of the "canon" and "high art" to promote personal growth through aesthetic encounters with literature:

> *We also discussed the role of cultural literacy in the syllabus. This model, the C-model, is concerned with high culture and language as an art form. Personally I like the idea of cultural literacy and high art as a pivotal part of the curriculum as these great works offer a lot to pupils. Also I think it is what English study is mostly about. It's about learning and growing as a person through literature and theories and stories.*

From this extract, we see how discussion as a participative class activity stimulates John's thinking. His lexicon appropriates concepts and words such as "cultural literacy" and "the C-model", which Bakhtin (1981, 1986) characterizes as a type of ventriloquized language from a circulating cultural ideology. This connection with other voices is seeping into John's

consciousness and he is in dialogue with it, making his own meaning. Such meaning-making is never complete and reaching understanding is a process involving contradictions, tensions, and negotiation of viewpoints. However, it marks his engagement with the varied understandings of the subject English (Macaluso et al., 2016) and his effort to take a stance.

John is preparing resources to teach a Steinbeck novel on his school placement and writes that he would like to encourage his students to respond emotionally and make personal meaning from the story, characters, and ideas in the novel. However, he believes that "the system today does not promote "thinking about stuff". Like Joad in *The Grapes of Wrath* "you're bound to get idears if you go thinkin' about stuff"!

In this short extract, John comments on the Irish Education system and cites *The Grapes of Wrath* to support his thinking. Later in his journal, John invokes Paulo Freire's *Pedagogy of the Oppressed* which advocates for greater teacher/student interaction and the power for all to express their opinions. Thus we see how literary works by Steinbeck and educational theorists like Freire have impacted John with their words and cultural legacy.

Like John, Tom sees a clash of culture between the syllabus aspirations and the culture of secondary school education in Ireland, and understands the syllabus as aspirational and cut off from the reality of schools. For him personally, school was not a stimulating environment and he wonders if "all this innovation and creativity will stop once I am qualified and actually enter a school". He elucidates that his own teaching philosophy is not merely informed by subject content or the syllabus:

> *What I see as being important in my teaching is that pupils not only enjoy the classes that I teach, but that they grow from the classes. In this respect, I hope to encourage cross-curricular links so that students stop looking at subjects as being individual and begin looking at them as "whole education". This, I feel is why I chose the topic of Development Education (D.E.) for my Final Year Project (FYP). I see D.E. as being one area in which we can increase pupils' understanding of the wider world, the issues that they themselves may face once they "grow up". D.E. adds to the holistic development of the pupil, which I personally see as being the goal and objective of education.*

In this extended excerpt, Tom is shaping his identity around the type of teacher he aspires to be. He understands education from a personal growth perspective and in choosing to do a Final Year Project on development education lays claim to its potential to influence pupils'

understanding of the world they live in.

Ciara extends her understanding in relation to teaching Shakespeare by drawing on interpretative links (Sumara, 2002) between theory and practice:

> *This essay by Merrilyn Evans which we were asked to read focuses on the value of visual texts and multi-modal learning and is an excellent way "of getting over the barrier of language" in a Shakespearean text. Within this approach we discussed the use of tele-visual resources, physical tasks and diagrammatic learning. One of the suggestions made by John was to chart Lear's development by placing Lear in the centre of the page and making a spider diagram of his relationships throughout the text. Then a discussion of Lear's character and development can be facilitated. This was a great lesson from John and really made what [the teacher/module leader] was discussing relevant to us by applying it to our lesson planning. I think this was a key moment in the class when we began to apply our theory to the practical side.*

In this excerpt, Ciara is developing a strong voice in relation to pedagogical approaches influenced by reading and discussion. She also learns approaches from her classmate, John.

At the micro level of the classroom we see how the practices we are exposed to influence our meaning-making and identity-making. Through reading, discussion, and reflective writing, student teachers are deepening and lengthening their conceptual reach (Rogoff, 1995). Through participatory thinking they are fostering self-understanding and authoring an identity, in the in-between space of becoming where there is "something given and something yet-to-be-achieved" (Latta & Olafson, 2006, p. 84).

5.4.2 Participation as Learning

> *The first thing I noticed when I arrived into the room was a collection of marbles strategically laid out on bubble wrap in the middle of the table. (Ciara)*

In this class, I wanted to use an object, such as coloured, patterned marbles, as a resource for student writing. In Rogoff's (1990) terms, I was essentially "setting the stage" for growth by helping students to experience and participate in a particular pedagogical approach. During the class, I asked students to compose in the various language categories of information, argument, persuasion, narrative, and the aesthetic use of language. The purpose of this exercise was to ascertain what students already knew about using language for specific purposes, and also to place the student teachers in the role of writer to enhance

their understanding of what this process might be like for their own students when teaching language, specifically genre writing in this instance:

> *We then each read our descriptions and compared them. It was interesting to see how we each approached the topic. Although we all knew what was meant by the language of information, we all seemed to apply our own individual slant to the description. For example I spoke factually about the marble describing its appearance and comparing its shape and colour to a chestnut or a sunset. In contrast to this, Emer's description was more aesthetic than informative. It was at this point that [the teacher/module leader] said that she should have prompted us to use informative writing by saying "how would you describe it physically to someone who can't see it". This idea of prompting for understanding is essential. Chris Kyriacou, in his book, Essential Teaching Skills discusses this idea of using prompts in the classroom for student direction. (Ciara)*

In this excerpt from Ciara we see how I, as an experienced practitioner, learn from my practice in relation to using clear scaffolded prompts for directing instruction. By sharing my awareness with my students, I am hoping to stretch their understanding. Also, following this class, my students and I explored the features of each language category and the fluidity of language in practice. From their initial "embryonic state" or "region of sensitivity" (Rogoff, 1990, p. 119), I further scaffolded their writing in each category by intervening with practices and examples which supported internalization of the ideas and processes (Vygotsky, 1978). Then as each person participates, they are making a process their own and also preparing for later participation in related events (Rogoff, 1995, p. 140). From John and Toms' journal entries below, we see their thinking evolving and their confidence growing. John enthuses that he really enjoyed the exercise and is proud of his developing skill. He shares some of his written pieces in his journal:

> *The marble sat perfectly still on the countertop. It was red yet semi-transparent. The sunlight from the window reflected and penetrated the marble. It was this light that kept the town awake.*

Through this experience of participation Tom reflects on how difficult he found writing during his second level school experience and how this affected his capacity to teach writing with his own classes on second year school placement:

> *Throughout Junior and Senior cycle years, as well as Transition Year, the class had been repeatedly asked to write different texts: poetry, short stories, essays etc. This was one particular thing that I always found extremely difficult, mainly because when it comes to writing creatively, I generally find myself blocked in and find it quite hard to make the initial breakthrough with something. I always found "write a poem about […]" so broad and so difficult that it put me off the idea of writing.*

The experiential exercise using marbles for writing has now "reshaped the way" he is thinking

about teaching:

> *Having been asked to compose creatively using a particular type of language helped me in so many ways. This gave me a scaffold in which I could creatively write. I was always closed about people reading my work before, but today I was proud of my work, and was only too eager to read it out. This very simple thing of using types of language has actually reshaped the way in which I am thinking about teaching. With the marbles I was just amazed how a very simple object, combined with the creativity of the teacher, constructed an activity that is so helpful, enjoyable and educational for pupils.*

Within this practice group, the students and I serve as learning resources for each other, both cognitively and emotionally. In pedagogy, we become "saturated in the emotional spirit" (Dewey, 1916, p. 26) of the purposes, contents and methods of English teaching. When Rory and John teach the poem *Stop all the Clocks* by W.H. Auden, Ciara observes:

> *Rory and John played a clip from* Four Weddings and a Funeral *where the poem is being read at a funeral. I thought this was the best part of the class as it gave us a chance to listen to the wording of the poem again but also made us consider the emotion conveyed by the words. It really allowed us to understand the grief and despair that the poet is trying to articulate. Finally in groups we choose a line from the poem and constructed a freeze frame representation. This was excellent in the sense that it got us to become involved in the poem and encouraged an understanding of the lines.*

Furthermore, in this edited excerpt, John elucidates how participatory thinking (Latta & Olafson, 2006) prompts questions on emotional relevance and emotional care with students in second level classrooms:

> *Daniel described the key to the play as being "empty words". Lear represents and teaches a lesson about this. Rory said that the play is about power play. What abuse of power is and what it can do [.. .] [the teacher/module leader] noted how Lear was a needy person. She also spoke about the metaphor of the "Heath" in the play and its connection to suffering [.. .] This for me raised the question of how we can make the play emotionally relevant for young people [.. .] It made me think of how difficult it is to teach texts with difficult themes. For example how should I deal with the theme of suicide and young lovers in Romeo and Juliet?*

5.4.3 Challenges of Participatory Learning

As we work together, we create atmospheres. We are in constant negotiation with our own and others' emotions, dealing with moods, and managing thoughts and feelings. John sums up the general pedagogical atmosphere which facilitated participatory learning in the class:

> *The most rewarding experiences in our tutorials are when we are all talking enthusiastically and offering opinions. Learning happens far more effectively in the relaxed, supportive, collective environment which we had. The small group number was really helpful in achieving this.*

However, the class was not without its moments of discord and discomfort. Any community of learners inevitably encounter experiences of conflict as well as harmony, competitiveness as well as cooperation (Wenger, 1998). The following excerpts indicate some tensions in our group:

> *One of the biggest "adjustments" in this module was that of group dynamics and the relationships between us as individuals and as a group. With only seven people it was more like a family. There was trust, intimacy and respect present. There were frustrations in the group too and my frustrations grew at times and got the better of me. (Tom)*

One of these frustrating moments for Tom occurs when he feels I am taking their "dedication, commitment, and motivation for granted" when I add to their homework assignments. He writes:

> *Maybe something had happened for her outside the classroom and she was still thinking about it, or maybe I was hypersensitive. As teachers, our experiences both inside and outside the classroom are carried with us. This doesn't mean I am in anyway diminishing or dismissing the choral reading of the poem but I noticed that I was uncooperative because of my anger.*

Tom further recounts:

> *I was tired this morning. When [the teacher/module leader] asked me about my own learning journal I wasn't really interested in giving a response. Rory reflected on his own temperament and attitude in class. His shortness with Emer at one stage led to a lot of tension in one particular class. This I felt was his fault and he admitted he was in the wrong and that he regretted it immediately.*

Ciara also reflects on the impact of her tiredness and irritability:

> *My inability to focus due to tiredness and irritability resulted in me sitting back in class today. How much of an impact do attitudes and energy levels have on a lesson? What type of effect would my attitude have on my students? Would my negative persona have discouraged them from learning? This idea of how attitudes or behaviours can affect others relates to Bandura's Social Learning Theory and is something to consider as a student and for the future.*

We can see from Ciara's extract that she considers the impact of her mood and attitude as she imagines her own students in class. The student teachers are considering how they affect others and how others affect them. Identity-making is not a smooth territory. As the teacher and the experienced other in this practice group, I must also acknowledge my affects and effects. John acknowledges the effectiveness of some of my teaching strategies but he writes: "Even though she encourages dialogic teaching in class she talks far too much and does not really practice it enough" (John).

In participation, we are not only saturated in the emotional spirit of our subject English, as Dewey (1916) puts it, but also in the emotionality of our subjective experiences together.

5.5 Concluding Comments

Hall et al. (2014) explain that sociocultural theory holds significant explanatory power for understanding and supporting learning. They claim that in Western societies in particular, learning is conceptualized as individual, decontextualized, and focused on discrete bodies of knowledge. As such, they welcome the sociocultural perspective which does not divorce the individual from their context, but rather emphasizes the powerful cognitive and emotional impact of participating with others. Since the narrated excerpts from students' learning journals, read in the light of theoretical perspectives, bring this into focus here, it is clear that localized explorations have their own implicit value. As such, this study arguably has the potential to resonate across other localized contexts and to dialogue with others about practices and theories of learning.

This study points to further studies suitable for exploration from a sociocultural perspective. Rogoff's central concepts of apprenticeship learning, guided participation and participatory appropriation, could be mined for their powerful effects in learning to teach English. Discourse studies on student teachers' texts, policy documents, and other cultural artefacts could also awaken us to embedded ideologies as we make meaning of our work as educators. Since power dynamics shade both participation and the participants' representations of their participation processes, it is important to consider the power dynamic, ideologies and practices, which inhabit our pedagogical spaces and influence our students' responses. As Bruner (1993, cited in Nind et al., 2016) highlights, no pedagogy is innocent and it carries its own message.

Finally, our identities-in-practice may not always align with our value systems and philosophies. Our thoughts often struggle to become fully embodied and frequently live on the margins of our intent. It is salutary for me that John indicates, in his journal writing, that I talk too much even though I encourage dialogic teaching with the student group. It can be so difficult to break learned patterns and cultural habits. However, culture is not a sealed container and has the potential to be generative of new configurations of practice. Meanings cannot always "be

peaceful and cozy" (Bakhtin, 1986, p. 159), where we curl up smugly and with certainty. Identities-in-practice have to be reflected on and challenged.

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Chapter 6: Embodied and Aesthetic Education Approaches in the English Classroom

> *For those who appreciate that to teach English is a difficult, complex and rewarding professional challenge, scope for reflective inquiry and learning never diminishes.*
>
> (Leonard, 2004, p. 15)

6.1 Introduction

In this article I open up a reflective inquiry space linked to my pedagogy with student English teachers and in conjunction with readings on embodiment and aesthetic experience. I attempt to deepen my practice as a teacher educator by "looking back to travel forward" (Cremin et al., 2005, p. 1). To do so, I draw both on excerpts from student teachers' learning journals (2008) and my own remembered experiences and reflections, as well as relevant literature. By reading such theorists as Latta (2000; 2001; 2004), Cremin (2009), Rosenblatt (1938/1995; 1978/1994), Ellsworth (2005), Greene (1978; 1988; 1995; 2001), McDermott (2002; 2012) and Dewey (1934; 1938), I seek to "re-make my practice theoretically" (McDermott, 2002, p. 59) and endeavour to better understand and improve my practice with student teachers of English.

Pinar (2014) contends that the technologization of education has made us forget that education is embodied in actual persons. McDermott (2002) concurs that there is an increasing emptiness in educational policy which does not value human experience and interaction, and he fears that "the lifeworld is colonized by discourses of the market economy" (p. 51). In McDermott's view, we are losing the tenderness of education by losing focus on the temporality and mortality of the body. Ellsworth (2005, p. 6) contends that measurable outcomes are "deviating orbits" from deep and real learning, which are often uncertain and ambiguous, tentative and unmeasurable, dynamic and evolutionary, rather than a planned and goal directed competence. Learning is not just "knowing about" but an experience we need "to live through" for understanding to happen. As Rosenblatt writes: "No one[…] can read a poem for us. If there is indeed to be a poem and not simply a literal statement, the reader must have the experience, 'must live through' what is being created

during the reading" (Rosenblatt, 1938/1995, p. 33).

Furthermore, fundamental questions must be asked about knowledge and pedagogy, such as, *What knowledge is valued and is this the type of knowledge we need for a meaningful life? In fact, do we take time to consider the questions? What is a meaningful life? What is our world for? What do we need and hope for in life? How best are we prepared for dealing with others and our own shadow and bright sides? How best are we prepared for loving, living and dying?* Gleeson (2010) bemoans our lack of public debate on philosophical issues and challenges the ethos of commodification, performativity, value indicators, and bureaucratic governance in the Irish Education system. In light of this, it occurs to me that literary experience with a focus on the concepts of embodiment and aesthetics could offer a pathway to challenge knowledge as a collector's item or commodity and to bring personal experience to the forefront of learning. If I am sincere about my concerns I cannot put myself outside question and interrogation. I have to face myself and my practice.

Embodiment and aesthetics are not discrete concepts but are nested in each other. In this article, however, they are treated separately for the purposes of elucidation and clarity. Overall, the article will take the following shape. First I will outline the context of the research and will make a case for writing as reflective inquiry. This will be followed by a focus on embodiment for learning through the teaching of the Shakespearean drama, *King Lear*. The second focus examines aesthetic experience and aesthetic education approaches in the teaching of poetry. Finally, I will conclude by making a case for rich and deep learning which considers person, text, experience, and time as intrinsic aspects of embodiment and aesthetics.

6.2 Context

As a lecturer in "Teaching, Learning and Assessment" and in "English Pedagogics" at the University of Limerick in the south-west of Ireland, I work with student teachers learning to teach English in post-primary schools in Ireland at Junior Cycle (11-15 year-olds) and Senior Cycle level (15-18 year-olds). The student teachers whose written work I draw on

in this article were undergraduate Physical Education students taking English Pedagogy as an elective strand. From year to year the size of the group varies but is never greater than 15, as this group can choose from a range of pedagogy electives such as Irish, Mathematics, Chemistry and Geography. This 2008 student cohort comprised a small group of six: four males and two females. I was the module leader and teacher. As part of their English Pedagogics 2 module, students kept a learning journal across a 13-week period. This built into a reflective account of their learning after each English Pedagogy class, culminating in three entries per week. Reading back over these journal entries in conjunction with reading the work of Elizabeth Ellsworth on embodiment and Margaret Latta and Maxine Greene on aesthetic experience, I was prompted to write this article as a type of writing inquiry to think about learning and my practice.

6.3 Writing as a Reflective Inquiry

Writing is difficult and demanding (Colgar, 2009) and the work requires Zen-like concentration and thoughtfulness (Ely et al., 1997). Writing both articulates what we know and is also a tool whereby we come to these understanding; we clarify ideas through the physical act of writing (Colgar, 2009). Elbaz-Luwisch (2002) builds on the argument that writing is not just the taking of thoughts from the mind and putting them out in the world, but a process of coming to know, of bringing into being ideas that were not there before. On the theme of learning, Emig (1977) and Moon (2006) concur that writing as a mode of inquiry offers favourable conditions for meaning-making since it slows the pace for the process of learning to happen. Ely et al. (1997) also see writing as a sense-making process in which "we write our way through various versions of understandings"(p. 7) and where ideas which "lurk below the surface of conscious thought" (p. 9) often emerge. They liken it to a potter sculpting clay where there is continuous working, a processual shaping of the raw material of intuitions, emotions, and ideas, into a meaningful completed product. As such, it entails hours of thinking, generating fragments, developing connections, rough outlines, reading and rereading, writing and rewriting (Colgar, 2009).

My texts (lived experience) at second and third level teaching, my students' texts (written) from second and third level, and my academic readings, become the raw materials, or

interpretative locations (Sumara, 1996, 2002), for considering the concepts and practices of embodiment and aesthetics. Drawing on Heidegger's (1978/2008) preposition that only in dwelling can you build, I set about getting to know these texts intimately by reading them attentively and with focus, and then trying to build my interpretations into a coherent form by using writing as an enabling tool (Colgar, 2009).Writing this article becomes the central site for my reflective thinking and a resource for generating meanings as parts fall into a coherent whole and the whole falls into parts through an iterative and constructive process. My writing voice is influenced by the voices of others as I read and write and ultimately try to go further than myself. Indeed, "We are all full of voices, like all islands" (Cixous & Calle-Guber 1997, p. 5).

6.4 Focus 1: Embodiment: Living through the drama of *King Lear*

This section focuses on excerpts from student teachers' learning journals detailing their experience of learning to teach *King Lear*. As this was one of a selection of prescribed dramas for Senior Cycle students in secondary school I took the opportunity to work with student teachers on teaching a Shakespearean tragedy. These journal entries help me to remember and consider my pedagogy in the light of my readings about the body in learning and the embodiment of concepts for understanding.

According to Johnson (2007), since we begin life nestled in our mother's body, all meaning is grounded in and through our bodies. We are "moving and sensing agents in the world" (Ellsworth, 2005, p. 12) and the mind "emerges from and coevolves with the body" and is not transcendent to the physical form (Johnson, 2007, p. 297). For Latta (2004, p. 220), embodiment is "the knowledge acquired through the body's exploration of the world" which brings thinking, feeling, and acting together into a vital relationship. Indeed, many theorists consider our bodies such powerful repositories of knowledge that they "know things a long time before the mind catches up to them" (Monk Kidd, 2003, p. 86) and have a tacit bodily knowing beyond what can be expressed (Polyani, 1969). As such, "[E]ven the delicate poise of an architectural column or the symmetry of a Greek vase will be felt in the pull and balance of our own muscles, though we may not be conscious of the source of our pleasure" (Rosenblatt, 1938/1995, p. 37).

In beginning this drama unit with this particular cohort of students (2008) I set out to physicalize learning through dramatic improvisation. Following a brief discussion about improvizational drama, I asked for a volunteer to create a tableau (Gibson, 1998) or sculpt a scene with the class which linked to any aspect of their lived experience of college life. I made it clear that the choice to share was the students' own and emphasized that nobody should feel pressurized. Rory, however, eagerly volunteered and began to position and shape his classmates, portraying his despair at the pressure he was feeling in college due to the heavy workload and concern for the suffering of a recently bereaved close friend. Rory placed three classmates, Emer, Ciara and Daniel, with hands pushing against the classroom wall and with heads looking downwards, emphasizing forceful pressure against the wall. He also set John up as a lone figure in the corner sitting curled into himself with his head reaching up and mimicking a shout or scream. He placed Tom at the door, in jumping gleeful mood, ready to go out.

Rory then elaborated on his sculpted scene in detail, the choices he made and why. He had used the metaphor of the wall to capture the tremendous pressure he was under to keep up with college workload and his constant battle to force back the tide of never-ending assignments. His feeling of being alone was symbolized by the isolated and curled inward body of John, who wanted to scream out all the anger and frustration, and the sadness and helplessness he felt at seeing his friend tortured by the pain of bereavement. He resented the carefree life of his friends going out and enjoying themselves, as symbolized by Tom at the door, and was furious that his burgeoning singing and musical career was on hold. We finished the session with other members of the class explaining what they experienced in their bodies and what their thoughts and feelings were. The students pushing their hands and bodies to the wall with their backs turned to everybody and their heads down, could not see anything around them and found this very disconcerting. Moreover, the effort of continuously pushing made them tired and impatient. John also felt isolated and felt the physical tensions of silently screaming in his jaws. He was also very self-conscious and did not want to continue the exercise as he felt embarrassed. Tom felt light in his body as he epitomized the happiness of leaving all cares aside and enjoying a night out on the town with friends. Engaging and transacting these dramatic moments demonstrated how "body

position and gesture all reflect the range of emotional and attitudinal responses possible" (Dickson & Costigan, 2001, p. 153) as well as emphasizing the richness of learning collaboratively.

Over the next few classes I introduced relevant readings on physicalizing concepts in drama and tried out this approach in class. In small groups of two and three, students gave a physical shape and feel to the concepts of authority, egoism, honesty, and love, in preparation for the play *King Lear*. Based on this, Ciara wrote:

> *The physical action seems to create a blueprint of the information in my head. I feel that by doing the drama, I am giving a physical structure to my knowledge and therefore giving it a sort of concreteness in my mind. This is the idea that Shane Irwin speaks of in his chapter "Physical Theatre". He speaks of the student as having both body and mind and of the "plastic, kinaesthetic and aesthetic sensuality of the human figure". Irwin encourages concepts to be introduced with a physical presence.*

The students had already read the entire play outside of class time, and following these introductory exercises, we explored how we might teach the drama. Tom sets the scene in his journal:

> *We proceeded then to discuss* King Lear *and how we might bring a text to life in the classroom. This got me thinking about entry points for the text. I was excited by this but was also wondering whether all this innovation and creativity will stop once I am qualified and actually teach in a school.*

It is interesting that Tom mediates what we have been doing as quite innovative, giving an indication of previous engagement with texts in secondary school. Clearly school and creativity are separated in his mind and experience. Ciara is equally excited:

> *So how do we get students to want to study the play? What is the best way to inspire them? We began to list ideas like constructing a family tree, using prop bags, hot seating the character, playing the blame game (who is to blame for the tragedy?) and Daniel suggested making a Facebook page for Cordelia. What type of comment would you leave her? What would her interests be?*

As with Tom, Ciara is thinking bountifully about how to engage her students and draws on classroom discussion to extend her repertoires for practice. Following these discussions, John reflects:

> *Daniel described the key to the play as "empty words". Lear represents and teaches a lesson about this. Rory said that the play is about power play. What abuse of power is and what it can do. This I think is so true. Abuse of power is one of the main causes of struggle and hardship in the world. Carmel noted how Lear was a needy person. She spoke about*

the metaphor of the "Heath" in the play and its connection to suffering[...] This for me raised the question of how to make the play emotionally relevant for young people[...]

Looking now at these excerpts from my students' journals, I see a missed opportunity in how I could have developed my pedagogy. Even though students and I were thinking pedagogically at the level of approaches to teaching the text, we were generally thinking from "outside the play" rather from "within" it. We were considering how drama could be done rather than learning by doing the drama. Moreover, I was trying to accelerate the learning so that students could be ready for school placement, and was pressurized by a notion of having many resources and approaches for teaching. Ideally, I needed to delay intentionality to allow students time to process and get to know and experience (Latta, 2002), which would ultimately develop the vital resource of deep understanding for teaching and learning.

Building on the opening lessons with improvisation and physicalizing concepts, it was also clear the students and I could have worked differently. For example, we could have chosen three key scenes/moments from the play which gave insight into Lear's mind and gave a narrative thread to the tragedy. I could have done more with this rich and "potent text" (Cremin, 2009, p. 6) by asking students to physicalize the scene of authority at the beginning when Lear gathers to divide his kingdom with his three daughters, when he is stripped by suffering to empathy and humanity on the heath, or when he cradles his daughter, finally knowing the meaning of tender love. The physical body, physical props, and physical space could have created the conditions necessary for connective doing rather than distant theorizing. Essentially, then, I could have approached the drama as a form of writing with and through the body, focusing on the affordances and constraints of movement, physical interaction and looking, feeling and seeing with other members of the class, thus developing and extending the earlier improvizational drama exercises. The student teachers' perceptions may have been enriched in this way, as, according to Merleau-Ponty (1962), perception is a synthesis of thinking, feeling, seeing, and acting. Tragedy discloses and challenges (Greene, 1988, p. 23), and had I engaged a more bodily focus through dramatizing the outer play of the imagination, I would have enhanced inner assimilation for thinking and feeling the problems of Lear (Grainger et al.,

2005; Cremin, 2009). In short, the felt difficulty of Lear's dilemma may have been understood in a more embodied and imaginative way had I not sacrificed pedagogy to the pressures of time and coverage of material.

The students were also in a position to inhabit the narrative and become the character through writing, as the felt experience of dramatization fills the body for writing and of writing (Grainger et al., 2005). Working in real time writing, from real time drama, could offer the opportunity to build a "relational consciousness" (ibid., p. 174) with characters and dilemmas, and to get inside the thought processes of others. The body could make connections cognitively and affectively through deep immersion and investigation (ibid.). I could have used the resources of the play to help both students and myself think more deeply about the human condition (Leonard, 2004): motivations, losing it all, lessons learned, suffering and renewal, resilience, empathy, and tenderness. According to Rosenblatt (1938/1995, p. 7), literary experience asks the reader "to participate in another's vision -to reap knowledge of the world, to fathom the resources of the human spirit, to gain insights that will make his own life more comprehensible".

In retrospect, I realize I had engaged in "superficial rather than substantial learning" (Latta, 2002, p. 369). My feel for the 'game' of teaching (Bourdieu,1977) had fallen back on reproducing learned hardwired discourses of coverage which took precedence over, slower, longer, and deeper moves. Indeed, "[M]ost school-based pedagogies focus their address on the mind even if they may sometimes approach it through the body" (Ellsworth 2005, p. 24). I had been guilty of this. Clearly I needed, in Latta's (2004) words, to "thicken the plot" (p.376) for students.

6.5 Focus 2: Poetry Pedagogy: aesthetic experience and aesthetic education approaches

This section focuses on selected experiences from my teaching in second and third level, excerpts from student teachers' learning journals, and readings on aesthetic experience and aesthetic approaches in teaching.

Aesthetics is a field of philosophy which focuses on perception, sensation, and

imagination. It relates to knowing, feeling and understanding the world where meanings are achieved and not found, where imaginative engagement is alive and where the source of learning is human freedom, not demand (Greene, 1978; Greene,2001). Eisner (2002) elaborates that aesthetic practices involve creating a relationship between a work of art and the perceiver of the work, wherein literary or artistic experiences represents a coming together of the two in a type of felt unity. The process involves experiencing relational qualities rather than adopting an evaluative stance. This understanding is in keeping with Louise Rosenblatt's theory of literary experience as a transaction between reader and text. In her seminal work *Literature as Exploration* (1938/1995), she proposes her theory of transaction as a living circuit of connection, "as a doing, a making, a combustion fed by the coming together of a particular personality and a particular text at a particular time" (p. xvi). Iser (1989) denotes this reading of the person by the text a type of literary anthropology. Rosenblatt goes on to say that reading occupies a continuum between efferent and aesthetic, depending on the stance of the reader. Efferent reading is a type of "carrying away" of knowledge from a text, whereas an aesthetic reading broadens the scope of attention to include "the personal, affective aura and associations surrounding the words evoked and must focus on – experience, live through – the moods, scenes, situations being created during the transaction" (p. xvii). It is this aesthetic approach to reading which informs this article.

One of the highlights of my teaching career as a second level English teacher was encouraging students to write aesthetically and discovering the immense imaginative capacity of my young teenage students. The *Draft Guidelines on the Teaching of English in Ireland* (1999, p. 59) states that aesthetic language is an artistic medium where "[w]ords, like colour and shape in art and sound in music, can be used as artefacts whose primary purpose is to give aesthetic pleasure, enrich imaginative perception and feeling and reveal insight". Using the metaphor of the blue guitar (based on Wallace Stevens's poem of the same name), Greene (1978, 2001) explains that imagination is a cognitive power which forms mental images and has the force to "mould experience into something new" (Greene, 2001, p. 30). In encouraging imaginative play with texts (Sumara, 1996),

I recall how I brought to class artwork prints of paintings by Dali, Chagall, Van Gogh, and Picasso, and various other visual posters as prompts to scaffold and encourage poetry writing. I used a technique I learned from a mentor and colleague, Dr Tom Mullins, "writing by selective detail", to help students play with words and images and to enrich understanding of the literary form of poetry. This technique required noticing and looking at details in the paintings, and then creating a response to catch the meaning, or feeling or essence of the detail. Donald Winnicott (1971/2005, p. 53) talks about creating a "potential space" for imaginative play where "infinite subtleties" can be found. The three poems below demonstrate how students' conscious participation with a work of art (Greene 1978) helps foster the imaginative conditions for subtleties of thought to take shape. Shane's poem, based on a Picasso picture, captures selfish indifference in a relationship; Jennifer's poem, based on a poster of two Spanish dancers, captures burning longing in a Seville sunset; Claire's poem captures the pride of knowing from inside "the mind" of van Gogh's yellow wisdom chair.

Still as a Bowl of Fruit	Short Story on a Seville Poster	Vincent's Chair
The room is contorted, A distraction, He lies sprawled across the table Sleeping silently, As still as a bowl of fruit. She doesn't care where he lies. Zooming in on the mirror Her face reflects her vanity. Her hands stuck to the paintbrush As it swashes the paper Creating false images. Her eyes are held in a self-centred gaze In the silver wall. He couldn't care less, He just sleeps, Sprawled on the table, Still as a bowl of fruit. (Shane Healy, 14)	They are in an elegant pose, Under the blossoming tree. He has his left arm around her shoulder Gripping it tightly. Her gown is pink, And puffs out like a bed of flowers. The sky is green with passion, Like emeralds in the blazing sun. He is dressed in black and white And sings to her, His hands crimped around his castanet. He longs in the Seville sunset. (Modelled on the poem "Short Story on a Painting of Gustav Klimt" by Lawrence Ferlinghetti) (Jennifer Baxter, 14)	I am a chair, A wisdom seat. I give inspiration when you sit on me. I am a golden throne, Reserved for Kings and Queens. I stand in the corner, seeing. Sometimes he sits on me. On my woven golden seat. He smokes his pipe and thinks. I watch him when he paints. Paintings of fields and Sunflowers, A Painting of me. (Claire Sweeney, 13)

In my poetry pedagogy at third level I also aim to help student teachers experience poetry in an accessible and imaginative way. The approaches I draw on include the students and I looking for the pedagogical invitation (Gordon, 2014) which a poem may carry; for example, the sound of the clamouring bees in Sylvia Plath's *The Arrival of the Bee Box*; the evocative metaphorical imagery in *Praise Song for My Mother* by Grace Nichols who recalls, "You were sunrise to me rise and warm and streaming"; or the music of Luke Kelly accompanying and elevating Kavanagh's *Raglan Road*. We work our way to response and meaning in these pedagogical affordances of sound, image, and word. We freeze-frame key moments and give them titles, we look for the tensions in a poem, we draw image posters, we list our wondering questions, or imagine a music track to the poem. We often make little "poem movies" influenced of late by the work of Gabrielle Cliff Hodges (2005), who inspired us to use the camcorder as a notebook around our university to capture landscape coordinates that suggest the meanings in a poem. From initial entry and response, we go on to unfold deeper layers of meaning and critique through discussion, drama-in-education techniques, writing, and other pedagogical interventions.

Using Emer's journal artefact (2008) I give a specific example of how I encouraged students "to come in the door of poetry" (Valentine 1995, p. 243) with Sylvia Plath's *Child*. First I read the poem aloud for students. I then read it again and asked the students to jot down one word or image which caught their attention. We filled the whiteboard with these words and images and the reasons they were chosen. I then handed out a copy of the poem, asked students to read it to each other in pairs, followed by individually colouring the poem for meaning-making (e.g. capturing mood) and inviting them to add any drawing, underlining, or comment. The class shared their interpretations and I include here Emer's response as an emblematic example of how we tried to make initial connection to the poem. In her journal entry Emer first writes about how she "colours" the poem:

> *Blue seems to me to be the best colour for the positives in the poem. The poet considers the clear eye of her child as the most beautiful thing in the world and she wants him to fill his sights with beautiful things such as colour and ducks (which would fascinate a child). Blue also captures the blue pool of the eye. I used purple to show how the poet is reflecting on how her child is seeing everything as new and pure like an April snowdrop. I use green to show nature, for example 'stalk without wrinkle'. For grand and classical images I used gold as gold symbolizes the height and grandeur of artistic life. I include the colour red to show that there is something not right and 'troublous' and the poet is very uneasy. Finally, I have dark colours to wipe out the light of any stars and the closing in of despair.*

Emer further elaborates by drawing attention to some of her images:

> *I drew an image of an open hand with a swaddled baby to capture the poet losing a grip on her life and as a result her child being in danger of falling and being so vulnerable all wrapped up with no free hands to save himself. After her wringing of hands in anxiety and despair, loosening the hand is even more frightening, and the baby has the innocent look of not knowing the danger. I also used the image of the bars in three places, around the title, around 'zoo of the new' and in the last line. It was the mention of zoo that made me think of cages and bars, a child's innocence but also terrible danger lurking. The end line is so desperate and dramatic, there are bars and no light and the confinement of the ceiling. This is in contrast to the blue openness of the sky and stars.*

Emer writes that she also used the imagery of tears falling from an April snowdrop flower to illustrate Plath's sadness and depression, and how the irregular shape and punctuation of the poem are in keeping with a disturbed state of mind. Following this, the class talked about Sylvia Plath's life and her feelings at this time. I did not want to begin with an account of her life as someone who suffered from depression but hoped the students would

see her awareness, concern, and hopes for her baby, and the light and beauty in her images as well as their anxiety and despair.

Dymoke, Lambirth and Wilson (2013) espouse the intellectual benefits of reading poetry. In both Emer's extract and Jennifer, Claire, and Shane's poems, I can see how my pedagogy helps my students make intellectual and emotional connections to poems. Even though I have used aesthetic approaches where I draw on paying attention to art forms, personal response, and open-ended questions for meaning-making (Dickson & Costigan, 2011), I question whether my bias is intellectual rather than a more balanced and integrated cognitive and affective approach. I question whether I create the richest of conditions for aesthetic experiences to flourish; where emotional wholeness, intellectual meaning-making and interaction with the environment are all part of the qualitative texture of an aesthetic experience (Dewey, 1934). For May (1993), the emotional, intellectual, and interactive parts are inextricably linked as they move toward a consummative experience of special intensity which Rosenblatt (1938/1995, p. 42) calls emotional equilibrium, "mental or emotional poise or illumination". Too much thinking can get in the way of aesthetic experience and the cognitive should sometimes give way to sensuousness and intuition:

> *Just let it be like rain, or sunshine for that matter. Let it be just something that comes down over you. Don't worry about it if possible because it's not going to get in to you if you worry and if you think. If it gets into you it will have to be through a more unconscious part of yourself than your thinking brain. It will have to come through your intuitive side. So it would be more like listening to music.*
>
> (Valentine 1995, p. 245)

Sometimes, the words themselves are the experience:

> *I can still remember the liquid feel of those words for rain. How the beads were blown against a window pane, and glistened there and ran. The words for rain were better than the rain itself.*
>
> (Healy, cited in Kearney, 2000, pp. 25-26)

These aesthetic experiences are not bestowed on us by poets, writers or painters; we find and create our aesthetic experiences as we live through them (Latta, 2004). The questions I now ask myself are: *How can I make poetry pedagogy sensuously and playfully*

hospitable (Winnicott, 2005) as conditions for aesthetic experience? How do I create conditions for experiencing an artwork which originates neither in the art work nor the person but in the transaction between the two? Considering my discussion so far, I realize that while I cannot package experience for students (Greene, 2001), I can create conditions to enhance students' experience of poetry. Engaging the senses can be the first avenue to consciousness (Eisner, 2002) and the felt qualitativeness of a poem is in the feel and touch of its words and music.

Paula Meehan, a contemporary Irish poet, gives me ground to consider the importance for the feel of the poem in the body. She writes that she remembers as a child her body "rocking to the stress patterns in the poem and reconnecting to a very old pulse (my mother's heartbeat) though, I […] had little understanding of what the poem meant" (NCCA, 1999, p. 175). It is as if the sound of the poem begins running in her bloodstream (Valentine, 1995) before any intellectual analysis. Further, as a writer of poetry, she says that she pushes "her own breath into patterns that enact the emotional state I am expressing" (NCCA,1999, p.175). Grainger et al. (2005) believe that poetry must be experienced before it can be analyzed and the teacher should take part in experiencing "the sense and savour of the words" and "tasting, feeling and hearing how words sound" (p. 162.). The words of Andrew Green's poem *The Feel of the Words in my Mouth* (2015, p. 1) is particularly evocative for me in this regard, especially the magic of tumbling like a child into meaning:

> *my tongue is a stone in my mouth obdurate unresponsive*
> *I want to feel the words*
> *bulge in my cheeks*
> *nudge against my lips*
> *explode on my palate*
> *I want to feel the bruise of a mistake*
> *and learn from it*
> *to tumble like a child into meaning*

In my future pedagogy I would like to spend more time on the feel of the words in "the firstness" of meeting a poem (Meek, cited in Grainger et al., 2005, p. 160). Even though the students and I read aloud and played with the words and images in Sylvia Plath's poem *Child*, maybe in the future we will savour their sound and taste and smell in a more

attentive and careful way.

How could we speak, for example, the words “beautiful thing”, “ducks”, “new”, “troublous”, “ceiling without a star”? What “heart” can be found in these words for the emotional as well as physical feel of them? I could try to help students and myself to embody and experience the words without grasping after meaning as the first encounter. Reading poetry aloud “is crucially a way to reach into and touch the primal linguistic freshness” where you cut through the deadening effects of familiarity and “catch the freshness of the verse” (Kenneally, NCCA-EG, 1999, p. 184). I would also focus more on group performance work where “the half-understood becomes realized when you put it literally in your mouth” and poetry becomes a “living sound” (Mullins, 1995, p. 221), remembering that often we learn more from participation and acting than from just sitting and listening (Koch, 1995, p. 56).

Snapper regards poems as living complex organisms and bemoans the fact that we extract data from them and anatomize their meanings to the detriment of sensuous, explorative and aesthetic play. Writing of enhancing student English teachers’ poetry pedagogy he advocates that:

> *They need to become aware of the sensual, aesthetic qualities of poetry, as well as to analyse its meanings. They need to hear and watch poetry, and read and perform it, in order to experience its sounds and textures. They need to be reconnected to the singing and storytelling origins of poetry. And they need to write it, and to learn about how and why poets write it. Then, they might actually understand it. Then, they might be able to respond critically to it. Then, perhaps they might become confident teachers of it.*
>
> (Snapper, 2013, p.41)

This is an important and immense task for all English teachers, including beginning English teachers and English teacher educators. According to Dickson and Costigan(2011, p. 167) it is essentially a matter of trust. Their three hallmarks of aesthetic practices in literature teaching are trusting and respecting the power of the text; trusting the students to come to more complex, deeper and richer, and even more ambiguous understandings of these works of art; and trusting students and teachers to collaborate in focused ways on what it means to be human. Overall, focusing on embodied and aesthetic approaches in

the classroom brings person, text, and time together, and foregrounds experience as central to learning.

6.6 Conclusion

This article is a reflective inquiry into my practice as an English teacher in both second and third level classrooms, prompted by the concern that knowledge can too often be considered a collector's item rather than an experience for understanding. Specifically referring to English teachers, Dymoke (2011, p. 145), maintains our pedagogies are dealing in knowledge rather than meaning-making, and are thus expected to "deliver" the goods rather than to teach young people to engage in "deep" learning. Focusing on my lived experience, my students' texts, and my readings on embodiment, aesthetics, and aesthetic approaches in the classroom, I therefore (re)considered the meaning of literary experience. I highlighted embodied learning through the teaching of the drama *King Lear* by William Shakespeare and highlighted aesthetics and aesthetic approaches to learning through poetry pedagogy.

This reflective writing inquiry foregrounded a number of related key insights for me. Firstly, I need to give the physical body a more central place in learning. As Lakoff and Johnson (1995) and Johnson (2007) contend, meaning happens through the biological and phenomenological body as the qualitative world is experienced in and through it. Furthermore, the body is inscribed with experiences and becomes the memory pad (Bourdieu 1977) for how we understand and behave. McDermott (2002) makes reference to a surplus of repression in Irish schools where the discourse of the body is not heard. There also seems to be a repression of the body in my own pedagogical practice. This could relate to my cumulative experiences of learning in school through a predominately intellectual model and the place of the body as somewhat passive and static within many areas of school life. Working with the body in pedagogy takes time and this is also an issue for me. I resort to intellectual coverage of material, for example, listing approaches to teaching the play, rather than working more deeply with scenes and characters for understanding. Rather than talking about the egoism or needs of *King Lear*, students' understanding can be enriched by

experiencing egoism or need through movement, music, gesture, costume, props, and looking, seeing, and feeling through various media. While not all teaching can happen like this, core scenes and key moments can be selected to illuminate the drama's central dilemmas. Furthermore, Ciara's comment, "I feel that by doing the drama, I am giving a physical structure to my knowledge and therefore giving it a sort of concreteness in my mind", confirms that physicalizing concepts are important so that learning can happen.

Secondly, I need to place more trust (Dickson & Costigan, 2011) in the transaction between reader and text in creating conditions for aesthetic experiences in the classroom. Aesthetic literary experience is an event where interaction with a text/art form creates emotional wholeness and intellectual meaning-making (Dewey, 1934). Even though I use aesthetic approaches in my pedagogy, I need to balance the intellectual with the affective and intuitive. I need to focus not just on conceptual knowing but on perceptual knowing through the senses. Seamus Heaney identifies *Digging* as the first poem he wrote which fell beneath the surface of himself:

> *Digging" was the first place where I had done more than an arrangement of words: I felt I had let down a shaft into real life. The facts and surfaces of the thing were true, but, more important, the excitement that came from naming them gave me a kind of insouciance and a kind of confidence.*
>
> (Heaney, 1980, p. 43, cited in Hunt and Sampson, 2006, p. 41)

In the spirit of Heaney, letting down a shaft into personal experience, through embodiment and aesthetics, could bring felt reality, excitement, and depth to learning.

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Chapter 7: The Uncertainty and Fragility of Learning To Teach: A Britzmanian Lens on a Student Teacher Story

(C. Hinchion with Professor Kathy Hall)

7.1 Introduction

> *Despite all that I had studied in college and all that I had prepared in advance there was still this feeling of being thrown in at the deep end, of falling below the surface and not knowing how to swim back up. All the theory and all the observations in the world cannot fully prepare you for the world of teaching. The application of theory to the classroom becomes non-existent in the face of twenty-four cruel, sullen faced adolescents! As student teachers we shirk off the role of teacher because of its unfamiliarity and revert back to uncoordinated and needy adolescents, begging for a moment of warmth, an inch of acceptance. The shock, the worry, the cold dreaded fear! What if they don't like me?*
>
> (Ciara, student teacher)

In this article we explore how Ciara, a student teacher, puts words to the world of learning to teach. We draw on two texts she wrote in the fourth and final year (2010) of her concurrent undergraduate Initial Teacher Education programme in one university in the south of Ireland. Ciara's texts become symbolizations or "objects of knowledge" (Britzman, 2006, p. 70), which offer traces of her experience and become sites for our thinking and interpretation (Sumara, 1996, 2002). In this article we are particularly interested in what a developing student teacher identity *feels like,* and the emotional resonances and atmospheres evoked in its rendering.

Student teacher Ciara's voice has a central place in this article. Another key voice is that of Deborah Britzman, who forms part of the ground for our contextualization and reading of Ciara's texts. Deborah Britzman is both Distinguished Research Professor at York University, Toronto, Canada and a practicing psychoanalyst. Her work covers a broad range of interests and practice from critical ethnographic studies in education to her more recent focus on psychoanalytic ideas for education. Key to her work is the notion of intersubjective worlds, be they in the educational or psychoanalytical fields, which are "made great by our interest in questioning the way things are with our deepest hopes for something more" (Britzman, 2010, p. 326). The culmination of our interest in Britzman's work led the first author to interview her in Manchester on 18 July 2011. We make reference to relevant responses from the interview in this article in the following format: (personal communication, 18 July 2011).

