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JUDITH M. GATES

FROM CHANCE TO CHOICE: THE DEVELOPMENT OF TEACHERS IN A POSTMODERN WORLD

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Submitted for the degree of Ph.D.
School of Education
University of Durham
1995

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18 JUL 1995

FROM CHANCE TO CHOICE: THE DEVELOPMENT OF TEACHERS IN A POSTMODERN WORLD

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Where to begin, where to end?

Five years is a long time. My eldest granddaughter is five years old. My systemised research for this thesis has lasted five years. I can barely remember life before Rebecca. I can barely remember life before this research. In the last five years moments and people influential in my thinking for this study have become part of my inner reality and visit and revisit my consciousness.

Some have sought to influence. Primarily I thank Richard Smith, my supervisor. I thank him for his practical help, manifested by his willingness to meet with me frequently when I have been in England, in spite of what often seemed to be an impossibly demanding work schedule. I thank him for his intellectual challenge couched always in emotional support. His tutorials provided the chance for me to reflect upon reflectivity, nurtured embryonic thought processes into independent life and helped me travel further than I could have travelled alone.

I also wish to thank Catherine Krupnick, Harvard University, Graduate School of Education, and Nel Noddings, Stanford University, Graduate School of Education, for their invitations to spend time with them as a visiting scholar. Their respective and comprehensive libraries provided a resident of a tiny Caribbean island, bereft of academic literature and journals, with the opportunity to place my thoughts alongside the writings of a wide range of educationalists. They and their respective colleagues and students challenged and supported me to new insights.

I thank all of the teachers who have shared their personal writing with me. I recognise their courage and have sought to honour their trust.

Others have influenced without knowing. I thank many of the writers cited in my work. I have communicated in my thoughts with their written words, sharing imaginary dialogues which have prompted me to emerging understandings.

To my family, my thanks are immeasurable. I thank my husband and partner, Bill, for carrying my books and living in new places, for respecting my neuroses about the worldwide safety of my laptop computer and floppy discs, waiting patiently at airports when I refused to put them through X-ray machines, for not intruding into my inner world when my thoughts were obviously elsewhere but welcoming me back into our shared world when I returned from my wonderings. I thank my sons, Dave and Nick, and my daughter-in-law, Anne-Marie, for their interest and insights. Who else would have listened to me with love, as I bombarded them with incomprehensibilities which only became articulate through a process of articulation? My mother, Margaret, and my granddaughters, Rebecca and Rachel, have been an integral part of this study. Because of Margaret, I am. Because of Rebecca and Rachel, I am becoming. Their lives have enriched mine beyond measure.

I am also aware of all the social ghosts who make up my lived and inner world, the people I know and have known who have, often unknowingly, contributed a word, a thought, a moment, which has crystallised into a sentence, a paragraph, a chapter of this thesis. In a study which privileges the forces of social constructionism, it is fitting to acknowledge that this thesis exists because of the influence of others.

PREFACE

"What happens to a bubble when it bursts?" (Rebecca Gates aged three 1992)

Prospective Immigrants Please Note

Either you will
go through this door
or you will not go through.

If you go through
there is always the risk
of remembering your name.

Things look at you doubly
and you must look back
and let them happen.

If you do not go through
it is possible
to live worthily

to maintain your attitudes
to hold your position
to die bravely

but much will blind you
much will evade you
at what cost who knows?

The door itself
makes no promises
It is only a door.

Adrienne Rich 1969

CHAPTER ONE

ON BURSTING THE BUBBLE

Journal Entry Nov. 1992

"Boston waterfront, en route to the Children's Museum, a cold, cold day. Holding hands, Rebecca swinging between us both. One, two, three, jump. Excited chatter. "What will I see? What can we do when we get there?" "There's a bubble making machine. You can make enormous bubbles." "What happens to a bubble when it bursts?""

INTRODUCTION

"A powerful, perhaps dominant, view of teaching holds that teaching is little more than the simple and efficient delivery of curriculum. There is little need for adjustment, no need for dialogue. In the dominant view, teachers are glorified clerks or line employees, functionaries whose job it is to pass along the wisdom and the thinking of some expert, academic or policy maker"(Ayers 1993).

This study challenges this dominant and terrifyingly limited view of teaching and teachers and seeks to burst the bubble of positivist and quantitative approaches to teaching and teacher development. It is therefore wholly opposed to the current movement in England, in which teacher autonomy in curriculum design and classroom management has been eroded and replaced by central control of both the curriculum and the role of teachers. This centralised control is political and is immune to any public system of checks and balances. Replacing what was claimed to be party political control of local education authorities with what is now blatant party political control of all state education, the current movement is an archetype of what it sought to replace.

Through an exploration of the complexity of teaching and learning, both as teacher and learner, I will show that this existing centralised model is naive and incomplete, ambiguous and inappropriate.

This current naive approach to teaching is based on a "tabula rasa" concept of learning and looks to the past for answers to a question which has not been made clear in the present. In doing so, this approach takes no account of new developments in psychology,

philosophy and education, in which more complex views of the mind and of cognition have been rapidly developing. To look backward for answers to a radically incomplete and incoherent question, instead of looking forward, using deepened understanding to consider carefully articulated issues, is as contradictory as replacing local control with central control in order to lessen political influence on education.

A further contradiction is seen in requirements for curriculum delivery. Paradoxically teachers are expected to deliver the curriculum without thought, while developing thinking skills in the children in their charge. They are expected to develop ethical consideration in children, without the opportunity to reflect on values in their own profession. The contradictory expectations of an ambiguous curriculum and education system serve to confuse and deskill teachers. On one level they are marooned with the merely technical, at another level they are expected to teach what they are considered incapable of doing themselves. They are "expected to teach without much thought and control the students without much feeling" (Ayers 1993).

The key issue is one of power. Teachers' thoughts are prespecified, their actions prescribed. Their actions are regimented with detailed curriculum guidelines (Bussis 1985). They are expected to display unquestioning passivity in the face of authority, to be low level bureaucrats, filling out forms and completing procedures, discharging their duties, following orders, simply doing their jobs (Ayers 1993). Schulman (1987) believes that, by this approach, "teaching is trivialised, its complexities ignored and its demands diminished." In contrast, this study suggests that a professional approach to teaching and the development of teachers requires that teachers use reflective narrative in order to become self aware, thus taking responsibility for their actions, their knowing and themselves. This process, as I will show, is personally and professionally empowering, a challenging concept to an education system in which central control has been rigorously imposed and teachers have been systematically belittled.

I believe that the current jargon in England, with its emphasis on performance indicators, relies heavily on the use of the term "not satisfactory." I aim to show throughout this study that what is currently being expected of teachers and offered to children in schools in England is "not satisfactory" in both conception and design. In bursting the bubble of a positivistic approach to education, I aim

to explore an alternative perspective, to indicate what can happen to a bubble when it bursts. I invite prospective immigrants travelling with me to "remember their names" (Rich 1969).

A STORY OF A TEACHER

This thesis uses reflective narrative and personal stories to explore the process of storying oneself through the use of reflective narrative. Accordingly, in line with the thesis and in order to illustrate the complexity of teacher development, I begin to tell my story, the story of a teacher.

"A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead" (Greene 1962).

I use autobiographical writing in conjunction with a written memo from a visiting tutor, kept during the intervening years, to reconstruct a moment of experience as a student teacher on teaching practice many years ago.

Autobiographical Writing, California 1994

"A History Lesson, Roseworth Primary School (March 1966)

Once upon a time, a very long time ago, Roman soldiers marched across Europe, sailed to the island we now call Britain and made their homes with their families here in our country. Today I am going to tell you their story. I am going to tell you of the things that the Romans did, the way they lived and of how they were different from as well as being the same as us. My story is of a little boy called Darius, who was eight, just the same age as many of you, and of the life he lived so many years ago.

Teaching Practice Criticism. (left on student teacher's desk at the end of the lesson)

Dear Mrs. Gates,

What an inspired approach; to tell history as a story. The children were obviously engrossed, responded with interest to your story telling (I particularly liked the way you told the story rather than read it) and were largely involved in the interesting range of follow-

up activities you had devised. It was also useful to combine the two separate half hour timetable slots for history with a half hour timetable slot for English and have the children write about a typical day as if they lived in Roman times. I assume the head master approved of this timetable change. One small point. Might your approach lead the children to think of history as fictional rather than factual? Maybe you can redress this in your next history lesson.

Good discipline and control. Attractive classroom. Check your labelling on the graph on display. Both axes should be labelled.

Keep up the good work!

P.S. Who smells? Tell the class teacher."

In writing years later of this happening it seems that I was already alert to the subsequent storying to which we subject earlier events. Then I made a story out of Roman times. Now I wonder if we also make a story out of the events of our lives? If so, is our history fictional or factual? Are our stories fixed, or can they be rewritten? This thesis, by using the story of my life, addresses these issues and their relevance for teacher development.

My story continues. Once upon a time, in a time which seems to be a long time ago, I was labelled a qualified teacher by the Department of Education and Science.

"Aug. 1966

Dear Mrs. Gates,

I am pleased to inform you that ------- you are eligible for the status of qualified teacher. I have been asked by the Secretary of State to convey his congratulations and to wish you many years of happiness in the teaching profession" (letter from the D.E.S. 1966). "

And so began my life and story as a teacher.

"A life in teaching is a stitched together affair. A crazy quilt of odd pieces and scrounged materials, equal parts invention and imposition" (Ayers 1993). With threads of subjectivity from the sewing box of events and experiences from my life, I stitched together a crazy quilt; a quilt of familiarity and security, a quilt of

protection, yet paradoxically also a quilt of challenge. "Such a composition has nothing to do with eternity, the striving for greatness, brilliance- only with the musing of a mind ----- pulling the tenets of a life together with no mere will to mastery, only care for the many lived, unending forms in which she finds herself" (Rich 1978).

This research study involves stories of my lived experience. Using autobiographical and journal writings, I strive to unpick some of the stitches and examine the odd pieces and scrounged materials that make up the patchwork of my life. I feel the texture, celebrate the colours, rejoice in the patterns of the fragments of cloth. I turn the quilt over, examine the reverse, marvel at the complexity of the whole, despair at the frayed edges. Uncovered, I shiver, yet am warmed by the hope that "Vision begins to happen in such a life" (Rich 1978). Paradoxically, I recognise that "Autobiographical memories represent meanings and interpretations, rather than literal accounts of events "(Conway 1990). So, I give my meanings and interpretations of past events in order to deepen my understanding of how I interpret and make meaning. Throughout this thesis, in accord with Conway (1990), I suggest that factual and literal autobiographical accounts are an impossibility.

THE STARTING POINT OF THIS STUDY

I began this study with only one certainty, my belief in doubt. I had long been aware that the outcome of personal reflections led me not to answers but instead to further questions. Indeed I had developed my own private concept of a "prototruth", an antecedent truth which would inevitably change and develop as understanding deepened. So I was aware that my knowledge was in a constant state of change and that fiercely defended ideas of today would become the foundations of the questions of tomorrow.

It was illuminating then to read Contingency, Irony and Solidarity (Rorty 1989), with particular reference to Rorty's definition of an ironist. He uses "ironist" to name a person who is sufficiently historicist to face up to the contingency of his or her own most central beliefs. Ironists recognise the possibility that their "final vocabulary" (Rorty 1989), the set of words which they employ to justify their actions, their beliefs and their lives, is contingent and that they themselves are in the position which Sartre called "meta-stable". They are always aware that the terms in which they describe

themselves are contingent and thus that they themselves are subject to change. As so often happens, I chanced upon a concept which captured and clarified my emergent wonderings. I am an ironist.

Thus this research began because of an awareness of the possibility of change from a process of ever emerging questions, both professional and personal.

Having held a variety of roles in education, I had become fascinated by the concept of professional and personal development. My growth as an educator had necessitated taking responsibility for the development of other teachers. To reflect on their learning and my learning, particularly learning which was not merely cosmetic, but which led to changes in practice, raised questions as to the efficacy of existing and predominant practices and wonderings as to possible alternatives. How do teachers learn about teaching and learning? How do I learn to be an effective teacher educator?

The boundary between the personal and the professional became blurred as I reflected on these crucial questions. This is a study of teaching and learning. However, when I think about teaching and learning, I cannot separate the acts from the people engaged in these acts. This, as a study of how a teacher learns about teaching and learning, is therefore implicitly a study of how teachers learn about themselves. Why are they as they are, what influences them?

Furthermore, I am a learner. I am a teacher. I am a teacher of teachers. How can I separate and distance myself from the objects of my study? I cannot begin to write about the professional and personal learning of teachers without recognising and admitting that I am writing about my personal and professional selves. Murphy (1993) writes of the need to acknowledge our "felt experience", the need to trace the continuous beat of our heart, to obtain an electrocardiogram of our lives. "Our stories of our own practice affect everything: our purposes and commitments, our ability to reflect on what we do, our desire to learn, our willingness to change.---At the centre of the mundane lies the intimate" (Murphy 1993). I also suggest that our stories of ourselves affect our practice. From the intimate emerges the prosaic, the workaday. Who am I, as a person and an educator? Why am I as I am, what influences my human growth and understanding?

In an attempt to capture the totality of my work as a teacher and teacher educator, to acknowledge that in my story I define myself, I turned the questioning spotlight on myself. I sought to avoid running from that which was painful to face. "Sometimes we kiss in order not to look in each other's eyes." (Murphy 1993). I have turned my gaze upon myself and reflexively tried to look deeply into my own eyes.

THE FORMAT OF THIS THESIS

The very format of this thesis embodies the message it seeks to impart. I record the process of my own learning and growth in order to demonstrate and argue that the basis of teacher development and individual growth is retrospective analysis of professional and personal selves through the use of reflectivity and narrative, involving autobiographical and journal writing. Thus the act of writing this thesis is an embodiment of the principles advocated within it. Through a process of reflection on my professional and personal theories in use, placed alongside the theories of others, I continue the never-ending search for "my best truth", a concept described more fully in chapter five. My insights and confusions, the temporal and transient frontiers of my learning, along with my blind spots, are exposed as I strive throughout this thesis to make meaning on the process of meaning making. Hence the medium of this thesis, as well as explicating my message, is my message. "I am myself the matter of my book" (Montaigne in Frame 1965).

My overall goal is to understand the complex world of lived experience from the point of view of those who live it. As described in Schwandt (1994), "This goal is variously spoken of as an abiding concern for the life world, for the emic point of view, for understanding meaning, for grasping the actor's definition of a situation, for *Verstehen.*" I do not seek scientific explanations of social phenomenon. *Erklaren* is not my goal. Instead I seek understanding of subjective meanings made from an individual's experiences.

Casting as problematic appropriate ways of writing about education, in this thesis I have sought to find ways of writing which honour the context and the complexity of the lived world of teachers. I recognised that traditional academic writing, with its disembodied style and claim to objectivity, was inappropriate for a thesis which uses qualitative research methodologies to explore the use of reflective narrative as a means of self construction and discovery

and as a tool for professional and personal development. Static writing coheres with mechanistic scientism and quantitative research, whereas the diverse and multiple realities of a postmodern world demand a variety of vantage points. In order to demonstrate that writing is a dynamic process of creation, in order to present multiple voices, historical changes, constructions and deconstructions, I use "mixed genre" writing (Richardson 1994) throughout this thesis. Mixed genre writing is explored in greater detail in a later chapter on research methodologies. However a preliminary acknowledgement of this emergent and transgressive phenomenon, which draws freely from literary, artistic and scientific genres, is helpful to the reader at this stage of the thesis. Accordingly, throughout this thesis academic text is interspersed with personal writing, including both autobiographical writing and journal extracts. Subjectivity and objectivity, ownership and distance, are intertwined. To have banished personal writing to an appendix would have been self-defeating, in that the medium of the thesis, if presented in a wholly academic and quantitative format, would have been in direct contradiction to its complex message concerning the emergent and subjective understandings of lived experience. Furthermore, my use of personal writing alongside academic writing serves a range of purposes. Sometimes it is used to provide a historical perspective, to indicate a source of my wonderings and to illustrate how my thinking has changed over time. On other occasions I use personal writing to create and present a subjective interpretation and response to the ideas of others. Additionally, I use it for illustration or evocation, to demonstrate an instance or evoke an emotion. Its use is always considered. Later in this chapter I indicate the dilemma I experienced before coming to include personal writing rather than using an academic voice exclusively in this thesis. My departure from tradition was based upon the recognition that what I wanted to say about the reflective development of self through narrative could not be said in any way that excluded the personal.

The basic research methodologies employed throughout this study are heuristic (Moustakas 1990) and hermeneutic (van Manen 1990). A later chapter describes the specific research methodologies more explicitly, but I include a brief overview of heuristic research here in the introduction in order to support the reader towards an initial understanding of the structure of my approach.

"Heuristic", derived from the Greek "heuriskein", means to discover or find (Moustakas 1990). In heuristic research the researcher does

not merely gain deepened knowledge of the external phenomena under scrutiny, but, through the process of such scrutiny, deepens understanding of the self. Moustakas describes heuristic research as a process of internal search through which one discovers the nature and meaning an experience has for the self and develops methods and procedures for further investigation and analysis. The self of the researcher is thus present throughout the research process and, while experiencing the phenomena with increasing depth, the researcher also experiences growing self awareness and self knowledge (Moustakas 1990). Heuristic research methodology allows me to study myself while studying factors which impinge upon the development of teachers. Heuristic research methodology provides for personal reflexivity which enables me to deepen my understanding of myself and implicitly others.

In an attempt to crystallise my research issue, I struggled to grasp and express precisely and succinctly the complexities of the underlying questioning which led to this thesis. In A Cognitive Kaleidoscope: Changing Patterns in a Search for Meaning (Gates 1986) I posed a threefold challenge which emerged from a consideration of subjectivity. In considering who, what or when actually owns our voices I asked the following questions. How can I gain a critical distance on my own subjectivity? How can I understand and learn from the subjectivity of others? How can I better understand the influences which create subjectivity? (Gates 1986). I wondered how we learn and come to know and questioned whether a study of the personal "I" within the professional "me" could be aided through a process of reflectivity using narrative (Gates 1987). My current wonderings are thus firmly rooted in and emerge from previous platforms of knowledge and, in accordance with heuristic research (Moustakas 1990), are both personally challenging and puzzling.

I finally gained a sharpened focus. My research question emerged from an interest in reflectivity and narrative. The question which was itself an answer and which encompasses all of these wonderings and forms the basis of this thesis is "How can a teacher know herself, understand her formation and influence her renewal and evolution?" In a generic sense the question becomes "How can a self know itself, understand its formation and influence its renewal and evolution?" This generic question highlights the similarities of personal growth across career and other boundaries. It is essentially concerned with the textuality of the self, with how the self comes to know itself in and through the use of narrative. Although a tripartite question, it is

nether linear nor hierarchical. Instead each part of the question is inextricably intertwined with the others. For example, the formation of the self is implicated in knowledge of the self and the very act of coming to know the self influences renewal and evolution. My research question focuses upon a study of myself. The external phenomena of my study are the nature and processes of the knowledge, formation, renewal and evolution of selves.

Suggesting that selves are culturally constructed, I explore the cultural context of changing paradigms which surrounds the professional and personal development of teachers in the Western world. Believing that meaning making is subjective, I describe the theory of constructivism and indicate how semiotics are the bridge between the forces of social constructionism and an idiosyncratic process of knowledge construction. I focus upon reflectivity as a means of accessing and creating the self and then move to a deeper study of narrative, including a consideration of the power and influence of personal myths, to indicate that reflective narrative is a means of creation, renewal and evolution. Using the principles which emerge from my life writing, I engage in further autobiographical writing to illustrate the hermeneutic circles or lenses of interpretation which colour and create perception and which have marked my ongoing journey towards a personal best truth.. Overall I conclude that to live in "good faith" requires responsible, albeit constrained, choice involving choice of a personal pedagogy and choice of a personal morality.

A HEURISTIC RESPONSE TO THE RESEARCH QUESTION

Heuristic research allows for personal reflexivity along parallel lines to the study of the external phenomena I have detailed. This personal reflexivity has two main thrusts or dimensions.

The first crucial dimension asks what general reply I would currently give to the research question. What is my present understanding of the phenomena it highlights and the issues it raises. As indicated earlier in this chapter, I selected this research area because I was puzzled by the issues it reveals. My previous understanding was confused and ambiguous, incorporating the concept of an essential self, a self which, although conditioned by external experiences, was durable and stable. My present understanding of the research question will be explored in chapter two.

The second dimension of personal reflexivity requires a direct and personal engagement between the question and myself. What do I know of myself, what is my understanding of the formation of myself, how can I influence the renewal and evolution of myself?

I begin with this second dimension. As stated earlier in this chapter, I had recognised that any study of the personal and professional lives of teachers was rooted in a study of myself. I cannot observe and describe the lives of teachers without needing to become aware of the basis of my interpretations and the influence of my subjectivity. As well as my experience as a teacher, I need to keep my experience as a child, as a woman and as a parent in the discourse. If I only gave a theoretical presentation of the issues, I would overlook the way in which I was implicated in them and the ways in which my practice as an educator was motivated by them (Grumet 1988). I therefore engage in a process of introspection and question who I now am, how I came to be as I am and how I can take responsibility for who I may become.

An essential precursor to the above question asks why I want to know about myself? Increasingly I have become aware of an emerging lack of emotional equilibrium. More and more a sense of anger has replaced both the tolerance towards others, on which I have always prided myself, and the self blame with which I have traditionally berated myself when disagreeing with others. I grew to recognise that these stirrings were volcanic. The source of my anger was deep and powerful. Berman et al (1991) write of the anger which results from "living in silence, not speaking, living behind a mask" (Berman et al 1991). I was exploding with a lifetime of suppression, or better perhaps, dissociated rage. I was afraid of its potential for destruction but paradoxically welcomed the freedom it promised.