The article will take the following shape. First, we will briefly outline the context which forms the backdrop to this study. We then delineate our ontological and epistemological understanding of experience and its expressions, which informs our methodological process of interpretation for this study, and explain why we selected the work of Britzman as an additional lens for understanding Ciara's texts. We will highlight Britzman's conceptual and metaphoric concept of "struggle for voice" as an expression of her understanding of what it is like to learn to teach, and briefly draw attention to Bakhtin's concept of the "dialogical imagination" for comparative enrichment. We will present the interpreted story using indicative excerpts in chronological sequence under the headings: (1) Beginnings; (2) First Teaching Practice: "Looking Back Now"; (3) Third Year: "Limbo", and "The Fragility of Being Human"; (4) Fourth Year: "Doubt and Gifts". Finally, we consider the salient theme of affect, which pervades the interpreted narrative.

7.2 Context and Texts

This article focuses on Initial Teacher Education and the learning process of one student teacher. We chose this area because our professional worlds reside here, and because we sense the importance of explicating and interpreting the student teacher experience as a way to highlight, reflect on and analyze educational processes in our programmes and in the broader reform and policy arena.

The first text created by Ciara is a Final Year Project (FYP) titled "My developing student teacher identity: reflective inquiry". This is a retrospective reflection on her experiences of learning to teach in college and on school placement. This project is a 10,000-word mandatory written assignment for all Fourth Year students and the first author acted as Ciara's supervisor. The second text we focus on is a personal narrative (PN) of 12 pages written by Ciara as part of her data collection for her FYP, titled "My personal narrative of learning to teach".

This paper aligns with a long tradition of reflective practice in teacher education and subscribes to the view that thinking and practice are never fixed and certain, but inevitably unpredictable and dynamic (Boud, 2010). With particular reference to our orientation toward narrative as a valued way of understanding the self and other, we recognize that stories told and stories

interpreted are invariably inter-textual in that they are multi-voiced, combining contextual discourse, interaction, traces from biography, autobiography, memory, policy discourses, and institutional discourses. A recent example in this journal, drawing on this line of thought, is an Australian study by Parr et al. (2015) which challenges the monologic vision of teaching that assumes little difference between teachers except differences in effective compliance against externally set standards. Their analysis persuasively argues for the "unrepeatable uniqueness" of the individual teacher and the overwhelming significance of culture and context. Our analysis endorses this work and the story genre offers us a way to present our research by not dichotomizing self and world, cognition and emotion, mind and body, even though we do attend more explicitly to the emotional and psychodynamic aspects of the individual in this chapter.

7.3 Expressions of Experience and a Design for Interpretation

Experience is a temporal flow of happenings and events, an ever-flowing stream, a moving force, continually presenting to consciousness, where past experiences influence present experiences, which inevitably influence future experiences. In making sense of experience, we reconstitute it through an interpretative process of telling or storying, of creating expressions of experience (Clandinin & Connelly, 2000; Dewey, 1938). Expressions become an individual's articulations and representations of their own experience (Bruner, 1986) and, since experience cannot be known in advance (Britzman, 2003a), we make sense of it when we have "second thoughts" on it, conceptualize it, or see it in hindsight (Britzman, 1986, p. 85). This process of interpretation is mediated by our social, cultural, and historical world, and therefore is never innocent of influences, norms, values, and structures (Holland et al., 1998).

As Ciara's texts are second thoughts on her experiences and when she writes about them she is structuring her thoughts into units of meaning. There is, of course, an inevitable gap between experience and its expressions as words cannot always catch the full verve of lived life. Nor do we always have the resources to understand our experiences. Furthermore the telling of experience itself is a new creation, which, like incandescent plasma, is hard to gather up in one particular shape (Turner & Bruner, 1986).

The interpretative process of understanding experience "always operates on two distinct levels:

the people we study interpret their own experiences in expressive forms, and we in turn, through our fieldwork, interpret these expressions" (Turner & Bruner, 1986, p. 10). Ciara has created a text of her experiences, interpreted these texts, and now we as researchers are weaving a new formation; a text upon and within a text, as partial and selective as are Ciara's own interpretations. Such layering of experience is complex work, and we are acutely aware of its delicacy and ethical responsibility. Thus, in the words of McLaren (1993), this study seeks to "adumbrate rather than delineate; to illustrate rather than make grandiose claims" (p.12): in short, neither quantifying or measuring, but endeavouring to illuminate a perspective.

Initially Ciara's texts were generative pedagogical structures where she researched her practice as part of a university assignment. Now, with student consent and ethical approval from one of our universities (2011), her story of learning to teach became our methodological field text for interpretation. In order to avoid making Ciara's texts a servant to Britzman's work, we developed the following process for interpretation:

1. We read and reread Ciara's texts with attention, dwelling on her thoughts and words with "patient thinking and quiet wondering" (Sumara, 2002, p. 239). We made notes and connections and kept reflective memos (Ely et al., 1997, p. 28). We did not take the ordinary for granted , drawing inspiration from such poets as Heaney and Kavanagh who valued the often unnoticed everyday for meaning-making. Ordinariness carries deep feelings.
2. We "winnowed" possible interpretations (Holland et al., 1998, p. 108) by focusing on the main ideas of each paragraph and gradually made intelligible patterns of meaning; meaning units which we sectionalised chronologically and indicatively in creating Ciara's interpreted story (Ely et al., 1997). In van Manen's terms, these were "fasteners, foci, threads" (1997, p. 91) holding the story together.
3. We then decided to place Britzman's writings alongside Ciara's story, giving us another reading path (Serafini, 2012) for understanding, especially as Britzman focuses on what happens to student teachers as they learn to teach and what they make happen as a result. Our interpretation then became a connection with Britzman's ideas.

7.4 Why Britzman's Work?

From the moment we read her seminal book *Practice Makes Practice* (2003) we were struck with Britzman's account of how student teachers learn to teach. In this book she interrogates the meaning of becoming a teacher by studying the perspectives, practices, and contexts of two student teachers, Jamie Owl and Jack August. We immediately felt a resonance with the theme, and like Britzman were interested in the subjective experience of student teachers and the qualitative "slow reading of the everyday" (2003a, p. 238), the lived life of the newcomer teacher. We draw heavily on Britzman's book on teaching practice in this article. As such, the article is not a critique of Britzman's writings per se but rather an illuminating light on a student teacher's texts, with and through Britzman's ideas. We make connections in the article between her insights and those emanating from the work of sociocultural theorists such as Jean Lave, Mikhail Bakhtin, Barbara Rogoff, Etienne Wenger, and Dorothy Holland.

Britzman's sweeping lens poses provocative and important questions: *What is the knowledge needed to do the work of teaching? What patterns of intelligibility shape student teachers' work? What structures student teachers' practices? What is the effect of pedagogy? What does learning to teach do to a student teacher? What do student teachers make happen because of what has happened to them? How might theory be useful? What might identity feel like in the context of learning to teach?* (1989; 1990; 1992a; 1992b; 1997; 1998; 2000; 2012a; 2012b). While all these questions are interconnected, we are particularly interested in the feeling experience of learning to teach and what happens to a student teacher therein.

Britzman's work particularly appeals to us when she draws forth what makes learning to teach a complex process. Learning to teach can be "deeply unsettling and conflictive" (2003a, p. 3), she writes. While she holds learning to teach to be a process of socialization, which in itself is not easy work, she also focuses attention on the unconscious forces of the psyche which are seldom foregrounded in teacher education. To expand this discourse of complexity Britzman refers to her study and practice in depth-psychology. She believes the "consciousness is not the sum of mental life" (2011, p. 8) and that there is far more to reality than we can say at any time. She alludes to Freud's metaphor of the mystic writing pad to explain how the mind works. The receptive surface of the writing pad is consciousness, and writing on it always leaves a trace

in its wax backing:

> *If we imagine one hand writing upon the surface of the Mystic Writing-Pad while another periodically raises its covering-sheet from the wax slab, we shall have a concrete representation of the way in which I tried to picture the functioning of the perceptual apparatus of our mind.*
>
> (Freud, 1925, cited in Britzman, 2011, p. 140)

Beneath the receptive surface of consciousness is a deeper psychic life, continually taking new experience into its already developed traces. Britzman, like Freud, understands the unconscious as on the borders of biology and meaning and enfolded within the subjective (personal communication, 18 July 2011). The unconscious tries to resist "its own unveiling" (2011, p. 9) but "the corals of our psychic life" surface through dreams, slips of the tongue, and bungling accidents (personal communication, 18 July 2011). She thus sees educators' work as difficult work because of these "things beyond conscious reach" (2009a, p. ix).

Drawing on the work of psychoanalyst Winnicott, Britzman claims that becoming a teacher is a process you "undergo" and is always an incomplete project, an uneven development. Practice does not make perfect, practice makes practice. This understanding deconstructs the myth that development is a move in chronology from immaturity to maturity (2007a). In fact, Britzman sees the project of education not as a project of development or of achieving competences and skills per se, but as the project of "learning to live with others" (2007a, p. 3), and of ultimately understanding and addressing the mind of the other (2007a, p. 8). As the mind is an inter-subjective relation this is a difficult task as other people "have their own minds". Moreover "the mind works in a stream of consciousness, through association, and so is always in motion" (2007a, pp. 5-6). From this stance, learning to teach is a dynamic process of continuous negotiation between self and other:

> *Good night Descartes: even as we need our own mind to know this, there is no mind without the other's mind. There is no passion without the other's passion.*
>
> (Britzman, 2009a, p. 35)

Britzman values the "educational encounter" (2009a, p. 39), the contact between people that is central to learning and the imagination involved for this connection. The teacher's imagination "is her mirror for understanding others, even if it sometimes refracts old preconceptions, handmade from childhood and adolescent affairs" (2010, p. 9). Ultimately, to read other lives

we must learn to read our own (Britzman & Pitt, 1996).

Reading Britzman's work one could argue that she over-emphasizes the problematics of learning to teach. Indeed a reviewer of her early work, Rodriquez (1992), questions her critical theoretical framework and how she denounces normative schooling structures while not offering a redefinition of such cultural constraints impeding student agency. He calls for parallel studies describing the successful strategies employed by student teachers in their learning. Looking at Britzman's earlier work in the light of her later focus on psychoanalytic theories it seems to us that she is concerned with the inevitable disturbances that give insight into the psychic life of the student teacher as they negotiate the structured world and cultural model of learning to teach. She challenges our expectations and assumptions of, for example, the typographic coming-of-age trope (McGarr & McCormack, 2014). She deliberately surfaces much of the unspoken in teacher education: the human condition of education; the suffering; the desire; the anxiety; the search for love; the frustrations; and so on. In fact, she sees anxiety and desire going hand in hand as "anxiety fills the gap between reason and imagination" (personal communication, 18 July 2011) and underlies the fragility and plurality of human existence, our continual state of emergence, our existential quest. Instead of a search for perfect practices and a designed template for the "good teacher" she values:

> *…mistakes, misrepresentations, confusions, conflicts, and little gifts of error [that] are all crucial to the stuff of understanding and constructing knowledge, as are the small and large adjustments and insights we make from these events.*
>
> (Britzman, 2003a, p. 2)

The sentiments of the above quotation resonate with us, especially the tenderness of the concept of how "little gifts of error" can be essential to learning. Throughout her work Britzman does not avoid the complex interplay of emotion in living and learning. On the contrary, she searches out vulnerabilities, anxieties, fears and uncertainties, doubts, tensions, confusions, and ambivalences in order to shed light on the significant emotions which are lived and necessary as students learn to teach. She gives air and light to the concept and feeling of uncertainty, stating that uncertainty itself is "the core of life" (2009a, p. ix). This focus on uncertainty and tentativeness can shake the foundations of learning to teach when it confronts measurable outcomes, standardization, fixed beliefs, and a tendency to perfect the practice of teaching.

7.5 Metaphor at Work: "the struggle for voice"

Narrative, Britzman contends, is "the grounds for thinking" and for "making something new from the ruins of experience" (2003a, p. 23). In this context she understands voice as a conceptual and metaphorical category where the storyteller or author creatively struggles to find meaning from experience, to cohere a narrative, and to shape stories. It is a process of trying to derive significance from, and sense of, life events and a process ultimately of authoring an identity, of making meaning of, and for, the self. Perspectives are always changing and there is "a perpetual emergent becoming" as "more texts are opened" to us, and we "extend experience through interpretation" (2003a, pp. 50–51). The struggle for voice is therefore not a struggle for "authenticity or adaptation into a pre-existing identity" (2003a, p. 22), but rather a continuous process of learning in new circumstances. As such, identity is not so much a taking up of a role which is a type of assigned public function but more of a subjective investment in becoming a certain type of person based on the answer we give to the "cacophony of calls" that beckon us (2003a, p. 222). In this sense identity is dialogic in its orientation and must be situated "in relationship to one's biography, present circumstances, deep commitments, affective investments, social context, and conflicting discourses about what it means to learn to become a teacher" (2003a p. 31). Here Britzman's thinking aligns with sociocultural theorists, Holland and Lave (2001), who contend that people and cultural worlds develop interdependently, such that we need to recognize the person in history and history in the person.

Indeed Britzman's concept of voice has much in common with Bakhtin's (1981) concept of the dialogic imagination. In his study of great novelists, such as Rabelais, and most notably in his work with *Problems of Dostoevsky's Poetics* (1984), Bakhtin uses the novelistic genre to explain his developing epistemological understanding of the world. The characters in the novel cannot exist without the influence of other voices as there is no consciousness without a social collective. Ciara is also a speaking subject embedded in a dialogical world of influence. Enmeshed in the polyphony of voices surrounding her are all of the following: expectations arising from the actual situation including policy directives that provide guides to action (Wenger, 1998); beliefs about what one feels able to do in the context of particular sets of relations, which also depends on one's history in similar situations (Rogoff, 2008); and

institutional and personal principles and value systems. The social language, speech genres, discourses, professional jargon, and the political language of schooling are all circling around her, ready for appropriation, as she creates a teaching self. Language then is interactive and reciprocal (Maybin, 2010, p. 64), not a system of grammatical categories and inner logic, but a mediator of history, culture, and society.

Sociocultural theorists (e.g. Lave, 2008; Rogoff, 2008; Wenger, 1998) have long sought to make this process of appropriation visible by demonstrating how we are at once in the world and the world is in us. What Britzman offers, in addition to sociocultural insights, is the personal and deep emotional investment at play in us and in relationship with others, which is not so visible or rational. Our unconscious is alive in the way we interact in the collective. Britzman urges teacher educators to seek ways of rendering that unconscious more visible in order to better understand actions and thought in the process of identity-making. Ultimately then, student teachers' struggle for voice means:

> *... finding the words, feeling heard, understanding one's practical constraints, learning from negative experiences, speaking one's mind, and constructing a new identity from speaking differently the language of education.*
>
> (Britzman, 2003a, pp. 17-18)

7.6 The Telling of Ciara's Story: indicative excerpts and layered interpretation

This section selects aspects of Ciara's story which illuminate her struggle to create a student teacher identity and give particular insight to its emotional flavour. We also place Britzman's writings as an illuminating lens on this telling.

7.6.1 In the beginning…

Ciara describes how her beginning years in her course in university were difficult. She was introduced, for the first time, to the "knowledge base" for teaching and was unclear how to use this knowledge effectively in the classroom. She gives the example of a tutorial where she and her classmates were looking at scenarios of disruptive behaviour and thinking about ways to deal with this in practice. She worried about classroom control and outlines that these tutorial discussions clearly unnerved her:

These feelings of stress and being overwhelmed or unprepared were dominating emotions when I was preparing to go out on my first teaching practice placement in Second Year. (PN)

This "rush to find practical solutions or the correct technique" (Britzman and Pitt, 1996, p. 123) to an issue of classroom management and student behaviour carries interesting interpretative possibilities. Familiar strategies for mastery are "housed in the teacher's school biography" where conflict and issues from classroom life have developed the concept of teacher as social controller (Britzman, 2003a, p. 63):

What gives the profession of education an added burden and its dramatic charge, however, is the afterwardness of the psychosocial fact that everyone has been to school throughout the most impressive, vulnerable, inexplicable, and dependable years of life.

(Britzman, 2013, p. 99)

Britzman and Pitt (1996) suggest that the pedagogical project should be one of extending the pedagogical relation with the pupil learner rather than a project of management of their behaviour. As well as these issues of classroom management and control Ciara also experienced subject pedagogical challenges:

I remember sitting in my initial English pedagogy classes and discussing how I might approach Heaney's poem Mid-Term Break *with my partner. Our lecturer was trying her best to inspire us with ideas looking at poetry with secondary school students. Our task was to create a freeze-frame image that represented the poem. I remember looking anxiously around me thinking, "How is this possibly going to work?". Freeze-frame was like an alien concept to me and I couldn't get my head around the idea that this was something that was intended to help students understand the poem. I remember looking at my partner and directing him to lie still on the floor while I stood above him with my head bowed and my hands clasped. It wasn't an image we put an excessive amount of time and effort into creating and it is only now, looking back, through different, more experienced eyes that I see the relevance of what we were doing [..] (PN)*

In this excerpt we see Ciara pushed out of her pedagogical comfort zone and trying to imagine how she might use this drama-in-education technique to teach poetry. It is significant that in looking back she can now understand its relevance for meaning-making with students. This confirms that understanding takes time and hindsight. Experience sometimes "feels like it comes too soon for understanding" (Britzman, 2003a, p. 13) and it needs space to know itself. Ciara also refers to this moment in her FYP and reflects on it:

This extract shows the hesitancy and difficulty I experienced in my attempts to take on theoretical concepts of which I have no previous knowledge. I label this idea of freeze frame as an "alien concept" which indicates both my lack of familiarity with the activity and my relative discomfort at trying out something that I do not have an understanding of. The fact that I can't

understand the educational benefits of the task as pedagogical practice shows how heavily influenced my ideas of teacher are by my own experience in formal education. (FYP)

Looking back, Ciara's interpretation of her own development is interesting. She captures the emotional and intellectual difficulty of being introduced to new pedagogical practices and also realizes that the power of her past schooling is alive and kicking as she develops her own practices of teaching. Perhaps, as Britzman indicates, Ciara is learning the notes and will later find the logic of the melody. Her choppy self-consciousness in her practices will become more settled and integrated (personal communication, 18 July 2011) through experience and further reflection within the community of which she is becoming a member.

7.6.2 First teaching practice: "looking back now"

Prior to teaching practice placement Ciara experienced "pangs of unease" about her preparation and she even questioned if this profession was for her:

I had thought that my teacher training would consist of learning the English course and being given lesson plans. I don't know where this perception of teacher training involving a sort of teacher handbook came from but it was a concept I remember I felt quite strongly about. I started to question my ability to become a teacher. (PN)

Ciara here expresses the belief that learning to teach is possible by handbook through a set of practices that can be prescribed, in a type of superficial knowledge.

Ciara remembers her second-year teaching practice as a "blur of moments", many of which were filled with "worry" and "unease" as she tried to be a "good teacher". Ciara focuses on two particular aspects of her experience from her first teaching practice placement in a secondary school. She uses these focal events as opportunities to reflect on her developing identity as a teacher:

(a) "*I am at the top of the classroom"*

I am at the top of the classroom. It's twenty minutes into my first English class on my second year teaching practice placement and already I feel the heavy hand of the big-faced clock that sits fixed to the wall, dictating my every move, counting off my every breath! I sweep quickly past the shimmering board and direct myself down through the next narrow passage, glancing at the young and scarily unfamiliar faces of my fellow inmates that line down either side. Only a few more moments and my time will be up; like the delicate beads of sand that fill an hour glass, I feel each moment slipping gracefully through my locked fingers and then the bell tolls. (PN)

This excerpt evocatively, through word and image, captures Ciara's sense of what it is like teaching her very first English class in school. She is particularly conscious of time in the classroom, with the clock becoming the instrument that measures her life, "counting off her every breath!" We get a sense of her vulnerability with her reference to sand "slipping" from an hourglass in a delicate and graceful way. We also get a powerful image of imprisonment with her reference to "narrow passage", "inmates", and "heavy hand of the big-faced clock". Phrases such as "scarily unfamiliar faces", "locked fingers" and "the bell tolls", intensify the stress and tension-filled atmosphere. Ciara also positions herself at the "top" of the classroom initially and reflects on this in the following passage of her FYP:

> *When I think back to where my teachers stood this was a common practice shared by both primary and secondary school educators. Even referring to the "top" rather than front has subconscious implications for the type of student teacher relationship I felt existed in my own formal education. By placing the teacher at the "top" I create an idea of superiority or dominance, an idea of a leader and followers: where a top exists there must also be a bottom, an under layer that exists below. This view of the teacher as an authoritarian figure links in with de Castell's metaphor of teaching as an act of "warfare" as it creates issues of dominance and ranking (de Castell, 1988, p. 69). (FYP)*

Ciara begins to deconstruct power relations among students and teacher and draws on her readings to help her understand. The writing of de Castell is salient for her with his metaphor of teaching as "warfare". One could argue that Ciara is now "borrowing" from that polyphony of voices surrounding her such as the educational material she is reading and the influence of her lecturers and tutors. Her world is being shaped by other ideas, within which she is determining her own understandings and identity.

Later on during her FYP Ciara again writes about her concern with monitoring, and keeping student behaviour under surveillance:

> *My reference to the need to monitor the students' behaviour implies my deliberate attempts to maintain a level of classroom control, again reinforcing this conservative idea of teacher as authoritarian. Again I reinforce the idea of teaching as "warfare" rather than a partnership (Furlong et al., 1996) that I carry forth from my own experiences. (FYP)*

Ciara understands that her past exists in a living dynamic with her present. Later she writes that on her arrival at university, "I clung to those preconceptions of teacher that I had developed in schooling. This was all I knew and all I wanted to know".

Ciara's writing typifies Britzman's view that "the schoolhouse of the mind" (2013, p. 98) is

well-established and influenced by remembered experiences of schooling and the cultural myths or taken-for-granted assumptions about what it is to teach (2003a). We rely heavily on our "childhood archive of education" (2010, p. 29) and these early school experiences "fashion meaning" (2003a, p. 7). For the newcomer, the teacher's work is both "uncannily familiar and utterly strange" (2003a, pp. 4-7). Ciara, however, is deconstructing her practices and is thoughtful about what influences and activates them. She has taken the time to consider her practice away from "the immediacy of classroom life", the very closeness of which "threatens to unravel efforts to be thoughtful" (2003a, p. 6).

It is also interesting how Ciara's reflections are more robust than her initial responses to her classroom practices. Her identity is more fulsome as she becomes a researcher of her practice through reading and writing as a reflective practice. Through her teacher education course Ciara forms a new understanding that knowledge construction is a "negotiation" rather than a fixed entity. She has entered a new structured space on thinking about education, which in turn has been structured by the influences, among others, of her module lectures, tutors, and her university's principles and practices:

> *When we reach university we agree to take on the idea that all knowing is questionable. Everything we know about teachers and teaching becomes reinterpreted in the face of empirical and theoretical knowledge forcing us to reshape or renew our identity. (FYP)*

(b) "A beacon of light beaming"

Amidst worries about being comfortable in the staffroom and dealing with the unfamiliar world of the classroom Ciara experienced two key moments of hope and encouragement as a beginning teacher during her Second Year placement. The first related to her second tutor visit:

> *... and he told me he believed I had a great English teacher hidden inside me waiting to break out. In the face of all the stress and worry of what was going right and what was going wrong this was a beacon of light beaming at the end of a dark tunnel. I had that greatness, it was there buried within, waiting for me to discover it. (PN)*

According to Britzman, the visit of a supervisor can have an "afterlife in memory's anticipation" (2009, p. 390). Indeed, for Ciara, the influence of this tutor's words was crucial for her self-esteem. Britzman further explains that supervision should be a type of "poetics - a style of listening" where "silences, edges, condensations and limits" should be unpacked with the student teacher (2009, p. 386).

The second moment of hope was classroom-based. It occurred as she was brainstorming words on the board with students to help them write a short story about "an explosion on their street":

> *One of the students my co-operating teacher had labelled as lazy and of very low ability had his arm bent awkwardly at the elbow as he waited his turn to contribute. I thought he might want to go to the bathroom or have a query about spelling so when he supplied me with one of the more complex and descriptive words I was overwhelmed. I turned beaming to the board and added his suggestion in bold print to one of the winding spider legs. (PN)*

This response by the student made all the hard work, preparation, and creativity worthwhile for Ciara. She felt she was making a difference "to at least one". Two years later Ciara encountered this young teenager again when she was working part-time in a shop and felt the pride rise once more as they recognized each other through a positive memory.

The above vignettes capture the fragility of pedagogy and its impact thereafter (Britzman, 2013, p. 100). Students "can represent and betray our pedagogical desires" (1996, p. 118) and Ciara's successful encounter with her student is one example of what Ciara desires from her teaching. She attends to the quality of response between her student and herself as did her own tutor on his visit to her classroom and his subsequent feedback conversation with her.

The above excerpts from Ciara's personal narrative capture the importance for her of key moments of success and encouragement. Being told she had such potential as an English teacher and seeing a positive response from her relationship with a student in the classroom were profound influences on her sense of self as teacher.

7.6.3 Third Year: "Limbo" and "the fragility of being human"

(a) Lost

During her summer after teaching practice placement Ciara worked and holidayed in Hawaii. There she met "some of the most amazing people" and "the sounds and utter tranquility of the island" remained forever in her heart. It was very difficult to return to college. Also Ciara had received her Second-Year teaching practice grade and was "somewhat disheartened":

> *When I heard that my P.E. (Physical Education) partner and friends had all achieved higher grades I was even more disheartened. Again there was this doubt in my mind. Was this the place for me? Was I really "teacher material"? (PN)*

Ciara's mood did not lift in the First Semester. "Deep seeds of doubt" and "despair" lingered

in the back of her mind and manifested when she felt "overburdened by college work". She writes movingly of this period in her college life:

> *I wandered from lecture to lecture, handing up the required assignments, attending the compulsory elements and involving myself as little as possible. I felt like a shadow of the person I was when I first came to the University gates, bags brimming, eager to make a difference. I kept thinking what ifs; What if I made the wrong choice? What if I'm not supposed to be a teacher? What if I don't get a good grade? What if I can't get a job? The "what ifs" spun through my mind, ebbing away at all the feelings of enthusiasm or motivation I had felt in those first few weeks of first year. (PN)*

Soon Ciara felt devoid of "passion" and starkly admits "I felt lost and was in limbo". Even though these "awful thoughts" provoked numbing self-doubt in Ciara, Britzman and Dippo (2000, p. 34) regard them as necessary. They insist that such thoughts remind us of our capacity for doubt. Making us independent of clinging to certainty and taking us out of our routine, they:

> *... remind us of our fragile insufficiency, that crises are not outside our subjectivity but make our subjectivity more urgent and vital. Indeed, if teacher education must always reside between hope and despair, then the problem of having awful thoughts can neither be settled by taxonomies or learning schemes. (2000, p. 34)*

Furthermore Britzman and Dippo (2000) appreciate:

> *... what can it mean, to the lives we already live, to encounter human relations at the most difficult moments and in their most generous and ethical attempts. (p. 31)*

They question the notion that professionalization be presented "as if its posture can escape the fragility of being human" (p. 33).

(b) An Anchor

In Semester Two of Third Year, after spending Christmas at home, Ciara returned to college still doubtful but feeling more resilient. After all, she explains that she was already "three years in" and she did not want to give up now. At this juncture, Ciara found solace and direction in her English Pedagogy class:

> *Here I felt I belonged, here were people who would understand me the best because they were like me! Listening to the others I heard their ideas, their fears, their jokes and their laughter. (PN)*

Later in her FYP Ciara acknowledges that building relationships with others helps her to "find meaning in existence" and that she ultimately needs "a place to fit". As part of the English Pedagogy class Ciara kept a learning journal where she wrote an entry following every class

about “the implications my experiences in pedagogy were having on my ideas of teaching and learning”. This ‘anchor’ eased her tendency to drift. Initially it was difficult to share her feelings and she felt somewhat pressurized by it:

> *I edited my entry, not wanting to expose the depth of emotions that my entry contained and with every word I felt more and more embarrassed. It was not that I had anything particularly humiliating to say, but the depth of honesty I had put into the journal frightened me slightly and by reading it aloud I felt that these thoughts that had been intended to be my own were now somebody else’s. I had not intended to share such a large part of myself. Would they accept it? Would they accept me? Could they understand how I was feeling? Or were my words written so thoughtfully meaningless to them? (PN)*

Ciara found the journal helpful and when she reads back over it she recognizes the “evolution” of her “thought processes” at the time: “I could see the difference in how I viewed myself and in my attitudes towards teaching and learning. I was finally beginning to feel grounded.” (PN)

7.6.4 Final teaching practice: doubt and gifts

Having spent another summer away from Ireland, Ciara “felt the familiar pang of doubt” on returning for her fourth and final year. During that First Semester of Fourth Year she was facing a 10-week teaching practice placement. From the outset she experienced some difficulty with one of her tutors who was unhappy with her planning:

> *My heart dropped! It was Wednesday and I was due to commence teaching the following Monday. I couldn’t believe my ears. All this doubt, this seeking for justification that this was the place for me and here I had cold, hard proof that I wasn’t “acceptable”. It was like I’d lost the battle before I even picked up the sword. (PN)*

Ciara felt “downtrodden” and “miserable”. Her metaphoric use of “not acceptable”, “battle” and “sword” capture her war-like struggle to belong to her chosen community. She revised her plans, realizing that her earlier presentation was “of somewhat questionable standard”, although her “arrogance and self-pity would never have let me admit it at the time”. Later she met her second tutor who renewed her confidence. In Ciara’s words:

> *This boisterous country woman was my epiphany. Without her kind and meaningful words I would not be sitting at a computer writing a narrative of my teaching life for my final year project (FYP)*

In her teaching practice school Ciara “felt out of place” even though it was the school she attended herself for her secondary education. She found it particularly difficult in the staffroom and began to “dread” lunchtimes. There was a feeling of “not belonging”. The staffroom

became a place of unease and resentment. Ciara was also informed by the Vice-Principal that she would need to be supervised by a "real teacher" in her classrooms:

> *I felt broken. How could I possibly gain any realistic or valuable experience if there was another teacher accompanying me to every class? I felt undermined and undervalued.(PN)*

Ciara also questioned the approach of her cooperating teacher. She resented that she labelled a student as "not that bright" and "caked in orange". This was most distressing for Ciara as she had "revered" this woman as her own English teacher:

> *One day as we sat sipping tea she recalled how great I had been at the subject and grimaced at the thought that the students of hers that I had at the time fell disappointingly short of this standard. The compliment was tainted. How could she not see what I saw; the bright and eager faces that longed for an ounce of compassion or reassurance that they could be destined for greatness! (PN)*

Bakhtin (1981) argues that engaging with another's discourse (as Ciara does in this vignette with her cooperating teacher) is fundamental to the development of ideological consciousness: "consciousness finds itself inevitably facing the necessity of having to choose a language" (p. 295). In this fragment of Ciara's text we see her struggle for a version of a teaching self that is more internally persuasive for her, a version of teaching that is sympathetic, relational and non-authoritarian. We see in her words a consciousness that is shaped by her cultural/social and personal life. Drawing on Bakhtin (1981) and Dorothy Holland et al. (1998), we notice the tension between different cultural worlds. In a similar vein, but with greater attention to emotionality and the unconscious dimension, Britzman enables us to attend to the struggle for expression and identity of a desirable teacher self. Bakhtin(1981) pushes us to attend closely to the social setting of speech and writing and to be aware of the different social position and relationships between narrator and audience. While certainly not denying this, Britzman helps us to see that struggle for self-understanding by foregrounding the person's feelings and tensions.

Ciara had some good times in her school too and recalls with pride some of her successful classes. The last week became a particularly important week for her when she received many gifts from students and staff:

> *They came bearing gifts: Homemade Banofee pie and a card that I would later find was filled with thanks, warm wishes and a few bob to put towards a night out in Limerick! I left that afternoon with a tummy full of Banofee and a mind full of memories. (PN)*

7.7. Conclusion

Through the lens of Britzman's writings, the fragments of Ciara's story offer many openings for thinking about teacher education. These include the influence of schooling past on schooling present, the cultural world of school, pedagogical desire and pedagogical relationships, supervision and its after-effect, and theorizing practice. In this instance we wish to conclude with the salient theme embedded throughout, highlighted by Britzman, and which surfaces in profusion in Ciara's story.

According to Britzman (2009a) the teacher's world is first and foremost an affected world. There is no escaping it and it is difficult to know, but the language of education is often the dry cognitive language of expertise where a focus on behavioural goals, objectives, and strategies for lessons cloak and choke feeling (pp. 83-91). Consequently, the "emotional scenery" (Britzman, 2013, p. 106) or "emotional flavour" (Britzman, 2003, p. 4) of teaching suffers in "devastating" silence (Britzman,2009, p. 86), is deflected and repressed, hidden and ignored, or left "to languish in our private thoughts" (Britzman, 2010, p. 4). Teacher education needs to open the door to the emotionality of a teacher's world and find ways to become aware of, understand, and manage emotional response and effect.

As she tells her tale of learning to teach, Ciara paints a picture of an emotionally intense and emotionally varied experience. Words such as 'unease', 'doubt', 'stress', 'worry', 'overwhelmed', 'overburdened', 'proud', 'happy', 'delighted', 'belonging', ''embarrassed, 'solace', 'anxiety', 'despair', 'dread', 'disheartened', 'dislocation', 'broken', 'lost', 'undervalued', and 'resilient', capture her feeling world. While it is difficult to prepare for the emotional demands of teaching, putting feelings into words saves us from "haphazardness" (Britzman, 2011, p. 32) and can open a "portal to understanding" the self and our relationships with others (personal communication, 18 July 2011). It would be interesting, both for us as researchers, and ultimately for Ciara, with programme supports, to choose any one of these feelings from her "steam room of affect" (Britzman, 2011, p. 32) and create a brief history of, for example, doubt, uncertainty, or happiness. We could ask questions such as: *What happens to Ciara in doubt? What were the scenes of doubt for Ciara? What happened to doubt? Where and when does empty depression sink the word?* These explorations might afford insight into

Ciara's ways of understanding and managing her world (Britzman, personal communication, 18 July 2011).

Affect is "a capacity to be impressed with such feeling as pleasure, anxiety and displeasure as we go about our work" (Britzman, 2009a, p. 136), while feelings are signifiers of our relations to others and part of the created atmosphere when people meet (Britzman, 2009a). Feelings telegraph a story. These are especially evident in signs from the body, such as nervousness, stage-fright, helplessness, suffering from too many 'last straws', and inhibitions (Britzman, 2006, p. 128). It would indeed be interesting to follow this line of inquiry with student teachers to observe, identify, reflect on, and critique the signs of the body in learning to teach. It would also be interesting to focus on the pedagogical atmosphere created when people meet.

Moreover, our history of affect, particularly our relationships with significant others, can "slip in through the backdoor of our theories of teaching and learning" and influence "our educational imagination" (Britzman, 2007b, pp. 1-2). Time, instead of remembering, repeats old conflicts (2007b) and childhood relics of affect return (Britzman, 2011, p. 9). Drawing on Freud, Britzman explains how education can be the playground for transference where we "lend old meanings to new events" (1996, p. 117) and where "teaching transfers the teachers' emotional world" (2009a, p. 81). The "pedagogy of elsewhere" (2009a) becomes the shadow of our teaching style and "the intimate enactment of unconscious conflicts" (2003b, p. 15). Teacher education should not sidestep the emotional past of our pedagogy, but rather pose the question: *What should we do to help student teachers to understand the emotional past as seamed into the emotional present?* Working *through* our emotional desires, terrors, ideals and conflicts can help us understand our effect on the world and its effect on us. Unsettling, disturbing, and often disavowed knowledge is then seen as a place of learning. Britzman's leaning on psychoanalysis, the inner psychic forces of our being, and Bakhtin's leaning on the dialogic, a mode of being for the collective, would be an interesting symbiosis to engage a new emancipatory pedagogy in education where sociocultural and intrapsychic borders can coexist and overlap (Taubman, 2012).

Interestingly, Britzman believes that the training of analysts has a great deal in common with the education of teachers (2009a). To develop a tenderness for the emotional life of others, "to

understand others, to cultivate an interest in “creative bonds” we should lean upon our own emotional life” (Britzman, 2011, p. 24). This suggests that both teacher educators and student teachers need to become more attuned to, and committed to, personal emotional growth.

While not therapists or psychoanalysts, as teacher educators we need to loosen our grip on the cognitive template and risk the encounter with self and other. We need, in Ciara’s words, to risk “falling below the surface”. How to do this meaningfully and effectively in our programmes and through our educational policy and reform agendas is another story.

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Chapter 8: Poetic Sensibility
"Finding fallen apples in the rich, long grass"

The Orchard
Orchard breathes,
Listens, waits.
The voice of my memory
speaks without words,
Of a time I hope
I have not lost,
of a place I need
when I'm not there,
of people I love
but have not told,
of finding fallen apples
in the rich long grass.

Eimear McNally, aged 14, Carrigaline Community School

8.1 Introduction

To this day I remember the effect of experiencing Patrick Kavanagh's poems in my own schooling and realizing that there was something profound and heartfelt in my connection to his words and images. The line, "[T]he why of heart-breaking strangeness in dreeping hedges" from his poem *Advent*, (2010, p.192) evoked a complete body feeling and almost made me cry when I first heard and read it. It was as if the weeping and dripping hedges combined to carry a sorrow and exquisiteness that I somehow understood. The Spanish term "duende" captures this spirit of something coming from inside which evokes a powerful emotionally authentic response. Eimear's poem also has this hinterland, as she writes about a need of place and people in such simple but profound words. As English teachers this is our heartland, the land of the senses, of personal awareness and response as we engage our life texts and those of others, a land of language play and power. Poetry and the arts (literature, film, music, visual arts, performance arts) are potent resources for sensitizing us, emotionally and intellectually, to layers of experience and to word, picture, sound, and performance alchemy.

This chapter links Professor Maxine Greene's philosophy of aesthetic education and imaginative learning to classroom practice. Her inspirational work on how the power of the arts facilitates an awakening and understanding of our own lives and the lives of others is the central premise. Teaching English is one of the great joys of my life. Now working with student

teachers, I continue to experience this joy as I support them in creating experiences for their own prospective English students in their secondary school classrooms. In this chapter I indulge my passion for poetry and in the spirit of dialogue with other English teachers and lovers of English, explore strategies to foster poetic sensibility in ourselves and our students. The chapter will take the following shape: Firstly, I will address my understanding of aesthetic education and imaginative capacities for learning, framed by the philosophy of Professor Maxine Greene and the work of The Lincoln Center Institute (LC1), New York. I will particularly draw on two of Professor Greene's publications: "Releasing the Imagination" (1995) and "Variations on a Blue Guitar" (2001) (The Lincoln Center Lectures on Aesthetic Education). Following this I present two examples of practice. The first connects visual and written art in encouraging an awareness and appreciation of the purpose and power of word and image, and in demonstrating how visual art can support language arts. The second example offers a reflection on some pedagogical possibilities with the work of poet Colm Keegan where the poet and his artwork offer us personal and societal insights.

8.2 Philosophical Background: Aesthetic Education and Imaginative Capacities for Learning

The philosopher of education, social activist, prolific author, and legendary teacher, Maxine Greene, died on May 29th 2014 at her Manhattan home, aged 96. For many years she had taught at Teachers College, Columbia University, New York, and was at various times, a founding member, director, and philosopher-in-residence at the Lincoln Center Institute (LCI), New York. Through its philosophy, programmes, and courses, the LCI promotes and supports the performing arts and the arts in education in terms of dance, theatre, music, film, visual arts, architecture, and literature. I have followed Professor Greene's work with interest and many aspects of her philosophical understanding of the world resonate with me and are directly relevant to the intertwining themes of aesthetic education and imaginative capacity in this chapter. Her philosophy and practices serve to heighten our sensibility, our power to feel and think about the world we live in.

As an existentialist, Professor Greene challenges us to examine the meaning of our lives. Fundamentally, she encourages us to become more aware and passionate about our world and

not merely to exist in the dull cotton wool of habit, passivity, and indifference. She encourages us to heighten our consciousness, reflect, and imagine, so that we can become awakened to experiencing and understanding ourselves, others, and society. She calls on us to be activists against injustice, exploitation, and marginalization through this awakening process. I admire Professor Greene's philosophy of hopefulness and possibility despite the inevitable sufferings and tragedies of human life. Through this existential prism of meaning and meaningfulness, hopefulness and possibility, the subject of English is envisioned as a powerful resource for learning about the human condition, the human quest.

As teachers, we draw upon numerous pedagogies in our classroom, depending on our purposes for education. Professor Greene advocates for an aesthetic approach in education which is relevant to all subject content, but has particular affinity with the arts and arts-based subjects. Greene does not define the meaning of art, allowing our own interpretation, but explains that for her, aesthetic education is:

> *[…] an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way as they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently, resonate differently; […]*
>
> (Greene, 2001, p. 6)

Greene (1995) advocates for "seeing big" rather than "seeing small" in this process. Seeing big involves maintaining close contact with details and particulars, while seeing small is a more detached stance. Key to this process is the subjective experience of the perceiver, the reciprocal connection between the artwork and the person. Reiterating my opening reference to hearing Kavanagh's poetry, it must be borne in mind that his words may not have the same effect or resonances for other readers. As teachers we have our own unique experiences and interests, as do our young teenage students. The work of the English teacher is that of trying to find relevance and riches which name and extend young students' lives, and build collaborative trust between text, student, and teacher. Text, in this sense refers to any communication product, whether written, aural, or visual, and to the various multimodal ensembles of same, such as digital texts. While the aesthetic approach can be problematized by the issue of time (do I have time for this slow work?), coverage of subject content, high-stakes public examinations, and the process of experiencing an artwork as opposed to analyzing and

evaluating it, I argue that both creativity and critique work together, and need each other, depending on the pedagogical purposes at hand.

Imagination is endemic to a creative and powerful intellect where perspective taking, open-mindedness, and flexibility are core. Imagination is at the heart of aesthetic education (Greene, 1995, 2001). Greene (1995, p.28) understands imagination as a power, a power with the purpose "not to resolve, not to improve" but "to awaken":

> *Imagination is not only the power to form mental images, although it is partly that. It is also the power to mould experience into something new, to create fictive situations. It is, as well, the power – by means of sympathetic feeling- to put oneself in another's place.*
>
> *(Greene, 2001, p.30*)

As part of integrating aesthetic education in curricula, The Lincoln Center, custodians of Greene's philosophy, created a framework for developing imaginative capacities congruent with experiencing artworks. These capacities are a set of flexible principles designed to articulate and assess what might be learned within aesthetic practice. According to Holzer (2007), such capacities serve as a holistic method of inquiry of an artwork across time. Here, however, I draw on them, not as a form of sustained inquiry over time, but as a backdrop and touchstone for my own practice, a reminder and support for my pedagogy. The capacities are as follows:

Table 8.1: Capacities For Imaginative Learning

1.	**Noticing Deeply**	to identify and articulate layers of detail in a work of art or other object of study through continuous interaction with it over time.
2.	**Embodying**	to experience a work of art or other object of study through your senses, as well as emotionally, and also to physically represent that experience.
3.	**Questioning**	to ask questions throughout your explorations that further your own learning; to ask the question, "What if?"
4.	**Making Connections**	to connect what you notice and the patterns you see to your prior knowledge and experiences, to others' knowledge and experiences, and to text and multimedia resources.
5.	**Identifying Patterns**	to find relationships among the details that you notice, group them, and recognize patterns.
6.	**Exhibiting Empathy**	to respect the diverse perspectives of others in the community; to understand the experiences of others emotionally, as well as intellectually.
7.	**Living with Ambiguity**	to understand that issues have more than one interpretation, that not all problems have immediate or clear-cut solutions, and to be patient while a resolution becomes clear.

8.	**Creating Meaning**	to create your own interpretations based on the previous capacities, see these in the light of others in the community, create a synthesis, and express it in your own voice.
9.	**Taking Action**	to try out new ideas, behaviors or situations in ways that are neither too easy nor too dangerous or difficult, based on the synthesis of what you have learned in your explorations.
10.	**Reflecting/Assessing**	to look back on your learning, continually assess what you have learned, assess/identify what challenges remain, and assess/identify what further learning needs to happen. This occurs not only at the end of a learning experience, but is part of what happens throughout that experience. It is also not the end of your learning; it is part of beginning to learn something else.

For further information see: https://imaginationnow.files.wordpress.com/2011/03/capacities.pdf and/or http://2014.creativec3.org/data/AE_Inquiry_and_the_Imagination.pdf

8.3 And now to practice…

The texts I have chosen to illustrate this section may differ from those you or your students would choose. I use my examples to share perspectives and resources and to act as prompts for reflection and discussion on pedagogy. This chapter primarily focuses on poetry. However, I begin not with the poetry genre per se, but with texts, visual and written, which support the sensitizing to word and image necessary for encouraging a poetic sensibility. The *National Draft Guidelines* for teachers of Leaving Certificate English give this description of aesthetic language and its use:

> *This category of language stresses that language can be an artistic medium. Words, like colour and shape in art and sound in music, can be used to create artefacts whose primary purpose is to give aesthetic pleasure, enrich imaginative perception and feeling and reveal insights.*
>
> (NCCA, 1999, p.59)

It is with this understanding in mind that I begin my first pedagogical exploration.

8.3.1 The art of words, the words of art



Figure 8.1: The Goose Girl by Stanley Royle, National Gallery of Ireland

https://twitter.com/wambaworld/status/1283528662923583492

In 2014, *Lines of Vision, Irish Writers on Art,* (edited by Janet McLean) was published. Inspired by the National Gallery of Ireland and its collection of paintings, 60 Irish writers were invited to select pictures as "setting-off points for poems, stories and essays" (p.10). The book brings the visual arts and the written word together. In reading the collection, I was especially drawn to Christine Dwyer Hickey's response to the painting of *The Goose Girl* by Stanley Royle (pp. 102-6). It reaffirmed that visual art can act as a stimulus and mentor for writing. In this way words can give us art and art can give us words. Here I offer a possible pedagogical approach

with these texts drawing on capacities for imaginative learning as outlined earlier(specifically imaginative capacities 1,2,3,4,5,6 and 8).