Why have I traditionally blamed myself when I disagreed with others? My cultural context, with roots in the working class of Northern England, required conformity to sexist norms. Women had clearly defined and largely unquestioned roles. Furthermore, my mother, unable to tolerate difference, demanded acquiescence and strategically induced guilt when I stepped out of her line. No wonder I have been discomfited by difference.

Why am I angry? I believe that I am angry as a result of these experiences. I have experienced oppression throughout my life. Professionally and personally others have sought to dominate my perspective and silence my voice. I internalised their message of dissonance and blamed myself for my inability to conform. Raised in a culture of paternalism, the role of women has been diminished and stereotyped. As if by osmosis I absorbed that role. The culture of my profession, education, has increasingly become subject to central control, with the resultant silencing of individual voices. I have worked in male dominated environments and been a victim of male dominated policies. The only child of a powerful mother, I was suffocated by her gaze. The only woman in a family of men, I was feminised and trivialised by their culturally induced expectations. My anger pounded a recurring theme. "Your sense of self must come from yourself, your sense of self must come from yourself." The rhythmical repetition of the words was as the beginning of a journey. My views were contingent, my "final language" could change. I could hear my train of self understanding gathering speed on the tracks. I was on my way.

"You need only to claim the events of your life to make yourself yours. When you truly possess all you have been and done, which may take some time, you are fierce with reality" (Scott Maxwell 1968). This thesis is an attempt to create a process by which I, and others, can claim the events of our lives and examine the effect of such reclamation on our understanding of professional and personal roles. Furthermore, through an examination of the power of cultural context, epistemological and psychological issues are considered. A second order view examines the nature of knowing about knowing, metacognition, and knowing about being, meta-ontology.

My aims are complex. I wish to channel my anger constructively in the hope that it will dissipate into creativity. Doubting the power of my available language to imagine and portray different ways of being, I feel trapped by convention and sense the limitations of my present knowledge. I have become aware of my own half articulated need to become a different person, one whom I, as yet, lack words to describe. I need to find my own words, to search for a new language, to face rather than rationalise my intuitive doubts. This research is an outcome and will hopefully prove to be an endless proliferating realisation of freedom rather than a convergence towards an already existing truth (Rorty 1989).

I begin with a heuristic and hermeneutic endeavour, an examination of the question that asks what do I know of myself, what is my understanding of the formation of myself and how can I influence the renewal and evolution of myself? I examine my initial perspective as I begin this thesis, a perspective involving the desire to move from invisibility to visibility, from silence to voice and from acquiescence to resistance.

In aiming to become "fierce with reality"(Scott Maxwell 1968), "I am (was) looking for a way out of a lifetime's consolations." (Rich 1971)

FROM INVISIBILITY TO VISIBILITY

Some physicists have come to believe in "dark matter" (Close F. 1993). Unable to explain the behaviour within the universe in any other way, instead of emptiness between the stars and planets, they claim the existence of sub-atomic particles, dubbed weakly interacting massive particles, matter that can only be detected because of its effect. Exerting a powerful effect on the behaviour of the visible and defined elements around it, dark matter influences. Yet immune to description by existing methods, dark matter is invisible and undefined.

When did I begin to sense that I was invisible and undefined, that I existed only insofar as I occupied space? Like dark matter in the universe, I affected that which was around me but remained undefined, unrecognised and unknown. I was aware that my actions had consequences, that my presence had an effect on the things around me. Yet I felt empty, without substance, without conviction. My physical presence encased my inner absence. An empty shell, I sought definition from the effects of my actions and visibility from my reflection in the eyes of others.

Long after writing the above paragraph, I was interested to read "some --- schizophrenic patients describe a persistent disengagement from the self as a "black hole""(Grotstein 1990). For defensive reasons, the self compresses itself into non-existence. As in the case of an astronomer's "black hole", an implosion occurs. James Grotstein suggests that this term, "black hole", signifies an individual's attempt to name the ineffable, to give a name to an absence that begets chaos, nothingness and meaninglessness. I find the similarity of both metaphors, dark matter and black hole, striking. Each is used to capture an absence that paradoxically is also a presence.

Lacan (1979) claims that when a child looks into her mother's eyes she sees a reflection of herself which tells her who she is. From healthy mirroring within this first relationship, the mother reflects who the child can become and this becomes part of the child's self image. Lightfoot supports this view. "Even the newborn sees her image reflected by the mirror of the mother's, father's or caregiver's face.----The infant fastens her attention on her mother's face, absorbing the image which becomes her own" (Lightfoot 1988). Thus, in order to become a self, the child asks the parent, "What do you want me to be?" or, "What will make you love me the most?" Lacan (1979) sketches the ongoing dilemma of that fractionated, incomplete self attempting to find itself through achieving the love and admiration of the other, archetypically, the parent. I reflected on the image which became my own, the sense of invisibility created by my mother.

Journal Entry Nov. 1992

"Thanksgiving Eve (like Christmas Eve, the turkey is stuffed!)

More tears today. A., in a class on the psychology of girls and women, focused on mothers and daughters. She asked us to sculpt stages in our relationship with our mother. All other sculptures were about initial connection and nurturing and subsequent distancing and separation, the paradox of mothering in the Western world, which asks for closeness between mother and child and then values independence and autonomy for both. I was moved by the experiences of others, then tried to sculpt my own. The difference was remarkable.

There I was as a young child of my memory, standing outside and away from my mother, hoping and waiting for her to notice me and invite me close, She was wholly involved with herself. It was as if I could see her but she did not even see me. I did not exist for her, her eyes were full of her own reflection. I could see myself reaching out for her. Ignoring my outstretched hand she looked beyond me and kept on walking. She had so much to do and none of it involved me.

Later, when I had problems in life, I sculpted my mum as an avaricious predator, picking at my bones in the guise of interest, almost delighting in my failure and need. What did she give at this time. Was it nurture? I don't know. It was almost a morbid

fascination with my sadness. In the same way that voyeurs spectate the horrific, say the right things, yet remain personally untouched, I fed her hunger for tragedy. A source of conversation, described to the neighbours as "Our poor Judith", I was pitied as impartially as other unseen aliens from other worlds.

Then there was a strange turnaround. I had climbed onto a pedestal of worldly success, but above me, on a higher pedestal, higher yet supported by mine, stood my mum, bathed in the warm glow from me. I looked in her eyes and yet I was still invisible. I had created her satisfaction but was never allowed to own my achievements; they were always hers.

Now she holds onto me. The sculpture is of her wound around my calves, limiting my movements, reminding her invisible daughter of her insatiable demands. Our pattern is in direct opposition to the norm. My mother created distance between us when I was a child and now wants closeness from an unreal some-one she has sought to create in her own image."

Freed from language constraints, the experience of imaging through sculpture created and released previously unsurfaced memories. Recognising that my body, emotional life and personal history all have a place in my present day theories and sense of myself, as an outcome of this exercise thoughts joined with feelings and I experienced profound learning. From an untapped well of childhood sorrow, unbidden tears emerged. Shaken, I wept at the powerless invisibility of a little girl and the prevailing sense of emptiness of a grown woman. Shaken, I recognised anew how "the absence of the mother too often encodes her overwhelming presence in the life of the child" (Grumet 1990).

Autobiographical Writing 1992

"My mother rewrites history, altering fact and controlling interpretation with her dominating view of her world. "You'll never believe it---" prefaces her inventions, while excessive physical details, " It was ten o'clock in the morning and my father was wearing his white shop coat.", give apparent credence to her oft repeated imaginings. No challenge is allowed to her carapace of conviction. As arrows, opposing views are deflected and return to wound their archer.

One constant runs throughout her monologues. As tragic martyr she is centre stage and controls the story. Always the heroine; the perpetual, essential, omnipotent guardian of values and bastion of beliefs, her sense of self creates her view of reality. Her supporting cast is unreal to her, except insofar as they impinge upon her centrality. A powerful praying mantis, she weaves her possessive web of guilt and expectation, subtly trapping and manipulating the unwary. She crushes. Monotheistic, she allows only one truth, one value system, one version of reality. Hers. "

Yet how could it be otherwise? Victims of victims, family themes recur and the life stories of families are told through successive generations. My mother was the daughter of a bankrupt alcoholic. She and I tell her story in opposing ways.

Judith: "Your father was an alcoholic."

Mum: "You didn't know him. He was a wonderful man. Just like Nick, he could charm everyone"

Judith: "He became a bankrupt."

Mum: "He was let down by everyone. It was the depression of the twenties and the miners had been on strike. My father was so kind. He gave unlimited credit and fed all the local families. I remember the day when the strike was over and Mr. ----- came into the shop. He threw a shilling on the counter and said "That's to cover my bill. I'm taking my business to the Co-op." That's when my father began drinking."

Judith: "It must have been difficult for you."

Mum: "We paid back every penny!"

Denial and control became her backbone, her means of support and survival. Even now, as an old woman recovering from an accident, she cannot admit an ounce of personal liability or limitation.

Judith: "What happened when you fell, mum?"

Mum: (Fiercely) "I didn't fall. I was blown over by the wind!"

Her story has a static quality, a nearly unassailable rigid idealised distortion of the past, described by Kris (1956) as the "personal myth", usually created to deny or repress awareness of trauma and consequent ambivalences to persons or events in one's history.

Without volition I imagine the scenes that created her. As a child, growing up in the corner shop that was my mother's childhood home, I remember the public house on the opposite corner. The stone steps worn thin at the outer edges, dipping in the centre from the imprint of a thousand feet. The silver grey glass door, opaque guardian screening the mystique within. Elaborate scroll etchings in the corners, SALOON BAR clearly engraved in the centre, glimpses of fragmented movement distorted by the carvings on the glass. And then the smell; the smell of hops, that strange to a child, pervasive smell for which I only learned the language in adulthood. It was a place forbidden to women, a place of mystery, of loud voices and raucous laughter, of both brazen and shamefaced men emerging, glancing to right and left as their sight and presence adjusted to the outside world. How often did my mother and her mother together watch that door and wait for him to emerge, dreading his drunkenness, fearing his debt?

How could it be different? Adult children of alcoholics, Woilitz (1983) claims, demonstrate a range of generalisable qualities, including denial, dominance, lying, the need for approval and affirmation and loyalty in the face of loyalty undeserved. To survive my mother learned to deny, to exist she learned to control. Her carapace is inviolable and I have only once glimpsed her vulnerability. Strangely, it was when post-operative trauma and the onset of senility weakened her iron self control.

Journal Entry Feb. 1993

" Mum in hospital

I sat at her bedside
Overhead a transparent tube
A stranger's blood dripping remorselessly
Filling her veins with difference.
Recently anaethetised, newly catheterised
Restrained by technology,
The tangibility of medical science
Holding her bodily.

And yet
Freed from the tyranny of "oughts"
She fluttered among the flowers of my attention.
Hovering
Momentarily alighting in my time and space
She graced me with her presence
Before leaving for a world visible only to herself

"George loved me in blue."
A young woman's smile moved across her wrinkled face.
Smoothing it,
As a shaft of sunlight moving across a shadowed room
Brightens and illuminates
And leaves the room forever changed
With a knowledge of what once was.
Her bruised hand rested lightly in mine
Her young woman's hand rested in his
Years ago, a moment ago, now?