To begin, we focus on *The Goose Girl* painting. I ask my students (as teacher I do these tasks in lesson preparation time and now in class) to pay close attention to the details of the painting and to allow the painting disclose its qualities to us (Greene, 1995). After some time, we share our responses. We look again, notice more, and chat more. We might find patterns in our responses, details related to the young girl and details of the landscape. There are also many questions to ask: *What age is this girl? What colour hair does she have beneath her bonnet? Where is she going? Does she own these geese? What country or place is she in?* Again, the students and I share questions and potential answers. Other questions might move us to a more personal response: *Does this picture remind you of anything or anybody? What do you think of when you see this picture? What feeling/s does the picture evoke in you? What does this picture mean to you? Maybe this picture does not have a particular appeal for you, why? Maybe you need something more modern and edgy and all these flowers and geese cut no ice? What paintings cut ice with you?* Perhaps students could do a virtual tour of a gallery online and choose their own painting. Alternatively, students might bring in one of their favourite pictures, photographs, or posters, to discuss in class. Maybe students could modernize artwork and their themes from famous paintings of the past. Ultimately, whatever the text, the process of careful noticing aims to facilitate a "seeping down" to "inner time" and an elaboration of what has been seen and heard (Greene, 1995, p. 31) so that we are alive to details and particulars in texts.

Next, I read Christine Dwyer Hickey's response to the painting with the class. Christine, who was 13 at the time, explains that one day as she was playing truant ("on the hop", mitching) from school in Dublin she saw a group of schoolgirls unload from a bus to visit the art gallery in Merrion Square. Unnoticed, she "tagged along" with them and found herself inside the gallery amongst the paintings. After wandering around for a time, the picture of *The Goose Girl* grabbed her attention:

> *I found The Goose Girl that day - had it been a few years later, adolescent cynicism may well have led me to dismiss her. But that day we were made for each other.*
> *She was alone, but for the moment caught in this window frame. Her dress was a shapeless orange; she wore her bonnet as if to cover her face, the way I often wore my gabardine hood to cover mine. Her profile was plain and showed someone who was neither woman nor child; her nose was the size of a knuckle. How old was she? I wondered. What colour was her hair under her bonnet? What time of the day was it? And even, somewhat cheekily- why wasn't she in school? (p. 105)*

The students and I now notice Christine's details and questions and compare them to our earlier responses. We look at the shape of the lines and the way language is used, for example, the writer's description of the goose girl's nose. How observant is this! We address the meaning of adolescent cynicism and what Christine might mean by saying this. We then explore how students would describe their own worldview, their interests, and passions. I imagine myself saying to my students: "*Could you find a painting or drawing or any visual text which might capture something of you and your life? Bring this to class and share it with us?"* In class, with their visual representations, and in groups of two or three, students describe and explain their choices.

Later in her life Christine painted her own copy of *The Goose Girl*:

> *I would feel the shape of the geese under the brush, the blots of light on the bark of the trees, the soft blue of the flowers the girl was wading through. (p. 105)*

This physical painting of the scene makes it a bodily experience for Christine. Students could paint or draw the picture if it interests them. It is not so much that our students need to be visual artists, and some are amazing artists, it is more the visceral connect of shaping and colouring the geese, of filling the canvas/paper with flowers, of working the light, that matters. Words too can form with the strokes of a paintbrush or pencil.

In the written piece by Christine there are many avenues to explore and diverse post-reading possibilities for students: writing descriptive pieces based on noticing and observing close detail; dramatizing scenes from the story in "living through" Christine's experience, (e.g. the reprimand in the school office; walking around the gallery; seeing *The Goose Girl* for the first time); writing poems and stories; and so on. A colleague and mentor, Dr Tom Mullins, shared a "selective detail" process in writing poetry which aligns well with my practice here. The process requires the "poet"/writer" to choose details from the painting, and then write a

response, in a type of "zoom in, zoom out" method. I try out the process myself, imagining the student response:

Girl wearing cotton orange dress,
Bluebells and a gaggle of geese,
Blots of light thrown everywhere,
Canvas, alive and soft inside,
Time stops.

or

Bluebells and bonnets,
Trees and geese,
Slow and dutiful,
I like lively girls,
With red dresses.

This section considered the coming together of art and words, and words and art. The picture of *The Goose Girl* in its simplicity, and Christine Dwyer Hickey's beautiful and moving written response to it, becomes the entry point for my pedagogical approach. For further reflections and elaborations see Hinchion (2016) Embodied and Aesthetic Education Approaches in the English Classroom. *English in Education*, *50,*(2), 182-198.

The next section focuses on the work of writer and performance poet, Colm Keegan, and shifts to a gritty, warm, and edgy urban landscape evoked through sound and word.

8.3.2 The poet as teacher

Colm Keegan is a contemporary Irish writer, born and living in Dublin, whose poetry readings I have recently been listening to online. His accent and voice are utterly engaging, as his themes explode through words, rhythms, pulses, and tones (https://soundcloud.com/uiscebot). His poems vibrate with a muscularity and body energy which demand the spoken word. Through them, Colm paints a picture of a contemporary, and often disadvantaged, Dublin urban landscape. His themes range across poverty, homelessness, addiction, and violence, as well as love, family, and the creative process, especially the process of writing poetry. Four of his texts particularly interest me for my classroom practice with teenagers: *The Reading Class, Springshine, Elemenopy* and *Memorial*. In this section, instead of the very detailed pedagogical approach of the previous section 1, I offer an overview of some pedagogical possibilities emanating from Colm's poems and prose pieces, drawing particularly on relevant extracts. An aesthetic approach with the development of imaginative capacities (e.g., noticing, embodying, questioning, making connections, exhibiting empathy, and creating meaning) again underpins

the classroom practice here. What follows are snapshots which serve as openings for teaching and learning where the poet and his texts become our teacher.

In *The Reading Class* Colm gives us a glimpse into what he calls his "scanger" (scumbag) heritage and how people carry stereotypes, based on where they are from, and how they look and act. He describes being judged on appearances and thrown out of certain types of shops in Dublin. He goes on to explain that he was never thrown out of a bookshop, because bookshops seldom discriminate: "In the ideal bookshop you're not from anywhere. You're not a scanger, you're not anything. You're not in the working class, you're in the Reading Class". This prose piece makes a powerful case for what reading can do to us and for us. Colm's text has the potential to open up many topics in class, including, why we read, what we read, how we read, stereotypes, class, culture, and understanding other lives. This text could be used in tandem with other texts and original texts created from it. In my imagination I can see a class making a short film based on the scenes and themes of Colm's writing. The text particularly brings to mind Professor Maxine Greene's advocacy for social imagination where we try to see society from different perspectives in the hope of a fairer world.

Elemenopy is a text about writing. Colm explains the feeling of being in full flow and writing from the heart. He compares this feeling to reciting the middle of the alphabet, ELEMENOPY: the letters go in and out and you're just in its rhythm. This piece would be particularly powerful in writing workshops for students. It reminds me of the work of writer and teacher, Kevin McDermott, who facilitates writing with secondary school students. In his article in *English in Education* (2019), McDermott shares his pedagogical approach and some of the work of the young writers in his groups. The primary texts the students drew on for conversations and writing with Kevin were their own lived experiences. He extols the "existential heft", "existential intelligence", and "aesthetic sensibility" (p. 94) of these young writers' words. In terms of writing, both Colm and Kevin's perspectives help us to think about the writing pedagogy we use in our classrooms. *How do we get to the heart of the matter? How can we encourage authentic student voice in a safe place? How as teachers and students do we handle feelings and memories with care?* An extract from *Elemenopy* offers interesting perspectives for pedagogy:

The poet Ted Hughes was obsessed with catching animals.
He caught foxes, rabbits, birds, frogs, everything.
At one time he went to school with 40 mice in his jacket.
Then he grew up.
He stopped catching animals and started writing poems and he said once that they are the same thing.
Have you ever caught a butterfly?
You don't clap your hands on it and slap it on the table and go, 'YUSS I caught a butterfly! It's a pancake now but so what.'
You do it with care, it is a considerate act. You can catch your feelings and your memories the same way.
Have you ever read Seamus Heaney's Mid-Term Break?
Everybody feels the same punch in the gut when they reach the last line.
'A four foot box, a foot for every year.'
He took that moment and handled it with such humility and grace.
If you catch a moment right, and put it into words, it can live on, it can live longer than you.

There are many powerful images in this piece, mice hidden in a jacket, catching a butterfly, the punch in the gut from the reality of life. Through this extract, we can begin to introduce students to 'catching thoughts' for writing. For example, students might enact (role-play, mime) Ted Hughes going to school with 40 mice in his jacket, catching various animals, enact catching a butterfly, carefully or without care. In preparation, and following the enactments, the teacher encourages talk and discussion about how students had used their bodies and why they used them in particular ways. How did they express their thoughts and feelings through the body-through movement, facial expressions, props, gestures, and sound effects, for example. The students are now in a position to write and read from those enacted and dialogued moments because they have 'fleshed' them out through body movement and body representation. Another powerful way to encourage students' thought processes for writing is creative visualization work. In the past I have drawn on Ted Hughes' *The Thought Fox* to access imagery for writing. Students close their eyes and the teacher begins to read the poem, 'I imagine this midnight moment's forest'. Gradually, in the mind's eye, in this snowy dark forest, the nose, eyes, paw-prints, and hot stink of a fox comes alive. Following on from this students imagine and create their own thought animal. Like body movement, creative visualization offers a valuable resource for 'catching' moments for writing.

But what of the more deeply personal writing in the classroom? Connecting to Colm's reference to Seamus Heaney, what teacher can ever forget that lesson where we introduce *Mid-Term Break* to students? Seamus Heaney, like Ted Hughes, can teach us so much about capturing the particulars of a life, people, relationships, places, and moments, which say something about who we are and what has shaped us. Similarly, Colm Keegan brings us into

his life. *Springshine* is a beautiful evocation of a happy domestic scene. The following excerpt captures the ordinary loveliness and love in a home. Poetry here is for real- spaghetti Bolognese, mince, steam, an extractor fan. Poetry does not have to be fancy words or rhyming words. Poetry can be found in our own thoughts and feelings, in our own words. As teachers we can help our students to name their worlds. Using Colm's extract here we can frame an approach where students can catch moments from their personal lives too:

Her mother is making spaghetti Bolognese,
no frills just the sauce from a jar,
some mince.
We like it simple.
The steam of it on the walls.
The drone of the extractor fan.
The small ceremony
of cutlery thrown across the table.
The daughter helps and can't help smiling.
Her mother doesn't know why
but smiles as well.
This is the soft machine of our life.

Following in the vein of the soft machine of our lives the following poem was written by a student who captures the contentment he finds in his favourite class, the woodwork class. Like Seamus Heaney he moves from earthed description to a more transcendent knowing, demonstrating in this instance, some insight on ticking time:

Woodwork

I rubbed my hand over the rough grain of wood,
Comforted by the relaxing smell of sawdust.
As I cut the wood I was lulled by the rhythmic noise of the saw.
I felt the silk-like softness of the sawdust in my hand.

I cut curves with extreme care,
Cold rough edges I sanded and made warm and smooth.
All blemishes removed.
It was pleasing to the eye.

I put time into transforming it,
A lump of wood into a clock.
And now my clock puts the hours and minutes into my day.
It ticks rhythmically as the saw once did.

Mark Brown, aged 14, Carrigaline Community School

Life, however is not always a soft machine, but is sometimes harsh, cruel, and tragic. Colm's poem *Memorial* is based on the murder of a teenage boy in Dublin. The poem is explicit in its details and does not sanitize the crime. It amplifies the happenings we sometimes see on our television screens or read about in the news and social media, and which capture the horrific reality of life for some people. Within this poetic text the social and cultural text of our times lends itself to discussion and critique. No goose girl in lavender-coloured fields here, more the killing fields in blood red. Colm reels his poem back in time, a playback effect which tells the sad and gruesome story of this murder, beginning with the end. The complete poem is presented here to capture its profound force.

Memorial *If poetry could truly tell it backwards, then it would. (Carol Ann Duffy)*

They say in memory of you
there is a blessed bouquet tied
to the last in a row of lampposts
that shine their lights on
waste ground near your home.

The flowers go from wilted
to vibrant before being untied slowly
and taken down by your mother
who walks backwards into town
Go back a few days more to her
And all your family gathering,
standing around you silently
in the field and watching.

You're removed from plastic.
Eyes closed, you're slid
into a drainage ditch, where
from dawn to when the cowslip
closes to midnight and beyond, heat
creeps from the grass into your body.

In the dark three men will come
With tools they use to pour
Blood and bits into your stomach.
While you rise up and scream
They watch the muck and grass
Leaving your three striped tracksuit.

They suck the pain and damage
From your bruises with their fists
And turn into angry shouts
They swallow while their tools
Are quietly hidden in their pockets.

Together you all run back in time,
Past the lampposts into a garden,
The weeds are crooked and unkempt,
Shrinking back from them before
they skip in through the back door,
returning to the shadows
of a house filled with your friends
young good-looking boys and girls
music and a party starting
as soon as you step in.

I imagine the impact this poem may have on students. There is no mistaking the brutality and the heartache of its contents. In teaching this poem, my aim is to create an appropriate atmosphere for the story and feeling of the poem to be heard with respect. Listening to Colm reading this poem (https://www.youtube.com/watch?v=beB_dCDTUog) would be the pedagogical starting-point. A tone of reverence pervades his reading and we sense his authenticity. I emphasize with students that we are not searching for any meaning or theme or

poetic device to begin with. We are simply listening, listening to the poet speaking the words. It does not matter if there are things we do not understand. Not understanding is part of the process of understanding. I play the video and audio recording again. I do not rush the process and time slows down. Later, I ask students to jot down any word or image that especially moved, surprised, or impacted them. We gather these words and images together on the board and talk about our first reactions to the poem. This talk is exploratory. Students then see the written poem. Together, we read the poem led by the teacher. Today we do not analyze the poem to pieces. We sit with its presence. There are days when we will do other things: speak the lines for meaning-making; read in pairs and in groups; use colours to elicit mood; draw scenes; question (e.g. why does Colm write the poem 'backwards'?); create a reading of the poem from end to beginning; work with each stanza and the key ideas in each; choose key moments in the poem. But for now we just listen to the artwork and together begin to articulate a response to it. This is our pedagogical beginning which will carry us to the next encounter with the poem…and the next…and the next…always building together our responses, understandings and critique.

In this section, and in the above snapshots, I have considered how the poet shares his sensibilities with us and how his art proves rich soil for developing our own sensibilities. Embedded in an aesthetic approach to education and imaginative engagement with the arts, the poet becomes our teacher and the seeds of our creative and critical voices are awakened and deepened.

8.4 Concluding Thoughts

In this chapter I have endeavoured to connect an aesthetic education approach based on the work of philosopher and educator, Professor Maxine Greene, to classroom practice. I have referenced the capacities for imaginative learning devised by The Lincoln Center (LCI), New York, as a touchstone for this practice. As a teacher I have imagined pedagogical possibilities with visual, written, and spoken texts which aim to enrich our poetic sensibilities. The two practice examples of 8.3.1:The art of words, the words of art; and 8.3.2 :The poet as teacher, are offered not as templates or guides for practice, but as "setting-off points" (McLean, p.10) for thinking pedagogically and opening dialogue amongst our English Teacher community.

As English teachers, if we are to support students in engaging with the arts and releasing their imaginations, we must nurture this engagement with, and experience of the arts, in ourselves. Only then can we know the value of the arts in our lives and the conditions needed to develop the aesthetic aspects of curricula advocated in subject syllabuses and specifications. This is the poetry of becoming an English teacher.

Acknowledgements

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Chapter 9: Synthesis, Insights, Contribution

> *All we can do, I believe, is cultivate multiple ways of seeing and multiple dialogues, in a world where nothing stays the same.*
>
> (Greene,1995, p. 16)

9.1 Introduction

Niven and Grant (2012) underline the importance of connectivity in a publication-based PhD thesis and in this study there are methodological and theoretical connections evident across both the published works and work awaiting publication. All chapters focus on student teacher/teacher educator processes in learning to teach and are interpretative in approach. The chapters/articles are not so much a linear account, but rather a collage of different scenes of learning on campus and on school placement, although they do take a specific chronological order in keeping with Britzman's (2003) chronologies of becoming a teacher and Sumara and Luce-Kapler's (1996) "three identities" heuristic in learning to teach. The chapters/articles also stand alone as articulations of perspectives where moments of practice come under scrutiny and where tensions are unravelled and critiqued. This small and localized study is a particular and partial view and makes no claim to generalizability. In McLaren's words the study is 'illustrative rather than systematic'(1993, p. 246) and is offered to the research and practitioner community of Initial Teacher Education in the spirit of dialogue. In this summative chapter I garner and synthesize the main ideas from Chapters 3 through 8 leading to a conceptual focus deriving from the interwoven concepts of experience, identity, and pedagogy. Based on this I present the key insights gleaned from the full study and critique their significance in learning to teach. Through this I embed aspects of my learning process as a teacher educator and researcher, and also recognize the limitations of the study. In conclusion, I summarize the contribution of the study to Initial Teacher Education and propose future contributions following on from this research.

9.2 Synthesis

The ensemble of texts in this study offer traces of student teachers' experiences of learning to teach and become research sites for my thinking and interpretation (Sumara,1996;2002). These texts also serve as locations from which I reflect on my own pedagogy as a teacher educator. Table 9.1 presents each empirical chapter under the guiding and interrelated concepts of experience, identity-making, and pedagogy, leading to the conceptual focus for each chapter. The research questions outlined in Chapter 1 are addressed in the various chapters/ published articles and are now embedded in a framework which serves as a touchstone from which I narrate the key insights I have gleaned from the overall study:

Table 9.1 : Synthesis

ARTICLE 1 /CHAPTER 3 Becoming a teacher Remembered identity and the pedagogical imaginary Self-reflection as a teacher educator			
EXPERIENCE	**PEDAGOGY**	**IDENTITY-MAKING**	**CONCEPTUAL FOCUS**
•Student teachers' early experiences of education •Early university experiences •Imagined future experiences	•Pedagogical atmospheres •Working in relation to the past, present and future	•Influences: People and places •Critical incidents •Cultural text of teacher •Storytelling •Reflexivity •Future identity	**•Becoming a teacher: autobiographical work embedded in an experiential continuum** **•Interwoven texts: person, society, culture** **•Pedagogies and autobiography: harvesting memory, imagination and the imaginary**
ARTICLE 2 /CHAPTER 4 Student teachers enacting pedagogy The body as semiotic communication and a site for learning Root paradigms of practice Self-reflection as a teacher educator			
EXPERIENCE	**PEDAGOGY**	**IDENTITY-MAKING**	**CONCEPTUAL FOCUS**
•First teaching practice	•Embodied pedagogy/ gestalts •English Pedagogy •Pedagogies of enactment	•Influences: the material and conceptual architecture and artefacts of classrooms and schools •Embodying a teacher identity in action	**•The spatiality of classrooms** **•The body as text** **•Pedagogies and enactment**
ARTICLE 3 /CHAPTER 5 Participatory learning Developing identities-in-practice Self-reflection as a teacher educator			
EXPERIENCE	**PEDAGOGY**	**IDENTITY-MAKING**	**CONCEPTUAL FOCUS**
•On campus English Pedagogics 2 module •Experience of participation in a practice community	•Participatory learning: apprenticeship, guided participation and participatory appropriation •English Pedagogy: extending repertoires of practice	•Identity shaped in participation in a practice community •Influence of interactions and culture symbol systems	**•Participation in a practice community** **•Personal meaning and the distributed mind** **•Pedagogy and participation**
ARTICLE 4 /CHAPTER 6 Embodied and aesthetic education approaches in the English classroom Self-reflection as a teacher educator			
EXPERIENCE	**PEDAGOGY**	**IDENTITY-MAKING**	**CONCEPTUAL FOCUS**
•Teacher Educator reflection: English Pedagogics 2 module •Embodied and aesthetic experiences in the classroom •Literary experiences	•Reflective pedagogy •English Pedagogy: extending repertoires of practice •Embodied pedagogy •Aesthetics and education	•Reflective practice as an identity-making process •Writing as identity-making	**•Reflective practice** **•Embodiment in learning** **•A pedagogy of aesthetics**
ARTICLE 5 /CHAPTER 7 The uncertainty and fragility of learning to teacher: a Britzmanian lens on a student teacher story The feeling world of learning to teach			
EXPERIENCE	**PEDAGOGY**	**IDENTITY-MAKING**	**CONCEPTUAL FOCUS**
•One student teacher's experience of learning to become a teacher across her undergraduate programme	•The emotion of teaching and learning •Pedagogical relation •The pedagogy of elsewhere •The fragility of pedagogy	•Socialization process •Unconscious affects •The emotion of identity-making •Felt knowledge	**•Relational encounters** **•The feeling world of learning to teach** **•Socialization and the psyche**
ARTICLE 6 /CHAPTER 8 Poetic sensibility: "Finding fallen apples in the rich, long grass"			
EXPERIENCE	**PEDAGOGY**	**IDENTITY-MAKING**	**CONCEPTUAL FOCUS**
•Creating conditions for poetic sensibility with visual art and poetry	•Aesthetic approach and imaginative capacities	•Reflecting on and imagining practice •Arts-based teacher identity	**•Aesthetic approaches and imaginative capacities in the classroom**

9.3 Insights

9.3.1 'Always in the midst': the experiential continuum and autobiographical inquiry

> *We see experience as lived in the midst, as always unfolding over time, in diverse social contexts and in place, as co-composed in relation.*
>
> (Caine, Estefan & Clandinin, 2013 p. 575)

We are always in the midst of our lives and learning and as Caine et al. express above, our lives unfold over time in various contexts and in relationship with one another. In the empirical chapters of this thesis, student teachers Ciara, John, and Tom shared traces of their experiences of learning to teach which are ultimately part of their larger lived lives, as are my shared experiences also. The multimodal texts, written, spoken, visual and body texts, the students shared and which I selected as researcher, are akin to the metaphorical "stills" (Turner & Bruner,1986) of a larger rolling film. While these stills offer mere glimpses of a narrative, they have the potential to open up a vast world about learning to teach through varied interpretative perspectives.

This empirical study elaborates the Deweyan (1938) structure of experience and also underlines how experience is structured by societal and cultural contexts in shaping identities. For Dewey (1938) every experience both takes up something from those which have gone before, and in some way modifies them, grounded in the present, and in view of the future. This is an important understanding in terms of the temporal effect on student teacher learning. Temporal in this sense, is not so much chronological time, but the connection between past, present, and future where human consciousness is always at the "intersection of remembered, lived and projected experiences" (Sumara, 2002, p.112). In Chapter 3, for example, these concepts are elaborated through autobiographical inquiry into student teachers' early schooling experiences. Their established educational archive (Britzman, 2003) strongly influences their understandings during Year 1 of their programme, and also their later practices in Year 2 and Year 4 school placements. Ciara's practice in her placement school focuses on encouraging students to belong in a learning group and in bringing creativity to her teaching of English, much like her playschool and primary school experience (Chapters 3 and 7). John carries forward a type of self-protective approach into his classroom, which has echoes of his suffering

in, and resistant approach to, aspects of the pedagogical atmosphere he experienced in primary school (Chapters 3 and 4). It is important that we become aware of, and acknowledge, students teachers' personal interpretative frameworks in this temporal dynamic of learning to teach, and that as teacher educators we give student teachers the interpretative tools to consider, understand, and extend their experiences. In Chapter 3, for instance, the imagery work of Ciara and John based on their understanding of teaching English, in the early stages of their course work, indicated naïve, romanticized, and idealized conceptual systems which I could have helped them better interrogate by allotting time to what was present in the images and what was absent. Similarly, in Chapter 4, in researching student teachers root paradigms of practice (McLaren,1993), their deeply-held embodied gestalts about teaching and learning, underlined for me the need to develop pedagogies of enactment which work the past and present context together in view of the future.

From both the evidence of this study and my teaching experience, I am convinced that student teachers need opportunities through our classes and dedicated modules (e.g. modules on personal development, literature and the arts, performative drama, dance and movement, and basic counselling skills) to develop autobiographical self-awareness and knowledge. As discussed in Chapter 4, clinical psychology students undertake deep, fine-grained personal development work as they prepare to work with people but student teachers do not. While we are neither counsellors nor psychologists, we work in close interrelationship with others, and as such, need to embed personal awareness and development courses into teacher education. Teaching techniques without personal growth processes resemble clothing without the person. The teacher educator requires not merely pedagogical knowledge but pedagogical attunement to the self and other, a listening and receptive intent (O'Loughlin,2009), and greater discernment, sensitivity, and tactfulness (van Manen,1986; 1991;1997) in facilitating this work with student teachers.

9.3.2 Pedagogical attunement and a constellation of pedagogies

Interpreting the student teachers' texts brought the concept and practice of pedagogy referred to above to the fore for me, especially my own pedagogy as a teacher educator. According to Lusted (1986) pedagogy is the triad of knowledge, student, and teacher, coming together in

relationship for educational purposes. Macintyre and Buck (2008) refer to this triad and explain that we live in-between these spaces of self, other, and subject matter in the creation of pedagogy. Pedagogy then is lived in relationship, is not a generic term, and has many constellations (Lusted,1986).

As outlined in Table 9.1 I consider my pedagogical approaches based on the context of student teacher learning and the purposes for education at various times through their teacher education programme. I make the case for a pedagogy of working in relation to the past, present, and future with autobiographical inquiry in Chapter 3, the early years of their university experience. In Chapter 4, I consider the importance of pedagogies of enactment and embodied pedagogies in preparation for School Placement in Year 2. In Chapter 5, I focus on a Pedagogy of English in participation in English Pedagogics 2 on campus in Year 3. In Chapters 6 and 8, I continue my elaboration of embodied pedagogy in the teaching of English in conjunction with a pedagogy of aesthetics and a development of imaginative capacities in learning to teach. In Chapter 8, I focus a lens on a pedagogy of elsewhere based on Britzman's work in depth-psychology and psychoanalysis. However, pedagogy does not function within clearly defined parameters, nor does it work in a particular order of time. Pedagogy always takes contexts and purposes into account and a knowledge of pedagogy and its workings is a treasure trove for teachers to draw on. For example, the Pedagogy of English incorporates autobiography, enactment, embodiment, aesthetics, and imagination, and their relevant teaching approaches. Also, for example, working autobiographically in pedagogy is alive across time and always significant. In this study I make the case for a rich scholarship of pedagogy with its various constellations as resources for teaching and learning. This scholarship requires a broad and deep theorization of educational concepts, issues, and practices (e.g. reading educational theory and educative materials), and the development of a knowledge of, and attunement to, the needs of students. The work is imaginative in nature as it engages a cognitive capacity to make connections between self, the experience of others, and subject matter. My views of pedagogy came into sharper relief, however, with the online technology replacing face-to-face teaching during the recent Covid pandemic. This is an area where I need to engage my imagination in research and development as I am taken out of my usual practice and placed in

a virtual world of teaching and learning. This thesis draws on texts of practice before the pandemic.

Looking at the aforementioned chapters of this thesis I notice that in my repertoires of practice I do not allocate sufficient time to embodied and aesthetic pedagogies, and even when I thought I did, my approach veered towards cognitive experiences rather than a more balanced interweaving of cognitive, emotional, and bodily experiences (Chapter 6). Latta (2004, p.220) understands embodiment as I do, and explains it as "the knowledge acquired through the body's exploration of the world" which brings "thinking, feeling and action into vital relation". McLaren (1993, p. 200) differentiates between transmission of knowledge and a 'felt knowledge' and my study highlights, especially reflecting on Tom's teaching of poetry in Chapter 2, the need for a focus on emotion and felt knowledge in preparing student teachers. Sevimli-Celik (2017) underlines that we approach educational issues mostly from the cognitive perspective and do not understand the body/mind connection in classrooms and schools. Through this study I reconsider the body as a locus for learning, recognizing how movement, drama –in- education techniques, including simulations and dance, can be used in my pedagogical approaches (Chapters 4, 6 and 8). With my Physical Education and English Pedagogy cohort I had ample opportunity to use their dance strand in conjunction with the English curriculum but did not take full advantage of this. In Chapters, 3, 6 and 8, I explore an aesthetic approach to teaching in conjunction with embodied pedagogy. Literature and the arts particularly facilitate this approach by nurturing the senses, felt knowledge, imaginative capacities, and a poetic sensibility. Chapter 8 further elaborates on this approach through the use of the visual arts for the teaching of writing and in teaching poetry with the aim of encouraging a poetic sensibility in my students and myself. Overall in this research, I am cognizant of an arts-based orientation in my pedagogy and in my interpretative research work with texts (Chapters 3, 6, 7, 8).

Side by side with this insight I also call into question how I use time in my pedagogy. Chapter 4 reveals how I hurried time and prioritized covering material in a cognitive way rather than slowing down my pedagogical approach so that learning could be embodied. As Britzman (2003; 2021) and Greene (1995;2001) concur, we need to allow our students and ourselves

inner time to develop responses and to explore the self and the world we live in. Britzman essentially understands education as a view of life and a state of mind, and thus highlights the necessity to give enough space for thinking and expressing thought in developing awareness of self and other. She also stresses that we cannot read the mind of another if we cannot read our own minds. Similarly Greene calls on us to give space to experience the self, through literature and art forms and to see the world from different angles. Ultimately, my pedagogy needs to make room for more wait time, slow time, and inner time. This I intuitively know, but find difficult to do. As I have been primarily schooled in the cognitive way, my body inclines towards this pedagogical approach. This default and comfort pedagogy is set deep in my bones.

9.3.3 Identity-Making: participation as learning and the potency of culture

Our experiences shape who we are and our sense of self, our identities. There are many scenes and enactments of identity across our life-time. Ultimately identity is a composed text interwoven with persons, relationships, and culture, set in historical time and in varied contexts. Although culture can laminate beliefs over time it is always in the making and there is a creativity and generativity involved, as people take form "in the flow of historically, socially, culturally, and materially shaped lives" (Holland et al., 1998, p.5). All chapters in this thesis have this sociocultural underpinning. Through this study I became interested not only in the personal relationships which shape identity, but also in the potency of culture in identity-making. In Chapters 4 and 5 I foreground this relational and cultural world in learning to teach.

In Chapter 5, I describe and analyze how student teacher identity and teacher educator identity is shaped through participation in a community of practice. I explicate how using cultural artefacts in the English classroom (e.g. English syllabus in Ireland), participation in a community of practice in learning to become English teachers, and the challenges of participatory learning, come together in shaping identities. I underline how the mind is a distributed force in meaning-making and how repertoires of practice are extended through guided and participatory appropriation. For example, I show how using guided methods in my practice (e.g. using prompts and scaffolds for genre writing) and endeavouring to create a dialogic atmosphere, can support student teachers' appropriation of practice for their future classrooms. Using videography as text I also explore classroom space as a rich hieroglyphic

site in understanding the workings of culture. Further, I bring to the fore how the spatiality of classrooms and the teacher body as text are inscribed with cultural forces as we participate in life. This focus informed my consideration of the power of cultural forces in learning to teach.

Culture is the way things are done as we live life in a particular place, interact with people, and adapt material and symbolic tools in society (Rogoff, 1990, 1995, 2003; Holland et al. 1998; Hall et al. 2014; Nind et al., 2016). As well as the importance of embodied pedagogy, the performed and represented body acts as a type of "cultural billboard" (Spry, 2001, p. 724) which, as Foucault (1975) and Bourdieu (1977) hypothesize, reveals how our bodies are shaped through prevailing discourses. These discourses, societal frames, and scripts for meaning-making, alongside epistemologies for teaching and learning, are carried in, for example, classroom design, the positioning of students and teachers in the classroom, and the organization of interactions. Chapter 4 presents a detailed picture of this design and these interactions through the metaphors of John's 'bunker space', Ciara's 'playroom' space, and Tom's 'poetry and emotion' space. I make a case for understanding and deconstructing the power of culture and for critiquing its implications in the lived experience of learning to teach. In this way a critical pedagogy is engaged. I make a case for respecting personal experience in this critique. As critique needs a base of experience in tandem with developing knowledge, student teachers' interpretative frames and gestalt responses cannot be casually swept away (Chapter 4). The work needs to be slow and incremental.

9.3.4 Disrupting the Equilibrium: the influence of Greene and Britzman

Many writers have influenced me, both theoretically and methodologically in this study. As outlined in my literature review in Chapter 2 and in the empirical Chapters, 3 through 8, the work of Kathy Hall, Alicia Curtin, Michael O'Loughlin, Teresa Cremin, Kevin McDermott, Michael McLaren, Elliot Eisner, Denis Sumara, and Dorothy Holland, are particularly relevant. Here I will focus on two key influences: the work of Professor Maxine Greene (Chapters 3 and 8, drawing on her work 1978-2001) and that of Professor Deborah Britzman (Chapters 3 and 7, drawing on her work 1986-2021). Both theorists interrogate the rich, deep aspects of the human condition at play in life and learning, for Greene, the power of imagination and the aesthetic, for Britzman, the power of the unconscious. Both writers hold a generous regard for

the human condition and the complexities of education, and encourage an awareness of and tolerance for, the ambiguity, difficult knowledge, uncertainty, vulnerability, and incompleteness of life. I find this thinking, humbling, comforting, and uplifting, and full of acceptance and warmth for people's lives. The writers question the grounds of our knowledge and the approach to education directed by learning objectives, measurable outcomes, fixed categories, formulaic lesson plans and schemes of work, and an evidence-based and skills based approach to teaching and learning. While the performativity alive in our culture today cannot be denied in the structures we have for education, this thesis makes a case for a rebalancing across cognitive, bodily and emotional domains. This thesis foregrounds a more personal and intersubjective pedagogy which brings knowledge, inner time, intimacy, and imagination to bear. In fact, the title of this thesis, 'The Fragile and Imaginative World of Learning to Teach', is directly inspired by the work of Greene and Britzman.

We always encounter the world from our own lived lives and Greene encourages us to "widen the spaces in which we hope to choose ourselves" (1995, p.112). This takes imaginative thinking. For Greene imagination is essentially a cognitive capacity. To imagine involves opening up new perspectives, seeing things otherwise, making connections, creating mental images, and developing an empathy which has the potential for social good. This work can be particularly facilitated through the arts and an aesthetic approach in the classroom. For Greene (2001), contact with a work of art is akin to meeting another human being and in those moments of encounter we extend consciousness and perception. The arts help us to break with the ordinary and habitual and have the potential to bring us into new awareness by paying attention, learning how to notice, seeping down to inner-time, and becoming more articulate. This involves more than the rational intellect, and Greene (1995) applies the metaphors of rationalists wearing square hats, and imaginative people, with a less confined perception, wearing jaunty sombreros. She also considers education to have the musical tonalities of jazz which capture the "fragile human world" (2001, p.207). I explored these insights in Chapter 8 and considered an aesthetic approach in the classroom and the development of imaginative capacities for learning.

Britzman also uses this concept of fragility but brings a different perspective to light. Here fragility underscores how the human mind is composed of conscious and unconscious parts and their intermixing. Britzman opens up for me how the inner psyche, the unconscious life, is complex and wonderous, and how external reality and time do not coincide with an internal reality of needs, desires, wishes, conflicts, regressions, and repressions. Greene considers life to have the tonality of jazz, but for Britzman, psychical life is operatic in its intensity. There is a prelude without words, and then rapidly changing scenes for the characters involving great tragedy, love, suffering, and elation. For her, "The world can be beautiful and then, just as suddenly, be felt as persecutory, bellicose, and dangerous" (2021, p.5). In that emotional theatre, anxiety, defences, and transference are at play. Especially strong are the influences from childhood which can repeat and transfer their force into the present, thus, the pedagogy of elsewhere exerts its influences in our emotional reactions in the now. While this study is not psychoanalytical in orientation, several of Britzman's ideas are helpful in understanding life and education. In Chapter 7, I drew on her insights as an interpretative layer to student teacher Ciara's world of learning to teach. As Ciara's narrates her experiences across her four year undergraduate teacher education programme, the Britzmanian lens highlights the importance of working with the feeling world of learning to teach.

Over the course of writing this thesis I have interviewed Professor Britzman and have kept in email contact with her. I have also read her latest book, *Mental Health for Educators* (2021), co-written with Aziz Güzel. For Britzman, learning to teach is not a stand-alone sociological project, but a deep set psychological phenomenon. Our feelings are other to the function of time as the unconscious has a little society all of its own structured by the concepts of id, ego, and superego. Learning to become a teacher then, is highly complex work, and Britzman offers strategies to undertake this work based on a psychoanalytical style. She suggests that narrating experience and listening and learning from others, and having a tolerance for uncertainty, could create the empty space needed for learning. In this space Britzman suggests that we ask students to read small texts for thinking and dialogue, and introduce new knowledge, new concepts, and questions. In Chapter 7, I outline an approach where Ciara might bring the doubt she feels into awareness and analysis: *What happens to Ciara in doubt? What were the scenes of doubt for Ciara? What happened to doubt and why?* Thus, student teachers' stories can become objects

of knowledge for self and other as we "listen to all things utterly human" (Britzman & Güzel, 2021, p. 156).

9.4 Researcher Learning

9.4.1 Struggles and Limitations

Many times in the course of this study I found it difficult to find my voice and to express myself clearly and fluently. My words were often plodding and dense and in need of fresh air and sunlight. The ever-present critic in me took a position by my side in writing this thesis, or as Britzman (2003) might say, the pedagogy of elsewhere came on regular visits. The path of learning was tangled both emotionally and intellectually (Kamler & Thomson, 2014). Emotionally there were highs and lows, joy in reading, delight in new discoveries and making connections, lack of motivation, avoidance of work, stressful times and the pain of loss, creative engagement, heightened sensibility to literary and poetic experiences, and much more. Just like Ciara in Chapter 7, my emotional scenery was varied. Intellectually, on many occasions I became an invisible scholar crowded out by the theories and ideas of others and struggling to write for "readability and representation" (Ely et al., 1997, p. 38). This has been a crucial learning. In hindsight, the broad canvas of my emergent study could have benefitted from a more focused interpretative lens. However, in counterbalance, my study was not so much a deductive study but an associative one where the student texts/data, the reading I undertook and the writing I did, prompted each other in various directions. The ensuing breadth and depth of reading and writing on experience, identity, and pedagogy afforded me comprehensive and robust insights on learning to teach. The study's multiple perspectives gave no simple answers to the questions posed in Chapter 1 but tried to honour the richness which was emergent throughout the thesis.

9.4.2 Feedback

Through writing this thesis, I learned in many ways. The reading and writing process extended my learning enormously (Chapter 6). However, this section focuses on learning from feedback, which I have not mentioned elsewhere. I had regular feedback from my supervisor whose

knowledge and emotional support has been invaluable. I have also had valuable feedback from student teachers' texts, critical friends, book editors, and PhD writing groups. However, because this PhD is through the publication pathway, I have been particularly reliant on the reviewing process of educational journals. While this process can be unpredictable, sometimes disappointing, and confidence-sapping, it has been a key to developing my scholarship. Below I give an example of this development from *Pedagogies: An International Journal.* It represents my learning from others from within the knowledge community of Initial Teacher Education:

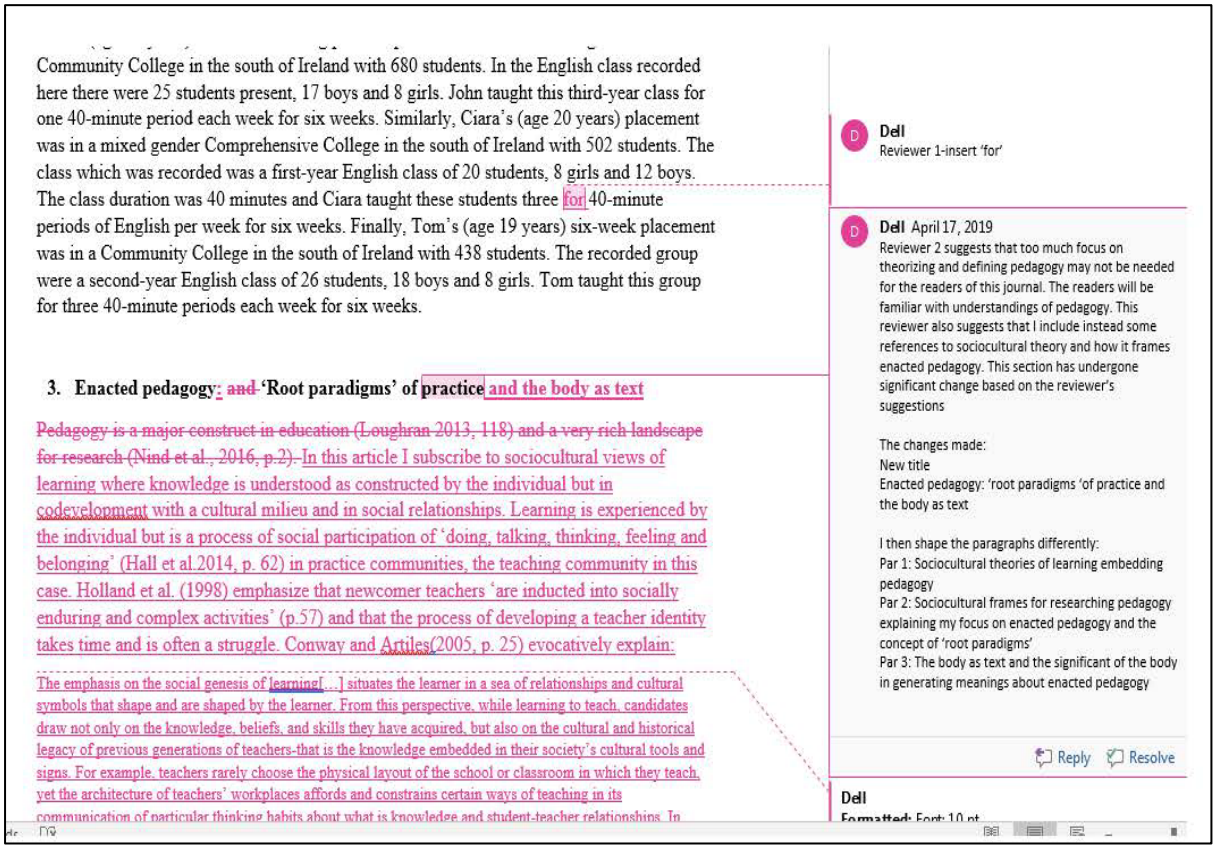


Figure 9.1: Learning from the Knowledge Community

9.5 Contribution and looking to the future

This final section addresses the study's contribution to the theory and practice of learning to teach in Initial Teacher Education and the possibilities it holds for informing policy in this area. It also highlights the contribution the study makes to the research paradigm of

qualitative research with the variety and methods of textual interpretation employed in the study. I will begin by describing briefly the contribution of the study overall. This will be followed by identifying three key contributions emanating holistically across and from all the articles and the book chapter in press. I will conclude the section with contributions I would like to make to education into the future and the learning I would like to pursue.

Despite the small, localized nature of the project, Eisner claims that an insider study, such as this study, has "instrumental utility" (1998, p. 59). By means of description and interpretation this study gives life to the vivid particulars of learning to teach and these narrated accounts can be shared in the scholarly community of Initial Teacher Education as objects of knowledge for further dialogue. The five articles published and book chapter awaiting publication in 2023 underline my contribution to the knowledge base of Initial Teacher Education, and to English Pedagogy in particular. The study makes the practice of teaching and learning explicit and combines this with theorizations across a wide range of perspectives, the experience of learning to teach, the identity-making process involved, and the importance of pedagogy to the process. It interconnects these key concepts and evidences the processual complexities involved in specific contexts and through specific interactions. It also connects the sociological project of learning to teach, a sociocultural perspective, and an in-depth psychological approach based on the interior world of affect and the unconscious aspects of the person. The study gives voice to student teachers in their process of learning to teach, while simultaneously holding my pedagogy responsive and responsible through interpretation and interrogation. Methodologically this thesis is an experiment in interpretative design with its various interpretive approaches.

Overall, a key contribution of this study relates to highlighting how learning to teach is a fragile process; not fragile in the sense of easily broken or shattered like glass, or not robust, but fragile in the sense of a fine- textured, intricate and vulnerable practice, a type of exquisite practice of intersubjectivity. The thesis foregrounds the question, 'where is the ground of our knowledge in learning?' and highlights that there are varied and complex responses to this question depending on our stance, worldview and contexts. The people we are, the pasts we have lived, the futures we hope for, the world we live in historically, our unconscious drives, the uncertainties that are part of us and surround us, come together in a lived context. In this alive space between self, other and subject matter there are emotional and intellectual sensitivities and subtleties at play and this thesis captures aspects of the dynamic involved. Furthermore, and in keeping with the idea of fragility, is the notion of time as it emerges across the chapters/articles. A dilemma of practice for me across all chapters/articles related to covering educational content and not allowing enough slow time, wait time and inner time for learning. This study has contributed to considering how time can support pedagogy in its most fragile moments and to posing questions on the significance of time to learning in Initial Teacher Education.

Another overall contribution relates to the study's conceptual framework and how the concepts of experience, identity and pedagogy are integral in learning to teach. The study explicates how education comes through experience and is a reconstruction of experience. It

considers how the experiences student teachers/teacher educators have shape their identities and in that shaping how pedagogy and the experience of pedagogy is central. Key to the process of pedagogy is the concept of imagination where to see, open perspectives, create, connect to, develop empathy and question the self and world in interaction, is paramount. All chapters/ articles highlight this and also highlight how the arts are especially potent in releasing the imagination. Consequent to this learning the thesis foregrounds a rebalancing of the cognitive, emotional and bodily aspects of learning, especially the concept and practice of embodiment. Ultimately, this thesis offers a conceptual framework which can be significant to future practice and policy in learning to teach. It foregrounds 'the process', personal and sociocultural involved, and makes a case for making 'the process', not just the content, explicit in policy documents and in the continuous professional development of student teachers, teachers and teacher educators.