Breaching a chrysalis of conformity
A butterfly emerged.
With folded wings, it struggled to fly.
To leave behind the oughts and shoulds and musts,
To say it as it seemed to her
Not as the world required.
Amidst impossibility, I glimpsed possibility
Of gaining freedom from constraints.

Throughout her life a victim of appearances,
Trapped by the demands of others,
Clothed in expectations,
Of needing to be as she thought she ought
The caring daughter, diligent mother, "good worker".
She wrote her story through their eyes
And granted it the status of truth.
Encased in a chrysalis of the conventional,
Dressed in uniformity, she denied herself
To herself, to others, to the world.

For all those years where was the girl in blue?
The girl who loved and dreamed and hoped.
Only freed by illness and old age

To resume her sunlit dance.

We spoke in truths;
Of shared memories and personal dreams,
Of mortality, loss and fear.
Of families and leaving life
Half way through their stories.
Freed by her freedom to authenticity
I never loved her more.
As I followed down pathways of liberation
We shared our realities.

And then
She recovered, the tubes were gone,
No longer fastened to her bed
She reentered her facade.
The chrysalis closed around the butterfly
The girl in blue a memory
Not an illusion.
Remaining forever with me

My loss,
Our loss, that we have never known
How to live outside the security of conformity.
My gain, that I glimpse the possible.
Unlike many, I know of her other world
Unlike many, I dare to dream."

Not presumptuous enough to forgive, I strive to understand. It could not be otherwise. My mother needs to dominate the perceptions of those around her. Seeing mother and daughter as one, she violates my personal boundaries in furtherance of fusion and merger. In her eyes there is no difference between us. To express difference is to deny her. In her eyes I have no need for visibility. She is visible and I am her. I do not exist except as an extension or replication of her.

Upon leaving childhood and adolescence I was still searching for a reflection that gave me visibility. I came recently upon an old copy of The End of the Affair (Greene 1962). Read and reread during my college years in the sixties, it was interesting to locate my then sense of self in the phrases and paragraphs I had underlined or marked as relevant.

"I want men to admire me.------and when they admire you, you have an illusion for a moment that there's something to admire. All my life I've tried to live in that illusion- " (Greene 1962).

I was continuing to seek visibility and definition through the eyes of others. Similarly, throughout my career, I have been discomfited by my inability to tolerate lack of acceptance and difference. "Acceptance governs my behaviour," and "Why do I have this need for acceptance by the unacceptable?" (Gates 1987). Family themes, the themes of childhood and early adulthood, are as a signature tune that ripples throughout my song.

When invisible, I had no story. I was taught to deny, to doubt, to hide my emerging certainties and mask them with expediencies. I grew to accept that the definition of reality resided with those with power. Their truth, not mine; their perceptions, not mine; were what counted. Confined, constrained, always limited, I began to struggle for visibility. I began to seek to establish a new identity for myself, an identity based not on how I am perceived but on how I perceive.

FROM SILENCE TO VOICE

Autobiographical Writing 1993

"Let me tell you a rarely told story, yet one which has become part of my family folk-lore. When told by another it begins something like "Did you know about the time Judith couldn't speak?" The teller, appealing for humour, encourages the listener to imagine a situation in which the normally articulate Judith was unable to express herself. A graphic description is given of a paralysed and stiffened tongue, of the difficulty of swallowing and speaking, of the sense of choking. A meal was left cooling on the table. Reassuring words cloaked a panic stricken journey to the local doctor. Little is said of the relaxing effect of the administered sedative leading to the gradual unstiffening of the offending member, nor of the deep and dreamless chemically induced sleep which followed. Nothing is said of the state of mind which precipitated this event. All laugh together at the punch-line, "---and she has never stopped talking ever since!"

I have colluded in the intention and telling of this story, ironically speculating as to why hysterical paralysis should affect my tongue to the exclusion of any other parts of my body. I have laughed at myself and laughed at the female stereotype of loquacious women.

My remembered laughter washed over me as a wave of pain when I read "Women talk but don't speak" (Giroux H.1981).

I was eighteen years old when I lost my "voice". Barely glimpsed and elusive insights were challenging the status quo of family values and personal relationships were stormy. I wrestled with the pain of being different; wrestled and lost. My tongue became flaccid, I lost power, became impotent. I was besieged by a silence that hollowed me. I learned to deny the reality of my experience, to live with a daily silence that had been forced down my throat (Kim 1991).

This flippantly told family memoire hides the hurt of enforced silence, enforced by cultural norms of time and place, enforced by culturally constituted expectations of role and responsibility. Norms enforced by fear of loss of relationships, by the security of conformity, desire for approval, for acceptance, for love. I became a colonised woman. Subjugated by a dominant culture, the perspectives, language and values of my colonisers were deposited in my body (Anzaldua 1990).

Brown and Gilligan (1992) write of adolescent girls losing their "voice", of abandoning self for the sake of becoming socially acceptable women. In order to connect with others they silence themselves. Paradoxically the very strength that women bring to society, the strength of connectedness and nurturing relationships, inhibits them from creating and living with the discomfort of challenge to relationships. Moving from authentic to idealised relationships, in order to connect with others they silence themselves. They lose "ordinary courage" which brings together passion and intellect, the ability to speak one's mind by telling all that is in one's heart (Rogers 1992).

I am a victim of both cultural and family oppression, silenced by the expectations of those around me. As an aspiring academic I am also silenced by the expected voice of the academy.

FROM ACADEMIC VOICE TO WOMEN'S VOICE

Journal Entry Jan. 1993

"I am haunted by voices. I know what I want to say but am confused as how best to say it. For a time my confusion has silenced me. The expected and accepted voice of the academy is of judicious and

rational thought, cool and coherent. Yet grasping after deepening understanding is essentially tentative and multi-faceted. How to express the complexity and implications of the process of personal growth, of changing paradigms of thought and feeling, requires a mode of writing unlike the established voice of the academy, a mode of writing that captures uncertainty and growth. Wrestling with this dilemma I stopped writing for a while. Preoccupied by how to write, I became unable to write. The accepted academic voice negates my message. My message requires a new paradigm of academic writing, a new voice which legitimates doubt and vacillation and allows for subjectivity."

My dilemma is recognised by other writers. In Marguerite Sechehaye and Renee: a Feminist Reading of Two Accounts of a Treatment (1990) Rogers seeks to demonstrate that the voice of a woman analyst, Sechehaye, could only enter the academic world in a coded and muted form. Rogers claims that Sechehaye revealed more about the patient / analyst relationship than an analyst would normally reveal and spoke about what could not be spoken about directly by writing through her patient, Renee. Recognising that Sechehaye's voice was striving to be heard, Rogers then read her work as a consciously "resisting reader" (Brown and Gilligan1990), thus challenging what has been taken to be the universal, albeit masculine, perspective and trying to "locate the feminine not-said" (Showalter 1985). She found that, for example, Sechehaye claimed no subjective experience of feelings whatever and wrote largely in the third person other than when she spoke through her patient.

Rogers then posed challenging questions for women writers. Who is the author writing this? What gets lost from personal narrative in a public account? What gets lost from a woman's point of view? As a woman writing in the late 20th. century world of academe, these issues are provocative and disconcerting. Provocative in the challenge to identify what is not being said and how it can best be said, disconcerting in the recognition of what has been only dimly glimpsed, barely acknowledged or expediently forgotten. Many of these issues were raised in a class captured in a journal entry.

Journal Entry Dec. 3rd. 1992

"Women in the Academy---Thoughts on the Class on the Psychology of Girls and Women

A paper chase leading to----.

A. was brave today. She said that she could not bring herself to approach the topic of "Women in the Academy' with a formal lecture. She had tried several times to begin writing one, but, in keeping with the aim of the class, that learning should become embodied, she constantly came back to the idea of an activity as the means of experiencing being a woman in an academic setting. And so, we were active!

The task was a paper chase. Lists of words to be torn into single words. A sheet of quotations from women to be torn into separate quotations. And finally a sheet of "academic paragraphs", density, big words and tortuous meanings, to be torn into separate paragraphs. The whole lot to be scattered and thrown throughout the hall until the place looked like a ski slope covered with paper snow. Then the tasks.

Find an academic paragraph. Move around the room reading it to anyone who would listen, without explanation, without comment. What a lot of meaningless words. What a sense of isolation. The only satisfaction was in the music, the sound, of the words, not in their sense.

Find separate words and make your own meaning, silently share that meaning with others, move away from your reassembled words, leave them for others to find. Others, in the role of the academy, confronted me with their certainties, shouted statements of complex words that made no sense to me, statements that were out of step with my emerging understandings, that controlled by power; the power of volume, of precedent, of cohesive certainty. They disturbed the concentration of making my own meaning, of sharing a smile of recognition with a fellow conspirator as together, complicitly and silently, we tentatively collected our new thoughts and expressed them in new sentences.

I could not have imagined the power of this activity from reading about it in a book. The cacophony of noise. The meaninglessness of academic jargon. The joy of working complicitly with someone, of together creating something new, of finding shared meaning.

I could see the parallels with life in the academy. The models of academic writing, complex and complicating. That alternative ways of

knowing and expressing began to be sensed, but were lost and found and lost again. The delight at finding a fellow thinker and the support that came from sharing. The joy of finding your own words and of expressing your own thoughts. The fear then of losing them again. Having glimpsed intellectual freedom the desire to hold onto it. The protectiveness towards and powerfulness from knowing what one thinks and claims to be true.

Issues raised were many. Alternative perceptions were fascinating. It was as if all of history was in our bodies. Any lecture would have probably traced a research based knowledge of the development of women's ways of knowing, from helplessness to received knowledge to intuitive knowledge to integrated knowledge. Instead the activity demonstrated that all that we needed to know about women's ways of knowing was already part of us, only needing a catalyst to bring it to consciousness.

It was a brave activity for a large group. I commend A. for her courage. The paper chase led to treasure".

Several constraints to women's writing are readily suggested through this experience. The cultural limitations imposed by an androcentric culture and a traditional academic voice structure and create the allowable. Scholarly work has traditionally been written as if from on high and from nowhere. The writer has been named but undefined. The values and assumptions embedded in his way of writing and knowing have not been acknowledged, while women's voices have been both overwritten and overridden. Yet a refusal to accept the traditional structures "risks reinscribing the feminine as yet more marginal madness or nonsense" (Jacobus 1979). "The wind of tradition blowing through women is a chill one" (Gilligan 1982).

It is necessary for a woman to learn the dominant discourse of her practice. Yet when that dominant discourse effectively silences subjectivity and personal knowledge, much is lost if the style of discourse is not challenged. A person's experience of the world is the most vital tool for determining her own reality. If this is discredited she is on the way to losing confidence in her own judgement. In addition, her unique perspective is lost to the world. Writing one's own story involves becoming a poet. "To fail as a poet is to accept someone else's description of oneself"(Rorty 1989). Writing one's own story with an understanding of how you came to know allows authentic dialogue with another's views.