Finally, the thesis makes a contribution to research methodology in the qualitative paradigm of textual interpretation. The chapters/articles highlight how the world is made visible in many ways and how interpretation is a generative process that can be carried out in many ways. Across the chapters/articles, for example, I employ Narrative Analysis, the identification of Salient and Punctum effects in texts, the identification of Root Paradigms of practice and using Sensitizing Concepts to identify emergent themes. I also highlight how some texts, for example video text, affiliate well with certain kinds of interpretation. In the instance of video text a filmic anthropological method is devised to describe and analyse the student teacher in classroom space. I also employ examples of layered interpretations where I set theorists, theories and data working together as I research learning to teach. For example in Chapter 7 I put student teacher, teacher educator and Professor Britzman's work together in a layered story to gain perspective on the feeling world of learning to teach. In chapter 8 I also engage this type of interpretative work by drawing on Maxine Greene's understanding of aesthetic education and the Lincoln Institute capacities for imaginative learning in tandem with my imagined pedagogy. In interpreting many texts, types of texts(multimodal texts) and genres of texts across this study I give detailed accounts of the research design, methods employed, ethical considerations, researcher's signature, reflexivity, and criteria for educational criticism in interpretative accounts. The contribution in the area of methodology then is in offering a prism of possibilities on interpretative approaches for other researchers. These approaches in textual interpretation can be adopted or adapted for many research projects.

To further contribute to the knowledge base, I hope to pursue the following future scholarship:

- Write a paper on the process of writing this PhD with a special focus on the methodological approach;

- Work on a book related to evocative and imaginative pedagogies in the English classroom with a special focus on embodiment for learning;

- Bring together teachers, teacher educators, subject associations, policy makers, and educational institutions to facilitate further dialogue based on aspects of this study;

- Visit the Lincoln Education Center, New York, to further my studies in the arts in education …

… and, echoing the poet Raymond Carver from Chapter 1,

'[L]oving everything that increases me' as I move into the yet to be written next chapter.

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Appendices

Appendix A: Book Review



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BOOK REVIEW

Carmel Hinchion & Kari Smith

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Teachers and Teaching: theory and practice
Vol. 13, No. 6, December 2007, pp. 637–643

BOOK REVIEWS

Composing identities: narrative inquiries into the interwoven lives of children and teachers
D. J. Clandinin, J. Huber, M. Huber, S. M. Murphy, A. M. Orr, M. Pearce and P. Steeves, 2006
London/New York, Routledge
$51.50 (pbk), $135.00 (hbk), 196 pp.
ISBN 0-415-39747-2 (pbk), 0-415-36218-0 (hbk), 0-203-01246-1 (e-book)

One should never judge a book by its cover, so one is advised, but I immediately liked this book from its cover. The metaphor of the interweave between children's and teachers' lives particularly interested me as I am a teacher and a teacher educator. I also liked the uniqueness of lives implied by the title 'Diverse Identities' and the dynamics of these lives in continuous composition. The word 'Composing' seemed like a musical score being played out offering many sounds. I wondered what conversations would emerge when the representation of lives between these covers became alive to my reading. How would I respond? What would I learn? What understandings would emerge for me about the Canadian education system and how would this speak to my understanding of the Irish education system, of which I am part? Even though there are many miles of geographical space between Canada and Ireland, language would facilitate a criss-cross of utterance (Leavis, 1975) into a space between authors and reader. In this 'utterance' I wish to share some of my responses to this new book.

The co-authors of the work spent 18 months living alongside children, teachers, administrators and families in two elementary schools in Western Canada, Ravine Elementary School and City Heights. Even though the research is contextualized within the elementary school system it has much to offer anybody interested in the meaning of education. The research purpose was to explore how lives connect in the process of schooling and to what extent these connections may be educative. Further, the book explores how curriculum is made and enacted in the reality of particular contexts. Clandinin and Connelly (1992, p. 365) suggest curriculum 'might be viewed as an account of teachers' and children's lives together in schools and classrooms'. This research captures the spirit of this understanding as we come to meet and know diverse lives in two urban multicultural schools (the choice of these schools is also interesting considering the changing, multifaceted, complex process of schooling at this time in our world).

The 'unfolding' and 'enfolding' of lives in these contexts is explored narratively. This type of narrative research by the co-authors is a liberating research where according

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to Cochran-Smith and Lytle (1990) it might be named as research *for* teaching and not *on* teaching. The researchers are committed to going into schools for a substantial period of time to work *with* people and not *on* them. Based on this work and on previous work by Clandinin and Connelly (2000), narrative inquiry as a form of research is both a methodology and a phenomenon in understanding human experience. The word 'experience' is often used in our everyday parlance and could easily be skimmed over but Clandinin and Connelly (2000) conceptualize it as a central idea in how we shape our lives and are shaped in our lives. Furthermore, Dewey (1938) states there is a fundamental unity between education and experience and, in fact, education is the reconstruction of experience, and thus, is experience. The co-authors of this book take experience seriously and, aided by the philosophical and ontological views of Dewey, wrote narrative texts based on their involvement in everyday school life. These texts symbolically represent the experiences of the participants and the researchers.

From my reading of this book, narrative inquiry embodies an approach which is holistic in nature and takes into account the many aspects of being human. It represents a freedom from objectification and offers a relational experiential perspective which does not deny the importance of feelings in research. I agree with Gadamer (1975) when he argues that in the realm of human science research there should not be a preoccupation with method. I like the way that Clandinin *et al.* name as central the experiential reality of people and how they live out in their research a heuristic sensitivity with their participants. Method is not the master.

Through the book we meet children like Sadie, Erica, Julie, James, Caitriona, Aaron, Melissa, Lia, Shelby, Amit, Dylan and Kerry who people this research as do some of their teachers, Jim, Sally, Suzanne and Lian. We also meet the Principal, Jeanette, students' families, Vera as she works on a photographic project and the researchers themselves. I name these people because it is people's lives in all their varied compositions which create the shining diamond of this book. This work is courageous in its honesty to name and explore the complex stories people live together in classroom and school settings. In this honesty there is never a completed story but rather an ever changing mosaic. This collage has many textures and colours and is not always pretty. In it we know the swampy lowlands (Schon, 1983), feel the tensions of borderland crossings (Anzaldúa, 1999) and stay in liminal places (Heilbrun, 1999, p. 102), a threshold space […] 'never designed for permanent occupation […] [as] those of us who occupy thresholds, hover in doorways, and knock upon doors, know that we are in between destinies'.

This book shows the human face of research as it is embedded in the fluid nature of living a life. This research reminds me of the work of the Irish artist Louis le Brocquy. In his exhibition 'Portrait Heads' he asks and answers a question about the purpose of his art: 'What was in my mind as I painted the heads of others shown in this exhibition? My aim was not portraiture in the sense of producing an outward likeness. It was rather to reach towards some kind of image of the inner meaning of these great instances of human consciousness' (National Gallery of Ireland, 2006).

Louis le Brocquy is fascinated by 'the billowing curtain' of the human face and tries to paint the head image from 'the inside out'. I think the researchers of 'Composing

Diverse Identities' are seeking also to look behind 'the billowing curtain' in their narrative compositions of interweaving lives. Le Brocquy as he paints has no preconceptions about his portrait heads. For him, 'painting is not a means of communication or even self-expression, but rather a process of discovering and uncovering' (from le Brocquy's Portrait Heads Exhibition, 2006). So, too, are the narrative compositions in this book.

One of the central themes that emerges from this book is the basic premise that as human beings we are relational beings. The creative act of teaching and research is epitomised by imaginative and empathic relationships. This puts me in mind of Ann Louise Gilligan's (2002) wonderful article 'Love Matters' when she writes that more and more institutions are required to engage in target setting, 'Quality Assurance measures' and productivity linked to benchmarking. The language of relationality and love she says are hugely different to this 'business-like' discourse. Gilligan states that we have reached the point in the Western world of profound illiteracy when it comes to the discourse of love. This cannot be said of Clandinin *et al.*'s work. The inclination to love is evident in the exploration of lives such as Dylan's or Amit's or Jeanette's and the researchers' commitment to avoid 'arrogant perception' (Lugones, 1987) in understanding these lives is evidence of loving intentionality. The researchers use the metaphor of 'world travel', borrowed from Lugones (1987, p. 17) to guide them in this loving intentionality: 'travelling to someone's "world" is a way of identifying with them … because by travelling to their "world" we can understand what it is to be them and what it is to be ourselves in their eyes'.

One aspect of this 'world travel' metaphor I would like to see developed further is the researchers' own stories of the research—how have their identities evolved, changed or shifted in the process of research? The metaphors of 'the kitchen table' and the school 'pit' are examples of collaborative research communities in dialogue and conversation and this concept highlights the power of collaborative research in action, but I wanted to hear more about the impact of this research in the co-authors' individual lives. If the research paradigm is relational there is impact for both participant and researcher. I would have liked a researcher epilogue or personal reflection exploring how the researchers learned new things about themselves, about educative relationships and about the educative process.

Reading this book also highlighted for me how language is always trying to catch up with experience. According to van Manen (1997), 'words fall short' but despite this it is through language that we discover our inner experiences, just as it is through experiences that we discover the words to which they seem to belong. The co-authors' language is full of humility, honesty and courage but some words like 'bumping' stories, 'research puzzles', 'wonderings' at first seem to fall short of capturing their actual rigour and intellectual depth. These are gentle words and may seem at first too soft in trying to name and explore research questions. Perhaps this is a throwback for me, coming from a different research background, with words like 'research questions', 'rationale', 'validity', 'reliability' and 'generalizability' taking the foreground. This book helped me use my 'peripheral vision' (Bateson, 1994) to see a new type of research paradigm that is deep and thorough with people's experience as a central

premise and striving (despite my resistance) to include with invitational words. The researchers' use of metaphors is an example of a methodological tool to uncover those things which cannot be fully understood in experience (Lakoff & Johnson, 1980). Using metaphors such as 'landscape' (Clandinin & Connelly, 2000), 'parade' (Geertz, 1995), 'doorway' (Greene, 1995) and others, the co-authors push language to its aesthetic limit so that the meaning of the world of teaching, researching and living is explored in classrooms, schools and communities.

The metaphor which strongly resonates with me as the book closes is that of 'doorway'. This, according to the co-authors, is an imaginative potential for our identities to develop. It is through this doorway that alternatives to stories which are 'limiting and prohibiting' can be found. We can imagine new understandings of curriculum as 'people making' and 'world making', both endeavours overlapping and embedded in loving intention and action.

This book opens up a doorway for me and other readers to look at research in an up close and personal way. Lives in their contextual space must be considered in education policy making, educational change and educational reform. Uniform, sweeping strokes from hierarchical centres might miss the real centre for developing worthwhile educational experiences.

I recommend this book wholeheartedly for its realness, centredness, courage and compassion. To revisit my original question 'what have I learned from reading this book?', I can only utter inadequately that I have learned more about what it is to be a human being involved in educational endeavours and that the geographical space between Canada and Ireland does not matter in this respect.

Carmel Hinchion, University of Limerick, Ireland

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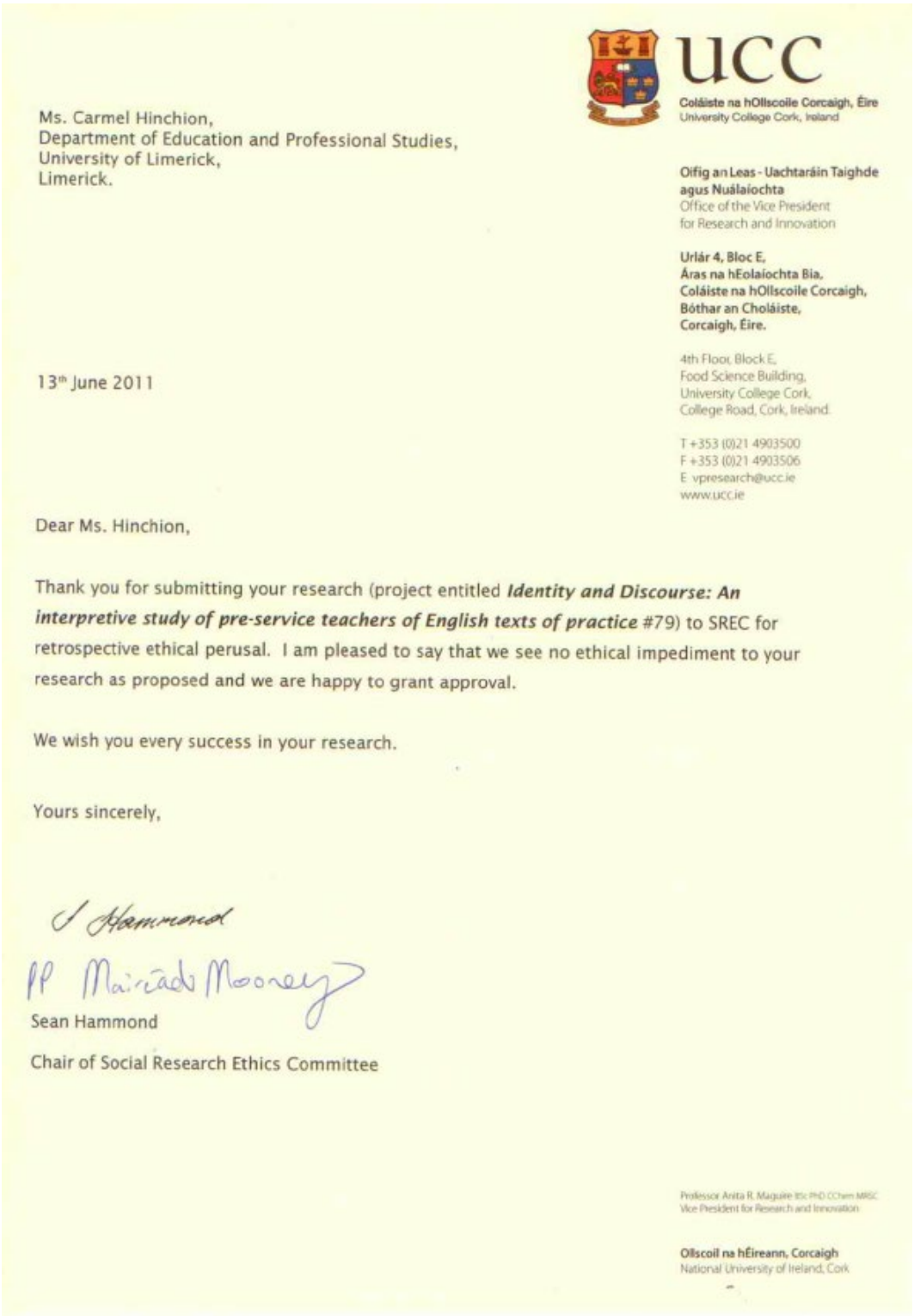
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Appendix B: Ethical Approval



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Ms. Carmel Hinchion,
Department of Education and Professional Studies,
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Limerick.

13th June 2011

Dear Ms. Hinchion,

Thank you for submitting your research (project entitled ***Identity and Discourse: An interpretive study of pre-service teachers of English texts of practice*** #79) to SREC for retrospective ethical perusal. I am pleased to say that we see no ethical impediment to your research as proposed and we are happy to grant approval.

We wish you every success in your research.

Yours sincerely,

S Hammond

pp Mairéad Mooney

Sean Hammond

Chair of Social Research Ethics Committee

Professor Anita R. Maguire BSc PhD CChem MRSC
Vice President for Research and Innovation

Ollscoil na hÉireann, Corcaigh
National University of Ireland, Cork

Appendix C: Published Works



The Qualitative Report

Volume 25 | Number 11 Article 19

11-24-2020

Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education

Carmel Hinchion Miss
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Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education

Abstract

The focus of this article is twofold: (a) It explores how autobiographical memory and future imaginings can be used as a resource for pedagogical understanding in Initial Teacher Education, and (b) The paper engages a methodological experiment where there is a layered reading of texts across time, 2008-2018.The paper presents, through a narrative analysis of autobiographical texts, the stories of two student teachers, Ciara and John (Text 1, 2008). These student teachers were in the early years of their undergraduate four-year programme in my university and I was their English Pedagogics lecturer. Later, I revisit these student teachers' narratives and read them under new interpretative conditions based on their salient and punctum effects, significant and emotional effects, on me as a teacher educator (Text 2, 2018). Then, theorizing with relevant literature, I consider how to foster conditions and methodologies of growth as student teachers engage their autobiographical memories and imaginings. Ultimately, my findings underline that self-knowledge is central in the pedagogical encounter of self, other and subject matter (Latta & Buck, 2008) and that working with evocative, creative and emotionally attuned pedagogy can support this process of autobiographical / pedagogical understanding.

Keywords

Autobiographical Memory, Future Imaginings, Pedagogical Understanding, Creative and Evocative Pedagogies, Emotional Attunement

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I would like to thank the student teachers who shared their autobiographies with me and Professor Kathy Hall, University College Cork, for encouraging and supporting me as a researcher.

This article is available in The Qualitative Report: https://nsuworks.nova.edu/tqr/vol25/iss11/19

The Qualitative Report 2020 Volume 25, Number 11, Article 19, 4146-4166

Autobiographical Memory and Future Imaginings as a Resource for Pedagogical Understanding in Initial Teacher Education

Carmel Hinchion
University of Limerick, Ireland

The focus of this article is twofold: (a) It explores how autobiographical memory and future imaginings can be used as a resource for pedagogical understanding in Initial Teacher Education, and (b) The paper engages a methodological experiment where there is a layered reading of texts across time, 2008-2018.The paper presents, through a narrative analysis of autobiographical texts, the stories of two student teachers, Ciara and John (Text 1, 2008). These student teachers were in the early years of their undergraduate four-year programme in my university and I was their English Pedagogics lecturer. Later, I revisit these student teachers' narratives and read them under new interpretative conditions based on their salient and punctum effects, significant and emotional effects, on me as a teacher educator (Text 2, 2018). Then, theorizing with relevant literature, I consider how to foster conditions and methodologies of growth as student teachers engage their autobiographical memories and imaginings. Ultimately, my findings underline that self-knowledge is central in the pedagogical encounter of self, other and subject matter (Latta & Buck, 2008) and that working with evocative, creative and emotionally attuned pedagogy can support this process of autobiographical / pedagogical understanding. Keywords: Autobiographical Memory, Future Imaginings, Pedagogical Understanding, Creative and Evocative Pedagogies, Emotional Attunement

An Autobiographical Note

My working life has centred on teaching and learning. I was a secondary school teacher of English and History, and Personal and Social Studies, for eighteen years in a large community school in the South of Ireland. Thereafter, I worked in curriculum change in the Irish National English Support Service (1998-2003). I have always had an interest in the Arts and the possibilities they hold for personal growth and enrichment through imaginative, creative and aesthetic encounters. I have also undertaken personal development and counselling theory and practice courses, with a special focus on mental health issues. Be it the Arts, the subject English or Counselling Theory and Practice, I am interested in personal lived experience and the meanings we make of our lives. This study relates particularly to my present work as a lecturer in Teaching, Learning and Assessment and lecturer in English Pedagogics in the University of Limerick, Ireland (2004-2020). I am interested in student teachers' experiences of learning to teach and the processes that shape their identity-making including my influence as their teacher educator. This article is part of a larger study on "Becoming a Teacher: Experience, Identity-making and Pedagogical Meaning" which is reported elsewhere and is ongoing (Hinchion, 2016, 2017, 2019; Hinchion & Hall, 2016). This study has two layers delineated by sections Text 1 and Text 2. Choosing a narrative analysis in Text 1 underlines the importance I place on personal experiences, contextual influences and the "vivid particulars" (Eisner, 1998, p. 3) of the everyday. Taking another interpretative stance in Text

2, theorizing salient and punctum effects in Text 1, underlines the value I place on appraisal of pedagogical practice.

Introduction

Sumara and Luce-Kapler (1996) write that we are "always at the intersection of remembered, lived and projected experiences" (p. 233) and that human consciousness achieves its "moments of awareness from overlapping loops of memory, present perception and future imaginings" (Sumara, 2000, p. 112). This paper is premised on this ontological understanding of experience and its recursive movement. Recently, I reread the narrative analysis I had done on education-related autobiographical texts which student teachers had produced at the beginning of their second year undergraduate teacher education programme in my university in 2008. Even though time has since passed, like revisiting a favourite novel or any text for that matter, new insights emerged as I reflected on these texts again.

In rereading the autobiographical accounts, I was struck by the power of the memories evoked by the student teachers and was also struck by my rushed engagement with these autobiographical texts in the classroom at that time. In this article I reflect on the conditions and methodological approach I could have fostered for student teachers' growth then, and which I have developed in my pedagogy since that time. For the purposes of this paper I use a generative understanding of pedagogy based on the work of Latta and Buck (2008). They claim that pedagogy happens in the in-between space of self, other and subject matter and that it is a relational encounter. Pedagogy is not just a method of teaching but a perspective on the relationship between teaching and learning and the end towards which it tends (Dewey,1938). This article is an expression of my understanding of pedagogy as a personal growth process in a particular context and for a particular purpose.

The focus of this article is twofold: (a) It explores how autobiographical memory and future imaginings can be used as a resource for both student teacher and teacher educator pedagogical understandings, and (b) The paper presents a methodological experiment where there is a layered reading of texts across time, 2008-2018. Firstly, I outline how I engaged a narrative analysis of the student teachers' education-related autobiographical texts (2008) and I present this narrative as Text 1. Text 1 then becomes the data set for my second interpretation based on the concepts of the salient and punctum effects of texts on the reader, that is the significant and emotional effects of the texts on me, the teacher educator. I follow by theorising my pedagogical practice based on these effects. Text 1 (2008) is titled *Remembered Identity and the Pedagogical Imaginary*. Text 2 (2018) is titled *Salient and Punctum Effects and Pedagogical Theorizing*.

Even though this is a localized study it addresses a significant theme for teacher educators in relation to acknowledging, becoming aware, understanding, and critiquing the power of past experiences and future imaginings in learning to teach. The article gives some perspectives on "how" teacher educators can work with student teachers in relation to their education-related autobiographies. It is offered as another text for reflection and interpretation on the processes involved in becoming a teacher. Methodologically, it demonstrates how texts can be built upon texts across time. In this way texts never grow old and become artefacts and reifications for extending pedagogical meaning.

TEXT 1, 2008: Remembered Identity and the Pedagogical Imaginary

The first part of the article relates to how student teachers brought forward their autobiographical memories and expressed their future imaginings in the early stages of their university course. It sets the context and outlines the literature frame supporting this process.

Methodologically, it explains how narrative analysis was applied to the student data set of autobiographical texts.

Context

In Text 1, I focus on two student portraitures, Ciara and John. These student teachers were part of a four-year undergraduate teacher education programme in my university from 2006-2010. They were learning to become Physical Education and English teachers. As their English Pedagogics teacher, I met these students in semester one and semester two, year two, preceding their first major school placement of six weeks. The aim of the module (English Pedagogics 1) was to prepare student teachers to teach Junior Cycle English (students 12-15 years approx.) in a secondary school setting (students 12-18 years approx.).

The class group for English pedagogy was just six students as there were other electives for the Physical Education cohort to choose from (e.g., Irish, Mathematics, Geography, Chemistry). In semester 1, September to December 2007, I asked these undergraduate students to complete two autobiographical assignments based on the work of Bullough and Gitlin (2001). At this stage, I had written consent from five of the six students to draw on their texts for research purposes. Ethical approval was granted for the research study in 2011. The following were the assignments:

> *Assignment 1: Write an "education-related" autobiography, a story of your earlier experiences of education. Identify the important people or 'critical incidents' that significantly influenced you. Consider your experience of school; what was it was like for you? You may wish to give a chronological account of your education from family influences, to primary and secondary school education, and then on to third level. You might prefer to use a different structure so feel free to be creative. As you write, I would like you to think about your experiences and consider what they say about teaching and learning.*
>
> *Assignment 2: 'My Picture of Teaching and Learning.' Prepare a visual representation of your understanding of 'Teaching English' at this time'.*

I chose the work of Ciara and John (pseudonyms) for this article because of some powerful emotional moments described by them that were evocative for me in 2008, and again in 2018. Also, they have quite contrasting experiences which gave me different perspectives to consider. Focusing on two accounts, rather than five, facilitated a more detailed narrative of two student teachers across time.

Supporting literature

Britzman (2003) writes that student teachers have an established educational archive that they draw on when learning to teach. Through their long "apprenticeship of observation" in the classroom (Lortie, 1975) they have pervasive and powerful, implicit, and intuitive beliefs about what it is to teach, and how learning happens (Vinz, 1996). Their lived experience in the classroom has acted as a filter to understanding teaching and learning and according to Korthagen and Kessels (1999) these "private theories" are "embedded in gestalts" which are "holistic perceptions guiding behaviour" (p. 9).

Lipka and Brinthaupt (1999) claim that, from a teacher educator's perspective, student teachers' body of knowledge may be considered inadequate at this early stage. However, the

past stories and assumptions that student teachers and future teachers bring with them when they arrive in university must be acknowledged and understood (Ritchie & Wilson, 2000). If student teachers do not take time to remember and reflect on their past experiences of education, their private or "lay theories" lie unexamined and have the "subterranean influence" (Sugrue, 2004, p. 585) of making the world of teaching full of simple assumptions (Loughran, 2006) embodied through experience but not intellectualized (O'Loughlin, 2009).

Student teachers also imagine themselves as future teachers with certain characteristics and values as professional educators. These imaginings are created using "interpreted bridges between what is held in memory, what currently exists, and what is predicted about the future" (Sumara, 2002, p. 5). Britzman (2003) names this orientation towards the future as the pedagogical imaginary. These imaginings are necessary for the hopeful vision of a future teaching life and can be useful resources in thinking about teacher identity-making.

Pedagogy is also rooted in the public image (Britzman, 2003). There are mass produced images of teachers and teaching in popular culture. This gives shape to a "cumulative cultural text of teacher" (Weber & Mitchell, 1995, p. 1) in the "collective imagination" (p. 26). The cultural text of teacher inherited and popular understandings circulating in society are hugely influential on student teachers' understandings and imaginings. Working "in relation" to the past and helping students to become aware (Vinz, 2000, p. 74) of who and what has influenced their education, and their insights on teaching and learning, was the motivation for the initial autobiographical inquiry (2007/8).

Narrative analysis

In 2008, I employed a narrative analysis of the student teachers' texts based on Polkinghorne's (1995) idea of creating explanatory stories from the data set. The data set included autobiographical writing (assignment 1), visual representation (assignment 2) and conversations with the student teachers using assignment 1 and 2 as prompts (January 2008). In the conversation setting with each individual student teacher I adopted an open framework by inviting student teachers to talk about any aspects of their autobiography and visual work that interested them, or that they wished to talk about. I intervened with some prompt phrases and questions to help elaborate the stories told. The research conversations, which five of the six students had consented to in written format, were between 40-60 minutes long, were taped, and were then transcribed in full.

The following table offers an overview of the data generation and collection process 2007-2008 leading to the creation of TEXT 1:

Remembered Identity and the Pedagogical Imaginary 2007/8
1. December 2007: Students write an autobiographical text based on the work of Bullough and Gitlin (2001). Pedagogical Assignment 1.
2. January 2008: Students create a visual text (their 'picture' of teaching English). Pedagogical Assignment 2.
3. January 2008: One-to-one conversation (40-60 minutes approx.) with Ciara and with John based on Assignment 1 and 2 above as prompts to the conversation. Taped and transcribed text.
4. June- July 2008: A Narrative Analysis (Polkinghorne, 1995) was then applied to the data set (1, 2 and 3 above). The writing assignment and image work, as well as the conversations, are shaped into a composite story (bringing together the varied elements) which describe and interpret Ciara's and John's remembered past of schooling, their early experience of their university course and their imagined futures as teachers.

When I read the autobiographical accounts, it was obvious that the student teachers had been guided by the assignment headings in telling their stories. In the Narrative Analysis process these headings created a predetermined structure or "conceptual hubs" (Eisner, 1998, p. 130) around which the stories could be told: "Family," "Playschool," "Primary School," "Secondary School," "Third Level," and "The Pedagogical Imaginary."

Working within these conceptual hubs required organising the story in particular ways. For example, when I met John for our one-to-one conversation (January 2008) he focused predominately on the bullying he suffered in primary school. Then, in conjunction with his written assignment I was able to include his taped words as part of his story of "Primary School." Similarly, with the visual texts, their "picture" of teaching English (assignment 2), was extended and developed through the one-to-one conversations leading to the conceptual hub "The Pedagogical Imaginary." I aimed to make transparent the studies authenticity but as Eisner points out (1998), "a swindler's story can be coherent" (p. 53). To address this issue, I used student voice generously to provide "structural corroboration" (p. 53) in the narratives. By this I mean that the interpretations made could be connected to the student teachers' words.

To ensure rigour and trustworthiness during the research process I kept reflective memos (Ely et al., 1997). Essentially these were reflective notes that teased out assumptions, posed questions or offered new information and insight from theory. For example, I noted the following question in a memo: "What do I include and not include in the student teachers' stories. How do I write up the student teacher stories?" Reading the work of Ely et al. (1997), Eisner (1998), and Britzman (2003) gave me a pathway to proceed. These scholars, through examples from their interpretative research, gave me a representational structure. Particularly influential was Britzman's narrative research on student teachers Jamie Owl and Jack August. I noted in one of my reflective memos: "I like this shape of representational text. It includes student voice and researcher interpretation together. It also deals with a small number of students like my own research -very thoughtful, draws on a substantial data set." I continuously paid attention to the choices I made in the narrative analysis of students' texts and used the reflective memos to offer me space for thinking these through.

In the next section, I present the stories of Ciara and John as derived from the Narrative Analysis.

The Stories of Ciara and John

Family

John does not make any reference to family influence other that offering in conversation that he is an only child. Ciara however describes a very loving and supportive home environment which "nourished" her and instilled "morals and values" which influenced her "belief system": "On reflection I feel I was really able to develop cognitively and creatively because my parents created such a stable and encouraging environment and provided me with great opportunities."

Her own good fortune comes into light relief when one of her friends had to leave school at fifteen because of financial constraints. She expresses great empathy for this friend from "a rough area" and a "large family" and values her warm and safe upbringing in comparison to a more fractured and troubled life. She acknowledges the importance of her awareness of backgrounds different to her own.

Early Schooling Experience: Playschool and Primary School

Ciara writes evocatively about playschool in her autobiographical account. At the age of three she relished the relaxed and friendly atmosphere of playschool and "was dying to explore" her new surroundings. She remembers learning the alphabet, learning to count, and loved having her work displayed:

> I used to love having my work displayed on the wall. It gave me a sense of self-fulfilment and recognition. This continued at home when my mum would hang my "masterpieces" on the fridge! This recognition encouraged me to be creative and to enjoy what I was doing.

Ciara recognizes herself in these written fragments about playschool as someone who is secure, thrives on recognition of her efforts, is curious, a good worker and creative. Her emotional tone is one of happiness and excitement and she considers playschool to be "very similar to a family," which helped her learning.

Central to the process of learning was the practice of play. She was engaged in her own learning with many stimulating resources to hand. One resource she will always remember is a doctor's set:

> It was a bright red plastic case with a white cross sticker. Inside there was a play stethoscope, bandages, and a plastic watch. I spent several hours wrapping up my friends 'injuries' and checking their heartbeat. It was just a game but I imitated how my mum had wrapped my bandages and how the doctor checked my heartbeat and it was this little plastic watch that helped me practice my numbers and eventually learn how to tell the time. Because I was discovering for myself (Jerome Bruner, Discovery Learning), I was able to transfer my knowledge into out of school settings.

In this descriptive section, Ciara describes learning through play and through that process a memory of a doctor's set is evoked. The bright red case provided the props and prompts for imitative, experiential and discovery activities which would lead to learning. Ciara here describes the memory but also reflects on how knowledge is created. In brackets she smuggles in knowledgeability when she mentions the educational icon Jerome Bruner and displays for the reader her nod to appropriating propositional theory to practice.

Ciara authors a harmonious script for her primary school days also, "some of the happiest" years of her life were spent in primary school. Ciara draws on a lexicon of contentment and activity in describing this time of a "really relaxed atmosphere, excellent resources, loads of reading and painting, software games, library projects and computers." She also mentions specifically being "called up" to the blackboard by the teacher to solve Maths problems:

> Although the rooms were always filled with posters and pictures, some of the most important learning we did was on the blackboard. It allowed the teacher to assess our understanding and actively involve us in the learning. The only negative comment I would make would be that it was often embarrassing to have to go up if you didn't understand but there was never a negative atmosphere.

It is noticeable that Ciara, similar to her playschool fragment, is bringing pedagogical reflexivity into her narrative of primary school experiences. Her identity as someone who is thoughtful about learning is finding its way into her discourse. She also recalls an approach to reading which she valued:

> In Junior and Senior infants, we would have books read to us. I think this stimulated the imagination as we could visualize the story in our minds and words became powerful. By the end of primary school, we were reading several books a week.

John's script of primary school is very different to Ciara's experience. He makes no mention of playschool and his account of primary education is powerful in its discourse of insensitivity and brutality. From the beginning of his primary school days John struggled to get on well with his teachers and classmates. He sets himself up as a rebel and resistor of authority but writes, "I basically felt like an idiot most of the time." Scripted through John's voice the discourse of schooling evident, with the odd exception, is one of a harsh and authoritarian regime inept at caring appropriately for children. His account is peppered with powerfully emotive words such as "negligent," "diabolical," "terrifying," "difficult," and "horrific." An atmosphere of fear pervades his memories. He felt "scared all the time" and classes were run on a "mix of fear and shouting to induce further fear."

John experiences "crushing" bullying behaviour during his primary school years where the bully would "drag him along" during his break time. The affective hurt and anger he feels is palpable:

> At the time I was being bullied every lunch time. After two months, I built up the courage to tell the teacher about this. I escaped my captors for a few seconds and found the teacher who was on yard duty. I told him my predicament, and his response was, "Ah, I'm sure they're only messing." He then turned his back to me and walked away and I continued to be bullied for 4-5 months. I don't think I ever felt as insignificant as I did then. He is a bloody fine Principal somewhere now.

John goes on to reflect on this situation imagining himself in the teacher's position:

> If a student came to me in confidence and told me that he/she felt they were being bullied, I would find the bully and give him/her what they deserve. I think we need to focus much more on reaching out to students and not just be teachers but be a help to them to grow up through difficult times.

In this paragraph, John makes an emotive response to the bully without elaborating an understanding of such a response. He foregrounds the caring and supporting work that teachers should do but seems to separate it from his understanding of teaching.

A turning point came for John when he repeated fourth class. He emerged academically as "one of the best" and "things weren't so bad." John's identity as an intelligent student helped him negotiate a safe position for himself in school. He cites the positive effects of one of his teachers who made learning fun and showed care for all her students:

> She really cared passionately about us, which showed in her talk to us before we left on the last day of primary school. She said, while crying, that she loved us and that we could be whatever we wanted to be if we put our minds to it.

> In this respect, I think she was probably the best teacher I ever had. She was great.

Despite these loving and supportive moments, John's autobiography is remarkable for its discourse of emotional neglect and indignity. He is acutely aware of the degradation and humiliation around him and in this most distressing and provocative section he writes:

> One of the worst incidences of this blatantly horrific teaching was when the quietest, best behaved girl in the class one day forgot her homework. She was brought up to the front of the class, ridiculed and made cry by the teacher. This was the first time Kate (pseudonym) had ever done anything wrong. She had no real friends. Later in sixth class some of the boys used to get up and dance in front of her making her blush uncontrollably, and, of course, the longer it went on the worse it got. Now I didn't know Kate after primary school, but she committed suicide in the last few years and I felt these incidents didn't help her. I mean, we can talk until the end of time about teaching methodologies and strategies but if a teacher can't even help a student out in the most fundamental of things like dignity, why are they teachers? This ignorance and incompetence really makes me angry.

This descriptive fragment emphasizes John's empathy for those suffering hurt and pain. Perhaps having suffered himself at the hands of bullies, he is acutely aware of the consequences for the victim and of the need for supportive intervention. His anger toward the schooling system and particularly towards teachers is palpable. He is exasperated at the inability of teachers in responsible positions to take appropriate action to preserve the dignity of the student. John's primary school experience carries forward into his future classroom where he creates a self-protective armour in his engagement with pupils and where at the same time to tries to allow pupil voice as an important part of his pedagogy (Hinchion, 2019).

Life in Secondary School

Unlike his very troubling discourse on primary school, John initially likes secondary school. He liked the different classes and variety. Even though John found a more stable sense of self in secondary school, he also felt bored and sometimes pressurized. He recounts a pedagogy of boredom in many of his subjects, including History: "Our History Teacher employed the same teaching style everyday where she questioned us about the previous day's topic, then explained the new topic and then we read the textbook."

John comments that in general his teachers "were very good people" but he was aware of "mastering the learning off of essays" for his Leaving Certificate examination which did not make for understanding or remembering concepts and ideas. He also felt pressure as a learner, especially in senior cycle: "In senior cycle, we only had two years and the emphasis was always on work, work, work. This made learning much less fun and more difficult. There was a whole different ethos of pressure and simply getting material covered."

Ciara found the move to secondary school challenging:

> In contrast to my primary education, my secondary education was almost the complete opposite! I moved to another all girls' school that enrolled roughly 1000 students and had a larger number of teachers. Although the class sizes were the same as in primary, I did not feel the same sense of unity. In primary

> school, I had the same teacher for everything, now suddenly I had twelve different subjects, twelve different teachers and a year tutor. It was overwhelming. I felt out of place and uncomfortable. I didn't feel I had the same bonds as in primary. There was little opportunity to establish a relationship with the teachers and so I did not feel the same sense of motivation. The learning environment was more competitive and more stifled.

Ciara captures a sense of discomfiture in this paragraph. She does not feel the bonds of belonging and unity that permeated her playschool and primary school experience. In using the word "stifled" she connotes a deadening ethos which confines her sense of identity as a learner who likes to discover for herself and who values creativity. Ciara explains her school's focus was on "academics and points" and it was "not an encouraging environment to be in."

Ciara's love of sport proved to be the sustaining force during her secondary school years, and she has good memories of her Physical Education teacher: "She made it just so much fun and used to teach us about the muscles and the heart as well. You were learning about how you were participating in these activities. It wasn't just running around for the sake of it."

Her love of hockey fulfilled her desire for friendship and connection with her peers and gave her a positive outlook from the general bleakness of school: "The only thing that got me through my secondary school experience was my after-school activities. From 1st year to 6th year I was actively involved in the school hockey team. It was the light at the end of a dark tunnel."

It is obvious from Ciara's script that she is now developing a reflective capacity to consider her remembered identity through the lens of a beginning teacher. She remembers pedagogical moments of note such as a Maths teacher who used the cartoon of the "Rugrats" with first years to help them understand Venn diagrams, "I will never forget Venn diagrams."

She also recounts a narrative of an English teacher who encouraged students to develop their own opinions: "When we studied *Macbeth*, and *Dancing at Lughnasa* and *Room with a View* for comparative studies the teacher valued our opinion and our questions. We shared our different views, and this led to us forming our own opinions with the help of other perspectives."

Beginning Third Level and New Pedagogical Awareness

Both Ciara and John find third level education quite a change to second level. According to Ciara, it demands you draw on your own academic and personal resources and your own motivation to put the necessary work in. John concurs stating: "Now the person who influences my education most is myself, this is the nature of college." Teaching is also something different to what he expected: "I thought Physical Education would be learning games and stuff. I didn't think we would be learning to teach. It never occurred to me."

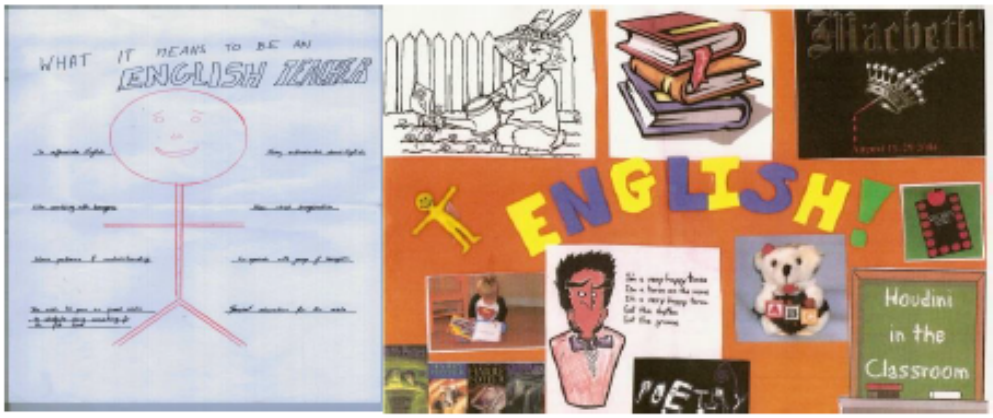
Both the one-week primary school experience of teaching and the in-house microteaching experience brought new pedagogical awareness to Ciara. Ciara reflects on her microteaching where she sees herself on video and notes she uses the word "excellent" fifteen times in the space of eight minutes, "I would never have picked up on this without seeing myself." In the following stretch of discourse, we see Ciara experiencing a dead-end moment with a pedagogical intervention with primary school students:

> I put a picture on the board of a little furry monster and what I wanted them to do was to brainstorm ideas-to give him a name and say where he lived. Then some students would say he lived in a house. I would ask the student

> "What colour is his house?" "Does it have bedrooms?" But after two to three minutes it started to go off on a complete tangent and I just had to end it then.

Here we evidence Ciara's creative ideas, but she is not clear on what is the purpose of the furry monster in her lesson nor what was she hoping to achieve with her students. We see at this early stage the difficulty of framing learning in a lesson and the consequent pedagogical gap that appears. Ciara is becoming aware of pedagogical strategies and finds herself also evaluating lecturers thinking "Oh I wouldn't do that, or I would do that in my class. As students, we talked about how lecturers taught us."

"Fictive Identity" and the Pedagogical Imaginary



I borrow the term "pedagogical imaginary" from the work of Britzman (2003). Britzman talks about the dreams of newcomer teachers and their desires for the type of teacher they wish to become. Sumara and Luce-Kapler (1996) coin the concept "fictive identity" as students negotiate this desire in the knowledge of their past schooling experiences, college teaching and learning and their imagined practice on school placement. I draw here on collage work and poster work created by Ciara and John and on the one-to-one conversations I had with them (January 2008).

Both Ciara and John dream of "making a difference" in students' lives. Ciara in her collage uses the metaphor of gardener to indicate nurturance and growth of her future students through the teacher's careful tending. She includes pictures of books, like the *Harry Potter* series, to indicate her belief in the importance of reading, "it's so exciting, so many different worlds you can access through books." She includes a picture "of the dark and murderous play, *Macbeth*," as an example of an influential text she studied in school. She also includes a picture of note-taking indicating that she values this as a way to learn. "And this is Houdini in the classroom because I would like to make magic happen," she says as she explains her wish for learning creatively. Ciara includes a teddy bear holding an ABC block to highlight the importance of the fundamentals like grammar and spelling as these "cannot be neglected." Ciara also believes in "the power of imagery for learning" and "the power of poetry to deepen understanding of life."

Ciara draws on a personal growth model of English in the above description where students are nurtured, and imaginative worlds are opened. Her collage is set to a background of orange paper with large yellow and blue letters spelling ENGLISH across the centre. There is an excitement captured in the colourful word centre-arched in the collage, with an

exclamation mark making a declarative statement of possibility. To the left is a smiling yellow figure made of malleable plastic, with arms outstretched ready to embrace the joys of English. Some darker shadows do prevail especially in the image of *Macbeth* with crown, sword and blood, but overall there is a simple, childlike sense to the work. In fact, it is notable that many of the images, the rabbit, the teddy bear, the young child reading, the yellow figure, and the poetry rhyme are softly romantic and childlike in their tendency. There is an absence of the adolescent world in this collage, the world of their professional lives to come. The sense of the teacher's world as unproblematic is strongly established in the colourful and symmetrical presentation. The pedagogical imaginary is suffused with idealism and is perhaps rendered naïve by the inexperience of teaching practice at this stage in Ciara's identity formation. Ciara concluded by telling me: "I think this collage is vibrant and exciting and I would like to think that I would be dramatic in the classroom and I would make an impression on my students rather than being bland like everyone else."

John, in his poster, draws a simple stick figure with a smiling face to a light blue background. Surrounding the stick figure are statements of what it means to be an English teacher: to appreciate English, to like working with teenagers, to have patience and understanding, to wish to pass on great works of literature, to be enthusiastic, to have a vivid imagination, to have a general adoration of the arts. Here, like Ciara, John's words indicate a general philosophy of the subject as arts-based, underpinned by reading great works of literature and engaging the imagination. This poster is also idealistic and romantic in its thrust and it does not problematize knowledge or the building of relationships. In fact, the alone stick figure with smiling face, represents a simplistic understanding not fleshed out by the experience of teaching practice. Ciara and John's metaphors or conceptual systems indicate a 'fictive' world removed from the complexities of pedagogy and represented as a colourful, hopeful, exciting, impactful, teaching future.

Text 2, 2018: Salient and Punctum Effects and Pedagogical Theorizing

Context

In this section the narrative analysis of the student teachers' earlier autobiographical texts, Text 1, is brought forward in time. I now consider Text 1 in terms of the salient and punctum effects it had on me as a teacher educator and I theorize my practice with a new supporting literature frame. This leads to the creation of Text 2.

The following table offers an overview of the 2018 process leading to the creation of TEXT 2:

Salient and Punctum Effects 2018
1. Rereading of Text 1, the composite story of Ciara and John, throughout 2018. 2. Becoming aware of the salient (Schaafsma & Vinz, 2011) and punctum (Barthes, 2000) effects of the text on me. 3. Reading literature to theorize these effects for example, the work of Professor Michael O'Loughlin (2009, 2015) on emotionally attuned pedagogy and the work of Professor Teresa Cremin (2009) on the effects of creative pedagogy for meaning-making and new connections. Exploring my own pedagogical practice. 4. August-December 2018: Creating a new text from Text 1 with new insights on the importance of autobiographical memory and imaginings work in ITE and the importance of evocative, creative and emotionally attuned pedagogy to foster pedagogical understanding.

Salient and punctum effects

Initially I used the concepts of salient and punctum effects to read Text 1 anew. "Salience" according to Schaafsma and Vinz (2011) is to focus on moments of resonance, on moments that linger and endure for the reader. Roland Barthes (2000), writing about photography in "Camera Lucida" uses the concepts "studium" and "punctum." Studium relates to the intention of the photographer and its interpretation by the spectator through figure, face, gesture, setting, and actions, whereas "punctum" is like the accidental quality of the photograph "to prick," wound or disturb the reader with touching detail and emotional connection. For example, a family photograph represents a moment in time with people in a particular setting and the viewer of the photograph reads this configuration. At times, the viewer, can be emotionally struck. For example, they may remember the suffering of a now deceased family member who is in the photograph, or some aspect of the photo creates an evocative emotional feeling for the viewer. This latter experience is the punctum effect.

Based on my initial and recent reading of John's story, my punctum moments always relate to his struggle in the playground and his description of the young girl who was humiliated and shamed in the classroom. A salient moment in Ciara's story relates to her playschool experience and her creative play with the red plastic doctor's set. According to van Manen (1991) for human beings everything has atmosphere and in education, it relates to pedagogy and the way we are with children: "Pedagogy brings something into being" (p. 32). These salient and punctum effects from Ciara and John's stories brought pedagogical atmospheres and tones to the foreground for me. Extending from, and alongside these responses, I read corresponding educational theory and my interest as a teacher educator focused on the inter-braided concepts of autobiographical awareness and development, the emotionality of teaching and learning, and the importance of evocative, creative pedagogies in Initial Teacher Education (ITE).

Theorizing practice in the light of salient and punctum effects

According to Lyle (2018) teaching and learning are autobiographical endeavours and are part of our embodied wholeness, grounded in our "personal history" (p. 259). Bullough and Gitlin (2001) believe that our autobiographies hugely influence our work as educators and as student teachers, and that our conceptions of ourselves as teachers are biographically and experientially embedded. Understanding our autobiographies then is key to understanding our teaching (O'Loughlin, 2009). Florio-Ruane (2001) reminds us our capacity to grow and move forward rests on a healthy relationship with the past. We carry our wound and even worse, our capacity to wound, forward with us (Hampl, 1999). As I read and reread the stories of Ciara and John, I began to feel the power of this insight quite forcibly. Having visited both Ciara and John on school placement in year 2 (2008) and year 4 (2009/10) some of their autobiographical experiences of childhood carried into their teaching spaces. Ciara's practice focused on helping students to belong in a learning group and in bringing creativity to her teaching of English, much like her playschool and primary school experience. John carried forward a type of self-protective approach into his classroom, which had echoes of his suffering in, and resistance to, aspects of the pedagogical atmosphere he experienced in his primary school days (Hinchion, 2019).

Pinar et al. (2004, p. 522) write that we are always in a biographic situation and to grow as people we need to develop self-awareness and self-understanding. Developing approaches, skills, and techniques are all part of learning to teach but these must be embedded, fundamentally, in the rich human activity of connecting with others (van Manen, 1991). To know this process of connection, we need to connect with our inner lives, rich in love, joy,

pain, and struggle. When I think about my practice in the light of rereading Text 1, I realize that I do not give enough pedagogical wait time for students to consider their autobiographies, especially the area of emotional effect. Britzman (2013, p. 113) describes this evocatively: "An interest in the emotional situations of pedagogy is difficult to sustain, particularly when we feel we have to cover material against all odds, […] and so rescue time from becoming wasted and meaningless."

The question salient for me now in revisiting Text 1 is how I can integrate material/content with the emotional situations of pedagogy. In this regard, I am influenced by the work of O'Loughlin (among others) including an interview I undertook with him in January 2015. O' Loughlin (2009) is constantly struck by the absence of an emotionally focused-discourse in teacher preparation programmes and makes a case for a radical restructuring of teacher education and the structure of schooling overall. He advocates for what he calls an "emotionally attuned pedagogy" (p. 36) where schools are reparative communities and places of receptivity and sensitivity to a child's emotions (p. 4). I borrow the concept of emotionally attuned pedagogy from him and engage with its meaning and possibilities for my practice.

Emotionally attuned pedagogy: Playschool and playground

Childhood memories can be a potent resource for pedagogical understanding. In Text 1, early childhood was like a magic playschool for Ciara and for John it was playground hell. John's formative story underlines that the architecture of a play space is not always benign. O'Loughlin (2009, 2010) did not experience school as an emotionally facilitating place either. Like John, he was bullied and experienced anxiety and hurt. O'Loughlin felt he was unseen by his teachers and asks why his teachers were not "attuned to" his suffering:

> Was it the case that the adults who supposedly taught us, just like the teacher in Chamoiseau's School Days, were so out of touch with their own inner lives that they could not serve as containers for our anxieties, nor as attuned listeners to our spoken and unspoken-and perhaps even our unspeakable-narrative. (O'Loughlin, 2010, p. 3)

The same questions can be asked of John's teacher. Why did he not understand John's suffering and "see" John? Was it because he avoided emotional vulnerability as a form of self –protection? Did he know how to talk with others in their suffering? Is there such a focus on cognition and behaviour in schools that emotions are sidelined? What aspects of ITE prepared him to deal with vulnerability, emotional hurt, his own and others, and to have empathy in relating with his students? How then as a teacher educator can I facilitate these conditions for personal awareness of the emotional world of teaching and learning in my classroom? I share some possible approaches in the following paragraphs and sections.

Taking time to describe and understand the salient and punctum effects of student teachers' own autobiographies is a possibility. In conversation between students and teacher, we could consider the feelings alive in these moments and perhaps dramatize the scenarios in a safe classroom space. Britzman (2013) encourages us as teacher educators to face difficult knowledge, that is "the anxiety made from broken meanings" (p. 109) which is part of our existential condition. Exploring moments of difficult knowledge-anxiety, doubt, suffering-as well as comforting knowledge-success, love, belonging, desire, can deepen our understanding of self and other. Both our memories and imaginings can serve as a resource for this work. Even though we are not counsellors or psychotherapists, as teacher educators we cannot erase difficult knowledge from the work we do. Clinical psychology students do deep, fine-grained personal development work as they prepare for their profession to work with people, student

teachers do not (O'Loughlin, personal communication, January 2015). If not fine-grained personal work akin to clinical psychology, at least in teacher education we can be explicit in developing opportunities for personal awareness and development so that we can embed techniques for teaching into personal growth processes. Techniques without personal growth processes resemble clothing without the person.

Another way to focus on emotional learning is through using drama conventions such as improvisational role-play. Embodiment through role-play is a powerful way to physicalize learning and to access feelings. It also extends understanding through different points of view. For example, the teacher's perspective in the playground might be explored in John's story, as well as the perspective of the bullied boy and his friends. This process drama, "emotion in action" and embodiment in first person experience, may generate new meaning and understanding (Dobson & Stephenson, 2019) where the gestural and kinesthetic life of the body becomes a learning site. The focus would be on attunement to underlying causes in relation to overt behaviours (O'Loughlin, personal communication, January 2015) and of thinking from "within the dilemma rather than talking outside of it" (Grainger et al., 2005, p. 201). As these student teachers are also learning to become Physical Education teachers some strands of their syllabus such as dance with its movement and rhythm could be explored for a development of bodily sensibility and sensitivity (Kontovourki, 2014). An embodied dance performance of the "emotional shape" or "emotional music" of Ciara's and John's story, or aspects of their story, could be created. Creative writing activities stimulated by the visceral drama performance or dance performance could further deepen learning (Dobson & Stephenson, 2019).

Creativity

In Ciara's story there is a strong sense of the importance of play and creativity as part of her identity as learner and teacher. Her descriptions of creative moments in her autobiographical texts have strong resonances for me. Salvio and Boldt (2010) drawing on James Britton's work of the 1970s write that teachers are responsible for the world they hold up to students. I would like to hold up the world of creative teaching for my students. According to Cremin (2009), creativity involves making, "making connections, making meaning, composing and communicating" (p. 15). It is not an event but a process which generates products of originality and value where the teachers are leaders of explorations rather than presenters of contents (pp. 16-17). As a teacher of English, I have many opportunities for creativity in my classroom (see Hinchion, 2016, 2017). In this article, I would like to explore how applying literary methods can bring new perspectives to exploring and supporting teachers' identity work (Huber et al., 2014) and pedagogical understanding.

Literary methods for autobiographical understanding

Elbaz-Luwisch (2002) uses literary techniques from poetry and fiction to develop autobiographical understanding. One way I have experimented with this since 2008 is by using "Word Image" methodology. A word image is a narrative account akin to a poem, capturing the essence of a story (Clandinin et al., 2006). I have done this exercise with Ciara's and John's written autobiographies (see Appendix A) as a way of learning for myself. Students could work similarly, which would facilitate a rereading and reconnection to the themes of their early memories and future imaginings, perhaps supported by drawings and conversation.

O'Loughlin (2009) indicates that there is a moral responsibility on the teacher educator not to manipulate student teaches' autobiographical worlds and to share their own autobiography with their students. This of course needs careful thought on pedagogical appropriateness for learning. In 2008, I did not share any autobiographical writing or image

work with my students. However, in revisiting the student teachers' autobiographical texts, I have also spent time remembering and reconstructing my own autobiographical memories and imaginings. I could share some of these with my students in developing opportunities for dialogue leading to learning. Related to John, my early schooling experience was not always benign. Both my students and I bring back-stories to college or school and these stories inevitably meet in the pedagogical encounter:

> *I remember.*
> *I was 6 maybe.*
> *The teacher lined us up to examine our tables- 1 and 1 are two, I and 2 are 3.*
> *She put me to the end of the class line.*
> *'You won't know it anyway,' she said dismissively.*
> *When it was my turn in the line, I blurted out all the tables at high speed.*
> *With her grey hair tightened in a bun and her sculpted face hardened*
> *She looked astonished and said:*
> *'I don't believe it. That was a great surprise'.*
> *I kept my head down, out of breath and shy from the effort.*
> *Isolated, shamed, unseen.*
> *But now a statement of intent.*
> *I am not defined*
> *I can surprise*
> *I am a surprise.* ("Word Image", 2018)

O'Loughlin offers his concept of "evocative pedagogies" (personal communication, January 2015) through literature and film work to sensitize student teachers to layers of experience which they may not have. In this way, student teachers' personal history speaks to other narratives and they become aware of the texture of complexity in life (O'Loughlin, 2015) .This is in keeping with Greene's (1995) belief that we encounter ourselves and develop empathy for others through reading literature and releasing our imaginations. For example, we heighten our awareness of the world and ourselves through poetic experiences. Reading Seamus Heaney's (2018) poem "The Rain Stick," as an example, the students and I listen to the music of the words and their lyrical cadences. We make a rain stick and play with sound effects in class as pebbles fall and swish against hard paper tubing. The world becomes sound and we find words and hear ourselves differently - cascading rhythm, dry fall, desert hot bamboo, imagined wetness, rain on the paths, backwash, shuffle movement, Irish weather. All sensuous delight, imaginative play and experience becoming larger (Sumara, 1996). As Maxine Greene (1995) writes we need to be wide awake to the sensuous and aesthetic qualities of the world so that we can experience and know ourselves differently and be fully alive:

> At the very least, participatory involvement with the many forms of art can enable us to see more in our experience, to hear more on unheard frequencies, to become conscious of what daily routines have obscured, what habit and convention have suppressed. (p. 123)

Learning is fundamentally a personal growth process as our experiences are extended by exposure to varied interpretative practices.

Final Commentary

In this article, I have worked with student teachers' autobiographical texts as a resource for pedagogical understanding. Text 1 and Text 2 evolve around two different time-frames, 2008 and 2018. The 2008 text is a narrative analysis of student teachers' remembered past of schooling, their early experience of their university course and their imagined futures as teachers. In 2018, I bring forward Text 1, and theorize the salient and punctum effects it has on me and I appraise and theorize my practice in the light of these effects. Methodologically, I show that meanings are not closed off or fixed in time. Like life itself stories/texts can be reconstituted and retold under varied interpretative frames and conditions.

Powerfully surprising for me in Text 1 were the contrasting pedagogical atmospheres of the brutality of the playground for John and the creative ambience in playschool for Ciara. Also surprising for me were the simplicity of the images both students held around teaching English. It was these surprising moments which lead to Text 2 where I make a case for working more attentively and closely with education- related autobiography in ITE.

This study has its limitations, chief among them was the challenging methodological experiment which created two interconnected but separate texts. Pedagogy is layered and intricate and it was difficult to capture the richly complex process in clear and elegant words. Also, the study is small in scope, is contextually focused and carries the imprint of the researchers' interests, values, and limitations. It also carries her pedagogical orientations. In this way it is partial, selective, and personal and does not have correlative impact. However, localized studies can have an "instrumental utility" (Eisner, 1998, p. 59) by offering perspectives and opening dialogue to others in the field of education.

From this study, and from my experience as a teacher educator, I am convinced that student teachers need opportunities through our classes, and through dedicated modules (for example modules on personal development, literature and the arts, performative drama, dance and movement, basic counselling skills), to develop autobiographical self- awareness and knowledge in small group settings (15-20) and in atmospheres of emotional attunement with creative purpose. Appropriate time, conditions and methodologies are required to achieve these aims. This desire has implications for my own practice as a teacher educator, for educators in the field of education generally, for schools of education, for teaching councils and for all relevant bodies overseeing policy and reform agendas in ITE.

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Appendix A

Word Image

Ciara-

Family, nourishing, stable, warm.
Instilled morals, values, beliefs.
Not like my friend who had to leave school at fifteen- rough area, large family, financial difficulty.
My "masterpieces" were displayed on our fridge.
Home, full of encouragement, opportunity and creativity.

Bright red plastic case with white cross sticker,
Inside a play stethoscope, bandages and plastic watch.
Wrapping my friend "injuries" and checking their heartbeat.
Learning through imitation and practice.
My work is on display and I am recognised.
Like a family here too.
Playschool.

Primary school, some of the happiest years of my life.
Posters and pictures filled our room.
Reading, painting, software games.
Solving maths problems on the board in an encouraging atmosphere.
By sixth class reading several books a week.
Visualizing stories and knowing the power of words.
Stimulating my imagination.

Secondary school, no sense of unity or family here.
Twelve subjects, twelve teachers.
Overwhelming.
Competitive, academic, stifled.
I felt out of place and uncomfortable.
Physical education and after-school hockey sustained me.

Learning Venn diagrams with a "Rugrats" cartoon.
Learning how to give opinions in English class.
Looking back with a pedagogical sense.
Always a need for belonging and creativity.

Now third level, change and a reliance on personal resources.
Seeing myself as a teacher.
Pedagogy,
Evaluating lecturers,
Struggling with pedagogies: remember creating the profile of a "furry monster".
Didn't know my purpose or how to develop this exercise.

I dream of making a difference.

John-

I am an only child.
Primary school was a struggle.
Rebel and resistor of authority, but
I basically felt like an idiot most of the time.
I felt scared all of the time.
Fear.

Dragged along the yard by a bully at lunchtime.
Crushing.
After two months I built up the courage to tell the teacher.
Ah, I'm sure they're only messing said the teacher on duty.
Negligent, diabolical, terrifying and horrific.
Insignificant.
He is a bloody fine Principal somewhere now.
Anger.

Fourth class reprieve.
Emerging academically and my teacher
Cared passionately about us.
We could be whatever we wanted she said.
Hope.

But always memories of indignity and ignorance.
We can talk to the end of time about teaching methodologies but
If a teacher can't help a student?
The despair.

Secondary school, a new me.
Different classes and variety.
Boredom too, reading and questioning style.
I knew how to learn off essays.
Senior cycle, and the pressure of exams.
But renewed.

Third level.
Relying on myself.
It never occurred to me that we would be 'learning' to teach.
New awareness.

I dream of making a difference.

Author Note

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A "filmic anthropology" of classroom practice: student teachers enacting pedagogy

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A "filmic anthropology" of classroom practice: student teachers enacting pedagogy

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ABSTRACT

The focus of this paper is twofold: (1) the paper describes and analyses the enacted pedagogy of three beginning student teachers. It looks at their actions in the classroom and considers how their bodily semiotic communication gives some indication of their thinking and feeling states and the meanings they hold for teaching and learning at this time in their identity-making; (2) the research is used as generative grounds for developing my own pedagogy as a teacher educator. I draw on Grasseni´s concept of "filmic anthropology" where three video recordings, identity artefacts, become the data set giving access to the physical and symbolic enactment of learning to teach. I present my data under the headings: pedagogical openings, indicative pedagogical moments and pedagogical closings. The paper concludes by focusing on developing pedagogies of enactment with student teachers and on using video, not only as as a research tool, but also as pedagogical resource in learning..

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Student teachers; enacted pedagogy; identity- making; filmic anthropology

If one were able to arrest the social process as though it were a motion picture and then to examine the "still".

(Turner, 1974, p. 36)

Introduction: setting the scene

John is standing behind a desk at the top of the classroom when the lesson begins. Students are in rows in front of John's desk and are wearing school uniforms. John is wearing a red jumper with dark grey trousers and his hair is spiked-up in the middle. He looks clean-cut and new. Behind John, as a centrepiece on the wall, is a whiteboard and situated on the middle top of this board is a clock showing 8.45 a.m. At both sides of the whiteboard, there are posters on the wall. A picture of the character of King Lear from Shakespeare's play of the same name is on display as is a front-page copy of a magazine for English teachers with the evocative picture of Vermeer's painting "Girl with a Pearl Earring". There are also other artefacts present such as newspaper cuttings, and creative

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writing pieces and book reviews written by students. The classroom is painted yellow with an abundance of light coming through the windows to illuminate this pedagogical space. In fact, the school is newly built within the last 10 years and is in very good physical condition.

Ciara's classroom space is also painted yellow with one wall painted green. Large windows make the room lightsome and on the sills are arrayed some potted plants. In this "English Room" there are posters of films, "The Godfather", "Gone with the Wind", and posters of Irish writers such as W. B. Yeats, John Millington Synge and Samuel Beckett. A picture of African women working in the fields in faraway places is painted in blood red and deep blues. In the corner of the room, there are shelves with library books and in the same corner a television set. At the centre of the room is positioned a whiteboard. The teacher's desk and chair are at the top of the room and the students' desks and chairs are in rows facing the teacher's desk. The students are wearing uniforms and Ciara is dressed in a red top with black mini-cardigan, black trousers and a large black belt around her waist. She looks young and on trend for a newcomer teacher. This is an older school with a long history and the room captures its age and lineage in its wooden windows, cramped space and attached desks.

In Tom's classroom space, as in the previous settings, the teacher's desk and chair are in a prominent place at the top of the classroom and students in uniform are in rows in front of the desk and chair. There is a green chalkboard in the centre of the room behind the teacher's desk. Some students are wearing jackets and fleece tops over their uniform. Tom is in casual dress wearing a pair of jeans, a jumper and a sleeveless jacket. There are written notes and a bottle of water on Tom's desk. In general, there is a clinical aspect to this classroom space, and it is also painted yellow.

I open this paper with a description of three classroom spaces where young undergraduate student teachers are about to begin teaching an English lesson on their first formal school placement. These classroom spaces are already inscribed with meaning through the material and conceptual architecture and artefacts on display. Note, for example, the positioning of the students in rows and the teacher's position as front and centre of the classroom. Note the school uniforms, the centrality of whiteboards and chalkboards, and the posters and pictures indicating an understanding of the subject English. There are epistemologies contained in the design, organisation and materiality of these classrooms (Boys, 2011) which already underwrite some meanings for teaching and learning. It is also noteworthy that these young teachers have full responsibility for this classroom space. Other than the cameraman, no other adult is present (this was indicative for the student teachers' six-week placement). The observation is in keeping with the findings of the Learning to Teach Study (LETS, Conway, Murphy, Rath, & Hall, 2009) in Ireland where student teachers are often on their own in the classroom setting even at this early stage of learning to become a teacher.

In this study, I chose novice teachers at the earliest stage of crossing a boundary between student and teacher as this liminal space can bring into sharp focus the aspects which challenge their learning and can thus influence my pedagogy as a teacher educator with these student teachers. I use videography as a method as it aligns well with my research focus and is compatible with visualising and interpreting the person in situated practice. Videography as a method is not merely a general videotaping of participants in practice but rather a focal medium for research through which questions of pedagogy are

explored: What meanings of pedagogy are expressed through the words and actions of student teachers in their classrooms? What does the enactment of pedagogy make explicit about student teachers' identity-making at this time? Birr Moje (2004, p. 16) explains that identity can be considered "an enactment of self within particular activities and relationships" in a particular space and in this way is inseparable from student teachers' interpretations of pedagogy in practice. The recorded multimodal video texts in this study (with oral, material and action content) become reified identity artefacts (Roswell & Pahl, 2007) which can be visited and revisited in exploring and analysing the research questions. These artefacts do not capture the whole of practice but provide a snapshot in time (Pink, 2007) from three 40-min English classes. This focus on a small data set allows me to give vivid texture to the intricacies and fine-detail of practice.

First, I outline the background and context of the study. I then position my understanding of pedagogy within sociocultural views of learning and consider the body as a site for learning. I draw on frameworks for researching pedagogy based on the work of Nind, Curtin, and Hall (2016). I also engage with McLaren's concept of "root paradigms" of practice (1993, p. 137) or "dominant systems of intelligibility" (McLaren, 1993, p.188) as an indicator of student teachers' embodied understanding of teaching and learning. I explain my methodological and analytical approach of reading video as text and consider both the affordances and limitations of this approach in my research study. I draw on Grasseni´s concept of "filmic anthropology" (2004, p. 15) where the three video recordings/identity artefacts become the data set giving access to the material, physical and symbolic enactment of learning to teach. I present my data under the headings: pedagogical openings, indicative pedagogical moments and pedagogical closings, drawing on the chronological structure of lessons from all three classrooms. Alongside these accounts, I give some analysis and interpretation based on relevant literature. The conclusion focuses on developing pedagogies of enactment with student teachers at this early stage of their learning, and draws on the work of Grossman et al. (2009), among others, in scaffolding and developing this process. Using video as a research tool in this study also brings into focus the rich potential it offers as a pedagogical tool, and explores the affordances therein, as both student teachers and teacher educator develop a professional vision. This generative pedagogical tool enables practice to be "seen" and reflected on as part of a shared dialogue within a community of learners.

Background and context

The three students in this study were undergraduate students on a four-year programme (2006–2010) in one university setting in the south-west of Ireland. In Year 1 of their programme, they spent 1 week on observation placement in primary schools (6th class with students aged 11–12 approx.). In year 2 (February to April 2008), the students had their first "block" teaching practice in secondary school. In this six-week placement, they were immersed in the life of the school and taught 15 hours (40 mins per class) in their subject-specific areas. It is aspects of this "block" placement which is the focus of this paper. The student cohort taught nine class periods of Physical Education per week and six English class periods. In this first placement, student teachers focused on Junior Cycle teaching (First-, Second-, and Third-year students, aged 12–15 approx.). Initially, the purpose of the videography was to add to the library of teaching videos for on-campus

pedagogy with student teachers. As part of a larger programme of research, some of which this author has reported on elsewhere (Hinchion, 2016, 2017; Hinchion & Hall, 2015), I received ethical approval (2011) to draw on these texts for research purposes. In this article, I focus on three classroom videos (English class) where one class period of 40 minutes was recorded in week 4 of placement. The student teachers were assigned the pseudonyms Ciara, Tom and John, in accordance with ethical guidelines (Cohen, Manion, & Morrison, 2007). The student teachers were 20,19 and 18 years of age, respectively.

John's six-week teaching practice placement was in a mixed-gender Community College in the south of Ireland with 680 students. In the English class recorded here, there were 25 students present, 17 boys and 8 girls. John taught this third-year class for one 40-minute period each week for 6 weeks. Similarly, Ciara's placement was in a mixed-gender Comprehensive College in the south of Ireland with 502 students. The class which was recorded was a first-year English class of 20 students, 8 girls and 12 boys. The class duration was 40 minutes and Ciara taught these students for three 40-minute periods of English per week for 6 weeks. Finally, Tom's six-week placement was in a Community College in the south of Ireland with 438 students. The recorded group were a second-year English class of 26 students, 18 boys and 8 girls. Tom taught this group for three 40-minute periods each week for 6 weeks.

Enacted pedagogy: "root paradigms" of practice and the body as text

In this article, I subscribe to sociocultural views of learning where knowledge is understood as constructed by the individual but in co-development with a cultural milieu and in social relationships. Learning is experienced by the individual but is a process of social participation of "doing, talking, thinking, feeling and belonging" (Hall, Curtin, & Rutherford, 2014, p. 62) in practice communities, the teaching community in this case. Holland, Lachicotte, Skinner, and Cain (1998, p. 57) emphasise that newcomer teachers "are inducted into socially enduring and complex activities" and that the process of developing a teacher identity takes time and is often a struggle. Conway and Artiles (2005, p. 25) evocatively explain:

> The emphasis on the social genesis of learning […] situates the learner in a sea of relationships and cultural symbols that shape and are shaped by the learner. From this perspective, while learning to teach, candidates draw not only on the knowledge, beliefs, and skills they have acquired, but also on the cultural and historical legacy of previous generations of teachers – that is the knowledge embedded in their society's cultural tools and signs. For example, teachers rarely choose the physical layout of the school or classroom in which they teach, yet the architecture of teachers' workplaces affords and constrains certain ways of teaching in its communication of particular thinking habits about what is knowledge and student-teacher relationships. In essence, the architecture of teachers' workplaces is a relational epistemology.

Sociocultural theory and its leanings towards the situated, everyday practices of people suit my purposes well in this article. It acknowledges the complexity of the interaction between the individual, society and culture, and puts a premium on the specificity and particularity of practice in understanding human growth processes. Observing the close detail of student teachers' practice in their classrooms acts as an indicator of their interpretation of pedagogy and thus their expressions of self in becoming a teacher.

The concept of pedagogy is not neatly distilled into a cosy definition. It is a very complex and subtle concept and despite its proliferation in educational discourse this "crucial but vulnerable field collapses under the weight of its own unmeaning" (Burdick & Sandlin, 2013, pp.142–143). Nind et al. (2016, pp.10 – 11) offer three sociocultural frames or dimensions as analytical tools which I find helpful in designing a pathway for this research. The dimensions they outline are pedagogy as specified, pedagogy as enacted, and pedagogy as experienced. Of course, there is an inevitable overlap in these dimensions, but they also enable separate focus. According to the authors, pedagogy as specified includes, for example, official curriculum artefacts available in syllabuses and specification documents, and also in the collective research wisdom in phases of schooling, such as early childhood reading, transitions into secondary school, and adolescence. Pedagogy as enacted is focused on actions in the classroom where life is breathed into syllabuses, specifications and policies and where the enacting person is crucial. This person is the interpreter of pedagogy, influenced by his/her own history of experiences, values and belief systems and capacity to negotiate personal, social and cultural forces. This enactment is also dependent on his/her relationship with, and conceptions of other people including students, other teachers, parents, the head of school and so forth. Pedagogy as experienced is that which is experienced by other actors involved such as teachers, mentors, learners, and how they are affected, positioned and transformed by the experience. In this paper, I focus on how pedagogy is enacted by student teachers as they practise teaching in their classrooms. To help me to interpret students' enacted pedagogy I draw on McLaren's (1993) concept of "root paradigms". McLaren explains "root paradigms" as culturally induced scripts which exist in the teachers' and students' heads like "master compasses" which direct the "[G]estalt of daily classroom life and the collective treasury of classroom meanings" (p.137) and become the "dominant systems of intelligibility" (McLaren, 1993, p.188) in a given space. This idea of gestalt is interesting for enacted pedagogy as it captures the knowledge we hold in our bodies which directs our habits in everyday living. In other words, our gestalts are our perceptual forms or patterns of response which become conditioned over time and often operate as an unconscious reflex action of the body.

This journal offers a rich source for theorising the body in pedagogy which is important for me in interpreting student teachers' enactments of teaching. Particularly influential for my focus are three articles: One by Kontovourki (2014) which focuses on the body as a text, as a form of semiotic communication in pedagogy. Another by Winters and Code (2017) who understand "that the bodied process is fundamental to meaning-making and identity-making" (p.115) and is also in a constant state of becoming: "knowledge is not merely represented through bodies, knowledge is also created through embodiment" (Winters and Code, 2017, p.155). And finally, an article by Upshaw (2018, p. 190) on the performing body, understanding the dynamic body as a way of "accessing, forming, keeping, and sharing knowledge". These three articles underline the body as a sign system in communication, and as a form and process of knowledge-making. I subscribe to these views and to the significance of the meanings the body generates for understanding enacted pedagogy.

A "filmic anthropology" of classroom space

"Filmic anthropology" as method

Film has been used in anthropological work since the 1890s, particularly through the work of Alfred Haddon. Haddon recognised the analytical potential of the moving image to capture everyday life with its attendant social and cultural practices (Heath, Hindmarsh, & Luff, 2010). Grasseni (2004, p. 15) uses the concept of "filmic anthropology" to explain video methods which aim to capture everyday human events for the purpose of understanding human processes; in this case, the process of student teachers' identity-making as they enact pedagogy. In this study video, text/film text of the classroom practice of three student teachers becomes the focal point for observation. Drawing on McLaren (1998) these texts now become a concrete referent as data set/film set, animated through the theoretical concept of enacted pedagogy. The relationship between theory and method is important for understanding any research endeavour (Pink, 2007) and video allows access to the everyday of practice in real-time context and brings together the material, physical and symbolic elements of pedagogy.

Affordances and limitations of the methodology

Video text is unique in that it is a visual representation of practice and offers an embodied experience of lived life. This paper deals with footage of three 40-minute English classes, one for each student teacher Ciara, John and Tom. Heath et al. (2010, p. 59) write that even small amounts of video footage such as this "can deliver an endless array of issues and questions". There is no claim to generalisability in this paper. Its qualitative focus lies in a narrative composition of a person in practice, with detailed description and interpretative considerations linked to the theoretical literature foregrounded. Heath et al. (2010, p. 1–7) outline many positive reasons for using video:

(1) It makes practice visible and we can see the situations and interactions of practice as well as the ecology of objects, texts and tools;
(2) It offers extraordinary detail for understanding practices in real-time sequential format;
(3) It can be continually revisited to clarify and deepen research.

Pink (2007) concurs with these views of film and video text capturing the interwovenness of objects, texts, images and technologies in peoples' everyday lives, and Jewitt (2012, p. 4), sees it as a "fine- grained multimodal record" where language, visual and auditory modes interweave to make meaning. It also counters the bias towards written language in research and Pink (2007) claims that both image and word contextualise each other in this type of text.

However, video text/film text is not without its limitations. These texts cannot be read as factual or truthful as they do not capture a full reality. According to Bilkstad-Balas (2016, p. 6):

> By systematically choosing only fragments of data, or gathering a very limited amount of data (which is also sampling), we may amplify events that are not representative of the participants and not part of the larger pattern of events.

In this study, I was aware of not amplifying fragments and chose indicative excerpts which were representative of the larger pattern of events. I also had data I collected through classroom observations and conversations from visiting these student teachers' classrooms at the beginningandend of their six-week placement. This additional data gave me a comprehensive account of the student teachers' experiences and the opening vignettes at the beginning of the article were drawn from my visits at these times. Analysing the video data in light of the larger narrative I felt that the chosen excerpts from the videography were indicative of the student teachers' practices overall, albeit a different lived experience in time with consequent variables. .

The self-in-practice (Holland et al., 1998) cannot be cut free from history and student teachers' own educational experiences of other spaces reverberate through each classroom they occupy (Mintz & Yun, 2001). Classroom interactions and experiences do not exist in a vacuum and there are many contexts not visible which are central to the experiences captured on video (Nind et al., 2016). Furthermore, the interior life of the person cannot be read from video footage. We do not have access to the inner layered, emotional worlds of persons in practice. The work of the researcher involves observing and interpreting. Bilkstad-Balas (2016, p. 9) issues a word of caution:

> While video data are often described as rich, they are always partial and limited. Since all recordings are perspectival, some elements are bound to be marginalized and excluded, whereas others will be foregrounded.

Analytical approach

My analytical approach in this paper is adapted from the work of a number of writers but primarily linked to the work of Derry et al. (2010) and Collier (2000). Derry et al. (2010) advocate for using illustrative video segments which are contextualised and supported in a narrative structure rather than using coding procedures. These video segments should highlight the key events and themes which shape the narrative. Thick layers of description build the narrative where the aim

> [. . .] is not to make the complex simple, reducing data to theorem. The aim is to make the complex understandable. This is accomplished through a process of selectively organizing a research presentation (story) into "digestible" chunks and then contextualizing them with a narrative thread [. . .].
>
> (Derry et al., 2010, p. 12)

I adopt this approach to my study and now outline the procedures I used to facilitate interpretation. Also, to give insight into all three student teachers' practices I create a composite narrative where the representative video footage "cuts" to all three classrooms and student teachers can be seen side by side in comparative sequences of the footage. Not all footage is included but indicative excerpts relating to the research focus are recounted.

1. Based on Collier's work (2000) I observed the data as a whole by watching all three video texts over a period of two days and then revisiting at different stages thereafter. I made acquaintance with the data set and noted some impressions and questions. For

example, I noticed the sameness of the classroom layout, the body movements of student teachers and the body positioning and movement of pupils. I wondered why student teachers did not draw on their learning in English pedagogy class in college. This initial reading of video text was an immersion in the data to allow ideas and observations to emerge and to get "a feel" for the overall narrative content and atmosphere.

2. In my next viewing, I played all three texts without sound, like a silent movie. The purpose of this approach was to focus on non-linguistic considerations, such as the material artefacts, and the gestures and movements of the student teachers', their physical bodies in practice. For example, I noticed how John retreated behind the teacher desk and how Tom did a lot of surveillance work in his classroom. I noticed Ciara's props for creative writing and considered the effectiveness of props in learning.

3. I then played the videotapes with sound and noticed the language spoken and how it was spoken. I transcribed the words verbatim over a number of viewings.

4. Drawing on Grasseni (2004) and the notion of "filmic anthropology", I focused on observing the material, physical and semiotic "picture" of events in the classroom. I began to shape the filmed space into chronological narrative movements: setting the scene, pedagogical openings, indicative pedagogical moments and pedagogical closings. I focused particularly on what student teachers' actions indicated about their "root paradigms" of practice and the "systems of intelligibility" suggested by these actions. I endeavoured to create an integrated story of action by presenting the data in a detailed way, describing the setting and events, and drawing generously on the participants' own words. By moving between social theory (the concepts guiding the work) and social experience (the data set) readers are also positioned to make connections, infer meanings and interpret (Denzin, 1978). Patton (2002) suggests this can happen best when the researcher does not over-interpret for the reader. In the pedagogical openings section, I lay out the backdrop for interpretation with substantial commentary, but thereafter, the narrative unfolds with less commentary from me and more focus on student voice and actions.

In the following section, I present my interpretative narrative under the following headings: (1) pedagogical openings (2) indicative pedagogical moments (3) pedagogical closings.

Camera ... action ...

Pedagogical openings

(a) The "bunker" space

John opens his lesson by taking a roll call. He does not greet his students but proceeds to keep his head down, looking up intermittently, while he checks the class list. He gets up from his chair, then retreats behind his chair and leans on it with both hands. He talks to his students briefly and brings their attention to the presence of the cameraman. John, holding a marker and positioning himself at a side angle to the whiteboard, begins his lesson with the following spoken text:

What I am going to do is ... (pause) ... (incomplete sentence).
Stylistic modes is what it's called.
It is found in poetry and stuff like that, it's a kind of form of writing and different things.

But I want to do it so ye'll know it and understand as well and put it into yer own writing if ye want. It's simple.
Ye'll pick it up anyway as ye probably have done it before.
It's pretty simple.

In analysing this opening scene and fragment of spoken text John is checking, directing and holding the centre nervously in this classroom. John's spoken words indicate a tentativeness and a problem of articulation. He repeats the colloquialisms "ye" and "yer" giving a sense of his "easygoingness" as a teacher who perhaps wishes to make friendly links with his students. There is a casualness in the use of these words as well as in his tone of voice. Other phrases indicative of this casual tone include "poetry and stuff" and "It's pretty simple." He seems concerned to allay any fears that stylistic modes will be difficult for students and underscores their autonomy as learners when he says that they can use this linguistic learning in their own writing, "if ye want". Despite this nod to ease and autonomy, John sets himself up as the controller of the lesson structure, "What I am going to do is". He positions himself as the person with authority over content, the content being stylistic modes in language. During this introduction, John is quite static in his body position and stays close to, and leans on, the whiteboard which he seems to use not only as a pedagogical tool but possibly also as a support for his struggle for teacher identity in this moment.

This opening becomes an indicator for John's class teaching in general. Throughout the whole video recording, John's body language reflects a tension between wanting to look like a teacher in command, wanting to command an authoritative persona, but being unable to sustain a confident engagement with his class. He exhibits many indicators of unsettledness and perhaps anxiety. He moves about in a very small area in between the teacher's desk and whiteboard, he checks his watch intermittently, regularly folds his arms, holds his chin, clicks his marker and fiddles with it, puts his hands on his hips, leans on the desk, puts his hand across his chest, and leans back against the whiteboard and wall of the classroom. These bodily expressions seem to indicate unease, nervousness and a desire for self-protection and support. In fact, the metaphor that comes to mind for John's classroom space is a "bunker". The territory around the teacher's desk, teacher's chair and whiteboard is where he predominantly physically positions himself throughout the 40-minute class. Every now and again, but not often, he moves out into where the students are sitting in rows, gives quick glances at their work and retreats once again to his bunker. He intersperses this physical movement with some questions and directives for his students – "Does anyone have a question on that?" "Does everyone understand that?" "Would you turn around now please. Lads please." "Where were you?" (when a student arrives late).

Students are very passive in John's classroom and either do not respond to his questions or if they do respond, they do so economically or seemingly begrudgingly. It is notable that the posture of the students in their rows and at their desks reflects "a bodily hexis" (Bourdieu, 1977, p. 90) of passivity, conformity and perhaps resistance. For Bourdieu, the body is the book from which the vision of the world is read, and we see here in the student body and the student teacher body how this schooling world is structured and "felt". Perhaps the fact that John teaches this class for one 40-minute period per week has a bearing on his difficulty in building positive pedagogical relationships with this class. McLaren (1993, pp.221 – 224) in his ethnographic study of the rituals

and performances of schooling offers another perspective on the body in the classroom. He considers the body to be side-lined in learning and, in fact, believes that there is "an eros-denying" in school life where the intellect and rationality hold sway to the detriment of the senses. He advocates for a focus on "felt-knowledge" in an atmosphere of fun, laughter, curiosity and possibility where students' voices are prioritised. Creating this pedagogical atmosphere is challenging for John in this context and at this stage in his learning.

What is also notable is that what John teaches was not prepared in our English Pedagogy lessons in university. John later told me that he chose this lesson because he had been taught it himself in secondary school and he felt comfortable with it. This is in keeping with the work of Loughran (2006) where he writes that student teachers often teach how they have been taught themselves. They carry personal frameworks of interpretation embodied from their long experience of schooling (Loughran, 2006; O'Loughlin, 2009) and these become the "habitus" of how to be in the classroom (Bourdieu, 1977). John's struggle is also comparable to Olsen's (2008) study where student teacher "Liz" grappled with models of how to be a teacher e.g. teacher-as-cool-friend.

In relation to the subject, English John decontextualizes stylistic modes. He introduces figurative techniques as functions of language separate from particular text constructions. Based on McLaren's concept of "root paradigms" of instruction, John's body enactment in this lesson predominantly portrays knowledge as transmitted to learners and as a possession of the teacher. In English Pedagogics we had practised various methodologies for active engagement of the students in meaning-making, but John is focused on question and answer methodology. He is unsure and uncertain in this new experience of classroom teaching and seems vulnerable (Flores & Day, 2006; Hinchion & Hall, 2015).

(b) The "playroom" space

When the video opens in Ciara's classroom, she, like John, is standing behind the teacher's desk. Ciara, however, seems more confident in her voice and stance than does John. She is leaning forward making eye contact with students as she takes a roll call and is engaging in friendly banter about a hockey match. Ciara begins the class, standing between her desk close to the whiteboard, with the following spoken text:

Ciara: Ok, do you remember the last day we were looking at character descriptions. We were talking about how somebody walks, how they look, how they might talk. Today we are going to talk about using our senses to write. So, does anybody know what I mean by using our senses?
Student: We have lots of senses.
Ciara: Yes, we have. How many? Hands. Paul?
Paul: We have five.
Ciara: There is a sixth sense but not everybody is blessed with it. So, can anybody tell me the five senses? Cathy give me one.
Cathy: Sight. (Puts senses on the board as students identify them).
Tyrone: Smell.
Ciara: Yes Tyrone? Smell. Aoife?
Aoife: Taste.
Ciara: Michael do you know one?
Michael: Touch.
Ciara: And there is one last one. Paul?

Paul: Hearing.
Ciara: Yes, sound, hearing.
So, the last day when we were talking about the character descriptions, we talked about how somebody looked, the way they walked, the way they talked. So, what we are going to do today is touch and smell. So, what we are going to do today is we are going to break into partners first (Ciara organises partners).
We are going to play an activity just to get you thinking about touch and how to describe things. An activity, a game. So, the game is called 'What am I?

In this opening excerpt, Ciara links back to previous classes on character description and encourages student engagement through questions. Ciara proceeds with the game which involves one of the partnered pairs wearing a blindfold which Ciara distributes from a bag. The blindfolded partners get an object from another of Ciara's bags, and as they touch the object, they are free to ask questions of their "seeing" partner. The "seeing" partner answers either "yes" or "no". Ciara uses a variety of props to stimulate her students' responses: pineapple, apple, orange, lemon, water bottle, pasta pieces, bananas, popcorn, plastic glove, teddy bear, handbag, sponge, scented candle, potato, crackers, spoon, kiwi, tinfoil.

Ciara's language is playful and encouraging, "It would be more fun if you close your eyes", "Lauren, very inventive". Ciara's bodily expressions differ from John's. She moves easily among students and engages them in conversation. She displays open hand gestures and leans in and cups her ears to hear students. She helps students tie their blindfolds and quips with them with an easy sense of fun and lots of smiles. There is an atmosphere of laughter and encouragement. Also noticeable are Ciara's efforts to keep order in the classroom. She uses the following phrases throughout the class:

"Not too much talking now"
"Let's remember no talking"
"Guys there's way too much talking"
"Hands up"
"Sarah turn around please"
"Everybody look up"
"Face the front please"
"Turn around, look this way."

Here we see an emphasis on order in the classroom. This focus is evident in the language of all three student teachers in this study. This is in keeping with literature by Kyiacou and Stephens (1999), Olsen (2008), Conway et al. (2009), Long, Hall, Conway, and Murphy (2012) and Hall, Conway, Long, Kitching, and O'Sullivan (2012) where student teachers are concerned with having an ordered and organised classroom. For them, an important aspect of being a "good" teacher requires them to have authority and discipline. Overall Ciara's "root paradigm" of instruction indicates a belief in her students as knowledge makers and learning as experiential and embodied. She engages her students in working collaboratively and is accepting of mistakes for learning:

Ciara: Ok Jack, did you get something wrong?
Jack: Pineapple.
Ciara: What did you guess it was?
Jack: A pine cone.
Ciara: So that is an excellent one. If anybody felt the top it would feel very like a pine cone, and the main part of it . . . it is all kind of the same texture.

Brian: It is too big.
Ciara: Well no, you could have an oversized pine cone. In Canada sometimes, they get really huge pine cones.

(c) "Poetry and emotion" space

When the video opens Tom is taking a roll call as he stands behind the teacher's desk. There is some general chatter in the classroom, and he says, "All right guys come on". He then proceeds to collect homework and checks with individual students if they have produced their work. All the while he is issuing directives: "Guys come on quiet down", "No need to talk", "Journals at the edge of the desk". He announces that there will be a poetry test next week and then asks students if they had any difficulty with homework. Tom then asks some students to hand out sheets of typed poems and worksheets. He writes the word "Racism" on the board and asks the class "From the work we have done and when you see this word what do you think of? Can you think of anything from the poems we have done?" The class brainstorm the word and Tom captures the students' responses on the board – peoples' rights, origin, colour, both ways, judging, class, treatment, religion, discrimination, fairness. Following this Tom asks students to look at the poem "Don't Judge Me" on their hand-out. He asks for a volunteer to read and then he follows the student by reading himself. There are some initial responses linking the poems to the words on the board.

In this opening scene, Tom elicits interesting responses from his students in preparing them to engage with this new poem. There is much emphasis on directing learning through question and answer. The "body hexis" (Bourdieu, 1977, p. 90) in Tom's room is notable, crouched bodies and heads down. During the lesson, Tom gives out more worksheets (on stylistic modes, coincidentally with John) and students work silently and individually, taking notes from the blackboard and writing answers to exercises in their copies. Tom's voice sounds authoritarian, and he finds it difficult to create an atmosphere for discussion and dialogue. His "root paradigm" of instruction in this lesson is comparable with John's where the teacher holds the locus of control in terms of pedagogical interactions and knowledge making.

Indicative pedagogical moments

(a) John and stylistic modes

During John's English lesson he sets out to teach the concepts of metaphor, simile, personification, metonymy, onomatopoeia and alliteration.

John: I am sure you have heard of this, onomatopoeia.
Can anyone give me an example of onomatopoeia?
John writes the word onomatopoeia on the board.
Student 4: Vroom, Vroom.
John: Vroom, Vroom is the sound of the word. Perfect.
Student 5 enters
John: Where were you?
Student 5: I was late (irritably).
John: You were late.
Any other example of onomatopoeia?