What does it mean to fight for the life of your mind, to use and gain voice in an academic setting? I recognise that the margins of academic orthodoxy are personally uncomfortable. Yet, by using the word "I" and writing in the first person in this dissertation, I insist on individuation and challenge myself to enter academic discourse through the authority of my knowledge as a woman. My body, emotional life and personal history have a place in my theory and in the interaction with the theories of others. I seek to bring together mind and body, feeling and thought, passion and intellect, to identify what is not being said and to strive to bring into words barely imagined possibilities. I am aiming for profound learning, to understand how I know what I know, and for transformative learning, to see anew.

The culturally induced years of not speaking have not been dreamless or inactive. I became determined to search for the words from my dreams, words sometimes acknowledged but rarely said. I plan to begin the work of breaking into the truth of my life, to move from silence to speech. I wish to find my place of speaking and responsibility for my own voice (Darrock and Silvers 1982). Once my words are articulated to myself I plan to shout them aloud, to name my reality, to move from invisibility to visibility. "Talking back.....moving from silence into speech....is a gesture of defiance that heals..." (hooks bell 1990).

I wish to "inhabit the silences with which I have lived and fill them with myself until they have the sounds of the brightest day and the loudest thunder" (Lorde 1980).

FROM ACQUIESCENCE TO RESISTANCE: I BECOME

Perhaps it is possible to "reverse a pattern of history and sustain the originality and authority of women" (Rogers 1990).

Masks of Women

by Mitsuye Yamada

in Making Face, Making Soul by Gloria Anzaldua 1990

1.
This is my daily mask

daughter, sister
wife, mother
poet, teacher
grandmother.

My mask is control
concealment
endurance
my mask is escape from my
self.

II. (Noh mask of benign woman)

Over my mask
is your mask
of me
an Asian woman
grateful
gentle
in the pupils of your eyes
as I gesture with each
new play of
light
and shadow
this mask be
comes you.

But here
I shall remove
your mask
of me and
my daily mask
of me
like the used skin
of a growing reptile
it peels away
and releases

III. (Mask of Daruma, weighted toy-god)

Daruma
my mouth is a funnel
words implode within and

burst forth through an
inverted megaphone
my bulging eyes command
your attention
I am Daruma
push me
I will not stay
stare me down
I will not look away
dare me to laugh
it off
I will not wince
a smile.

Daruma moves
me to resist
Daruma defies me
to act and
I become.

"Resistance is the secret of joy."

So ends Alice Walker's provocative novel on female circumcision. (1992) The cultural factors which contribute to negating female sexuality, the passivity or potential anger felt by women victims of such paternalistic and cultural forces, are vividly expressed in the story of Tashi, a tribal African woman who lives most of her adult life in North America. "She dreams they have imprisoned her and broken her wings."

Genital mutilation arouses widespread horror in the Western world. Yet the connection between mutilation and enslavement is at the root of domination of women throughout the world and is present in cultures overtly vociferous against female circumcision. In The Beauty Myth (1991) Naomi Wolf writes of the "violent backlash against feminism that uses images of female beauty as a political weapon against women's advancement." Stating that the myth of female beauty undermines psychologically and covertly the material freedoms that feminism has achieved for women, Wolf argues for "a reinterpretation of beauty that is noncompetitive, non-hierarchical and non-violent." Yet women of the Western world continue to visit plastic surgeons and remain victims of the expectations of female beauty and acceptability created by a male dominated culture.

Mutilation and violation of women is not only physical. The behaviour of women is also culturally prescribed. "Gentleness of spirit"(Walker 1992) has been held up as exemplary behaviour for women. Virginia Woolf (1944) writes of the "angel in the house". "She was intensively sympathetic. She was immensely charming. She was utterly unselfish. She sacrificed herself daily."

Conformity to cultural norms is encouraged by those who describe it as strength. "Strength -- in service to tradition, to what makes us a people, to what makes us who we are"(Walker 1992). Yet the pathway of conformity is littered with the corpses of those who are claimed to have aided and abetted their own demise. "If you lie to yourself about your own pain, you will be killed by those who will claim you enjoyed it" (Walker 1992).

To start feeling one's own feelings for oneself is the beginning of resistance. However there is a critical difference between "resistance for survival" and "resistance for liberation" (Robinson and Ward1991). Resistance for survival may be based on acceptance of the cultural norms and lead to self denigration due to the internalisation of a negative self image. Conversely resistance for liberation provides a "therapy of empowerment" (Fulani 1988), requiring self conscious agents who acknowledge the problem of and demand change in an oppressive environment.

As a professional woman educator I increasingly recognise where my strategies of "resistance for survival" have proved to have self destructive elements. Jane Loevinger in Reflections of an Iconoclast (1987) writes that a woman, even more than a man, needs to be a conformist to succeed in the world. From a desire to succeed in my career I accepted and adopted some traditional practices, even when they felt uncomfortable. I denigrated my own perceptions and values when they were not in line with the generally accepted views. I learned not to admit I was lying. A layer of lies claimed me, safeguarded me and damaged me. I am reminded of the notion of "forfeiture" (Heidegger 1962). I have felt the pressure of needing to be how others would like me to be. From a process of self reflection I have grown to recognise my reluctance to trust myself. Yet when I have acted in accord with my own principles I have been uncomfortable with the cultural isolation brought about by divergent perceptions. "(On challenging existing practices.) Why do I underneath have a feeling of self blame for having created such

hostility? This perhaps is the basis of my dilemma. I can't ignore my vision, my sight creates hostility, hostility is personally discomforting" (Gates 1987).

In this dissertation I aim to "resist for liberation." By taking an oppositional gaze, by using personal narrative to challenge the master narrative, the script imposed by those in power, by observing the social world critically and opposing that which is disempowering, I plan to validate and use my subjective knowledge base to challenge the grounded assumptions about the world, with particular reference to the professional development of women in the career of education. I plan to explore what I and other women know through experience and challenge what culture names as our reality.

Yet the process of resistance presents its own discomfort. When beginning to write this thesis some of the issues emerged in an unusual form and required confrontation. I wrote about my feelings and thoughts in a letter to my tutor.

"Jan. 1993

Dear Richard,

Last night I awoke from a dream. With my heart pounding I struggled to release myself from the powerful images and emotions which had controlled me.

I was running for an airport bus, I was late for my plane, but the hotel was holding me back, the staff delayed me with meaningless queries. My feet sank into the thick carpets, it was like running in porridge, my footprints disappeared behind me, the wheels of my case caught on thresholds and jarred me to repeated stops. I finally made it to the front door, out into the fresh air, across the pavement, one foot onto the bus step just as the door was closing. Willing hands from faceless people reached out to help me. Together we pulled my case aboard. "You made it." There was a feeling of support, of camaraderie, of being together on a shared journey. And then I discovered my loss. My toilet bag was left behind. How could I live without the daily essentials of my life? "Stop the bus. I must go back. There is no point in carrying on with this journey if I do not have the things I need to survive!" Voices reassured me, arms held me back, as I struggled for the door, desperate to escape but anxious to continue.

What am I running from? What am I running towards? What do I need for my journey?

I have felt discomfort at resisting the familiar. The power of the traditional is seductive. I have also felt discontent at the limitations of academic language both to adequately capture my personal experience of groping after knowledge and changing perspectives and in breathing into my writing the life force I am trying to capture.

My readings and writing of the last few weeks have been eclectic. Searching for alternatives, I have digressed from purely academic issues in my reading. A Women's Diaries, Miscellany (Begos 1989), a collection of diary extracts from women writers. has contributed to my inner world. So too has Women Who Run With the Wolves (Estes 1992), a collection of traditional stories, of myths and legends, with feminist oriented interpretations, analysed by a Jungian analyst, herself a story-teller. I have also reread your articles on both stories and styles of writing (Smith 1992). And I have thought-and wondered-and written-and thought some more.

From Begos one powerful diary extract, Voices from the Night (Whitehill 1989), outlines how one woman used the method of dream interpretation outlined by Baldwin (1977) and recorded her findings in her journal. Using the "empty chair" Gestalt technique, she spoke directly to each dream symbol, asking each one to explain itself. I have been preoccupied by the modernist stance of Jungian analysis and interpretation, put alongside the postmodern perspective of personal analysis of one's own dreams.

In the light of my absorption on the concept of resistance of the accepted and changing paradigms in academic thought and writing, let me try this method of analysis on my dream of last night Let me try to bring my dreaming life into harmony with my waking life.

Me: "Airport bus, who are you and what are you doing in my dream."

Airport bus: "I am the concepts that carry you away from the known and the secure. I am the changing paradigms of your perceptions. I will transport you to a way of travelling that will lift you from the boundaries of your existing knowledge and take you beyond the security of the familiar and the accepted."

Me: "Plane, who are you and what are you doing in my dream?"

Plane: "I am your imaging of the possible. I will carry you beyond your existing parameters. I will expose you to the new and the provocative. I will soar high above the world you know and help you see from differing angles and in changing lights. Some people see me as dangerous. Once you have travelled with me you can never return to who you have been. I bring change."

Me: "Hotel, who are you and what are you doing in my dream?"

Hotel: "I am tradition, the known and the familiar. I am powerful. You may stay in me but you have no influence to change me."

Me: "Thick Carpet, who are you and what are you doing in my dream?"

Thick Carpet: "I am physical comfort, I am affluence. I hold onto you to remind you that you have no need to wrestle with these disturbing thoughts. You can walk on me in comfort for the rest of your life. However it will be as if you had not existed. I absorb your footprints. There will be no trace of your journey through life."

Me: "Case, who are you and what are you doing in my dream?"

Case: "I am filled with your knowledge and experience. You carry me with you wherever you go."

Me: "Wheels on my Case, who are you and what are you doing in my dream?"

Wheels on Case: "We are the development of your learning. Sometimes we are held up by thresholds; as you try to move forward beyond the frontiers of your understanding we hold you back."

Me: "Willing Hands, who are you and what are you doing in my dream?"

Willing Hands: 'We are the concepts and thoughts which help you to change. We affirm your emerging understandings and provoke you from complacent acceptance of the given."

Me: "Faceless People, who are you and what are you doing in my dream?"

Faceless People: "We are the others who share your journey towards knowledge. We share your doubts and hopes and fears as separately we struggle towards intellectual and personal growth, growth which may involve personal and public challenge. You do not yet know us, but if you find us we will support you."

Me: "Toilet Bag, who are you and what are you doing in my dream?"

Toilet Bag: "I am your routinised ways of seeing and being. I am your daily procedures. I keep order in your life. To disturb your routine is to feel discomfort and disorientation."

Me: ""Desperate to escape and anxious to continue", who are you and what are you doing in my dream?"

"Desperate to escape and anxious to continue": "We are your confusion. We are both the seductive voice of safe familiarity and the tempting voice of the new and innovative. We are your lack of confidence and your future aspirations, the two sided nature of all your feelings and thoughts."