Students answer together: Bang, Click, Moo
John: Yes, click (clicks his fingers)
Does everyone understand that now?
You'll know when you see it anyway.

Here John's words and actions indicate his endeavour to engage students' prior knowledge. However, he operates a decontextualized approach to English pedagogy where he separates linguistic features from textual form, meanings and effects. In his encounter with students, he at times seems at a loss in building rewarding pedagogical relationships.

(b) Ciara and sensory experience in writing

Ciara asks students to close their eyes and to touch their uniforms to get an accurate word for the "feel" of it.

Ciara: You can open your eyes now. Hands up. We will use words first to describe how the uniform feels … Hands up now. I think Michael has one … do you have your hand up?
Michael: Cold.
Ciara: You feel cold.
Michael: The t-shirt.
Ciara: Do you have a t-shirt on underneath your shirt?
Michael: Yes.
Ciara: Hands up. Lauren?
Lauren: Itchy
Ciara: We will go for one more, Anna?
Anna: Soft
Ciara: Tyrone?
Tyrone: It feels green.
Ciara: How does something feel green? You just think it feels green; it really has a green feeling to it. Ok I won't disagree with you if you think it feels green. Does anybody else have one? Brendan?
Brendan: Rough.
Ciara: Aoife, do you have one.
Aoife: Woolly.
Ciara: That is a good one.
Tom: Furry.
Ciara: Yes, I like furry better. Ok guys, Sean, Jack, Alicia … ok so this class is about the touch and feel of something. So, this is something I want you to think about next time we are writing. The next day after the Easter holidays we are going to talk about those five senses. What were they again? Hands up. Jack?

This excerpt is indicative of Ciara' instructional approach in class. She displays a creative, experiential approach to pedagogy where she uses props and the senses to make writing real. She knows students' names and is accepting and encouraging of their responses. Sometimes she does not include some students who are quiet in class.

(3) Tom and "don't judge me" poem

Tom: We are going to take it stanza by stanza, so do you want to explain the first stanza (indicates with nod to student).
Student1: White people are pushing her.
Break for announcement on intercom congratulating a school team on winning a match
Tom: All right, continue.

Student 1: So, she is getting pushed by the white people and she is a different colour and that means she is being bullied.
Tom: Ok, moving on to the second stanza.
Student 2: The white people are calling her a black cow and she reported to the school and everything is better, she says it is going to get better.
Tom: Does it get better? She doesn't say it does get better; she says it is going to get better.
Student 3: She does at the end.
Tom: Yes, but I am talking about the middle of the stanza.
Ok, thank you, all right.
Similar to last week, turn over the page and we have a worksheet on the anti-racist poem "Don't Judge Me". We are going to try and get it done in class and if not, it is for homework.
If you get the sheet done by the end of class just tear it out and give it to me, if not I will correct it the next day.

In this excerpt, Tom's "root paradigm", or inner compass for thinking and behaviour, is based on rationality and organisation. The poem he shares with students is on bullying and discrimination and even though Tom receives interesting responses from his class he is not able, as yet, to exploit their potential. Nor is he able to focus on what McLaren (1993) calls "felt knowledge", how the characters feel in their worlds or how the reader feels. He is guided by cognitive reasoning and order in his pedagogy rather than the emotional power of the poem.

(4) Pedagogical closings

All three student teachers close their lessons by organising routines rather than checking the learning process with their students. John's students finish writing up worksheets on stylistic modes: "You can finish up there." He then asks students to put their essays on their desks. A buzz of chatter begins around the classroom: "Put your names on top, write whether you are pass or honours as well please." He moves around and collects essays, looks directly at a student who does not have his work done and says he will talk to him later. As he speaks, "Pack away your stuff please", students leave his classroom quietly. Tom similarly collects worksheets for marking and students leave quietly. Ciara checks her watch and finishes in a rush saying "Next day we are going to talk about the other senses." Students leave her classroom chatting happily.

Conclusion: developing pedagogies of enactment

My aim in this paper was not to consider what makes "good" pedagogy or to position these early-stage student teachers from a deficit viewpoint. Neither was it aiming to make generalisations about pedagogy from such a small study. The purpose of this research was to consider how student teacher practices, in a particular time and place, offer an insight into their interpretations of pedagogy as they develop a student teacher identity. This study focuses predominately on student teachers' bodily semiotic expressions and what this indicates about their thinking and feeling states. McLaren's concept of "root paradigms" (1993, p. 137) or "dominant systems of intelligibility" (p.188) offered a very useful lens in helping me to consider these understandings. This research, in turn, caused me to reflect on my own pedagogy as a teacher educator working with these beginning teachers. In the tradition of anthropological research, the representational filmic narrative gave some perspectives on the lived life of the classroom and the cultural world of learning to teach. In concluding I now draw on researchers such as Grossman et al.

(2009), and others, in extending learning about pedagogy and its enactment in initial teacher education. Ultimately, this localised study, specific and small though it is, is offered as an invitation to dialogue about supporting student teachers in the early stages of "becoming" a teacher.

From this filmic analysis of classroom practice, the metaphors of the "bunker space" (John) "playroom space" (Ciara) and "poetry and emotion space" (Tom) align with the master compasses/root paradigms directing these student teachers' enactments of pedagogy in their classrooms. John's and Tom's lessons had much in common. In John's "bunker space" we see his vulnerability and his struggle to enact a pedagogy of engagement in his classroom. To find security, he re-enacts a lesson on stylistic modes in English which he experienced himself in his secondary schooling. Unlike John, Tom gives a sense of being in control of the organisation of the classroom. However, his pedagogy is also a type of "bunker" pedagogy where he is reaching out with questions and directives but retreating behind a cognitive understanding of poetry and procedural organisation in his classroom. Tom is, at this stage, unable to deal with the emotional world of a poem on racism or with a resistant atmosphere of a class group. Ciara makes explicit through her pedagogy the value she places on sensory and experiential learning, a focus which was part of her early schooling experience (Hinchion & Hall, 2015). None of the student teachers chose a lesson planned in the four weeks of English Pedagogy class on campus for this lesson. Their gestalts of behaviour seem strongly directed by many years of schooling (as indicated to me by these student teachers in conversation) and they have not, as yet, assimilated or made fluent other ways of acting, thinking and feeling in the classroom. What then does this finding offer me as a teacher educator in planning my pedagogy? The next paragraph elaborates a response to the question.

In the global market economy, knowledge is often understood as a valuable commodity and is exteriorised, but knowledge as embodied takes "… slow time conducive to reflection and learning by heart" (McDermott, 2012, p. 55). Even though Ciara, Tom and John attended Physical Education and general pedagogy modules in their first year and early second year of their programme, the English Pedagogics 1 module was just a 4-week, 20-hour module before School Placement. This does not afford me enough hours for the slow time needed by student teachers to interiorize and personalize knowledge. Let me consider this argument by relating to Tom, for example, and the teaching of poetry. I had offered different approaches to the teaching of poetry in pedagogy class. These approaches included working with words which interested students, freeze-framing key moments in the poem, and colouring the poem to capture its mood. Any of these pedagogical entry points could be applied to the poem about racism, giving access to the cognitive and affective responses of the students in Tom's class. However, Tom's approach was stanza by stanza comprehension through question and answer methodology. This is a very understandable approach from Tom as he explains in conversation that it was the predominant approach he experienced as a learner in secondary school. To embody other approaches requires slowing down of practice, repeating practice and reflecting on practice. My responsibility cannot cover all student content and methodological needs for their schools, what becomes important are key processes for transformative learning in a short time space.

Fundamental to meaning-making and transformative learning is the body in action, in performance (Winters & Code, 2017). This body process involves a felt experience as knowledge emerges. Key to responding to the poem on racism is the felt experience of racism and its affects and effects. More time with the performing body (Upshaw, 2018)

could yield more insight for Tom emotionally and cognitively so that he is prepared to "live through", and consequently his students can "live through," scenarios from the poem in responding, understanding and making meaning. Central here is the concept of embodiment of knowledge, where knowing, doing and feeling are integrated into a vital relationship and where the bodied process is "in a constant state of becoming" and is "fundamental to meaning-making and identity-making" (Winters & Code, 2017, p. 115). Also, it is fundamental to remember that control of their body and the student body is very significant to student teachers' survival at this early stage of their growth. Latta and Field (2005, p. 192), drawing on Binde (2000), recognise this response as a "protective reflex" which involves a fear of losing control, a sense of insecurity and a protective detachment from the context. As a teacher educator, my responsibility also lies in helping student teachers to prepare for this stage of survival. Ciara, John and Tom had to teach young teenagers on their own in their classrooms (even though they had cooperating/mentor teachers within their schools). This is daunting and both John and Tom in their "bunker" and "poetry and emotion" spaces exhibit a protective reflex to losing control and somewhat detach from emotional engagement with their students. One way I can help student teachers in this regard is to offer stabilizers through lesson planning. Furthermore, I can create opportunities for awareness and understanding of the emotional world of teaching and learning and prepare student teachers to manage situations of practice. Grossman et al. (2009) offer an interesting framework in approaching this work and reflecting on it.

Grossman et al. (2009, pp.2055 – 2056) name three key concepts in considering practice: (1) representations of practice (2) decomposition of practice (3) approximations of practice. Representations of practice comprise the different ways that practice is represented in professional education and what these various representations make visible to novices. It emphasises that the nature of representation carries consequences. With Ciara, John and Tom I could have used their video work, when I met them the following year (English Pedagogics 2), as an identity artefact for reflection. Distance in time and space might have facilitated new self-understandings. To enrich the process, I could have drawn on the four commonplaces of the curriculum outlined by Connolly & Clandinin (1988, derived from Schwab, 1962), namely, subject matter, milieu, learner, teacher. These four areas are commonplaces in that they appear and reappear in curricular statements and can be useful as analytical and reflective tools. In using these tools, some questions can be posed for student teachers: "What is your view of the subject English in this video artefact?" "What is your view of the learner as you consider your interactions in the classroom?", "As a teacher what are you valuing?", "How has the context/milieu influenced your pedagogy?" Further prompt questions could include "What are you proud of?", "What would you like to change?", "What do you notice about your bodily actions/performance?" "Overall, what picture of yourself as a teacher do you see in this video?". This work could lay some groundwork for English Pedagogics 2. Beijaard, Meijer, and Verloop (2004) consider that identity-making is an ongoing process of interpretation and reinterpretation of experience. Reinterpretation is facilitated through enactment, and reflection on that enactment, and leads along a continuum of growth of conceptual knowledge (how teachers think, feel and act) and "epistemological sophistication" (Orland-Barak, 2017, p. 256). One of my aims as a teacher educator is to

develop such knowledge and one way open to me is using video artefacts of classroom practice as an analytical and reflective tool.

Decomposition of practice involves breaking down practice into its constituent parts for understanding teaching and learning. All three student teachers rushed the end of lessons. Even though student teachers do this work in micro-teaching modules and other modules in college it is an important work for me also. Practising and discussing the purpose of pedagogical closures in a lesson with these student teachers could make them more aware and able in their classrooms. Scaffolded practice, in opening lessons, developing lesson sequences, transitioning to new concepts, and closing lessons are needed by student teachers at this early stage. Drawing from their previous experience in secondary school English class, I could ask them to plan a lesson based on that experience, then together we could reflect on this lesson. For example, John required assistance in teaching stylistic modes. Preparing a collaborative lesson (student teachers and myself) on the use of onomatopoeia in descriptive writing or as music or sound effect in poetry would focus attention on the purposes and effects of stylistic modes in texts rather than listing and defining the modes in a decontextualized way. Preparing together, enacting the lesson in parts, followed by reflection and discussion, could support student teachers in enacting pedagogy.

Approximations of practice refer to opportunities to engage in practices that are more or less proximal to the practices of a profession and which offer a safe space to engage these practices, like the lesson planning above. Simulations, such as role-play, related to "real practice", could be created, for example, in relation to Tom's resistant students. Relevant theoretical readings and discussions aligning with simulations and proximal practices are possibilities for developing enacted pedagogy. It is interesting that Grossman et al. (2009, p. 2095) in their research study write:

> Yet despite the potential for resistance in the classroom, we saw relatively few examples of teacher educators addressing this challenge during coursework or providing novices with the conceptual understanding and skills of addressing different kind of resistance from students.

Of course, it is not possible to deal with all issues pertinent to building professional relationships but some key relational processes in teaching and learning such as resistance, conflict and the creation of positive pedagogical atmospheres need attention. It is also important to assure student teachers that our values, beliefs and understandings may not easily translate into practice. As human beings, we live in tensions and contradictions and teaching is not an applied science. Latta and Field (2005) advocate for a focus on self-understanding as student teachers build relations between self, students and subject matter. A focus on the accomplishments of student teachers in their classrooms is necessary for their identity-making as they consider professional growth through relationship. It is also important to remember that disequilibrium is a necessary condition for transformation, and the complexities for student teachers on placement should not be understood as a threat by them or by teacher educators (Britzman, 2001). Disequilibrium is an opportunity. It can be used to build and reconceptualise practice where vulnerability, difficulty, uncertainty and challenge are welcomed as part of learning.

In understanding student teachers' pedagogy from a sociocultural perspective, the classroom spaces of Ciara, Tom and John are already inscribed with meanings before they arrive. The taken for granted architectures and artefacts of classrooms and schools embody

underlying conceptual frameworks and assumptions about relational epistemology (Conway & Artiles, 2005) and meanings for pedagogy (Boys, 2011). These spaces are nested within an international, national and local context which shapes understandings of pedagogy in given historical times. In the Irish context, the writings of Gleeson (2010) and Hall et al. (2012) indicate an Irish secondary school culture predominantly concerned with discipline and order, state examinations and traditional pedagogies focused on individual achievement. Student teachers come to this space and bring with them their life history to this point and their own experience of classrooms and schooling. Britzman (2001) describes the way in which teachers' personal histories interact with norms and myths in our culture which maintain and reinforce current teaching practices. She advises that initial teacher education programmes make student teachers aware of these reproductive mechanisms and engage their criticality for a sociological understanding of education. Bringing a critical lens to a reproductive model of schooling is important, but it needs to operate within a stable and scaffolded approach to pedagogy which gives student teachers' confidence. Student teachers need to build conceptual and experiential knowledge over time to critique a system. Video artefacts make practice visible and the ecology of objects, texts and tools (Heath et al., 2010) along with interactions of practice offer, for example, an opportunity to critique what culture values. Encouraging student teachers' awareness in this regard is appropriate to their learning at this early stage of becoming a teacher. However, sweeping away their ground of experience and challenging their root paradigms can make them vulnerable and confused. Personalizing meaning requires embodiment of meaning over time and student teachers also need to develop a practical and theoretical repertoire for a critique of a system.

Dialogue between student teachers and teacher educators is central to understanding and developing pedagogy. Seidel, Sturmer, Blomberg, Kobarg, and Schwindt (2011) talk about cognitively activating experience through video work leading to a professional vision. This video research work has once again activated my understanding of young student teachers' beginning practice, and the challenges they face, and has helped me consider how I might work with them in the future. Nind and Lewthwaite (2018) advocate for video-stimulated dialogue between teachers and learners. Knowledge generated together can inform the practice of both and can position all as learners. Video then as research tool can become video as pedagogical tool, integrating both research and pedagogy, and slowing the motion picture into "stills" for reflective dialogue.

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Student English teachers: participatory learning and developing identities-in-practice

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Abstract

Purpose – This paper looks at how participation in a community of learners can be a resource for learning and identity making (Wenger, 1998). The paper is an interpretation of the selected pedagogical scripts (learning journals) of three student teachers in an English Pedagogics module over a 13-week period in one university context in the south of Ireland. The paper highlights how participation is both a personal experience and a social process, and how the mind is a distributed force in meaning making and a socially mediated phenomenon. The paper draws attention to how sociocultural theory and the concept of participation can extend and support our understanding of learning.

Design/methodology/approach – The analysis is deductive and interpreted through an existing literature frame. In contrast to "indigenous concepts" inducted from the data the author draws on Patton's (2002) notion of "sensitizing concepts" which have their origins in social research theory and the research literature: "Sensitizing concepts give the analyst '[… .] a general sense of reference' and provide 'direction along where to look' (Blumer,1996: 148). Using sensitizing concepts involves examining how the concept is manifested and given meaning in a particular setting or among a particular group of people" (p. 456). Connecting the theoretical sensitizing concepts of "participatory learning" and "identities-in-practice" to the data set of learning journals, three emblematic themes emerge: "Using cultural artefacts to generate teacher identities", "Participation as learning" and "Challenges of participatory learning".

Findings – The narrated excerpts from student English teachers' learning journals, read in the light of sociocultural theory, highlight the process of rendering an identity in participation. Student teachers have worked towards conceptual reach, emotional awareness, experiential understanding and understanding scaffolded learning practices.

Research limitations/implications – The reading of student teachers' written work in this paper is both particular and partial and aims to illuminate understandings of the practices and processes of participatory learning rather than make generalizable and validity claims. The student cohort is small and is not representative of larger classes.

Practical implications – Wenger (1998) writes that it is the experience of meaning that counts in our human endeavours and in this study the author focuses on student teachers' meaning making as they develop a professional identity through participation. Dam and Blom (2006) stress that the acquisition metaphor for knowledge is not adequate in preparing student teachers and he makes the case for a balanced coexistence with the participation metaphor. In this paper, the author focuses on the practice of participation for learning.

Social implications – Hall *et al.* (2014) explain that sociocultural theory has significant explanatory power for understanding and supporting learning. They claim that, particularly in Western societies, learning is often seen as individual, decontextualized and focused on discrete bodies of knowledge. They welcome the

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sociocultural perspective which does not divorce the individual from their context and highlight how participating with others has a powerful impact cognitively and emotionally.

Originality/value – There has been a dearth of empirical studies focusing on the process of participation in rendering an identity. In this paper, the author has theorised and explicated the process of participation and participatory learning. Participation in the practices of teaching, enriched with reflection and inquiry (Cremin, 2009), has the potential to change the pointing rituals (Sumara, 1996) of teaching and deepen the learning. Furthermore, through such activity, desired behavioural gestalts can be embodied, and the perennial theory practice divide in initial teacher education has the potential for more integration.

Keywords Participation, Identities-in-practice, Meaning making, Rogoff, Sociocultural theory, Student English teachers

Paper type Research paper

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Introduction

This article is a localized picture of the practice of learning to teach English theorised through a framework of sociocultural and cultural psychological perspectives. My research focus is on how participation in a practice community supports learning, personal meaning making and identity development. I draw on three student teachers' scripts of practice in an English pedagogy module in a university context in the southwest of Ireland. Over a 13-week period (January to April 2008) student teachers used journal writing as an interpretative "think book" or "think place" (Moon, 2006, p. 87) following each pedagogy class to make sense of their experiences of learning. Reading back over these journal writings I became particularly aware of how students responded to the practices and discourse of the group members, including my practices and discourse as their teacher. This led me to read work on the distributed nature of human thinking, action and meaning making (Hall *et al.*, 2014) and to focus on the effects of learning with and from each other in our everyday practices, our identities-in-practice (Holland *et al.*, 1998).

In this article, I particularly draw on the work of cultural psychologist Barbara Rogoff and her understanding of participatory learning. Rogoff (1995) offers a heuristic of three "planes" of analysis for observing personal growth. She names these three interlinking and interdependent "planes" as personal (focused on the individual in participation), interpersonal (focused on interaction with others in participation) and community processes (focused on group activities, interactions and cultural tools of practice). In this article, I foreground personal meaning making at this time and tilt it on students' learning journals. At the same time, I suspend the "assumption that the basic unit of analysis is the individual" (Rogoff, 1990, p. 209) and assume that each plane is "inherently involved in the others" (Rogoff, 1995, p. 140).

Rodgers and Scott (2008, p. 733) claim that, though research on teacher identity in learning to teach has gained a strong foothold, the "black box of *how*" teachers make identities and author a teacher self remains largely unexplored. They draw attention to the fact that there are many conceptual rather than empirical studies and advocate to redress the balance. This study, though small in scale and scope, adds to the empirical and practice focus on identity formation and how it is shaped in participation. Beck (2017) makes a claim that research and instruction should be intertwined as they are kindred activities (drawing on Smagorinsky, 2011 is quoted by Beck, 2017 is cited) and I also follow that lead in researching my classroom practice in the light of a focused theoretical assumption.

The article takes the following shape. First, I review the literature which links identity and participation. I give a comprehensive account of the work of cultural psychologist Barbara Rogoff and her ontological and epistemological view of learning through participation in practices of culture. I draw on other sociocultural theorists such as

creativity and agency involved, "Social activity serves not as a template for individual participation but as a stepping stone, guiding the path taken but not determining it".

Rogoff's work has been strongly influenced by the work of Russian psychologist Lev Vygotsky (1978). In his study of child intellectual development Vygotsky concluded that cognitive development could not be understood without reference to the child's milieu. For Vygotsky, the social plane was the crucial landscape for learning. In fact, he concluded that higher mental functioning took place in the first instance at a social level before being internalized by the individual. Children grew into the intellectual environment they lived in and they developed a symbolically shaped consciousness where language was the key determinant in intellectual growth. Benson (2009) disputes Vygotsky's claim that there is only symbolic consciousness but he does believe that the mind creates networks and has a super plasticity, which changes and develops through social engagement. Hall *et al.*'s (2014) study on learning, culture and neuroscience supports this idea of the plasticity of the brain and its susceptibility to change and adaptation. For Rogoff (1990) cognitive skills and cultural inventions work together. Also influential is the concept of the zone of ambiguity (Vygotsky, 1978) or the zone of proximal development, which is widely referred to in educational practice. The zone refers to the space, which exists between the actual and potential intellectual development of the child. Rogoff explains this as the "embryonic state" or "region of sensitivity" which is ready for further stretching (1990, p. 119). With a supportive emotional atmosphere and scaffolded and structured intervention from a more mature guide, the person can move into new understandings.

In understanding participation in situated contexts, it is important to consider the influence of culture. Social activity shapes and is shaped by culture. Brookfield (1995, pp. 216-217) understands culture as a complex concept and explains that it has an "internal grammar" which comprises our assumptions about how the world works and how it should work. Hall *et al.* (2014, p. 48) conceptualize culture as "an amalgam of values, meanings, conventions and artefacts that constitute daily social realities" and whose boundaries are permeable. In the context of this study, historical, institutional, local and personal amalgams of ideas, ideologies and artefacts about education, learning, teaching and teaching English abound. Bruner (1996, pp. 3 & 12), states that no individual can make meaning "unaided by the culture's symbol systems" and that "the mind relies" on these symbols as it makes sense of the flux of experience. Symbol systems are signs or frames or scripts which give coherence and shape to our lives; they are a form of "shared network of communal "standings for" (ibid, p. 164). It is the interaction between the individual and culture that interests Rogoff. For Rogoff culture is not a static entity. It is not just the coat on the person or the backdrop to our lived lives. Culture is the way things are done as we live in a particular time and place and as we interact with people and adapt material and symbolic tools in society. Culture is dynamic and generative and is created through participation in lived experiences (Rogoff, 2003).

Overall Rogoff's ontological assumptions, and those of sociocultural theory in particular, claim that the self and the world (society and culture) are co-constructing participation in the world, and reflection and inquiry on that participation brings new learning. This personal meaning making influences who we are and shapes our ever-forming identities. Dewey, preceding Rogoff, had the same conviction about participation and learning:

> The social environment [... .] is truly educative in the degree which an individual shares or participates in some conjoint activity. By doing his share in the associated activity, the individual appropriates the purpose which actuates it, becomes familiar with its methods and subject matters, acquires needed skill and is saturated with its emotional spirit (Dewey, 1916, p. 26).

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Methodology

This research was conducted within the interpretivist paradigm which is appropriate in this case as it allows for thick descriptions and complex nuanced findings going beyond statistics, measurements and numbers related to a stable and objective reality (Dumas and Anderson, 2014). The learning journals as a data set aligned well with my research focus in documenting the effects of learning across a 13-week time span. The learning journals also offered depth and breadth to engage the sensitizing concepts of participatory learning and identities-in-practice as a starting point for my qualitative study (Bowen, 2006). These sensitizing concepts created the frame for themes to emerge. In addition, aligning pedagogy with pedagogical research was a rich site of investigation and the learning journals facilitated this connection.

Context

The student teachers whose journal writing I draw on in this article were undergraduate physical education students with English pedagogy as a second elective subject. They were pursuing a four-year programme, learning to become second level school teachers of 12- to 18-year-old teenagers. From year to year, the size of the group varies but is never greater than 15 as these physical education students can choose from other pedagogy electives such as mathematics, Irish and geography. This 2008 student cohort was a small group of six, four males and two females; I was the module leader and teacher. The student teachers had two English pedagogics modules: "English Pedagogics 1" for four weeks in semester two before their first six-week school placement, and "English Pedagogics 2" for 13weeks in semester three before their final 10-week school placement. In this study I focus on "English Pedagogics 2".

Participants

During the initial review of the learning journals three students, "Ciara", "Tom" and "John" (pseudonyms) were selected for inclusion as their particular journals offered a richness of data that specifically aligned with the sensitizing concepts selected from my review of the relevant literature. Including all six would of course provide other voices from this practice community and the mention of "Rory", "Emer" and "Daniel" evidence their influence on this group. In this instance, I focus on the personal meaning making of three, acknowledging that all representations are partial and selective and influenced by researcher's interests.

Learning journals: pedagogical structures and documents for inquiry

Rath (2010) writes that texts, such as journals and portfolios, can serve as pedagogical structures for student teachers, which can extend their epistemic, developmental and critical interpretative frameworks in learning. She argues that these pedagogical structures can sponsor and support the necessary intellectual and emotional engagement required for becoming a professional. Essentially these structured texts offer opportunities for student teachers to articulate their developing identity through engaging meaningfully with their experiences, as they provide for students a "forum to become conscious of their own subjectivity" (Rath, 2010, p. 491), their sense of who they are as growing professionals. It was this focus on articulation of experiences and of becoming more aware, knowledgeable and understanding about teaching that prompted me to use the generative pedagogical tool of learning journals with my students.

I was clear that the journal was not as such a problem-solving tool but a resource for self-understanding and development. Based on Rath's (2010, p. 493) metaphor, it was to be a place for "conscious geometry", giving students pedagogical bearings and a configured

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space for knowledge to emerge and for identities to be performed through this mediational tool. Therefore, I was not overly prescriptive as to how student teachers would write their learning journal nor was it an assessed part of the module. The journal was structured in that it had the clear aim of asking students to respond in written format to each pedagogy class (39 in all). The pedagogical structure of learning journals became the data set which ultimately stimulated my path of inquiry (Patton, 2002).

Analysis of data

Analysis of data was designed to address the specific focus of this research, how participation in a practice community supports learning, personal meaning making and identity development. Learning journal responses were initially framed around two "sensitizing" concepts generated from my review of the literature, "identities-in-practice" and "participatory learning". In contrast to "indigenous concepts" inducted from the data I draw on Patton's (2002, p. 456) notion of "sensitizing concepts" which have their origins in social research theory and the research literature:

> Sensitizing concepts give the analyst "a general sense of reference" and provide" direction along where to look" (Blumer, 1996 is quoted by Patton, 2002 is cited, p. 148). Using sensitizing concepts involves examining how the concept is manifest and given meaning in a particular setting or among a particular group ofpeople.

My reading of the journals was initially a type of dialogue and responsive interchange (Latta and Olafson, 2006) between these concepts and the data. For example, I made connections between guided appropriation and scaffolded learning when I read student teachers' reflections on the practice of "writing with marbles". I could see evidence of participatory thinking and appropriation in the language used by students and the practices they described, for example using freeze frames as drama-in-education techniques. I could identify how students considered the effects in participation of their thoughts and emotions on others. I could see them stretching their understanding through talk and discussion and methodologies used inclass.

These connections were then clustered into themes. For example, I could see from theorising the data set in conjunction with the sensitizing concepts that participatory learning was not always harmonious. Students wrote about the tensions, the "adjustments" needed and the emotional effects of learning together and this led to the creation of the theme "Challenges to participatory learning". In all, three emblematic themes emerged around which the story of the setting and the student teachers' meanings could be told (Eisner, 1998). These were, "Using cultural artefacts to generate teacher identities", "Participation as learning" and "Challenges of participatory learning". According to Eisner, no narrative can be identical to the experience itself and "editing, emphasizing and neglecting through selection are all ineluctably at play" (ibid, p. 190). These themes are all interrelated and cannot be understood separately. Within the themes there is interweaving of voices-theorists, students and my voice-with a particular focus on bringing the setting alive through student interpretations and quotations.

Findings and discussion

The data are now presented under the following headings: Using cultural artefacts to generate teacher identities; Participation as learning; and Challenges of participatory learning; and are theorised in conjunction with the relevant literature.

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Using cultural artefacts to generate teacher identities

According to Bruner (1996), cultural artefacts are symbol systems and toolkits of ideas, ideologies and architectures which the mind relies on to make sense of experience. Here I draw on emblematic moments from pedagogy class which highlight how cultural artefacts from contemporary worlds (e.g. English syllabus in Ireland), intergenerational worlds (e.g. Freire), literary and scholarly writings (e.g. literature and academic studies) and conceptual worlds (e.g. development education). The examples illustrate the generative power of these artefacts in helping student teachers to build a knowledge base and to respond from their past, present and imagined futures to the ideas reified in these artefacts. John indicates in his learning journal that he finds the syllabus document helpful in thinking about teaching. The syllabus advocates a varied, inclusive modern set of texts for sociocultural understanding, but John believes in the power of the "canon" and "high art" to promote personal growth through aesthetic encounters with literature:

> We also discussed the role of cultural literacy in the syllabus. This model, the C-model, is concerned with high culture and language as an art form. Personally I like the idea of cultural literacy and high art as a pivotal part of the curriculum as these great works offer a lot to pupils. Also I think it is what English study is mostly about. It's about learning and growing as a person through literature and theories and stories. (John)

From this extract, we can see how discussion as a participative class activity stimulates John's thinking. His lexicon appropriates concepts and words such as "cultural literacy" and "the C-model", which, based on Bakhtin (1981, 1986), is a type of ventriloquized language from a circulating cultural ideology. This connection with other voices is seeping into John's consciousness and he is in dialogue with it making his own meaning. This meaning making is never complete and reaching understanding is a process involving contradictions, tensions and negotiation of viewpoints. It marks his engagement with the varied understandings of the subject English (Macaluso *et al.*, 2016) and his effort to take a stance.

John is preparing resources for teaching a Steinbeck novel on his school placement and writes that he would like to encourage his students to respond emotionally and make personal meaning from the story, characters and ideas in the novel. However, he believes:

> The system today does not promote "thinking about stuff". Like Joad in the Grapes of Wrath "You're bound to get ideas if you think about stuff"! (John)

In this short extract, John makes a comment on the Irish education system and draws on "The Grapes of Wrath" to support his thinking. Later in his journal, John invokes the work of Paulo Freire and his text "The Pedagogy of the Oppressed" and advocates for interaction between student and teacher and the power for all to express their opinions. Here we see how literary works by Steinbeck and educational theorists like Freire have impacted John with their words and cultural legacy.

Like John, Tom sees a clash of culture between the syllabus aspirations and the culture of secondary school education in Ireland. Tom understands the syllabus as aspirational and cut off from the reality of schools. For him school was not a stimulating environment and he wonders if "all this innovation and creativity will stop once I am qualified and actually enter a school". He (Tom) explains that his own teaching philosophy is not merely informed by subject content or the syllabus:

> What I see as being important in my teaching is that pupils not only enjoy the classes that I teach, but that they grow from the classes. In this respect, I hope to encourage cross-curricular links so that students stop looking at subjects as being individual and begin looking at them as "whole

> education". This, I feel is why I chose the topic of Development Education (D.E) for my Final Year Project (FYP). I see D.E. as being one area in which we can increase pupils' understanding of the wider world, the issues that they themselves may face once they "grow up". D.E. adds to the holistic development of the pupil, which I personally see as being the goal and objective of Education. (Tom)

In this extended quotation, Tom is shaping his identity around the type of teacher he would like to be. He understands education from a personal growth perspective and in choosing a final year project on development education lays claim to its potential to influence pupils' understanding of the world they live in.

In relation to teaching Shakespeare, Ciara extends her understanding as she draws on some interpretative linking (Sumara, 2002) between theory and practice:

> This essay by Merrilyn Evans which we were asked to read focuses on the value of visual texts and multi-modal learning and is an excellent way "of getting over the barrier of language" in a Shakespearean text. Within this approach we discussed the use of tele-visual resources, physical tasks and diagrammatic learning. One of the suggestions made by John was to chart Lear's development by placing Lear in the centre of the page and making a spider diagram of his relationships throughout the text. Then a discussion of Lear's character and development can be facilitated. This was a great lesson from John and really made what [the teacher/module leader] was discussing relevant to us by applying it to our lesson planning. I think this was a key moment in the class when we began to apply our theory to the practical side. (Ciara)

In this extract, Ciara is developing a strong voice in relation to pedagogical approaches influenced by reading and discussion. She also learns approaches from John and in later classes the group and I work on physicalizing concepts from the play (for example suffering, redemption, love) through body work and working with objects and visuals.

At the micro level of the classroom we can see how the practices we are exposed to influence our meaning making and identity making. Through reading, discussion and reflective writing student teachers are deepening and lengthening their conceptual reach (Rogoff, 1995). Through participatory thinking they are fostering self-understanding, authoring an identity, in the in-between space of becoming where there is "something given and something yet-to-be-achieved" (Lattand and Olafson, 2006, p. 84).

Participation as learning

> The first thing I noticed when I arrived into the room was a collection of marbles strategically laid out on bubble wrap in the middle of the table. (Ciara)

In this class, I wanted to use an object, such as the coloured, patterned marbles, as a resource for student writing. Here I was in Rogoff's (1990) words "setting the stage" for growth by helping students to experience and participate in a particular pedagogical approach. During the class, I asked students to compose in the different language categories of information, argument, persuasion, narrative and the aesthetic use of language. The purpose of this exercise was to ascertain what students already knew about using language for specific purposes, and also to place the student teachers in the role of writer to help their understanding of what this process might be like for their own students when teaching language, specifically genre writing in this instance.

> We then each read our descriptions and compared them. It was interesting to see how we each approached the topic. Although we all knew what was meant by the language of information, we all seemed to apply our own individual slant to the description. For example I spoke factually about the marble describing its appearance and comparing its shape and colour to a chestnut or a sunset. In contrast to this Emer's description was more aesthetic than informative. It was at this

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> point that [the teacher/module leader] said that she should have prompted us to use informative writing by saying "how would you describe it physically to someone who can't see it". This idea of prompting for understanding is essential. Chris Kyriacou, in his book, "Essential Teaching Skills" discusses this idea of using prompts in the classroom for student direction. (Ciara)

In this excerpt from Ciara we see how I, as an experienced practitioner, learn from my practice in relation to using clear scaffolded prompts for directing instruction. By sharing my awareness with my students, I am hoping to stretch their understanding. Also following this class, my students and I went into detail on features of each language category and the fluidity of language in practice. From their initial "embryonic state" or "region of sensitivity" (Rogoff, 1990, p. 119), I further scaffolded their writing in each category by intervening with practices and examples which supported internalization of the ideas and processes (Vygotsky, 1978). Then as a person participates, they are making a process their own and they are also preparing for later participation in related events (Rogoff, 1995, p. 140). Below from John's and Tom's journal entries, we can see their thinking changing and their confidence growing. John proclaimed that he really enjoyed the exercise and is proud of his developing skill. He shares some of his written pieces in his journal.

> The marble sat perfectly still on the countertop. It was red yet semi-transparent. The sunlight from the window reflected and penetrated the marble. It was this light that kept the town awake. (John – narrative writing)

Through this experience of participation Tom reflects on how difficult he found writing during his second level school experience and consequently how this affected his capacity to teach writing with his own classes on second year school placement:

> Throughout Junior and Senior cycle years, as well as Transition year, the class had been repeatedly asked to write different texts: poetry, short stories, essays etc. This was one particular thing that I always found extremely difficult, mainly because when it comes to writing creatively, I generally find myself blocked in and find it quite hard to make the initial breakthrough with something. I always found "write a poem about [... .]" so broad and so difficult that it put me off the idea of writing. (Tom)

The experiential exercise using marbles for writing has now "reshaped the way" he is thinking about teaching:

> Having been asked to compose creatively using a particular type of language helped me in so many ways. This gave me a scaffold in which I could creatively write. I was always closed about people reading my work before, but today I was proud of my work, and was only too eager to read it out. This very simple thing of using types of language has actually reshaped the way in which I am thinking about teaching. With the marbles I was just amazed how a very simple object, combined with the creativity of the teacher, constructed an activity that is so helpful, enjoyable and educational for pupils. (Tom)

In this practice group, students and I serve as learning resources for each other cognitively and emotionally. In pedagogy, we become "saturated in the emotional spirit" (Dewey, 1916, p. 26) of the purposes, contents and methods of English teaching. Rory and John teach the poem "Stop all the Clocks" by W.H. Auden and Ciara observes the following:

> Rory and John played a clip from "Four Weddings and a Funeral" where the poem is being read at a funeral. I thought this was the best part of the class as it gave us a chance to listen to the wording of the poem again but also made us consider the emotion conveyed by the words. It really allowed us to understand the grief and despair that the poet is trying to articulate. Finally in groups we choose a line from the poem and constructed a freeze frame representation. This was

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> excellent in the sense that it got us to become involved in the poem and encouraged an understanding of the lines. (Ciara)

Furthermore, John, in this edited excerpt, illuminates how participatory thinking (Latta and Olafson, 2006) prompts questions on emotional relevance and emotional care with students in second level classrooms:

> Daniel described the key to the play as being "Empty Words". Lear represents and teaches a lesson about this. Rory said that the play is about power play. What abuse of power is and what it can do [... .] [the teacher/module leader] noted how Lear was a needy person. She also spoke about the metaphor of the "Heath" in the play and its connection to suffering [... .] This for me raised the question of how we can make the play emotionally relevant for young people [... .] It made me think of how difficult it is to teach texts with difficult themes. For example how should I deal with the theme of suicide and young lovers in "Romeo and Juliet? (John)

Challenges of participatory learning

As we work together, we create atmospheres. We are in constant negotiation with our own and others' emotions, and in dealing with moods and managing thoughts and feelings. John sums up the general pedagogical atmosphere which facilitated participatory learning in the class:

> The most rewarding experiences in our tutorials are when we are all talking enthusiastically and offering opinions. Learning happens far more effectively in the relaxed, supportive, collective environment which we had. The small group number was really helpful in achieving this. (John)

However, the class was not without its moments of discord and discomfort. In any community of learners, there exists an experience of conflict as well as harmony, and competitiveness as well as cooperation (Wenger, 1998). The following excerpts indicate some tensions in our group.

> One of the biggest "adjustments" in this module was that of group dynamics and the relationships between us as individuals and as a group. With only seven people it was more like a family. There was trust, intimacy and respect present. There were frustrations in the group too and my frustrations grew at times and got the better of me. (Tom)

One of these frustrating moments for Tom occurs when he feels I am taking their "dedication, commitment and motivation for granted" when I add to their homework assignments. He writes:

> Maybe something had happened for her outside the classroom and she was still thinking about it, or maybe I was hypersensitive. As teachers, our experiences both inside and outside the classroom are carried with us. This doesn't mean I am in anyway diminishing or dismissing the choral reading of the poem but I noticed that I was uncooperative because of my anger. (Tom)

Tom further recounts:

> I was tired this morning. When [the teacher/module leader] asked me about my own learning journal I wasn't really interested in giving a response. Rory reflected on his own temperament and attitude in class. His shortness with Emer at one stage led to a lot of tension in one particular class. This I felt was his fault and he admitted he was in the wrong and that he regretted it immediately. (Tom)

Ciara also reflects on the impact of her tiredness and irritability:

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> My inability to focus due to tiredness and irritability resulted in me sitting back in class today. How much of an impact do attitudes and energy levels have on a lesson? What type of effect would my attitude have on my students? Would my negative persona have discouraged them from learning? This idea of how attitudes or behaviours can affect others relates to Bandura's Social Learning Theory and is something to consider as a student and future teacher. (Ciara)

We can see from Ciara's extract that she considers the impact of her mood and attitude as she imagines her own students in class. Student teachers are considering how they affect others and how others affect them. Identity-making is not a smooth territory. As the teacher and the experienced other in this practice group, I also must know my effects. John acknowledges the effectiveness of some of my teaching strategies but he writes:

> Even though she encourages dialogic teaching in class she talks far too much and does not really practice it enough. (John).

In participation, we are not alone saturated in the emotional spirit of our subject English as Dewey (196) would say it, but we are saturated in the emotionality of our subjective experiences together.

Concluding comments

Hall *et al.* (2014) explain that sociocultural theory has significant explanatory power for understanding and supporting learning. They claim that, particularly in Western societies, learning is often seen as individual, decontextualized and focused on discrete bodies of knowledge. They welcome the sociocultural perspective, which does not divorce the individual from their context and highlight how participating with others has a powerful impact cognitively and emotionally. The narrated excerpts from students' learning journals, read in the light of the theoretical perspectives, bring this into focus in this study. Localized explorations have their own implicit value and it is hoped that this study has the potential to resonate across other localized contexts and to dialogue with others about practices and theories of learning.

This study points to further studies that could be explored from a sociocultural perspective. Some of Rogoff's central concepts such as apprenticeship learning, guided participation and participatory appropriation, could be mined for their powerful effects in learning to teach English. Discourse studies on student teachers' texts, policy documents and other cultural artefacts could awaken us to the ideologies we are embedded in as we make meaning of our work as educators. Power dynamics shade participation and the participants' representations of their participation processes. It would be important to consider the power dynamic, ideologies and practices, which inhabit our pedagogical spaces and influence our students' responses. As Bruner (1993; cited in Nind *et al.*, 2016) highlights, no pedagogy is innocent and it carries its own message.

Finally, our identities-in-practice may not always align with our value systems and philosophies. Our thoughts often struggle to become fully embodied and frequently live on the margins of our intent. It is salutary for me that John indicates, in his journal writing, that I talk too much even though I encourage dialogic teaching with the student group. It can be so difficult to break learned patterns and cultural habits. However, culture is not a sealed container and has the potential to be generative of new configurations of practice. Meanings cannot always "be peaceful and cozy" (Bakhtin, 1986, p. 159) where we curl up smugly and with certainty. Identities-in-practice have to be reflected on and challenged, and there are no empty words at our disposal.

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Note

1. Ethical approval was granted for this research.

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Embodied and Aesthetic Education Approaches in the English Classroom

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> For those who appreciate that to teach English is a difficult, complex and rewarding professional challenge, scope for reflective inquiry and learning never diminishes Leonard, 2004: 15

Introduction

In this article I open up a space for reflective inquiry linked to my pedagogy with Student English Teachers and in conjunction with readings on embodiment and aesthetic experience. I try to deepen my practice as a teacher educator, 'looking back to travel forward' (Cremin *et al*. 2005:1) and looking forward in desire and hope. I draw on excerpts from student teachers' learning journals (2008) and on my own remembered experiences and reflections as well as relevant readings. By reading writers including Latta (2000; 2001; 2004), Cremin (2009), Rosenblatt (1938/1995; 1978/1994), Ellsworth (2005), Greene (1978; 1988; 1995; 2001), McDermott (2002; 2012) and Dewey (1934; 1938) I try to 're-make my practice theoretically' (McDermott 2002: 59) and consequently endeavour to better understand and improve my practice with Student English Teachers.

Pinar (2014) highlights that the technologisation of education has made us forget that education is embodied in actual persons and McDermott (2002) concurs that there is an increasing emptiness in educational policy which does not value human experience and interaction; he fears that 'the lifeworld is colonised by discourses of the market economy' (p.51). In McDermott's view, we are losing the 'tenderness' of education by losing a focus on the body, its temporality and its mortality. Ellsworth (2005) contends that measurable outcomes are 'deviating orbits' (p.6) from deep and real learning, which is often uncertain and ambiguous, tentative and unmeasurable, dynamic and evolutionary

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rather than monolithic in substance and temporality. Learning is not just 'knowing about' but is also an experience we need 'to live through' for understanding to happen:

> *No one [. . .] can read a poem for us. If there is indeed to be a poem and not simply a literal statement, the reader must have the experience, "must live through" what is being created during the reading* Rosenblatt 1938/1995:33.

Furthermore, fundamental questions need to be asked about knowledge and pedagogy. For example: 'What knowledge is valued and is this the type of knowledge we need for a meaningful life?' In fact, do we take time to consider the questions 'What is a meaningful life? What is our world for? What do we need and hope for in life? How best are we prepared for dealing with others and our own shadow and bright sides? How best are we prepared for loving, living and dying? Gleeson (2010) bemoans our lack of public debate on philosophical issues and challenges the ethos of commodification, performativity, value indicators and bureaucratic governance in the Irish Education system. It seems to me that literary experience with a focus on the concepts of embodiment and aesthetics would offer a pathway to challenge knowledge as a collector's item or commodity and to bring personal experience to the forefront of learning. If I am sincere about my concerns I cannot put myself outside question and interrogation; I have to face myself and my practice.

Embodiment and aesthetics are not discrete concepts but are nested in each other. In this article, however, they will be treated separately for the purposes of elucidation and clarity. Overall, the article will take the following shape. First I will outline the context of the research and will make a case for writing as reflective inquiry. This will be followed by a focus on embodiment for learning through the teaching of the drama *King Lear*. The second focus will be on aesthetic experience and aesthetic education approaches in the teaching of poetry. Finally, I will conclude by making a case for rich and deep learning, considering person, text, experience and time as important aspects of embodiment and aesthetics.