Richard, I need to share with you my confusion. In my imaging of the possible in this research my aspiration is for the medium to be the message, for the style and content of the presentation to illustrate the espoused theory. Yet I am aware of how disconsonant this would be with traditional ways of knowing and academic styles of writing. Perhaps this has been my reluctance in beginning to write. I intuitively knew that the voice I was seeking to find, my voice, a voice illustrative of the tentativeness and ambiguity of coming to know, is not the voice of the academy. Yet writing is not just a method for telling, it is also a means of coming to know. Styles of writing are not neutral, but instead embody historically shifting paradigms. "A story written in another way---sounds different and therefore is a different story" (Hillman 1983). I am seeking to legitimate a way of knowing and find a form of writing for which there are few existing models, to write in a different genre, to demonstrate as well as describe, with all of the personal and professional challenges that entails.

I receive from you equivocal messages. Your articles (Smith 1992) explore the power of writing in different genres. Yet you, an established academic, use a traditional genre to express these views. How dare I, less familiar in the world of academic writing, challenge the establishment? Yet how else can I find a way of capturing the complexity I am glimpsing? I hear your explicit messages; of support for the innovative, of experimentation, of the use of fiction, of openness to the new. In my insecurity I look to your actions for reaffirmations of your words. You are not just what you say or how you describe yourself. In my reality you are my projected image of you. To me you are the power of the university, the judge of what is acceptable. The inevitable element of power within our relationship is reminiscent of power experienced by every teacher when confronted by an "expert" and so I include my apprehensions as indicative of those potentially within every teacher/ learner situation.

I have interpreted my dream in the light of my fear of resistance and my preoccupation with departing from accepted genres of academic writing. As I write I recognise my discomfort and dilemma as I anticipate the challenge of my work to dominant modes of thought. I am thrown back to personal writing from 1987.

A Theatre of Contradictions (Gates 1987)

"When facing away from cultural norms-----a desire for acceptance repeatedly pulls me back towards the centre. Yet whenever I put on the uniform of conformity it is as if clarity of vision returns and I move hastily back to the personally uncomfortable position I can defend."

Please let me know your thoughts.

Best wishes,

Judith

Yet I no longer have a choice. Words implode within me and burst forth. I will practice resistance because the alternative of acquiescence has become unthinkable. I have long been the mother of sons. Now I am the grandmother of girls. In 1989 Rebecca was born, in 1991 her sister Rachel arrived. Adler writes of social being as a necessity of human being, that we are connected with all human

kind; past present and future (Hillman 1983). At the time of transition from male to female descendants I became overwhelmed by a sense of social responsibility for other women, for the women my granddaughters would become. Lightfoot (1988) writes of Hazel, "She "passed" as white and always dreaded the day when she would look in the eyes of another "coloured person" and her secret would be found out." Racism and sexism have many similarities. In order to be accepted by a male dominated culture I have attempted to become androgynous. I have denied my woman's heritage. I do not wish, at some future date, to look in the eyes of my granddaughters and see their sense of betrayal. Recognising my responsibility for the future I choose now to be an emissary for women.

I feel joy as I walk with my granddaughters' hands in mine. "Their beaming faces take me backwards into the future" (Lightfoot 1988). My motive to "resist for liberation" is strong.

Having heuristically begun a preliminary examination of the direct and personal engagement between my research question and myself by exploring my sense of myself, I turn in the next chapter to the other dimension of heuristic research, my current understanding of the research question, the phenomena it highlights and the issues it raises.

CHAPTER TWO

THE CONSTRUCTION OF SELF

INTRODUCTION

In the previous chapter I detailed the research question which underpins this study. How can a teacher know herself, understand her formation and influence her renewal and evolution? I also outlined heuristic research methodology which provides for direct and personal engagement by the researcher with the phenomena and emerging issues under study. In this chapter I consider the aspect of the research question which deals with the formation of self. I situate the formation of self firmly within a cultural context and explore the means by which a culture semiotically impinges upon and creates a self. I recognise that, as researcher, deepened understanding of this issue heuristically supports both my self knowledge and self renewal.

Journal Entry 1992

"Conversation with Rebecca (aged 3)

Rebecca:- "Grandma, how does Sher Khan know that he is a man eating tiger?"

Judith:- "What do you mean Rebecca?"

Rebecca:- "Well, Sher Khan is the only man eating tiger in the jungle, so how does he know that he is a man eating tiger? And besides, even if he knew he was a man eating tiger, how does he know how to be one, how does he know what man eating tigers do? After all, there are no man eating tiger teachers or man eating tiger doctors or nurses---"."

I have long been preoccupied with the concept of the construction of self, a preoccupation which contributed to the selected focus of this research study. In 1986 I had begun to question the influences which create subjectivity, asking what owns our voice, determines our ideologies and makes us the individuals we are (Gates 1986). In 1987 I wrote the following. "The socialising impact of context is

influential. My social construction of reality is paramount in any reflection on my role" (Gates 1987).

A journal entry of October 1992 further demonstrated my preoccupation.

Journal Entry October 1992

"I am wrestling with a concept that seems to be emerging strongly, that cultural influences lead to the formation of self. A more total picture is emerging of the cultural construction of self. At the core there is a "self" that only comes into social being through cultural experiences but which responds in an essentially idiosyncratic way to those experiences. i.e. the same experiences with a different "self" would have a different effect. There are layers of cultural conditioning -- of being a female, of school, home, ethnicity, of predominant cultures. It seems so simple now. How could this have seemed so complicated at 5 a.m?"

Rebecca's questions resonated with my half-born thoughts and we were close in wonderings, although decades apart in age. Rebecca puzzled as to how Sher Khan, in the absence of role models, learned to be what he subsequently was. Implied in her wonderings was a fatalistic element. Could a man eating tiger be anything other than a man eating tiger? Could he be just an ordinary tiger? Was it possible for him to avoid his fate? With different role models or cultural guidance, could he have become anything else? I turned the question back on her. How was she learning to be a little girl? How did she know how little girls behaved, what they did, said, played with? The last question aroused the most interest. "I play with the toys you can buy in toy shops." "What if you were a little girl growing up *in* a country without toy shops?" "Mmm." was her pensive reply.

In this chapter I challenge the exogenic perspective of knowledge and seek to replace it with the endogenic intellectual tradition, in which I claim that individuals construct, rather than discover, their own meaning about the world and themselves. I explore the interdependent relationship between cultural context and self, the dialectic between the 'world outside of the self' and the subjective processes by which selves experience and come to know 'their world' and thus make themselves. I examine social construction theory and suggest that the development of all knowledge is a social phenomenon, ideas, concepts and memories arising from social

interchange. I consider the generalised cultural norms of Britain and America, norms which are lodged in historical and culturally contingent factors. Furthermore, through the use of anthropological studies, I illustrate my claim that emotion, self concept and gender are culturally constituted. Using the writings of relevant philosophers and biologists I describe "constructivism", the process of learning by which a self creates its own subjective understanding of the world out there and indicate the two way bridge between a self and the context within which it creates and is created. This semiotic bridge is examined more closely in a later chapter on narrative, but a preliminary exploration is necessary to illustrate the linguistic means of presentation and re-presentation without which self and context would not come into existence and by which they are constrained. In accord with Berman et al, I suggest that knowledge is a social construct, that knowing is an act of interpretation and that language is the matrix of meaning (Berman et al 1991). Having argued for the construction of self through a context specific process of social constructionism, I then consider whether universal truths, truths which are common across both cultures and history, exist. I explore meaning making and the need for cohesion, querying whether they are biological and /or cultural. I then briefly consider imagination and intuition, processes which, in the context of this study, can only be acknowledged rather than explained.

I use personal experiences and extracts from previous academic and personal writing to illustrate the changes in my thinking across time. In illuminating the process of my coming to know, such writings exemplify my search for philosophical concepts to express and explain understanding which had previously been barely sensed. Additionally, personal writing captures my response to concepts as they crystallise.

I begin with an essential consideration, the concept of a self.

WHAT IS A SELF?

"Self" differs from a "person", a culturally specific notion about practices and qualities which make one a full member of a community. "Self" also differs from an "individual", a specific person with rights and responsibilities vis a vis other individuals. For the purpose of this study a "self" is taken to be that which is represented by the concept of "I". "Self" is used here to denote ownership of the idiosyncratic. James (Modell 1993) describes a self as an inner

awareness of an everchanging consciousness while Barthes claims that " "I" is nothing other than the instance saying "I" " (Barthes 1977).

THE INTERDEPENDENT RELATIONSHIP BETWEEN THE CULTURAL CONTEXT AND A SELF

The interdependent relationship between a self and its cultural context can be considered in relation to two major and competing intellectual traditions distinguished in terms of basic epistemological orientations or models of knowledge (Gergen 1985).

The exogenic perspective, supported by the logical empiricists, sees knowledge as a pawn to nature. A metaphysical perspective of the world posits the existence of an external unchanging reality. Mental representations, or knowledge, are then claimed to copy the contours or maps and mirror the actualities of the real world. This exogenic perspective, the Western conception of objective, ahistorical knowledge, has insinuated itself into virtually all aspects of modern life and forms the metatheoretical basis of science and empiricist psychology.

In contrast the endogenic perspective, supported by phenomenologists such as Spinoza, Kant and Nietzsche, views knowledge as dependent on processes endemic to the organism. Claiming that human beings harbour inherent tendencies to think, categorise and process information, proponents of an endogenic perspective believe that it is these tendencies, rather than features of the world, rather than an external unchanging reality, that are of paramount importance in fashioning knowledge.

In terms of the study of human beings conventional science cannot qualify as a human science because it is tied to an inquiry paradigm, positivism, that is not resonant with the characters of humans as entities to be studied (Guba and Lincoln 1990). In order to fulfil the purpose of this particular study and study the lives and professional development of women, it is therefore necessary to challenge the exogenic perspective of knowledge. Furthermore, evolution in social psychology has been towards an endogenic perspective. Human action is seen to be critically dependent on the world as cognised rather than the world as is.

Both social construction theory and constructivism take an endogenic perspective, a postmodernist stance of challenge to the view of the existence of a "real world' that can be known with objective certainty. However, while constructivism outlines the process of a mind constructing idiosyncratic meaning by chance as the individual experiences within the world, social construction theory (Gergen 1985) examines the intersubjective influence of culture, family and language on the formation of a self. I describe each theory more fully in order to then consider their implications for the cultural construction of a self.

SOCIAL CONSTRUCTIONIST THEORY

A Theatre of Contradictions (Gates 1987)

"Plant roots often grow deeply.----They define latent potential, sustain development and have the power to curtail outcome. History is similar in many ways.--Inadvertent guardians of our culture are we, blinded by our history, our foresight obscured by our past" (Gates 1987).

Gergen (1985) proposes that an evolving meaning, social interpretation, emerges unendingly from interactions between people and their environment. He claims that ideas, concepts and memories arise from social interchange and are mediated largely through language and he sees the development of all knowledge as a social phenomenon. Beliefs about the world are social inventions, built up in conversation with others. They are part of the general flow of constantly changing narratives. "Accounts of the world--- take place within shared systems of intelligibility" (Gergen and Gergen 1991). What is claimed to be objectivity is thus collectively formed and socially agreed reality is arrived at through consensus. If we behave in predictable ways it is because we share constructions to which we have been socialised and by which we feel ourselves bound (Gergen 1985). For example, in an exploration of relationships and values in an Asian family, Amy Tan asks "Can you see how the Huangs almost washed their thinking into my skin?"(1989). There are no incontrovertible social truths, only stories about the world that we tell ourselves and others; stories about the world to which we collectively grant the status of truth.

Stigler et al (1990) also outline such a metatheory, based on constructionist endogenic assumptions, in which the explanatory

locus of human action shifts from the interior region of the mind to the processes and structure of human interaction. This theory challenges developmental psychology and places knowledge in the hands of people in relationship. It is in line with the current claim of cultural psychology, a claim that states that cultural traditions and social practice regulate, express, transform and permute the human psyche, resulting in cultural divergences in mind, self and emotion rather than psychic unity for mankind. A study of social processes could become generic for understanding the nature of knowledge itself (Stigler et al 1990).

Furthermore, Stigler et al (1990) propose that we live in an "intentional world". Things have no natural reality or identity separate from human understandings and activities. Things do not exist independent of the intentional states directed at them. What is true in one intentional world is not necessarily true in every intentional world. Nothing "just is", there is no "truly true." Realities are the products of the way things are represented, embedded, implemented and reacted upon in various contexts. As we move through the world we build our ideas about it in conversation with other people. These ideas then influence our perception, determine subsequent observation and influence subsequent knowledge and perspectives. Reality is thus the result of the social processes accepted as normal in a specific context, and knowledge claims are intelligible and debatable only within a particular context or community (Fish 1989). Perception and perspectives are never passive, but rather evolve in a cradle of communication which they then reinforce, modify and recreate.

"Believing that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning" (Geertz 1973).

There are certain important implications of social constructionism. Social construction theory is a new conception of knowledge, a changing paradigm, a wrenching conceptual dislocation, and as such challenges the security of existing and enduring traditions based on positivist thinking.

Social construction theory is concerned with explicating the processes by which people come to describe, explain or otherwise account for themselves within the world in which they live. By attempting to

articulate common forms of understanding throughout history and within differing cultures, social constructionism makes it clear that world views or concepts are lodged in historically or culturally contingent factors.

CONSTRUCTIVISM

In this section I examine the work of both philosophers and biologists who have written of the theory of constructivism.

A Philosophical Perspective

Claiming that no world predates the perception of humans, constructivists, such as Kant, Bruner and Watzlawick, claim that we only know the world insofar as we reconstruct it, that is, we construct and determine our own realities. Constructivism is a theory of knowledge that characterises "knowing" as being constructed from fleeting fragmentary scraps of data signalled by the senses and drawn from the brain's memory banks, themselves constructions from snippets of the past. Kant saw knowledge as an invention of an active organism interacting with its environment, in which mental images are wholly the creations of the organism produced as a by-product of navigation through life. Aligned with this view, Duckworth (1991) writes of her learning as being "based on my own connections within the idiosyncrasies of my own system of thoughts."

A Theatre of Contradictions (Gates 1987)

"My approach to learning is that learning taking place through the continual restructuring of perceptions and thoughts."

So called reality is thus a construction of those who believe they have discovered and investigated it and is not external and unchanging. Knower and known are as Siamese twins, connected at the point of perception.

Journal Entry March 1987

"In this private world of ever changing patterns and perceptions what certainty have I, what do I know? Sometimes the patterns are as shadows; I see them move before I see them and then try to hold them where I didn't know they were. They pass before their shape is clear, transient and transitory, leaving a sense of loss at what I never

had. At times the shadows are as if on water; fragmented, shimmering, attractive and elusive in both outline and substance. Is this learning, this constant grasping after images that allude and elude?"

Journal Entry Feb. 1994

"At the time of writing the above, I was beginning to see that my learning took place through the continual restructuring of perceptions and thoughts and that, through this restructuring, new understandings developed and new relationships emerged. My emerging knowledge of knowledge then compelled me to become vigilant against the temptation of certainty. I was a constructivist before I knew of constructivism."

Constructivism contrasts the view of mind as a vessel for the acquisition, storage and retrieval of information about an 'independent, objective world' and the notion of mind as an active creator and manipulator of symbols (von Glaserfeld 1989). Earlier in this chapter I described the exogenic approach to knowledge. The "tabula rasa" concept of the mind is linked with this concept of an external reality and sees knowledge as the result of the environment writing its message on the pristine mind. "Modernism was deeply committed to the view that the facts of the world are essentially there for study. They exist independently of us as observers, and if we are rational we will come to know the facts as they are" (Gergen 1991). In contrast, the concept of constructivism is a postmodern and endogenic perspective which banishes the idea of an objectively knowable truth. "---what we take to be objective knowledge and truth is the result of perspective" (Schwandt 1994). Constructivists value the inherent tendencies of human beings to make meaning, to construct knowledge and truth, and see this as being of paramount importance in fashioning knowledge. They see knowledge not as a representation but as a presentation of that which was not known until it was structured by the mind. Knowledge is thus an activity or process in which the world of lived reality and situation specific meanings is constructed by social actors (Schwandt 1994). Proponents of constructivism are proponents of *verstehen.* rather than *erklaren.* Their goal is to understand the complex world of lived experience from the point of view of those who live it rather than to seek scientific explanations for social phenomena.

Schwandt (1994) claims that the philosopher most responsible for defining the contours of a constructivist theory of reality and cognition is Nelson Goodman (1984). Goodman's constructivist philosophy states that, through our nonverbal and verbal symbol systems, we create many versions of the world, in the sciences, the arts and the humanities. Furthermore, I would argue that these classifications or versions of the world are themselves human constructions. Thus a process of inquiry is not a matter of getting in touch with a ready made world, but inevitably "world-making as we know it always starts from worlds already on hand; the making is a re-making" (Goodman 1978 in Schwandt 1994). Our frames of interpretation resonate with what is interpreted yet belong to a pre-existing system of interpretation. A helpful and expressive metaphor emerged from discussions with my tutor, Richard Smith (Private tutorial 1992) and is that of sailors sailing in a boat. While sailing at sea obviously the boat cannot be rebuilt. Yet the sails can be trimmed, the direction altered and so on. The sailors are kept afloat, are defined, but simultaneously restrained by the qualities of their craft. They have constrained choices of action, but paradoxically are given the choices of action by the vehicle of constraint. The boat enables them to sail yet limits their voyage.

Fosnot (1989) defines constructivism according to four principles. First of all, knowledge consists of past constructions. The world can only be known through a personal framework which transforms, organises and interprets our perceptions and which is itself continually created and recreated through interaction with the environment. Secondly, she claims that constructions come through assimilation and accommodation. Assimilation refers to the personal framework we use to interpret or organise information. However, when this scheme is contradicted or found to be insufficient, we accommodate, we develop higher level theory to encompass the information, thus adapting and altering old concepts. Thirdly, as learning in the constructivist mode is not seen as an accumulation of facts and associations, the learner is seen to be engaged in an organic process of personal invention through which new knowledge is constructed. Fosnot finally claims that meaningful learning occurs through reflection and resolution of cognitive conflict which negates earlier levels of understanding.

Eisner's version of constructivism assumes that perception is framework or theory dependent and that knowledge is a constructed versus discovered form of human experience (Eisner 1991 in

Schwandt 1994). Describing connoisseurship as a process of apperception, a process of understanding or recognising mentally, Eisner claims that the connoisseur, when engaged in criticism, reconstructs his or her perceptions into a presentational form that is poetic and expressive rather than an iconic image or mirror of reality. A presentation rather than a representation is made. Furthermore, this narrative, storied mode, by being available for subsequent examination, aids in the reeducation of the reader's perception.

Journal Entry June 1994

"I find Eisner's concept particularly helpful when I consider my attitude to inspections of schools. I was always uncomfortable with the sense of outside expert, coming in to judge according to some externally determined criteria and according to some personally constructed and immutable sense of how those criteria should be translated into classroom practice. I rationalised my unease by stating my fear of deskilling teachers by a process of presenting, from a position of power, disembodied judgements of their practice which were not connected with their perception of reality. Now I can explain my unease. A deepening understanding of constructivism values the individually socially constructed realities of others while simultaneously valuing my own. As a connoisseur, a presentation of my reality, if not presented as "the truth", could form the basis for dialogue and serve to widen the perception of the teacher as well as widening my own. I now cognitively understand what I have previously intuitively known."

A Biological Perspective

Although it is beyond the remit of this thesis to explore in detail the biological structure of the brain, recent work by biological scientists supports the philosophical theory of constructivism by describing physiological bases for constructivist thinking.

Crick (1994) argues that personal reality is a construct. Each of us is ultimately the behaviour of a vast and complex network of billions of neurons. His book, The Astonishing Hypothesis (1994), tackles the essence of the human brain and the ways in which our nerve cells make us conscious of representations of the outside world.

Edelman (1992) traces the path from cells that adhere to minds that are conscious and create their concept of the external world. In Bright Air, Brilliant Fire (1992) he brings together what we know about our minds from psychological experience with what neuroscience now knows about the workings of the brain. He distances himself from the notion of the brain as a computer. Unlike computers, minds are the properties of conscious, experiencing persons and are evolving and dynamic. He argues that consciousness and thought emerged from the evolution of the human brain and that mind is the product of neural evolution. Evolution moves by chance rather than design, by accident rather than strategy. Edelman (1989) suggests that the structure of the brain itself, by allowing for "consciousness of the self", permits a self to develop a coherent internal model of past, present and future. This ability by an individual to map, not only significant features in the external world, but also to map one's inner psychological state, to be conscious of one's consciousness, confers a distinct evolutionary adaptive advantage.

Furthermore, for Edelman the human brain itself is a dynamic process. Edelman suggests that consciousness moves in the same unthinking way as evolution, by chance rather than design, by accident rather than strategy. His theory of "neural Darwinism" (1987) suggests that a brain is constantly laying down new neural pathways in response to the environment and its own internal experience. Although what connects with what is determined by chance, combinations which match a brain to its environment, successful adaptations, proliferate while others die. Memory is not fixed, it is not a specific recall of an image stored somewhere in a brain. Rather it is an ability to organise the world around us into categories and subsequent generalisations which then form perceptions, interacting neural maps, multiple mappings and remappings. Human intelligence is not just knowing more, but reworking, recategorising and thus generalising information in new and surprising ways. The brain is thus seen to be a marvelously flexible organ whose ever changing structure continues throughout life.

Although what the brain is capable of is constrained by the genes which make nerve cells, what a brain becomes depends on what the brain makes of the experience of the individual's context and history. Each person, according to Edelman's theory, is unique. His or her perceptions are to some degree creations and his or her memories

are part of an ongoing process of imagination. No two brains have the same experiences, no two brains are alike, no brain is like itself from moment to moment. This view of human perception and intelligence fits very comfortably with the focal concept of this research, that reflectivity both captures and creates consciousness and thus is an aid to personal growth.