Context

I am a lecturer in 'Teaching, Learning and Assessment' and in 'English Pedagogics' in the University of Limerick in the south west of Ireland. I work with student teachers who are learning to teach English in post-primary schools in Ireland at junior cycle level (11-15-year-olds approx.) and senior cycle level (15-18-year-olds approx.). The student teachers whose written work I draw on in this article were undergraduate Physical Education students with English Pedagogy as an elective strand. From year to year the size of the group varies but is never greater than fifteen, as these Physical Education students can choose from other pedagogy electives such as Irish, Mathematics and Geography. This 2008 student cohort comprised a small

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group of six, four males and two females; I was the module leader and teacher. As part of their English Pedagogics 2 module, students kept a Learning Journal across a thirteen week period on campus. This journal constituted a reflective account of their learning after each English Pedagogy class, culminating in three entries per week. It was reading back over these journal entries in conjunction with reading the work of Elizabeth Ellsworth on embodiment and Margaret Latta and Maxine Greene on aesthetic experience that prompted me to write this article as a type of writing inquiry to think about learning and my practice.

Writing as a Reflective Inquiry

Writing is difficult and demanding (Colgar 2009) and the work requires Zen-like concentration and thoughtfulness (Ely *et al*. 1997). Writing articulates what we know and is also a tool whereby we come to these understandings; we clarify ideas through the physical act of writing (Colgar 2009). Elbaz-Luwisch (2002) builds on the argument that writing is not just the taking of thoughts from the mind and putting them out in the world but is a process of coming to know, of bringing into being ideas that were not there before. On the theme of learning, Emig (1977) and Moon (2006) assert that writing as a mode of inquiry offers favourable conditions for meaning making, as it slows the pace for the process of learning to happen. Ely *et al*. (1997) also see writing as a sense-making process where 'we write our way through various versions of understandings' (p.7) and where ideas which 'lurk below the surface of conscious thought' (p.9) often emerge. They liken it to a potter sculpting clay where there is continuous working, a processual shaping, of the raw material of intuitions, emotions and ideas into a meaningful completed product. It involves hours of thinking, generating fragments, developing connections, rough outlines, reading and rereading, writing and rewriting (Colgar 2009).

My texts (lived experience) in second and third level teaching, my students' texts (written) from second and third level, and my academic readings become the raw materials, the interpretative locations (Sumara 1996, 2002) for considering the concepts and practices of embodiment and aesthetics. Drawing on Heidegger's (1978/2008) concept of dwelling and his philosophy that it is only in dwelling that you can build, I set about getting to know these texts intimately by reading them attentively and with focus, and then I try to build my interpretations into a coherent form by using writing as an enabling tool (Colgar 2009).Writing this article becomes the central site for my reflective thinking and a resource for generating meanings as parts fall into a coherent whole and the whole falls into parts through an iterative and constructive process. My writing voice is influenced by the voices of others as I read and write and ultimately try to go further than myself: 'We are all full of voices, like all islands' (Cixous and Calle-Guber 1997: 5).

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Focus 1. Embodiment: Living through the drama of '*King Lear*'

In this section I focus on excerpts from student teachers' learning journals and their experience of learning to teach *King Lear*. This was one of a selection of prescribed dramas for senior cycle students in secondary school and I used the opportunity to work with student teachers on teaching a Shakespearean tragedy. These journal entries help me to remember and consider my pedagogy in the light of my readings about the body in learning and the embodiment of concepts for understanding.

According to Johnson (2007), we begin life nestled in our mother's body and all meaning is grounded in and through our bodies. We are 'moving and sensing agents in the world' (Ellsworth 2005: 12) and the mind 'emerges from and coevolves with the body' and is not transcendent to the physical form (Johnson 2007: 297). For Latta (2004), embodiment is 'the knowledge acquired through the body's exploration of the world' (p.220) and it brings thinking, feeling and acting together into a vital relationship. Furthermore, many writers consider that our bodies are such powerful repositories of knowledge that they 'know things a long time before the mind catches up to them' (Monk Kidd 2003: 86) and that we have a tacit bodily knowing outside of what we can say (Polyani 1969).

> *Even the delicate poise of an architectural column or the symmetry of a Greek vase will be felt in the pull and balance of our own muscles, though we may not be conscious of the source of our pleasure* Rosenblatt, 1938/1995:37

In beginning this drama unit with this particular cohort of students (2008) I set out by physicalizing learning through dramatic improvisation. Following a brief discussion about improvisational drama, I asked for a volunteer to create a tableau (Gibson 1998) or sculpt a scene with the class linked to any aspect of their lived experience of college life. I made it clear that the choice to share was the students' own and I emphasised that nobody should feel pressurised. Rory, however, eagerly volunteered and began to position and shape his classmates, depicting his despair at the pressure he was feeling in college because of the workload and also because of his concern for the suffering of a recently bereaved close friend. Rory placed three of his classmates, Emer, Ciara and Daniel, with hands pushing against the classroom wall and with heads looking downwards. He emphasized forceful pressure against the wall. He set up John as a lone figure in the corner sitting curled into himself with his head reaching up and mimicking a shout or scream. At the door he placed Tom in jumping gleeful mood, ready to go out.

Following this, Rory explained his sculpted scene in detail, the choices he made and why. He used the metaphor of the wall to capture the tremendous pressure he was under to keep up with college workload and how he was in a constant battle to force back the tide of never ending assignments. He felt

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alone, as symbolised by the isolated and curled inward body of John, who wanted to scream out all the anger, frustration and sadness he felt; and when he saw his friend tortured by the pain of bereavement he felt helpless and weak. He resented his friends' having a carefree life, going out and enjoying themselves, symbolized by Tom at the door, and he was furious that his burgeoning singing and musical career were on hold. We finished the session by other members of the class explaining what they experienced in their bodies and what their thoughts and feelings were. Students pushing their hands and bodies to the wall felt that, with their backs turned to everybody and their heads down, they could not see anything around them and that this was very disconcerting. They did not like the feeling of continuously pushing as they were getting tired and impatient. John felt isolated and felt the pain of trying to scream in his jaws. He was also very self-conscious and did not want to continue the exercise as he felt embarrassed. Tom felt light in his body as he demonstrated the happiness of leaving all cares aside and enjoying a night out on the town with friends. Engaging and transacting these dramatic moments highlighted how 'body position and gesture all reflect the range of emotional and attitudinal responses possible [. . .]' (Dickson and Costigan, 2011:153) as well as emphasising the richness of learning collaboratively.

Over the next few classes I introduced some relevant readings on physicalising concepts in drama and tried out this approach in class. In small groups of two and three, students gave a physical shape and feel to the concepts of authority, egoism, honesty and love in preparation for the play *King Lear*. Based on this, Ciara wrote:

> *The physical action seems to create a blueprint of the information in my head. I feel that by doing the drama, I am giving a physical structure to my knowledge and therefore giving it a sort of concreteness in my mind. This is the idea that Shane Irwin speaks of in his chapter "Physical Theatre". He speaks of the student as having both body and mind and of the "plastic, kinaesthetic and aesthetic sensuality of the human figure". Irwin encourages concepts to be introduced with a physical presence*
>
> Ciara

Students had already read the entire play individually out of class time, and, following these introductory exercises, we explored how we might teach the drama. Tom sets the scene in his journal:

> *We proceeded then to discuss* King Lear *and how we might bring a text to life in the classroom. This got me thinking about entry points for the text. I was excited by this but was also wondering whether all this innovation and creativity will stop once I am qualified and actually teach in a school*
>
> Tom

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It is interesting here that Tom sees what we have been doing as quite innovative – thus giving an indication of his previous engagement with texts in secondary school. Somehow school and creativity are separated in his mind or experience. Ciara is equally excited:

> *So how do we get students to want to study the play? What is the best way to inspire them? We began to list ideas like constructing a family tree, using prop bags, hot seating the character, playing the blame game (who is to blame for the tragedy?) and Daniel suggested making a Facebook page for Cordelia. What type of comment would you leave her? What would her interests be?*
>
> Ciara

As with Tom, Ciara is thinking bountifully about how to engage her students and draws on classroom discussion to extend her repertoires for practice. After these discussions, John writes:

> Daniel described the key to the play as 'empty words'. *Lear* represents and teaches a lesson about this. Rory said that the play is about power play. What abuse of power is and what it can do. This I think is so true. Abuse of power is one of the main causes of struggle and hardship in the world. Carmel noted how Lear was a needy person. She spoke about the metaphor of the 'Heath' in the play and its connection to suffering. She felt it was later in her life that she understood the meaning of this when she had felt what it was to suffer herself. This for me raised the question of how to make the play emotionally relevant for young people and how to work with the emotion in texts such as *King Lear* and *Romeo and Juliet*
>
> John

Looking now at these excerpts from my students' journals helps me to see a missed opportunity in how I could have developed my pedagogy. Even though the students and I were thinking pedagogically at the level of approaches to teaching the text, we were generally thinking from 'outside the play' rather from 'within' it. We were talking about how drama could be done rather than learning by doing the drama. I was trying to hurry learning so that students were ready for school placement; I was pressurized by a notion of having many resources and approaches for teaching. I needed to delay intentionality so that I could allow students time to process and get to know and experience (Latta 2002), which ultimately was developing the vital resource of deep understanding for teaching.

Building on the opening lessons with improvisation and physicalising concepts, the students and I could have worked differently. For example, we could have chosen three key scenes/moments from the play which gave insights into Lear's mind and which gave a narrative thread to the tragedy. I

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could have done more with this rich and 'potent text' (Cremin 2009:6) by asking students to physicalise the scene of authority at the beginning when Lear gathers to divide his kingdom with his three daughters, or when he is stripped by suffering to empathy and humanity on the heath, or when he cradles his daughter, knowing now the meaning of tender love. The physical body, physical props and physical space could have created the conditions necessary for connective doing rather than distant theorising. Essentially, then, I could have considered the drama as a form of writing with and through the body, focusing on the affordances and constraints of movement, physical interaction and looking, feeling and seeing with other members of the class, thus developing and extending the earlier improvisational drama exercises. Student teachers' perceptions may have been enriched, as, according to Merleau-Ponty (1962), perception is a synthesis of thinking, feeling, seeing and acting. Tragedy discloses and challenges (Greene 1988: 23) and, if I had engaged a more bodily focus through drama, the outer play of the imagination would have enhanced inner assimilation for thinking and feeling the problems of Lear (Grainger *et al*. 2005; Cremin 2009). The felt difficulty of Lear's dilemma may have been understood in a more embodied and imaginative way had I not sacrificed pedagogy to time pressures and coverage of material.

Students were in a position also to 'inhabit the narrative and become the character' through writing, as the felt experience of dramatization fills the body for writing and of writing (Grainger *et al*. 2005). Working in real time writing, from real time drama, could offer the opportunity to build a 'relational consciousness' (ibid: 174) with characters and dilemmas and to get inside the thought processes of others. The body could make connections cognitively and affectively through deep immersion and investigation (Grainger *et al*. 2005). I could have used the resources of the play to help students and myself think more deeply about the human condition (Leonard 2004)… motivations, losing it all, lessons learned, suffering and renewal, resilience, empathy, tenderness. According to Rosenblatt (1938/1995), in a literary experience '[t]he reader seeks to participate in another's vision–to reap knowledge of the world, to fathom the resources of the human spirit, to gain insights that will make his own life more comprehensible' (p.7).

Looking back I had engaged in 'superficial rather than substantial learning' (Latta 2002: 369). My feel for the game of teaching, as Bourdieu (1977/1998) would call it, had fallen back on reproducing my learned hardwired discourses of coverage, taking precedence over, slower, longer and deeper moves. 'Most school-based pedagogies focus their address on the mind even if they may sometimes approach it through the body' (Ellsworth 2005:24). I had been guilty of this. I needed in Latta's (2004) words to 'thicken the plot' (p.376) for students.

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Focus 2. Poetry Pedagogy: Aesthetic experience and aesthetic education approaches

In this section I focus on selected experiences from my teaching in second and third level, excerpts from student teachers' learning journals and readings on aesthetic experience and aesthetic approaches in teaching.

Aesthetics is a field of philosophy which focuses on perception, sensation and imagination. It relates to knowing, feeling and understanding the world where meanings are achieved and not found, where imaginative engagement is alive and where the source of learning is human freedom, not demand (Greene 2001; Greene 1978). Eisner (2002) elaborates that aesthetic practices involve creating a relationship between a work of art and the perceiver of the work and that literary or artistic experiences are a coming together of the two in a type of felt unity. The process involves experiencing relational qualities rather than taking an evaluative stance. This understanding is in keeping with Louise Rosenblatt's theory of literary experience as a transaction between reader and text. In her seminal work *Literature as Exploration* (1938/1995), she explains her theory of transaction as a living circuit of connection, 'as a doing, a making, a combustion fed by the coming together of a particular personality and a particular text at a particular time' (p. xvi). Iser (1989) calls this reading of the person by the text a type of literary anthropology. Rosenblatt goes on to say that a reading is on a continuum between efferent and aesthetic, depending on the stance of the reader. Efferent reading is a type of 'carrying away' of knowledge from a text, whereas an aesthetic reading broadens the scope of attention to include 'the personal, affective aura and associations surrounding the words evoked and must focus on – experience, live through – the moods, scenes, situations being created during the transaction' (p. xvii). It is this aesthetic reading that is of interest to me in this article.

One of the highlights of my teaching career as a second level English teacher was encouraging students to write aesthetically and discovering the immense imaginative capacity of my young teenage students. The *Draft Guidelines on the Teaching of English in Ireland* (1999) states that aesthetic language is an artistic medium where '[w]ords, like colour and shape in art and sound in music, can be used as artefacts whose primary purpose is to give aesthetic pleasure, enrich imaginative perception and feeling and reveal insight' (p.59). Greene (1978, 2001), using the metaphor of the blue guitar (based on Wallace Stevens' poem of the same name), explains that imagination is a cognitive power which forms mental images and has the force to 'mould experience into something new' (Greene 2001:30). In encouraging imaginative play with texts (Sumara 1996), I recall how I brought to class artwork prints of paintings by Dali, Chagall, Van Gogh and Picasso and various other visual posters as prompts to scaffold and encourage poetry writing. I used a technique I learned from a mentor and colleague, Dr Tom Mullins, 'writing by selective detail', to help students play with words and images and to enrich understanding of the literary form of poetry. This technique required noticing and looking at details

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in the paintings, with a response which catches the meaning or feeling or essence of the detail. Donald Winnicott (1971/2005) talks about creating a 'potential space' (p.53) for this type of imaginative play where 'infinite subtleties' (p.53) can be found. The three poems below underline how students' conscious participation with a work of art (Greene 1978) helps create the imaginative conditions for subtleties of thought to take shape. Shane's poem, based on a Picasso picture, captures selfish indifference in a relationship; Jennifer's poem, based on a poster of two Spanish dancers, captures burning longing in a Sevilla sunset; and Claire's poem captures the pride of knowing from inside 'the mind' of van Gogh's yellow wisdom chair.

Still as a Bowl of Fruit
The room is contorted,
A distraction,
He lies sprawled across the table
Sleeping silently,
As still as a bowl of fruit.
She doesn't care where he lies.
Zooming in on the mirror
Her face reflects her vanity.
Her hands stuck to the paintbrush
As it swashes the paper
Creating false images.
Her eyes are held in a self-centred gaze
In the silver wall.
He couldn't care less,
He just sleeps,
Sprawled on the table,
Still as a bowl of fruit.
(Shane Healy, 14)

Short Story On A Seville Poster
They are in an elegant pose,
Under the blossoming tree.
He has his left arm around her shoulder
Gripping it tightly.
Her gown is pink,
And puffs out like a bed of flowers.
The sky is green with passion,
Like emeralds in the blazing sun.
He is dressed in black and white
And sings to her,
His hands crimped around his castenet.
He longs in the Sevilla sunset.
(Modelled on poem 'Short Story on a Painting of Gustav Klimt' by Lawrence Ferlinghetti,
(Jennifer Baxter, 14)

Vincent's Chair
I am a chair,
A wisdom seat
I give inspiration when you sit on me.
I am a golden throne
Reserved for Kings and Queens.
I stand in the corner, seeing.
Sometimes he sits on me
On my woven golden seat.
He smokes his pipe and thinks.
I watch him when he paints.
Paintings of fields and Sunflowers
A Painting of me.
(Claire Sweeney, 13)

In my poetry pedagogy at third level I also aim to help student teachers experience poetry in an accessible and imaginative way .The following are some approaches I draw on. Sometimes the students and I look for the pedagogical invitation (Gordon, 2014) which a poem may carry, for example the sound of the clamouring bees in Sylvia Plath's poem 'The Arrival of the Bee Box'; the evocative metaphorical imagery in 'Praise Song for My Mother' by Grace Nichols, 'You were sunrise to me rise and warm and streaming'; the music of Luke Kelly accompanying and elevating Kavanagh's poem 'Raglan Road'. We work our way to response and meaning in these pedagogical affordances of sound, image and word. We freeze frame key moments and give them titles. We look for the tensions in a poem, we draw image posters, we list our wondering questions, and we imagine a music track to the poem. We often make

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little 'poem movies' and have been influenced of late by the work of Gabrielle Cliff Hodges (2005), who inspired us to use the camcorder as a notebook around our university to capture landscape coordinates that suggest the meanings in a poem. From initial entry and response, we go on to unfolding deeper layers of meaning and critique through discussion, drama, writing and other pedagogical interventions.

Using Emer's journal artefact (2008), I give a specific example of how I encouraged students 'to come in the door of poetry' (Valentine 1995:243) with Sylvia Plath's poem 'Child'. First I read the poem aloud for students. I then read it again and asked the students to jot down one word or image which caught their attention. We filled the white board with these words and images and the reason they were chosen. I then handed out a copy of the poem, asked students to read it to each other in pairs, followed by individually colouring the poem for meaning making (e.g. mood) and inviting them to add any drawing, underlining or comment. The class shared their interpretations and I include here Emer's response as an emblematic example of how we tried to make initial connection to the poem. Emer in her journal entry first of all writes about how she 'colours' the poem:

> *Blue seems to me to be the best colour for the positives in the poem. The poet considers the clear eye of her child as the most beautiful thing in the world and she wants him to fill his sights with beautiful things such as colour and ducks (which would fascinate a child). Blue also captures the blue pool of the eye. I used purple to show how the poet is reflecting on how her child is seeing everything as new and pure like an April snowdrop. I use green to show nature, for example 'stalk without wrinkle'. For grand and classical images I used gold as gold symbolises the height and grandeur of artistic life. I include the colour red to show that there is something not right and 'troublous' and the poet is very uneasy. Finally, I have dark colours to wipe out the light of any stars and the closing in of despair* Emer

Emer further elaborates by drawing attention to some of her images:

> *I drew an image of an open hand with a swaddled baby to capture the poet losing a grip on her life and as a result her child being in danger of falling and being so vulnerable all wrapped up with no free hands to save himself. After her wringing of hands in anxiety and despair, loosening the hand is even more frightening, and the baby has the innocent look of not knowing the danger. I also used the image of the bars in three places, around the title, around 'zoo of the new' and in the last line. It was the mention of zoo that made me think of cages and bars, a child's innocence but also terrible danger lurking. The end line is*

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so desperate and dramatic, there are bars and no light and the confinement of the ceiling. This is in contrast to the blue openness of the sky and stars Emer

Emer writes that she also used the imagery of tears falling from an April snowdrop flower to show Plath's sadness and depression; and that the shape and punctuation of the poem are not regular, in keeping with an upset state of mind. Following this the class talked about Sylvia Plath's life and her feelings at this time. I did not want to begin with an account of her life as someone who suffered depression but I did want students to see her awareness and concern and hopes for her baby and the light and beauty in her images as well as their anxiety and despair.

Dymoke, Lambirth and Wilson (2013) espouse the intellectual benefits of reading poetry. In both Emer's extract and Jennifer's, Claire's and Shane's poems I can see in my pedagogy how I help my students make intellectual and emotional connections to poems. Even though I have used aesthetic approaches where I draw on paying attention to art forms, personal response and open ended questions for meaning making (Dickson and Costigan, 2011), I question whether my bias is intellectual rather than a more balanced and integrated cognitive and affective approach. Do I create the richest of conditions for aesthetic experiences to flourish, where emotional wholeness, intellectual meaning making and interaction with the environment are all part of the qualitative texture of an aesthetic experience (Dewey 1934)? For May (1993), the emotional, intellectual and interactive parts are inextricably linked as they move toward a consummative experience with special intensity which Rosenblatt (1938/1995) calls emotional equilibrium, 'mental or emotional poise or illumination' (p. 42). Too much thinking can get in the way of aesthetic experience and the cognitive should sometimes give way to sensuousness and intuition:

Just let it be like rain, or sunshine for that matter. Let it be just something that comes down over you. Don't worry about it if possible because it's not going to get in to you if you worry and if you think. If it gets into you it will have to be through a more unconscious part of yourself than your thinking brain. It will have to come through your intuitive side. So it would be more like listening to music Valentine 1995: 245

Sometimes, the words themselves are the experience:

I can still remember the liquid feel of those words for rain. How the beads were blown against a window pane, and glistened there and ran. The words for rain were better than the rain itself
Healy cited in Kearney 2000:25-26

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These aesthetic experiences are not given to us by poets, writers or painters; we find and create our aesthetic experiences as we live through them (Latta 2004). The question I now ask myself is: how can I make poetry pedagogy sensuously and playfully hospitable (Winnicott 2005) as a condition for aesthetic experience? How do I create conditions for experiencing an artwork which originates neither in the art work nor the person but in the transaction between the two? Considering what I have outlined so far I realize that I cannot package experience for students (Greene 2001), but I can create conditions to enhance students' experience of poetry. Engaging the senses can be the first avenue to consciousness (Eisner 2002) and the felt qualitativeness of a poem is in the feel and touch of its music and words.

Paula Meehan, a contemporary Irish poet, gives me ground to consider the importance for the feel of the poem in the body. She writes that she remembers as a child her body 'rocking to the stress patterns in the poem and reconnecting to a very old pulse (my mother's heartbeat) though, I [. . .] had little understanding of what the poem meant' (NCCA 1999: 175). It is as if the sound of the poem begins running in her bloodstream (Valentine 1995) before any intellectual analysis. Further, as a writer of poetry, she says that she pushes 'her own breath into patterns that enact the emotional state I am expressing' (NCCA: 175). Grainger *et al.* (2005) believe that poetry must be experienced before it can be analysed and the teacher should take part in experiencing 'the sense and savour of the words' and 'tasting, feeling and hearing how words sound' (p. 162.). The words of Andrew Green in his poem' 'The feel of the words in my mouth' (2015: 1) are so evocative for me in this regard, especially the magic of tumbling like a child into meaning:

my tongue is a stone in my mouth
obdurate unresponsive
I want to feel the words
bulge in my cheeks
nudge against my lips
explode on my palate
I want to feel the bruise of a mistake
and learn from it
to tumble like a child into meaning

In my future pedagogy I would like to spend more time on the feel of the words in 'the firstness' of meeting a poem (Meek cited in Grainger *et al.* 2005: 160). Looking back to Sylvia Plath's poem 'Child', even though students and I read aloud and played with the words and images, maybe in the future we will savour the sound and taste and smell in a more attentive and careful way. How could we speak, for example, the words 'beautiful thing', 'ducks', 'new', 'troublous, 'ceiling without a star'? What 'heart' can be found in these words for the emotional as well as physical feel of them? I could try to help students and myself to embody and experience the words without a grasping after

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meaning as the first encounter. Reading poetry aloud 'is crucially a way to reach into and touch the primal linguistic freshness' where you cut through the deadening effects of familiarity and 'catch the freshness of the verse' (Kenneally, NCCA-EG 1999:184). I would also focus on group performance work where 'in performance, the half-understood becomes realized when you put it literally in your mouth' and poetry becomes a 'living sound' (Mullins 1995:221), remembering that often we learn more from participation and acting than from listening (Koch 1995:56).

Snapper understands poems as living complex organisms and bemoans the fact that we extract data from them and anatomize their meanings to the detriment of sensuous, explorative and aesthetic play. Writing of enhancing student English teachers' poetry pedagogy he advocates that:

> *They need to become aware of the sensual, aesthetic qualities of poetry, as well as to analyse its meanings. They need to hear and watch poetry, and read and perform it, in order to experience its sounds and textures. They need to be reconnected to the singing and storytelling origins of poetry. And they need to write it, and to learn about how and why poets write it. Then, they might actually understand it. Then, they might be able to respond critically to it. Then, perhaps they might become confident teachers of it*
>
> Snapper 2013:41

This is an important and immense task for all English teachers, including beginning English teachers and English teacher educators. According to Dickson and Costigan (2011) it is essentially a matter of trust. Their three hallmarks of aesthetic practices in literature teaching are trusting and respecting the power of the text; trusting the students to come to more complex, deeper and richer, and even more ambiguous understandings of these works of art; and trusting students and teachers to collaborate in focused ways on what it means to be human (p.167). Overall, focusing on embodied and aesthetic approaches in the classroom brings person, text and time together and foregrounds experience as central to learning.

Conclusion

This article takes the shape of a reflective inquiry into my practice as an English teacher in both second and third level classrooms. The inquiry was prompted by a concern that knowledge can too often be considered a collector's item rather than an experience for understanding. Dymoke (2011), specifically referring to English teachers, believes that we are dealing in knowledge rather than meaning making in our pedagogies and that we are expected to 'deliver' the goods rather than to teach young people to engage in 'deep' learning (p.145). Focusing on my lived experience, my students' texts and my readings on embodiment, aesthetics and aesthetic approaches in the classroom, I considered the meaning of literary experience. I highlighted embodied

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learning through the teaching of the drama *King Lear* by William Shakespeare and highlighted aesthetics and aesthetic approaches to learning through poetry pedagogy.

This reflective writing inquiry has brought to the fore a number of related key insights for me. Firstly, I need to give the physical body a more central place in learning. As Lakoff and Johnson (1995) and Johnson (2007) have outlined, meaning happens through the biological and phenomenological body as the qualitative world is experienced in and through it. Furthermore, the body is inscribed with experiences and becomes the memory pad (Bourdieu 1977/1998) for how we understand and behave. McDermott (2002) talks about a surplus of repression in Irish schools where the discourse of the body is not heard, and there seems also to be a repression of the body in my own pedagogical practice. This could relate to my cumulated experiences of learning in school through a predominately intellectual model and the place of the body as somewhat passive and static within it (not in all areas of school life). Working with the body in pedagogy requires time and this becomes an issue in my pedagogy. I resort to intellectual coverage of material, for example listing approaches to teaching the play, rather than working more deeply with scenes and characters for understanding. Rather than talking about the egoism or need of *King Lear*, students' understanding can be enriched by experiencing egoism or need through movement, music, gesture, costume, props, and looking, seeing and feeling. Not all teaching can happen like this but core scenes and key moments can be selected which illuminate the drama's central dilemmas. Furthermore, from Ciara's comment, 'I feel that by doing the drama, I am giving a physical structure to my knowledge and therefore giving it a sort of concreteness in my mind', it is clear that physicalizing concepts is important for learning to happen.

Secondly, I need to place more trust (Dickson and Costigan 2011) in the transaction between reader and text in creating conditions for aesthetic experiences to happen. Aesthetic literary experience is an event where interaction with a text/art form creates emotional wholeness and intellectual meaning making (Dewey 1934). Even though I use aesthetic approaches in my pedagogy, I need to balance the intellectual with the affective and intuitive. I need to focus not just on conceptual knowing but on perceptual knowing through the senses.

Seamus Heaney explains that his poem 'Digging' was the first poem he wrote which fell beneath the surface of himself:

> *'Digging' was the first place where I had done more than an arrangement of words: I felt I had let down a shaft into real life. The facts and surfaces of the thing were true, but, more important, the excitement that came from naming them gave me a kind of insouciance and a kind of confidence.*
>
> Heaney 1980: 43, cited in Hunt and Sampson 2006:41.

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In the spirit of Heaney, letting down a shaft into personal experience, through embodiment and aesthetics, could bring reality, excitement and depth to learning. As Vinz, (1993), drawing on Heidegger (1968) states, it can be harder to teach than to learn.

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The uncertainty and fragility of learning to teach: a Britzmanian lens on a student teacher story

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This paper turns the kaleidoscopic lens of Professor Deborah Britzman's writings on a student teacher story of learning to teach. It begins by briefly setting the context for the research. It then explains the study's ontological and epistemological focus on experience and how student teacher and researchers create expressions of experience through an interpretative process. This leads to the design for interpretation in this study and to an explanation of why the work of Britzman became part of the interpretative layering for understanding student teacher Ciara's texts. It continues by explicating Britzman's concept of 'struggle for voice' as a metaphor for learning to teach and briefly makes comparison with the work of Bakhtin and his concept of the dialogical imagination. It then presents the layered interpretation in the form of indicative excerpts in a chronological story. Finally it focuses on the salient and pervading theme of affect and offers a brief commentary on its significance in initial teacher education and the need for developing an understanding for the feeling world of learning to teach.

Keywords: Britzman; teacher education; student teacher identity; voice; affect

Introduction

> Despite all that I had studied in college and all that I had prepared in advance there was still this feeling of being thrown in at the deep end, of falling below the surface and not knowing how to swim back up. All the theory and all the observations in the world cannot fully prepare you for the world of teaching. The application of theory to the classroom becomes non-existent in the face of twenty-four cruel, sullen faced adolescents! As student teachers we shirk off the role of teacher because of its unfamiliarity and revert back to uncoordinated and needy adolescents, begging for a moment of warmth, an inch of acceptance. The shock, the worry, the cold dreaded fear! What if they don't like me? (Ciara, student teacher)

In this article we look at how Ciara, a student teacher, puts words to the world of learning to teach. We draw on two texts that she wrote in her final and fourth year (2010) of her concurrent undergraduate Initial Teacher Education (ITE) Programme in one of our universities in the South of Ireland. Ciara's texts become symbolisations or 'objects of knowledge' (Britzman, 2006, p. 70), which offer traces of her experience and become sites for our thinking and interpretation (Sumara, 1996, 2002). In this article we are particularly interested in what a developing student

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teacher identity *feels like* and what emotional resonances and atmospheres are evoked in its rendering.

Student teacher Ciara's voice has a central place in this article. Another key voice is that of Deborah Britzman, who forms part of the ground for our contextualising and reading of Ciara's texts. Deborah Britzman is a Distinguished Research Professor at York University, Toronto, Canada and is also a practising psychoanalyst. Her work covers a broad range of interest and practice from critical ethnographic studies in education to a later and recent focus on psychoanalytic ideas for education. Key to her work is the notion of intersubjective worlds, be they in the educational or psychoanalytical fields, which are 'made great by our interest in questioning the way things are with our deepest hopes for something more' (Britzman, 2010, p. 326). The culmination of our interest in Britzman's work led the first author to interview her in Manchester on 18 June 2011. We make reference to relevant responses from the interview in this article (personal communication, 18 June 2011).

The article will take the following shape. First we will briefly outline the context that acts as a backdrop to this study. Then we will explain our ontological and epistemological understanding of experience and its expressions. This will lead to an explanation of our methodological process of interpretation for this study and to the reasons why we choose the work of Britzman as an added lens for understanding Ciara's texts. We will highlight Britzman's conceptual and metaphoric concept of 'struggle for voice' as an expression of her understanding of what it is like to learn to teach and will briefly draw attention to Bakhtin's concept of the 'dialogical imagination' as comparative enrichment. We will present the interpreted story using indicative excerpts in chronological sequence under the headings: (1) Beginnings; (2) First Teaching Practice: 'Looking Back Now'; (3) Third Year: 'Limbo' and 'The Fragility of Being Human'; (4) Fourth Year: 'Doubt and Gifts'. Finally, we will bring attention to the salient theme of affect, which pervades the interpreted narrative.

Context and texts

This article focuses on initial teacher education and the learning process of one student teacher. We focus on this area because our professional worlds reside here, close to student teachers, and because we sense the importance of explicating and interpreting the student teacher experience as a way to highlight, reflect on and analyse educational processes in our programmes and in the broader reform and policy arena.

The first text created by Ciara is a final-year research project titled 'My developing student teacher identity: reflective inquiry'. This is a retrospective reflection on her experiences of learning to teach in college and on school placement. This final-year project is a 10,000-word compulsory written assignment for all fourth-year students and the first author acted as Ciara's supervisor. We will use the abbreviation FYP to delineate this work. The second text we focus on is a personal narrative of 12 pages, which Ciara wrote as part of her data collection for her FYP. She titled the written piece 'My personal narrative of learning to teach'. We will use the abbreviation PN for Ciara's personal narrative.

This paper aligns with a long tradition of reflective practice in teacher education and subscribes to the view that thinking and practice are never fixed and certain but are inevitably unpredictable and dynamic (Boud, 2010). With particular reference to

our orientation to narrative as a valued way of understanding the self and other, we recognise that stories told and stories interpreted are always inter-textual in that they are multi-voiced combining traces from biography, autobiography, policy discourses, institutional discourses and memory. A recent example in this journal, drawing on this line of thought, is an Australian study by Parr et al. (2015) challenging a mono-logic vision of teaching that assumes little difference between teachers except differences in effective compliance against externally set standards. Their analysis persuasively argues for the 'unrepeatable uniqueness' of the individual teacher and the overwhelming significance of culture and context. Our analysis appreciates this work and the story genre offers us a way to present our research by not dichotomising self and world, cognition and emotion, mind and body, even though we do attend more explicitly to the emotional and psychodynamic aspects of the individual.

Expressions of experience and a design for interpretation

Experience is a temporal flow of happenings and events, an ever-flowing stream, a moving force, continually presenting to consciousness, where past experiences influence present experiences, which inevitably influence future experiences. In making sense of experience, we reconstitute it through an interpretative process of telling or storying, of creating expressions of experience (Clandinin & Connelly, 2000; Dewey, 1938). Expressions become an individual's articulations and representations of their own experience (Bruner, 1986, p. 9) and, as experience cannot be known in advance (Britzman, 2003a), we make sense of it when we have 'second thoughts' on it, conceptualise it, see it in hindsight (Britzman, 1986, p. 85). This process of interpretation is mediated by our social, cultural and historical world and therefore is never innocent of influences, norms, values and structures (Holland et al., 1998).

Ciara's texts are second thoughts on her experiences and when she writes about them she is structuring her thoughts into units of meaning. There is, of course, always an inevitable gap between experience and its expressions as words cannot always catch the full verve of lived life, nor do we have the resources sometimes to understand our experiences. Furthermore the telling also is a new creation, as like incandescent plasma experience is hard to gather up in one particular shape (Turner & Bruner, 1986).

The interpretative process of understanding experience 'always operates on two distinct levels: the people we study interpret their own experiences in expressive forms, and we in turn, through our fieldwork, interpret these expressions' (Turner and Bruner, 1986, p. 10). Ciara has created a text of her experiences, interpreted these texts, and now we as researchers are weaving a new formation, a text upon and within a text, also partial and selective as are Ciara's interpretations. This is complex work, this layering of experience, and we are acutely aware of its delicacy and ethical responsibility. This study, in the words of McLaren (1993), seeks to 'adumbrate rather than delineate; to illustrate rather than make grandiose claims' (p.12), not quantifying or measuring but endeavouring to illuminate a perspective.

Initially Ciara's texts were generative pedagogical structures where she researched her practice as part of a university assignment. Now, with student consent and ethical approval from one of our universities (2011), her story of learning to teach became our methodological field text for interpretation. We endeavoured not

to make Ciara's texts a servant to Britzman's work and developed the following process for interpretation that would respect this:

1. We read and re-read Ciara's texts with attention, dwelling on her thoughts and words with 'patient thinking and quiet wondering' (Sumara, 2002, p. 239). We made notes and connections and kept reflective memos (Ely et al., 1997, p. 28). We did not take the ordinary for granted and drew inspiration from poets such as Seamus Heaney and Patrick Kavanagh who valued the often unnoticed everyday for meaning making. Ordinariness carries deep feelings.
2. We 'winnowed' the possible interpretations (Holland et al., 1998, p. 108) by focusing on the main ideas of each paragraph and gradually made intelligible patterns of meaning, meaning units, which sectionalised chronologically and indicatively in creating Ciara's interpreted story (Ely et al., 1997). These structured meanings in van Manen's words were 'fasteners, foci, threads' (1997, p. 91) holding the story together.
3. We then decided to place Britzman's writings alongside Ciara's story to give us another reading path (Serafini, 2012) of understanding, especially as Britzman focuses interestingly on what happens to student teachers as they learn to teach and what they make happen as a result. Our interpretation then became a connection with Britzman's ideas.

Why Britzman's work?

From the moment we read her seminal book *Practice Makes Practice* (2003) we were interested in her account of how student teachers learn to teach. In this book she explores the meaning of becoming a teacher by studying the perspectives, practices and contexts of two student teachers, Jamie Owl and Jack August. We immediately felt a resonance with the theme and like Britzman were interested in the subjective experience of student teachers and the qualitative 'slow reading of the everyday' (2003a, p. 238, 2007b), the lived life of the newcomer teacher. We draw heavily on Britzman's book on teaching practice in this article. While the article is not so much a critique of Britzman's writings per se but more of an illuminating light on a student teacher's texts with and through her ideas, we make connections in the article between Britzman's insights and those emanating from the work of sociocultural theorists such as Jean Lave, Mikhail Bakhtin, Barbara Rogoff, Etienne Wenger and Dorothy Holland.

In her considerable repertoire Britzman poses provocative and important questions: What is the knowledge needed to do the work of teaching? What patterns of intelligibility shape student teachers' work? What structures student teachers' practices? What is the effect of pedagogy? What does learning to teach do to a student teacher? What do student teachers make happen because of what has happened to them? How might theory be useful? What might identity feel like in the context of learning to teach? (Britzman, 1989; 1990; 1992a; 1992b; 1997; 1998; 2000; 2012a; 2012b).Even though all these questions are interconnected, we are particularly interested in the feeling experience of learning to teach and what happens to a student teacher therein.

Britzman's work particularly appeals to us when she draws forth what makes learning to teach a complex process. Trying to teach can be 'deeply unsettling and conflictive' (2003a, p. 3), she writes. She sees learning to teach as a process of socialisation, which in itself is not easy work, but she also focuses attention on the unconscious forces of the psyche, which often are not foregrounded in teacher education. To expand this discourse of complexity Britzman refers to her study and practice in depth-psychology. She believes that 'consciousness is not the sum of mental life' (2011, p. 8) and that there is far more to reality than we can say at any time. She draws on Freud's metaphor of the mystic writing pad to explain how the mind works. The receptive surface of the writing pad is consciousness and writing on it always leaves a trace in its wax backing:

> If we imagine one hand writing upon the surface of the Mystic Writing-Pad while another periodically raises its covering-sheet from the wax slab, we shall have a concrete representation of the way in which I tried to picture the functioning of the perceptual apparatus of our mind. (Freud, 1925) (cited in Britzman, 2011, p. 140)

Beneath the receptive surface of consciousness is a deeper psyche life, continually taking new experience into its already developed traces. Britzman, like Freud, understands the unconscious as on the borders of biology and meaning and as enfolded within the subjective (personal communication, 18 June 2011). The unconscious tries to resist 'its own unveiling' (2011, p. 9) but 'the corals of our psychic life' surface through dreams, slips of the tongue and bungling accidents (personal communication, 18 June 2011). She thus sees educators' work as difficult work because of these 'things beyond conscious reach' (2009a, p. ix).

Drawing on the work of psychoanalyst Winnicott, Britzman claims that becoming a teacher is a process you 'undergo' and is always an incomplete project, an uneven development. Practice does not make perfect; practice makes practice. This understanding deconstructs the myth that development is a move in chronology from immaturity to maturity (2007a). In fact Britzman sees the project of education not as a project of development or of achieving competences and skills per se but as the project of 'learning to live with others' (2007a, p. 3), of ultimately understanding and addressing the mind of the other (2007a, p. 8). As the mind is an inter-subjective relation this is a difficult task as other people 'have their own minds' and moreover 'the mind works in a stream of consciousness, through association, and so is always in motion' (2007a, pp. 5–6). So learning to teach is a dynamic process of continuous negotiation between self and other:

> Good night Descartes: even as we need our own mind to know this, there is no mind without the other's mind. There is no passion without the other's passion. (Britzman, 2009a, p. 35)

Britzman values the 'educational encounter' (Britzman, 2009a, p. 39), the contact between people that is central to learning and the imagination involved for this connection. The teacher's imagination 'is her mirror for understanding others, even if it sometimes refracts old preconceptions, handmade from childhood and adolescent affairs' (2010, p. 9). Ultimately, to read other lives we have to learn to read our own (Britzman & Pitt, 1996).

Reading Britzman's work one could argue that she focuses much on the problematics of learning to teach. Indeed a reviewer of her early work, Rodriquez (1992), questions her critical theoretical framework and how she denounces

normative schooling structures while not offering a redefinition of such cultural constraints impeding student agency. He calls for parallel studies describing the successful strategies employed by student teachers in their learning. Looking at Britzman's earlier work in the light of her later focus on psychoanalytic theories it seems to us that she is concerned with the inevitable disturbances that give insight into the psychic life of the student teacher as they negotiate the structured world and cultural model of learning to teach. She challenges our expectations and assumptions of, for example, the typographic coming-of-age trope (McGarr & McCormack, 2014). She deliberately surfaces much of the unspoken in teacher education, the human condition of education, the suffering, the desire, the anxiety, the search for love, the frustrations. In fact she sees anxiety and desire going hand in hand as 'anxiety fills the gap between reason and imagination' (personal communication, 18 June 2011) and it underlies the fragility and plurality of human existence, our continual state of emergence, our existential quest. Instead of a search for perfect practices and a designed template for the 'good teacher' she values the:

> Mistakes, misrepresentations, confusions, conflicts, and little gifts of error [that] are all crucial to the stuff of understanding and constructing knowledge, as are the small and large adjustments and insights we make from these events. (Britzman, 2003a, p. 2)

The sentiments in the above quotation resonate with us, especially the tenderness of the concept of how 'little gifts of error' can be essential to learning. Throughout her work Britzman does not avoid the complex interplay of emotion in living and learning. In fact she searches out vulnerabilities, anxieties, fears and uncertainties, doubts, tensions, confusions and ambivalences in order to bring to light significant emotions, which are lived and necessary as students learn to teach. She gives air and light to the concept and feeling of uncertainty, uncertainty itself being 'the core of life' (2009a, p. ix). This focus on uncertainty and tentativeness can shake the foundations of learning to teach when it confronts measurable outcomes, standardisation, fixed beliefs and a tendency to perfect the practice of teaching.

Metaphor at work: 'the struggle for voice'

Narrative, Britzman contends, is 'the grounds for thinking' and for 'making something new from the ruins of experience' (2003a, p. 23). In this context she understands voice as a conceptual and metaphorical category where the storyteller or author creatively struggles to find meaning from experience, to cohere a narrative, to shape stories. It is a process of trying to make significance from, and sense of, life events and a process ultimately of authoring an identity, of making meaning of, and for, the self. Perspectives are always changing and there is 'a perpetual emergent becoming' as 'more texts are opened' to us and we 'extend experience through interpretation' (2003a, pp. 50–51). The struggle for voice is not therefore a struggle for 'authenticity or adaptation into a pre-existing identity' (2003a, p. 22) but a continuous process of learning in new circumstances. As such, identity is not so much a taking up of a role which is a type of assigned public function but more of a subjective investment in becoming a certain type of person based on the answer we give to the 'cacophony of calls' that beckon us (2003a, p. 222). In this sense identity is dialogic in its orientation and must be situated 'in relationship to one's biography, present circumstances, deep commitments, affective investments, social context, and conflicting discourses about what it means to learn to become a teacher' (2003a,

p. 31). In this Britzman's thinking fits with the sociocultural theorists, Holland and Lave (2001), who talk about how people and cultural worlds develop interdependently such that we need to recognise the person in history and history in the person.

Indeed Britzman's concept of voice has much in common with Bakhtin's (1981) concept of the dialogic imagination. In his study of some of the great novelists, such as Rabelais and Dostoevsky, especially in his work *Problems of Dostoevsky's Poetics* (1984), we see Bakhtin using the novelistic genre to explain his developing epistemological understanding of the world. The characters in the novel cannot exist without the influence of other voices; there is no consciousness without a social collective. Ciara is also a speaking subject embedded in a dialogical world of influence. Enmeshed in the polyphony of voices surrounding her are all the following: expectations arising from the actual situation including policy directives that provide guides to action (Wenger, 1998), beliefs about what one feels able to do in the context of particular sets of relations, which also depends on one's history in similar situations (Rogoff, 2008), and institutional and personal principles and value systems. The social language, speech genres, discourses, professional jargon and political language of schooling are circling all around her, ready for appropriation, as she creates a teaching self. Language then is interactive and reciprocal (Maybin, 2010, p. 64) and is not a system of grammatical categories and inner logic but a mediator of history, culture and society.

Sociocultural theorists (e.g. Lave, 2008; Rogoff, 2008; Wenger, 1998) have long sought to make this process of appropriation visible by demonstrating how we are at once 'in the world and the world is in us'. What Britzman offers, in addition to sociocultural insights, is the personal and deep emotional investment at play in us and in relationship with others, which is not so visible or rational. Our unconscious is alive in the way we interact in the collective. Britzman urges teacher educators to seek ways of rendering that unconscious more visible in order to better understand actions and thought in the process of identity making. Ultimately then, student teachers' struggle for voice means:

> … finding the words, feeling heard, understanding one's practical constraints, learning from negative experiences, speaking one's mind, and constructing a new identity from speaking differently the language of education. (Britzman, 2003a, pp. 17–18)

The telling of Ciara's story: indicative excerpts and layered interpretation

In this section we aim to select some aspects of Ciara's story that illuminate her struggle to create a student teacher identity and that give insight, in particular, to its emotional flavour. We also place Britzman's writings as an illuminating lens on this telling.

1. In the beginning…

Ciara describes how her beginning years in her course in university were difficult. She was introduced, for the first time, to the 'knowledge base' for teaching and was unclear how to use this knowledge effectively in the classroom. She gives an example of a tutorial where she and her classmates were looking at scenarios of disruptive behaviour and thinking about ways to deal with this in practice. She worried about classroom control and outlines that these tutorial discussions merely unnerved her:

> These feelings of stress and being overwhelmed or unprepared were dominating emotions when I was preparing to go out on my first teaching practice placement in Second Year. (PN)

This 'rush to find practical solutions or the correct technique' (Britzman & Pitt, 1996, p. 123) to an issue of classroom management and student behaviour carries interesting interpretative possibilities. Familiar strategies for mastery (Britzman & Pitt, 1996, p. 119) are 'housed in the teacher's school biography' where battles and issues from classroom life have developed the concept of teacher as social controller (2003a, p. 63):

> What gives the profession of education an added burden and its dramatic charge, however, is the afterwardness of the psychosocial fact that everyone has been to school throughout the most impressive, vulnerable, inexplicable, and dependable years of life. (Britzman, 2013, p. 99)

Britzman and Pitt suggest that the pedagogical project should be one of extending the pedagogical relation with the pupil learner rather than a project of management of their behaviour (1996, p. 119).

As well as these issues of classroom management and control Ciara also experienced subject pedagogical challenges:

> I remember sitting in my initial English Pedagogy classes and discussing how I might approach Heaney's poem 'Mid-Term Break' with my partner. Our lecturer was trying her best to inspire us with ideas looking at poetry with secondary school students. Our task was to create a freeze frame image that represented the poem. I remember looking anxiously around me thinking, 'How is this possibly going to work?'. Freeze frame was like an alien concept to me and I couldn't get my head around the idea that this was something that was intended to help students understand the poem. I remember looking at my partner and directing him to lie still on the floor while I stood above him with my head bowed and my hands clasped. It wasn't an image we put an excessive amount of time and effort into creating and it is only now, looking back, through different, more experienced eyes that I see the relevance of what we were doing and the implications our image alone had for the depth of understanding we showed. (PN)

In this stretch of discourse we see Ciara moved out of her pedagogical comfort zone and trying to imagine how she might use this drama-in-education technique to teach poetry. It is interesting that in looking back she can now understand its relevance for meaning-making with students. It shows that understanding takes time and hindsight. Experience sometimes 'feels like it comes too soon for understanding' (Britzman, 2003a, p. 13) and it needs space to know itself.

Ciara refers to this moment also in her FYP and reflects on it:

> This extract shows the hesitancy and difficulty I experienced in my attempts to take on theoretical concepts of which I have no previous knowledge. I label this idea of freeze frame as an 'alien concept' which indicates both my lack of familiarity with the activity and my relative discomfort at trying out something that I do not have an understanding of. The fact that I can't understand the educational benefits of the task as pedagogical practice shows how heavily influenced my ideas of teacher are by my own experience in formal education. (FYP)

Looking back, Ciara's interpretation of her own development is interesting. She captures the emotional and intellectual difficulty of being introduced to new pedagogical practices and also realises that the power of her past schooling is alive and kicking as she develops her own practices of teaching. Perhaps, as Britzman indicates, Ciara is learning the notes and will later find the logic of the piano. Her

choppy self-consciousness in her practices will become more settled and integrated (personal communication, 18 June 2011) through experience and further reflection within the community of which she is becoming a member.

2. *First teaching practice: 'looking back now'*

Prior to teaching practice placement Ciara experienced 'pangs of unease' about her preparation and she also questioned if this profession was for her:

> I had thought that my teacher training would consist of learning the English Course and been given lesson plans. I don't know where this perception of teacher training involving a sort of teacher handbook came from but it was a concept I remember I felt quite strongly about. I started to question my ability to become a teacher. (PN)

Ciara here expresses the belief that learning to teach is possible by handbook, a set of practices that can be prescribed, a type of superficial knowledge.

Ciara remembers her second-year teaching practice as a 'blur of moments'. Many of her moments were ones of 'worry' and 'unease' as she tried to be a 'good teacher'. Ciara focuses on two particular aspects of her experience from her first teaching-practice placement in a secondary school. She uses these focal events as opportunities to reflect on her developing identity as a teacher.

(a) *'I am at the top of the classroom'*

> I am at the top of the classroom. It's twenty minutes into my first English class on my second year teaching practice placement and already I feel the heavy hand of the big faced clock that sits fixed to the wall, dictating my every move, counting off my every breath! I sweep quickly past the shimmering board and direct myself down through the next narrow passage, glancing at the young and scarily unfamiliar faces of my fellow inmates that line down either side. Only a few more moments and my time will be up; like the delicate beads of sand that fill an hour glass, I feel each moment slipping gracefully through my locked fingers and then the bell tolls. (PN)

This stretch of discourse captures very evocatively through word and image Ciara's sense of what it is like teaching her very first English class in school. She is particularly conscious of time in the classroom and the clock becomes the instrument that measures her life, 'counting off her every breath!'. We get a sense of her vulnerability with her reference to sand 'slipping' from an hourglass in a delicate and graceful way. We also get a powerful image of imprisonment with her reference to 'narrow passage', 'inmates' and 'heavy hand of the big faced clock'. Words such as 'scarily unfamiliar faces', 'locked fingers' and 'the bell tolls' add to the stress and tension-filled atmosphere. Ciara also positions herself at the 'top' of the classroom initially and reflects on this in the following passage of her FYP:

> When I think back to where my teachers stood this was a common practice shared by both primary and secondary school educators. Even referring to the 'top' rather than front has subconscious implications for the type of student teacher relationship I felt existed in my own formal education. By placing the teacher at the 'top' I create an idea of superiority or dominance, an idea of a leader and followers: where a top exists there must also be a bottom, an under layer that exists below. This view of the teacher as an authoritarian figure links in with de Castell's metaphor of teaching as an act of 'warfare' as it creates issues of dominance and ranking (de Castell, 1988, p. 69). (FYP)

Ciara begins to deconstruct power relations among students and teacher and draws on her readings to help her understand. The writing of de Castell is salient for her with his metaphor of teaching as 'warfare'. One could also claim that Ciara is now 'borrowing' from that polyphony of voices surrounding her such as the educational material she is reading and the influence of her lecturers and tutors. Her world is being shaped with other ideas and within that she is determining her own understandings and identity.

Later on in her FYP Ciara again writes about her concern with monitoring, and keeping under surveillance student behaviour:

> My reference to the need to monitor the students' behaviour implies my deliberate attempts to maintain a level of classroom control, again reinforcing this conservative idea of teacher as authoritarian. Again I reinforce the idea of teaching as 'warfare' rather than a partnership (Furlong et al., 1996) that I carry forth from my own experiences

Ciara understands that her past is in a living dynamic with her present. Later she writes that on her arrival at university, 'I clung to those preconceptions of teacher that I had developed in schooling. This was all I knew and all I wanted to know.'

Ciara's writing captures Britzman's view that 'the schoolhouse of the mind' (2013, p. 98) is well established, influenced by our remembered experiences of schooling and the cultural myths or taken-for-granted assumptions of what it is to teach (2003a). We rely heavily on our 'childhood archive of education' (2010, p. 29) and these early school experiences 'fashion meaning' (2003a, p. 7). For the newcomer the teacher's work is 'uncannily familiar and utterly strange' (2003a, pp. 4–7). Ciara, however, is deconstructing her practices and is thoughtful about what influences and activates them. She has taken time to consider away from 'the immediacy of classroom life', the very closeness of which 'threatens to unravel efforts to be thoughtful' (2003a, p. 6).

It is also interesting how Ciara's reflections seem more robust than her initial responses to her classroom practices. Her identity is more fulsome as she becomes a researcher of her practice through reading and writing as a reflective practice. Through her teacher education course Ciara forms a new understanding that knowledge construction is a 'negotiation' rather than a fixed entity. She has entered a new structured space on thinking about education, which in turn has been structured by the influences, among others, of her module lectures, tutors and her university's principles and practices:

> When we reach University we agree to take on the idea that all knowing is questionable. Everything we know about teachers and teaching becomes reinterpreted in the face of empirical and theoretical knowledge forcing us to reshape or renew our identity. (FYP)

(b) 'A beacon of light beaming'

Amidst worries about being comfortable in the staffroom and dealing with the unfamiliar world of the classroom Ciara experienced two key moments of hope and encouragement as a beginning teacher during her second-year placement.

The first related to her second tutor visit:

> … and he told me he believed I had a great English teacher hidden inside me waiting to break out. In the face of all the stress and worry of what was going right and what was going wrong this was a beacon of light beaming at the end of a dark tunnel. I had that greatness, it was there buried within, waiting for me to discover it. (PN)

According to Britzman, the visit of a supervisor can have an 'afterlife in memory's anticipation' (2009, p. 390). Indeed for Ciara the influence of this tutor's words was very important for her self-esteem. Britzman further explains that supervision should be a type of 'poetics – a style of listening' where 'silences, edges, condensations and limits' should be unpacked with the student teacher (2009, p. 386).

The second moment of hope was classroom based when, as she was brainstorming words on the board with students to help them write a short story about 'an explosion on their street', the following happened:

> One of the students my co-operating teacher had labelled as lazy and of very low ability had his arm bent awkwardly at the elbow as he waited his turn to contribute. I thought he might want to go to the bathroom or have a query about spelling so when he supplied me with one of the more complex and descriptive words I was overwhelmed. I turned beaming to the board and added his suggestion in bold print to one of the winding spider legs. (PN)

This response by the student made all the hard work, preparation and creativity worthwhile for Ciara. She felt she was making a difference 'to at least one'. Two years later Ciara encountered this young teenager again when she was working part time in a shop and felt the pride rise once more as they recognised each other through a positive memory.

The above vignettes capture the fragility of pedagogy and its impact thereafter (Britzman, 2013, p. 100). Students 'can represent and betray our pedagogical desires' (1996, p. 118) and Ciara's successful encounter with her student is one example of what Ciara desires from her teaching. She attends to the quality of response between her student and herself as did her own tutor on his visit to her classroom and his subsequent feedback conversation with her.

The above excerpts from Ciara's personal narrative capture the importance for her of key moments of success and encouragement. Being told she had such potential as an English teacher and seeing a positive response from her relationship with a student in the classroom were profound influences on her sense of self as teacher.

3. *Third Year: 'Limbo' and 'The fragility of being human'*

(a) Lost

During her summer after teaching practice placement Ciara worked and holidayed in Hawaii. There she met 'some of the most amazing people' and 'the sounds and utter tranquillity of the island' remained forever in her heart. It was very difficult to return to college. Also Ciara had received her second-year teaching practice grade and was 'somewhat disheartened'.

> When I heard that my P.E. partner and friends had all achieved higher grades I was even more disheartened. Again there was this doubt in my mind. Was this the place for me? Was I really 'teacher material'? (PN)

Ciara's mood did not lift in the first semester. Feelings of doubt, 'deep seeds of doubt' and 'despair' lingered in the back of her mind and manifested when she felt 'overburdened by college work'. Movingly she writes of this period in her college life:

> I wandered from lecture to lecture, handing up the required assignments, attending the compulsory elements and involving myself as little as possible. I felt like a shadow of the person I was when I first came to the University gates, bags brimming, eager to make a difference. I kept thinking what ifs; What if I made the wrong choice? What if I'm not supposed to be a teacher? What if I don't get a good grade? What if I can't get a job? The 'what ifs' spun through my mind, ebbing away at all the feelings of enthusiasm or motivation I had felt in those first few weeks of first year. (PN)

Soon Ciara felt devoid of 'passion' and starkly proclaims 'I felt lost and was in limbo'. Even though these 'awful thoughts' invoked self-doubt in Ciara and were numbing in that they 'question their own grounds', Britzman and Dippo (2000, p. 34) see them as necessary thoughts. They explain that these awful thoughts remind us of our capacity for doubt, make us independent of clinging to certainty and take us out of our routine. They:

> … remind us of our fragile insufficiency, that crises are not outside our subjectivity but make our subjectivity more urgent and vital. Indeed, if teacher education must always reside between hope and despair, then the problem of having awful thoughts can neither be settled by taxonomies or learning schemes. (2000, p. 34)

Furthermore Britzman and Dippo (2000) appreciate:

> … what can it mean, to the lives we already live, to encounter human relations at the most difficult moments and in their most generous and ethical attempts. (2000, p. 31)

They question the idea that professionalisation be presented 'as if its posture can escape the fragility of being human' (2000, p. 33).

(b) An anchor

In semester two of the third year, after Christmas at home, Ciara returned to college still in doubt but feeling more resilient. After all, she explains that she was already 'three years in' and she did not want to give up now.

Ciara now found solace and direction in her English Pedagogy class:

> Here I felt I belonged, here were people who would understand me the best because they were like me! Listening to the others I heard their ideas, their fears, their jokes and their laughter. (PN)

Later in her FYP Ciara acknowledges that building relationships with others helps her to 'find meaning in existence' and ultimately she needs 'a place to fit'.

As part of the English Pedagogy class Ciara kept a learning journal where she wrote an entry after every class about 'the implications my experiences in pedagogy were having on my ideas of teaching and learning'. This became an anchor for her drifting. Initially it was difficult to share and she felt somewhat pressurised by it:

> I edited my entry, not wanting to expose the depth of emotions that my entry contained and with every word I felt more and more embarrassed. It was not that I had anything particularly humiliating to say, but the depth of honesty I had put into the journal frightened me slightly and by reading it aloud I felt that these thoughts that had been intended to be my own were now somebody else's. I had not intended to share such a

> large part of myself. Would they accept it? Would they accept me? Could they understand how I was feeling? Or were my words written so thoughtfully meaningless to them? (PN)

Ciara found the journal helpful and when she reads back over it she sees it as a representation of the 'evolution' of her 'thought processes' at the time:

> I could see the difference in how I viewed myself and in my attitudes towards teaching and learning. I was finally beginning to feel grounded. (PN)

4. Final teaching practice: doubt and gifts

Having again spent another summer away from Ireland, Ciara 'felt the familiar pang of doubt' coming back to college for her fourth and final year. That first semester of her final year she was facing a 10-week teaching practice placement. From the outset she experienced some difficulty with one of her tutors who was not happy with her planning:

> My heart dropped! It was Wednesday and I was due to commence teaching the following Monday. I couldn't believe my ears. All this doubt, this seeking for justification that this was the place for me and here I had cold, hard proof that I wasn't 'acceptable'. It was like I'd lost the battle before I even picked up the sword. (PN)

Ciara felt 'downtrodden' and 'miserable'. Her metaphoric use of 'acceptable', 'battle' and 'sword' capture the depth of struggle for her in not belonging to the community she wished to be a member of. She rewrote her plans realising that what she had presented was 'of somewhat questionable standard' but her 'arrogance and self-pity would never have let me admit it at the time'.

Later she met her second tutor who renewed her confidence and in Ciara's words:

> This boisterous country woman was my epiphany. Without her kind and meaningful words I would not be sitting at a computer writing a narrative of my teaching life for my final year project. (FYP)

In her teaching practice school Ciara 'felt out of place' even though it was the school she attended herself for her secondary education. She particularly found it difficult in the staffroom and she began to 'dread' lunchtimes. There was a feeling of 'not belonging'. The staffroom became a place of unease and resentment.

Ciara was also informed by the Vice-Principal that she would need to be supervised by a 'real teacher' in her classrooms.

> I felt broken. How could I possibly gain any realistic or valuable experience if there was another teacher accompanying me to every class? I felt undermined and undervalued. (PN)

Ciara also questioned the approach of her cooperating teacher. She resented that she labelled a student as 'not that bright' and 'caked in orange'. This was most distressing for Ciara as she had 'revered' this woman as her own English teacher:

> One day as we sat sipping tea she recalled how great I had been at the subject and grimaced at the thought that the students of hers that I had at the time fell disappointingly short of this standard. The compliment was tainted. How could she not see what I saw; the bright and eager faces that longed for an ounce of compassion or reassurance that they could be destined for greatness! (PN)

Bakhtin (1981) argues that engaging with another's discourse (as Ciara does in this vignette with her cooperating teacher) is fundamental to the development of ideological consciousness: 'consciousness finds itself inevitably facing the necessity of having to choose a language' (p. 295). In this fragment of Ciara's text we see her struggle for a version of teaching that is more internally persuasive for her – a version of teaching that is sympathetic, relational and non-authoritarian. We see in her words a consciousness that is shaped by her cultural/social and personal life. Drawing on Bakhtin and Dorothy Holland et al. (1998), we see the struggle between different cultural worlds. Britzman, in similar vein, but with greater attention to emotionality and the unconscious dimension, enables us to attend to the struggle for expression and identity of a desirable teacher self. Bakhtin pushes us to attend closely to the social setting of speech and writing and to be aware of the different social position and relationships between narrator and audience. While certainly not denying this, Britzman helps us to see that struggle for self-understanding by foregrounding the person's feelings and tensions.

Ciara too had good times in her school and she does remember with pride some of her successful classes. The last week became a particularly important week for her when she received many gifts from students and staff:

> They came bearing gifts: Homemade Banoffi pie and a card that I would later find was filled with thanks, warm wishes and a few bob to put towards a night out in Limerick! I left that afternoon with a tummy full of Banoffi and a mind full of memories. (PN)

Conclusion

The fragments of Ciara's story, under the lens of Britzman's writings, offer many openings for thinking about teacher education. These include the influence of schooling past on schooling present, the cultural world of school, pedagogical desire and pedagogical relationships, supervision and its after-effect, and theorising practice. In this instance we wish to conclude with a salient theme that is embedded within all, highlighted by Britzman, and which surfaces in profusion in Ciara's story.

According to Britzman et al. (2009) the teacher's world is first and foremost an affected world; there is no escaping it and it is difficult to know, but the language of education is often the dry cognitive language of expertise where a focus on behavioural goals and objectives and strategies for lessons cloak and choke feeling (pp. 83–91). Consequently, the 'emotional scenery' (Britzman, 2013, p. 106) or 'emotional flavour' (2003, p. 4) of teaching suffers in 'devastating' silence (2009, p. 86), is deflected and repressed, hidden and ignored, or left 'to languish in our private thoughts' (2010, p. 4). Teacher education needs to open the door to the emotionality of a teacher's world and find ways to become aware of, understand and manage emotional response and effect.

Ciara paints a picture of an emotionally intense and emotionally varied experience, as she tells her tale of learning to teach. Words such as unease, doubt, stress, worry, overwhelmed, overburdened, proud, happy, delighted, belonging, embarrassed, solace, anxiety, despair, dread, disheartened, dislocation, broken, lost, undervalued, resilient, capture her feeling world. It is difficult to prepare for the emotional demands of teaching but by putting feelings into words it saves us from 'haphazardness' (Britzman, 2011, p. 32) and it can open a 'portal to understanding'

the self and our relationships with others (personal communication, 18 June 2011). It would be interesting, initially for us as researchers and ultimately for Ciara, with programme supports, to choose any one of these feelings from her 'steam room of affect' (Britzman, 2011, p. 32) and create a little history of, for example, doubt, uncertainty or happiness. We could ask questions such as: What happens to Ciara in doubt? What were the scenes of doubt for Ciara? What happened to doubt? Where and when does empty depression sink the word? These explorations might give insight into Ciara's ways of understanding and managing her world (personal communication, 18 June 2011).

Affect is 'a capacity to be impressed with such feeling as pleasure, anxiety and displeasure as we go about our work' (Britzman, 2009a, p. 136) and feelings are signifiers of our relations to others and are part of the created atmosphere when people meet (2009a, p. 83). Feelings telegraph a story, which is especially evident in signs from the body: nervousness, stage fright, helplessness, suffering from too many last straws, inhibitions (2006, p. 128). It would indeed be interesting to follow this line of inquiry with student teachers and observe, become aware, reflect on and critique the signs of the body in learning to teach. It would also be interesting to focus on the pedagogical atmosphere created when people meet.

Also our history of affect, particularly our relationships with significant others, can 'slip in through the backdoor of our theories of teaching and learning' and influence 'our educational imagination' (Britzman, 2007b, pp. 1–2). Time, instead of remembering, repeats old conflicts (2007b, p. 1) and childhood relics of affect return (2011, p. 9). Drawing on Freud, Britzman explains how education can be the playground for transference where we 'lend old meanings to new events' (1996, p. 117) and where 'teaching transfers the teachers' emotional world' (2009a, p. 81). The 'pedagogy of elsewhere' (2009a) becomes the shadow of our teaching style and 'the intimate enactment of unconscious conflicts' (2003b, p. 15). Teacher education should not sidestep the emotional past of our pedagogy and should pose the question 'What should we do to help student teachers to understand the emotional past as seamed into the emotional present?'. *Working through* our emotional desires, terrors, ideals and conflicts can help us understand our effect on the world and its effect on us. Unsettling, disturbing and often disavowed knowledge is then seen as a place of learning. Britzman's leaning on psychoanalysis, the inner psychic forces of our being, and Bakhtin's leaning on the dialogic, a mode of being for the collective, would be an interesting symbiosis to engage a new emancipatory pedagogy in education where sociocultural and intrapsychic borders can coexist and overlap (Taubman, 2012).

Interestingly, Britzman believes that the training of analysts has a great deal in common with the education of teachers (2009a). To develop a tenderness for the emotional life of others, 'to understand others, to cultivate an interest in "creative bonds" we should lean upon our own emotional life' (Britzman, 2011, p. 24). This suggests that both teacher educators and student teachers need to become attuned to, and committed to, personal emotional development. Even though we are not therapists or psychoanalysts we as teacher educators need to loosen our grip on the cognitive template and risk the encounter with self and other. We need, in Ciara's words, to risk 'falling below the surface'. How to do this meaningfully and effectively in our programmes and through our educational policy and reform agendas is yet another story.

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Poetic Sensibility: 'Finding fallen apples in the rich, long grass'

The Orchard

Orchard breathes,

Listens, waits.

The voice of my memory

Speaks without words,

Of a time I hope

I have not lost,

Of a place I need

When I'm not there,

Of people I love

But have not told.

Of finding fallen apples

In the rich long grass.

Eimear McNally, age 14, Carrigaline Community School

Introduction

To this day I remember the effects of experiencing Patrick Kavanagh's poems in my own schooling and realising that there was something profound and heartfelt in my connection to his words and images. The line, from his poem *Advent*, '[T]he why of heart-breaking strangeness in dreeping hedges'[i] evoked a complete body feeling and almost made me cry when I first heard and read it. It was as if the weeping and dripping hedges combined, carried a sorrow

and exquisiteness that somehow I understood. The Spanish language has the term 'duende' which captures this spirit of something coming from inside which evokes a powerful emotionally authentic response. Eimear's poem has this hinterland also, as she writes about a need of place and people in such simple but profound words. As English teachers this is our heartland, the land of the senses, of personal awareness and response as we engage our life texts and those of others, a land of language play and power. Poetry and the arts (literature, film, music, visual arts, performance arts) are potent resources for sensitising us, emotionally and intellectually, to layers of experience and to word, picture, sound, and performance alchemy.

In this chapter I link Professor Maxine Greene's philosophy of aesthetic education and imaginative learning to classroom practice. Her inspirational work on how the power of the arts facilitates an awakening and understanding of our own lives and the lives of others is the central premise of the chapter. Teaching English is one of the great joys of my life. Now working with student teachers, I continue this joy as I support them in creating experiences for their own prospective English students in their secondary school classrooms. In this chapter I indulge my passion for poetry, and in the spirit of dialogue with other English teachers and lovers of English, I explore some ways to foster poetic sensibility in ourselves and our students. The chapter will take the following shape: Firstly, I will address my understanding of aesthetic education and imaginative capacities for learning, framed by the philosophy of Professor Maxine Greene and the work of The Lincoln Center Institute (LCI), New York. I will draw particularly on two of Professor Greene's publications, *Releasing the Imagination* (1995)[ii] and *Variations on a Blue Guitar* (2001)[iii]. Following this I choose two examples of practice. The

first connects visual and written art in encouraging an awareness and appreciation of the purpose and power of word and image, and in demonstrating how visual art can support language arts. The second example offers a reflection on some pedagogical possibilities with the work of poet and writer Colm Keegan where the poet and his artwork offer us personal and societal insights.

Philosophical background: Aesthetic education and capacities for imaginative learning

Maxine Greene was a philosopher of education, social activist, prolific author, and legendary teacher who died on May 29th, 2014, aged 96, at her home in Manhattan. For many years she taught at Teachers College, Columbia University, New York, and was also, at various times, a founding member, director, and philosopher-in-residence at the Lincoln Center Institute (LCI), New York. This centre, through its philosophy, programmes and courses, promotes and supports the performing arts and the arts in education: dance, theatre, music, film, visual arts, architecture, literature. I have always been interested in Professor Greene's work and aspects of her philosophical understanding of the world resonate with me and are relevant to the intertwining themes of aesthetic education and imaginative capacity in this chapter. Her philosophy and practices serve to heighten our sensibility, our power to feel and think about the world we live in.

As an existential philosopher, Professor Greene challenges us to examine the meaning of our lives. Fundamentally, she encourages us to become aware and passionate about our world and not to live in the dull cotton wool of habit, passivity, and indifference. She

encourages us to heighten our consciousness, to reflect and imagine, so that we can become awakened to experiencing and understanding ourselves, others, and society. She calls on us to be activists against injustice, exploitation, and marginalisation through this awakening process. I admire that Professor Greene's philosophy always contains hopefulness and possibility, despite life's inevitable sufferings and tragedies. The subject English, through this existential prism of meaning and meaningfulness, hopefulness and possibility, is a powerful resource for learning about the human condition, the human quest.

There are many pedagogies we draw on in our classroom as teachers, depending on our purposes for education. Professor Greene advocates for an aesthetic approach in education which is relevant to all subject content, but which has a particular affinity with the arts and arts-based subjects. Greene does not explain the meaning of art, she lets this to our own interpretation, but for her, aesthetic education is

> […] an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way as they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently, resonate differently; […][iv]

Greene (1995) advocates for 'seeing big' rather than 'seeing small'[v] in this aesthetic approach. Seeing big involves having close contact with details and particulars, while seeing

small is a more detached stance. Key to this process is the subjective experience of the perceiver, the reciprocal connection between the artwork and the person. Relating back to my opening reference to Kavanagh's poetry, it is important to remember that his poetry may not have the same effect or resonances for other readers. As teachers we have unique experiences and interests, as do our young teenage students. The work of the English teacher is one of trying to find relevance and riches which name and extend young students' lives, and which builds collaborative trust between text, student and teacher. Texts, in this sense refer to any communication product; written, aural, visual, and to various multimodal ensembles of same, such as digital texts. However, the aesthetic approach can bring into tension notions of time (do I have time for this slow work?), coverage of subject content and high stakes public examinations, and experiencing an artwork as opposed to analysing and evaluating it. I argue that both creativity and critique work together, and need each other, depending on the pedagogical purposes at hand.

Imagination is endemic to a creative and powerful intellect where perspective taking, open mindedness and flexibility are core. Imagination is at the heart of aesthetic education[vi]. Greene[vii] understands imagination as a power, a power with a purpose 'not to resolve, not to improve' but 'to awaken'.

> Imagination is not only the power to form mental images, although it is partly that. It is also the power to mould experience into something new, to create fictive situations. It is, as well, the power – by means of sympathetic feeling- to put oneself in another's place[viii]

As part of integrating aesthetic education in curricula, The Lincoln Center, custodians of Greene's philosophy, created a framework for developing imaginative capacities congruent with experiencing artworks. These capacities are a set of flexible principles designed to articulate and assess what might be learned within aesthetic practice. According to Holzer (2007)[ix] these capacities serve as a holistic method of inquiry across time with an artwork. Here however, I am drawing on them, not as a form of sustained inquiry over time, but as a backdrop and touchstone for my own practice, a pathway and support for my pedagogy. The capacities are as follows:

CAPACITIES FOR IMAGINATIVE LEARNING

1. **Noticing Deeply** to identify and articulate layers of detail in a work of art or other object of study through continuous interaction with it over time.
2. **Embodying** to experience a work of art or other object of study through your senses, as well as emotionally, and also to physically represent that experience.
3. **Questioning** to ask questions throughout your explorations that further your own learning; to ask the question, "What if?"
4. **Making Connections** to connect what you notice and the patterns you see to your prior knowledge and experiences, to others' knowledge and experiences, and to text and multimedia resources.
5. **Identifying Patterns** to find relationships among the details that you notice, group them, and recognize patterns.
6. **Exhibiting Empathy** to respect the diverse perspectives of others in the community; to understand the experiences of others emotionally, as well as intellectually.

7. **Living with Ambiguity** to understand that issues have more than one interpretation, that not all problems have immediate or clear-cut solutions, and to be patient while a resolution becomes clear.
8. **Creating Meaning** to create your own interpretations based on the previous capacities, see these in the light of others in the community, create a synthesis, and express it in your own voice.
9. **Taking Action** to try out new ideas, behaviors or situations in ways that are neither too easy nor too dangerous or difficult, based on the synthesis of what you have learned in your explorations.
10. **Reflecting/Assessing** to look back on your learning, continually assess what you have learned, assess/identify what challenges remain, and assess/identify what further learning needs to happen. This occurs not only at the end of a learning experience, but is part of what happens throughout that experience. It is also not the end of your learning; it is part of beginning to learn something else.

For further information:

https://imaginationnow.files.wordpress.com/2011/03/capacities.pdf[x]

and

http://2014.creativec3.org/data/AE_Inquiry_and_the_Imagination.pdf[xi]

And now to practice…

The texts I have chosen in this section may not be the text material you would choose for your students or that students would choose for themselves. I use my examples to share perspectives and resources and to act as prompts for reflection and discussion on pedagogy. In

this chapter I focus primarily on poetry. However, I begin not with the poetry genre per se, but with texts, visual and written, which support a sensitising to word and image, necessary for encouraging a poetic sensibility. National Draft Guidelines for teachers of Leaving Certificate English give this description of aesthetic language and its use: "This category of language stresses that language can be an artistic medium. Words, like colour and shape in art and sound in music, can be used to create artefacts whose primary purpose is to give aesthetic pleasure, enrich imaginative perception and feeling and reveal insights."[xii].
It is with this understanding in mind that I begin my first pedagogical exploration.

1. The art of words, the words of art

The Goose Girl (Stanley Royle) - National Gallery of Ireland



https://twitter.com/wambaworld/status/1283528662923583492

In 2014, *Lines of Vision, Irish Writers on Art*,[xiii] was published. Inspired by the National Gallery of Ireland and its collection of paintings, 60 Irish writers were invited to select pictures as 'setting-off points for poems, stories and essays'[xiv]. The book brings the visual arts and the written word together. In reading the collection I was drawn especially to Christine Dwyer Hickey's response to the painting of *The Goose Girl* by Stanley Royle[xv]. It made me think of

how visual art can act as a stimulus and mentor for writing. In this way words can give us art and art can give us words.

Here I offer a possible pedagogical approach with these texts drawing on capacities 1, 2, 3, 4, 5, 6, and 8 for imaginative learning, outlined earlier. To begin, we focus on *The Goose Girl* painting. I ask my students (and as their teacher I do these tasks also, in lesson preparation time and now in class) to pay close attention to the details of the painting and to let the painting disclose its qualities to us[xvi]. After some time, we share our responses. We look again and notice more, and we chat more. We might find patterns in our responses, details related to the young girl, details of the landscape. There are also lots of questions to ask; what age is this girl? what colour hair does she have beneath her bonnet? where is she going? does she own these geese? what country or place is she in? Again, the students and I share questions and potential answers. Other questions might move us to a more personal response: 'does this picture remind you of anything or anybody? what do you think of when you see this picture? what feeling does the picture evoke in you? what does this picture mean to you? Maybe this picture does not have a particular appeal for you, why? Maybe you need something more modern and edgy and all these flowers and geese cut no ice? What paintings cut ice with you? Perhaps students could do a virtual tour of a gallery online and choose their own painting. Alternatively, students might bring in one of their favourite pictures, photographs or posters and discuss it in class. Maybe students could modernise artwork and their themes from famous paintings of the past? Ultimately, whatever the text, the process of careful noticing aims to facilitate a 'seeping down' to 'inner time' and an elaboration of what has been seen and heard[xvii] so that we are alive to details and particulars in texts.

Next, I read Christine Dwyer Hickey's response to the painting with the class. Christine, who was thirteen at the time, explains that one day as she was miching ('on the hop', mitching)[xviii] from school in Dublin she saw a group of schoolgirls unload from a bus to visit the art gallery in Merrion Square. Unnoticed, she 'tagged along'[xix] with the group and found herself inside the gallery amongst the paintings. After wandering around for a time, *The Goose Girl* drew her attention:

> I found the Goose Girl that day - had it been a few years later, adolescent cynicism may well have led me to dismiss her. But that day we were made for each other.
>
> She was alone, but for the moment caught in this window frame. Her dress was a shapeless orange; she wore her bonnet as if to cover her face, the way I often wore my gabardine hood to cover mine. Her profile was plain and showed someone who was neither woman nor child; her nose was the size of a knuckle. How old was she? I wondered. What colour was her hair under her bonnet? What time of the day was it? And even, somewhat cheekily- why wasn't she in school? [xx]

The students and I now notice Christine's details and questions and compare them to our earlier responses. We look at the shape of the lines and the way language is used, for example the writer's description of the goose girl's nose. How observant is this! We address the meaning of adolescent cynicism. What might Christine mean by this? We might then explore how students would describe their own worldview, their interests and passions. I imagine myself saying to my students: "Could you find a painting or drawing or any visual text

which might capture something of you and your life? Bring this to class and share it with us?" In class, with their visual representations, and in groups of two or three, students can describe and explain their choices.

Later in her life Christine also painted her own copy of *The Goose Girl*: 'I would feel the shape of the geese under the brush, the blots of light on the bark of the trees, the soft blue of the flowers the girl was wading through'[xxi]. This physical painting of the scene makes it a bodily experience for Christine. Students might paint or draw the picture if it interests them. It is not so much that our students need to be visual artists, and some are amazing visual artists, it is more the visceral connect of shaping and colouring the geese, of filling the canvas/paper with flowers, of working the light, that matters. Words too can form with the strokes of a paintbrush or pencil.

In the written piece by Christine there are many avenues to explore and many post-reading possibilities for students: writing descriptive pieces based on noticing and observing close detail, dramatizing scenes from the story in 'living through' Christine's experience, (e.g., the reprimand in the school office, walking around the gallery, seeing *The Goose Girl* for the first time), writing poems and stories, and much more. A colleague and mentor, Dr Tom Mullins, shared a 'selective detail' process in writing poetry which aligns well with my practice here. The process requires the 'poet'/writer to choose details from the painting, and then write a response, in a type of 'zoom in, zoom out' method. I try out the process myself imagining student response.

Girl with cotton orange dress,

Bluebells and a gaggle of geese,

Blots of light thrown everywhere,

Canvas, alive and soft inside,

Time stops.

or

Bluebells and bonnets,

Trees and geese,

Slow and dutiful,

I like lively girls,

With red dresses.

In this section I have considered the coming together of art and words and words and art. The picture of *The Goose Girl* in its quiet simplicity and Christine Dwyer Hickey's moving and beautiful written response to it becomes the setting- off point for my pedagogical approach. For further reflections and elaborations on this approach please see Hinchion (2016)[xxii] .

In the next section I move to a gritty, warm and edgy urban landscape evoked through sound and word. I focus on the work of writer and performance poet Colm Keegan.

2. The poet as teacher

Colm Keegan is a contemporary Irish writer born and living in Dublin. Recently, I have been listening to his poetry readings online. His accent and voice are utterly engaging as his themes explode through words, rhythms, pulses and tones (https://soundcloud.com/uiscebot). His poems vibrate with a muscularity and body energy which demand the spoken word. Through his words Colm paints a picture of a contemporary, and often disadvantaged, Dublin urban landscape. His themes range across poverty, homelessness, addiction and violence, as well as love, family and the creative process, especially the process of writing poetry. Four of his texts particularly interest me for my classroom practice with teenagers: *The Reading Class*[xxiii], *Springshine*[xxiv], *Elemenopy*[xxv] and *Memorial*[xxvi]. In this section, instead of a very detailed pedagogical approach as in section 1, I give an overview of some pedagogical possibilities emanating from Colm's poems and prose pieces, particularly drawing on relevant extracts. An aesthetic approach with the development of imaginative capacities (e.g., noticing, embodying, questioning, making connections, exhibiting empathy and creating meaning) again underpins the classroom practice here. What follows are snapshots which serve as openings for teaching and learning where the poet and his texts become our teacher.

In the *Reading Class*[xxvii] Colm gives us a glimpse into what he calls his 'scanger' (scumbag) heritage and how people carry stereotypes, based on where a person is from, and how they look and act. He talks about being judged on appearances and being thrown out of certain types of shops in Dublin. He goes on to explain that he was never thrown out of a bookshop, because bookshops often don't discriminate: 'In the ideal bookshop you're not from anywhere. You're not a scanger, you're not anything. You're not in the working class, you're in the Reading Class.'[xxviii] In this prose piece Colm makes a powerful case for what reading

can do to us and for us. This text has the potential to open up many topics in class, including, why we read, what we read, how we read, stereotypes, class, culture, and understanding other lives. This text could be used in tandem with many other texts and original texts created from it. In my imagination I can see a class making a short film based on the scenes and themes of Colm's writing. The text particularly brings to mind Professor Maxine Greene's advocacy for social imagination where we try to see the world from different perspectives in the hope of a fairer world.

Elemenopy[xxix] is a text about writing. Colm explains the feeling of being in flow and writing from the heart. He compares this feeling to reciting the middle of the alphabet ELEMENOPY, it's out and you're just in its rhythm. This piece would be particularly powerful in writing workshops for students. It reminds me of the work of writer and teacher, Kevin McDermott, who facilitates writing with secondary school students. Kevin, in an article in *English in Education* (2019)[xxx], shares his pedagogical approach and some of the work of the young writers in his groups. The primary text students drew on for conversations and writing with Kevin were their own lived experiences. He notes how these young writers had an 'existential heft' and 'existential intelligence', as well as 'aesthetic sensibility'[xxxi] in their words. In terms of writing, Colm and Kevin's perspectives can help us to think about the writing pedagogy we draw on in our classrooms. How do we get to the heart of the matter? How can we encourage authentic student voice in a safe place? How as teachers and students do we handle feelings and memories with care? An extract from *Elemenopy* offers interesting perspectives for pedagogy:

The poet Ted Hughes was obsessed with catching animals.

He caught foxes, rabbits, birds, frogs, everything.

At one time he went to school with 40 mice in his jacket.

Then he grew up.

He stopped catching animals and started writing poems and he said once that they are the same thing.

Have you ever caught a butterfly?

You don't clap your hands on it and slap it on the table and go, 'YUSS I caught a butterfly! It's a pancake now but so what.'

You do it with care, it is a considerate act. You can catch your feelings and your memories the same way.

Have you ever read Seamus Heaney's Mid-Term Break?

Everybody feels the same punch in the gut when they reach the last line.

"A four foot box, a foot for every year."

He took that moment and handled it with such humility and grace.

If you catch a moment right, and put it into words, it can live on, it can live longer than you.[xxxii]

There are many powerful images in this piece, mice hidden in a jacket, catching a butterfly, the punch in the gut from the reality of life. We can begin to introduce students, through this extract, to 'catching thoughts' for writing. For example, students might enact (role play, mime) Ted Hughes going to school with 40 mice in his jacket, enact catching various

animals, enact catching a butterfly, carefully or without care. In preparation, and following the enactments, the teacher encourages talk and discussion about how students used their bodies and why they used them in particular ways. How did they express their thoughts and feelings through the body- through movement, facial expressions, props, gestures, sound effects, for example. The students are now in a position to write and read from these enacted and dialogued moments because they have 'fleshed' them out through body movement and body representation. Another powerful way to encourage the students thought processes for writing is to do some creative visualization work. In the past I have drawn on Ted Hughes' poem *The Thought Fox*[xxxiii] to gain access to imagery for writing. Students close their eyes and the teacher begins, 'I imagine this midnight moment's forest'[xxxiv]. Gradually, in the mind's eye, in this snowy dark forest, the nose, eyes, paw prints, and hot stink of a fox comes alive. Following from this students imagine and create their own thought animal. Like body movement, creative visualization offers another resource for 'catching' moments for writing.

But what of the more deeply personal writing in the classroom? Connecting to Colm's reference to Seamus Heaney, what teacher can ever forget that lesson where we introduce *Mid-Term Break*[xxxv] to students? Seamus Heaney, like Ted Hughes, can teach us so much about capturing the particulars of a life - people, relationships, places and moments - which says something about who we are and what has shaped us. Similarly, Colm Keegan brings us into his life, and *Springshine*[xxxvi] is a beautiful evocation of a happy domestic scene. The following excerpt captures the ordinary loveliness and love in a home. Poetry is for real - spaghetti bolognese, mince, steam, an extractor fan. Poetry does not have to be fancy words or rhyming words. Poetry can be found in our own thoughts and feelings, in our own words. As teachers

we can help our students to name their worlds. Using Colm's extract here we can frame an approach where students can catch moments from their personal lives too.

Her mother is making spaghetti bolognese,
no frills just the sauce from a jar,
some mince.
We like it simple.
The steam of it on the walls.
The drone of the extractor fan.
The small ceremony
of cutlery thrown across the table.
The daughter helps and can't help smiling.
Her mother doesn't know why
but smiles as well.
This is the soft machine of our life.[xxxvii]

In the vein of the soft machine of our lives the following is a poem written by a student who captures the contentment he finds in his favourite class, the woodwork class. Like Seamus Heaney he moves from earthed description to a more transcendent knowing, in this instance some insight on ticking time.

Woodwork

I rubbed my hand over the rough grain of wood,

Comforted by the relaxing smell of sawdust.

As I cut the wood I was lulled by the rhythmic noise of the saw.

I felt the silk-like softness of the sawdust in my hand.

I cut curves with extreme care,

Cold rough edges I sanded and made warm and smooth.

All blemishes removed.

It was pleasing to the eye.

I put time into transforming it,

A lump of wood into a clock.

And now my clock puts the hours and minutes into my day.

It ticks rhythmically as the saw once did.

Mark Brown, aged 14, Carrigaline Community School

Life, however, is not always a soft machine. It is sometimes harsh, cruel and tragic. Colm's poem *Memorial*[xxxviii] is one such tragic poem based on the murder of a teenage boy in Dublin. The poem is explicit in its details and does not sanitize the crime. It brings home the happenings we sometimes see on our television screens or read about in the news, or which capture the horrific reality of life for some people. Within this poetic text there is a social and cultural text of our times which lends itself to discussion and critique. No goose girl in lavender-coloured fields here, more the killing fields in blood red. Colm reels back his poem

in time, a playback effect, and tells the sad and gruesome story of this murder, beginning with the end. The complete poem is presented here to capture its profound force.

'*If poetry could truly tell it backwards, then it would*.' *Carol Ann Duffy*

They say in memory of you
there is a blessed bouquet tied
to the last in a row of lampposts
that shine their lights on
waste ground near your home.

The flowers go from wilted
to vibrant before being untied slowly
and taken down by your mother
who walks backwards into town
Go back a few days more to her
And all your family gathering,
standing around you silently
in the field and watching.

You're removed from plastic.
Eyes closed, you're slid
into a drainage ditch, where
from dawn to when the cowslip

closes to midnight and beyond, heat

creeps from the grass into your body.

In the dark three men will come

With tools they use to pour

Blood and bits into your stomach.

While you rise up and scream

They watch the muck and grass

Leaving your three striped tracksuit.

They suck the pain and damage

From your bruises with their fists

And turn into angry shouts

They swallow while their tools

Are quietly hidden in their pockets.

Together you all run back in time,

Past the lampposts into a garden,

The weeds are crooked and unkempt,

Shrinking back from them before

they skip in through the back door,

returning to the shadows

of a house filled with your friends

young good-looking boys and girls

music and a party starting

as soon as you step in.[xxxix]

I imagine the impact this poem may have on students. There is no mistaking the brutality and the heartache of its contents. In teaching this poem my aim would be to create an appropriate atmosphere for the story and feeling of the poem to be heard with respect. Listening to Colm reading this poem would be my setting-off point for pedagogy[xl]. A tone of reverence pervades Colm's reading and we can sense his authenticity. I emphasise with students that we are not searching for any meaning or theme or poetic device to begin with. We are simply listening, listening to the poet speaking the words. It does not matter if there are things we do not understand. Not understanding is part of the process of understanding. I play the audio recording again. I do not rush the process and time slows down. Later, I ask students to jot down any word or image that especially moved, surprised or impacted them. We gather these words and images together (on the board) and talk about our first reactions to the poem. Our talk is exploratory. Students then see the written poem. Together, we read the poem led by the teacher. Today we do not analyse the poem to pieces. We sit with its presence. There are days when we will do other things- speak the lines for meaning –making, read in pairs and in groups, use colours to elicit mood, draw scenes, question (e.g. why does Colm write the poem 'backwards'?), create a reading of the poem from end to beginning, work with each stanza and the key ideas in each, choose key moments in the poem- but for now we listen to the artwork and together begin to articulate a response to it. This will be our pedagogical beginning carrying

us to the next encounter with the poem…and the next…and the next…always building together our responses, understandings and critique.

In this section, and in the above snapshots, I have considered how the poet shares his sensibilities with us and how his art proves itself rich soil for developing our own poetic sensibilities. Embedded in an aesthetic approach to education and imaginative engagement with the arts, the poet becomes our teacher and the seeds of our creative and critical voices are awakened and deepened.

Concluding thoughts

In this chapter I have endeavoured to connect an aesthetic education approach, based on the philosopher and educator Professor Maxine Greene, to classroom practice. I have used the capacities for imaginative learning, created by The Lincoln Center, New York, as a touchstone for this practice. As a teacher I have imagined pedagogical possibilities with visual, written and spoken text which aim to enrich our poetic sensibilities. The two practice examples, 1. The art of words, the words of art, and 2. The poet as teacher, are offered not as templates or guides for practice, but as 'setting- off points'[xli] for thinking pedagogically and for opening dialogue amongst our English Teacher community.

Fundamentally, as English teachers, if we are to support students in engaging with the arts and releasing their imaginations, we must nurture this engagement with, and experience of, the arts in ourselves. Then we will know the value of the arts in our lived lives and will

know what conditions are needed to develop the aesthetic aspects of curricula promoted in subject syllabi and specifications. This is the poetry of becoming an English Teacher.

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