Bloch (1991) reviews the process of concept formation and argues that many cultural concepts are principally formed independently of language through imitation and tentative participation. He concludes that much knowledge is fundamentally non linguistic, that concepts involve implicit networks of meanings which are formed through experience and practice in the external world and that non-linguistic knowledge can be put into language but changes in character in the process. Furthermore, in order to become an expert at a familiar task, a person needs to organise knowledge in a way which is not language like. Bloch draws on the theory of connectionism to suggest that much cultural knowledge cannot be organised in the sentential logical form characteristic of language, but instead is stored in purpose dedicated domains, connectionist networks, which are formed through the practice of closely related activities but which render it difficult to transfer such knowledge from one domain to another. The "packaging" of knowledge works efficiently for familiar operations but there are times when such knowledge needs to be put into linear sentential sequences which can then be put into words. Bloch suggests that culture is always balanced between connectionist networks for efficiency and linguistic explicitness which allows for innovation and ideology.

In this thesis, which includes a study of reflectivity, there are links between Bloch's view of non-linguistic knowledge and the categories of knowing, such as "knowledge-in-action", as detailed by Schon (1983, 1987). There are also parallels in that Schon argues for "reflection-in and on-action" in order to access tacit knowledge through language, thus making it explicit and susceptible to development.

The writings of Crick, Bloch and Edelman indicate that there is no basic, inner or core self. Taylor(1989) claims that the search for an inner or core self may be traced to early Christian mythology and that reverberations of this view continue in existing cultural forms. Postmodern constructivists claim that "self" does not exist prior to culture and that therefore there is no self apart from the self created

within a culture. What is given is an organism which feels pain, sees light and possesses certain reflex actions. The environment operates on this organism, which processes environmental experiences thus developing a socially constituted sense of self. However each socially constituted self is both unique and influenced by chance. Each feature of environmental stimuli selects a different pattern of perception in differing selves, so that the same feature of the environment can lead to many different patterns of perception.

Journal Entry Aug. 1994

"I am preoccupied by the juxtaposition of chaos and cohesion, chance and purposefulness. Dry sand, if poured, will always form a predictable pile, but no-one can predict where each grain of sand will be in that pile. The behaviour of the sand is structurally determined, it behaves physically in a predictable way, it is constrained and created by its physical properties. However, chaos and chance control the placement of each grain. Contacts and connections have a haphazard quality.

To elaborate on this metaphor, it seems to me that, if environmental stimuli are the grains of sand, then the resultant neural networks formed in the brain are as chance based as the location of each grain of sand in a pile. The behaviour of the brain is structurally determined, it behaves physically in a predictable way. It is simultaneously constrained and created by its physical properties which determine that neural networks are established in response to environmental stimuli. Yet specific neural networks or ways of knowing are both idiosyncratic and initially and perhaps essentially haphazard."

Uniqueness is further created by the idiosyncratic cross categorisation of perceptual categories. As stated earlier, existing labelling of the world limits what people allow themselves to think, do and feel. Any continuity of a person's sense of self is possible to the extent that new experiences are built onto the past perceptions of self. A self creates a scaffolding of its own uniquely shaped and furnished inner dwelling. This intrapsychic autonomy enables a person to maintain enduring mental representations of a sense of self (Ewing 1991). Yet also, as the environment changes, so does self awareness and the notion of the self. Therefore it can be seen that self is a process, always becoming, but the process is that of growing change from the middle of the past.

Journal Entry Sep. 1993

"I find de Bono's (1979) concept of knowing illuminating. Likening the brain to a jelly, he claims that external stimuli act upon the brain as hot water does upon the surface of a jelly. Indentations are made, patterns are created. These indentations form the basis for receipt of subsequent external stimuli and determine the resultant pattern of connections which are made."

In Summary: The Tree of Knowledge (Maturana and Varela1987)

In The Tree of Knowledge, Maturana and Varela (1987) provide a useful comprehensive biological overview of constructivist thinking which both supports and enhances the philosophical concept of constructivism. I use personal journal entries to illustrate and heighten their descriptions of structural determinism, the idiosyncratic nature of perception, reflectivity and reflexivity and the concept of a world of multiple perspectives.

The recent work of these biologists indicates that the brain does not process images of the world the way a camera does. Maturana and Varela's ontological claim is that the world is "structure determined"(1987), that is, the behaviour of all composite unities, such as the human mind, are determined by their structures. It is impossible, therefore, to know what an image is "really like" before it is transmuted by the brain. We know what we see but not what we saw. Knowledge is constrained by the structure and function of the mind. So called "information" cannot then instruct the behaviour of a living system but merely interacts with it. In response the living system specifies how it will behave by specifying all of the interactions it can undergo. It has been noted that "the map is not the territory"(Korzybski 1956). Structures are deterministic, the structure of a brain determines the parameters of possibility for knowing. A practical example is that of a professor lecturing. The professor may select or anticipate a range of student responses. However the "structure" of each individual student determines their response, each person responding differently to the same thing.

Journal Entry Oct.1992

"It seemed today as if the professor was speaking directly to my half born thoughts. -- I was selective and chose aspects of his perceptions on the basis of how they fitted with what I wanted to think about."

In addition, the writings of Maturana and Varela indicate the idiosyncratic nature of perception, that perception is governed by both chance and design. Maturana claims that we do not see the space of the world, but only see our field of vision. Our field of vision is influenced by chance, yet modified by preceding fields of vision. A network of premises and presuppositions constitutes an individual's map of the world, his interpretive framework. People organise their lives around specific meanings and, in doing so, contribute to the survival and career of their perceptions. Perception is never passive but is governed by how things have been seen previously. Furthermore, the language through which we have come to know the world controls how we subsequently perceive the world. An illustration of this comes from the book London Fields (Amis 1990). In writing of the interpretation a spectator makes from watching professional soccer, Amis writes, "When Keith goes to a football match that misery of (tabloid reporting) cliches is what he actually sees" (Amis 1990). Keith's perception is governed by the language in which he is immersed.

A Cognitive Kaleidoscope (Gates 1986)

"I find analysis of practice difficult. My pattern of thinking is to try to make the evidence fit my pre-conceived theories and it is hard for me to be open to the actual content of transcripts. Knowingness inevitably permeates analysis. My concern is that it blinkers me." --- "We are all guardians of our culture and prisoners of our history, carrying our ways of seeing and interpreting everywhere. -- Do I actually grow or are my prejudices continually reaffirmed and deepened?"

A Cognitive Kaleidoscope (Gates 1986)

"A recent simulation of a group teaching situation proved conclusively to me that divergent observations and interpretations come from people sharing the same experience"

Furthermore we do not know what we do not know. We do not see what we do not see and what we do not see does not exist for us.

The construction of ideas about the world takes place in a nervous system that operates something like a blind person exploring a place for the first time. The walker in the dark who has avoided bumping a tree does not know whether he is in a field or a forest. He only knows he has not bumped into anything.

Journal Writing Feb. 1993

"I find this metaphor of a blind person somewhat confusing. Perhaps my imaging is of the childhood game of Blind Man's Bluff, where there is a real world out there only needing to be gropingly discovered. As stated earlier, I remain confused at the distinction between a real world only partially and subjectively known and the process of idiosyncratic, yet culturally constituted, perception creating a world."

Processes of reflectivity and reflexivity help us gain access to the subjective nature of our perceptions.

It is difficult to separate our history of actions, both biological and social, from how this world appears to us. It is difficult to put in front of us what has happened to us in creating and obtaining the regularities of perception and interpretation we have grown accustomed to. Maturana supports reflection as a process of knowing how we know and what we know. This act of turning back on ourselves, he states, is the only chance we have to discover our blindness.

Journal Entry October 1992

"Once we ritualise our behaviour we become blind to alternatives."

A Cognitive Kaleidoscope (Gates 1986)

"Seeing learning as an active process of self organisation and re-organisation, I have reflected at length on my learning over the last two years.--- My inner perspective, my world of interrelated beliefs and feelings, changes as I reflect, consider and structure my own knowledge. --- To make problematic the taken for granted, to detach oneself from habit and to read situations in different ways is enlightening to say the least."

Using the pictorial metaphor of a hand drawing a hand, Maturana illustrates the circularity of using the instrument of analysis to analyse the instrument of analysis. The process of reflexivity changes the instrument of analysis; as the hand draws itself the muscle tone changes. A dizzy sensation comes from the attempt to tap the roots of our knowledge with the roots of our knowledge. "We have all come to form within the very form we wish to study. And so it is difficult to separate the well taught consciousness from the consciousness that teaches" (Grumet 1988).

Journal Entry 1987

"I can observe (educational practice) and deduce (intentions) but to watch myself observing and to wonder at my deductions raises different issues."-- "The need to spectate my spectating remains if I am ever to see beyond my prejudices and behind their facades."

An examination of the concept of "second order view", the concept of reflexivity, is useful here. A term that originated in mathematics, second order view means taking a position that is a step removed from the operation itself, so that the operation can be perceived reflexively. Heuristically it provides for the researcher to include self as part of the research. Based on the premise that any researcher enters the field with eyes bandaged by texts, second order view enables the researcher to gain a clearer awareness of their own relationship to the operation. When one's own templates are seen it becomes possible to use alternative conceptual glasses to bring new perspectives into view. Nothing is so obvious that its appearance is not altered when seen in a different light. Second order view thus allows for the drawing hand to note the effect of drawing upon it. Both the drawing of a hand and the drawing hand are the subject of research. As stated earlier in this thesis, I am using a heuristic methodological approach and reflexively including myself as part of the research.

A Theatre of Contradictions (Gates 1987)

"I am both the observer and the actor and present my alternative and alternating perspectives."

The processes involved in our actions as human beings constitute our knowledge and to investigate how we know we use these processes, leading to an unbroken coincidence of our being, our doing and our

knowing. Cognition and the process of living are one and the same. "To know has become to live and to live has become to know". This circularity illustrates that "all doing is knowing and all knowing is doing" (Maturana 1987). The circularity of cognition constitutes the starting point that enables us to explain it. As we know how we know we bring forth ourselves.

Reflection also helps bring forth new constellations of relationships. Maturana claimed that, as structures are not static but instead are structurally plastic, they change with every interaction and the future behaviour of the system is thus altered. When some interaction dislodges a structure, reflection leads to a changed perception which is explained by lack of previous awareness. None of today's structures are perfect, none final. As stated in chapter one, our final vocabulary, the set of words which we employ to justify our actions, beliefs and lives, is contingent (Rorty 1989).

In A Child in Time McEwan (1987) illustrates the contingency and mutability of one's final vocabulary, one's present way of interpreting the world. In writing of Julie, he says, "She was not beyond confusion or irrationality, but she had an inviolably useful way of understanding and presenting her own morasses---. With her, previous certainties were not so much jettisoned as encompassed, rather in the way scientific revolutions were said to redefine rather than discard all previous knowledge. What he frequently regarded in her as contradictory she maintained was development.---- Such faith in endless mutability, in re-making yourself as you came to understand more --- he had come to see as an aspect of her femininity" (McEwan 1987).

Although suggesting that we live in a world of multiple perspectives, Maturana and Varela claim that the positivistic heritage of the contemporary Western world has bequeathed the temptation of certainty."We tend to live in a world of certainty, of undoubted, rock-ribbed perceptions: our convictions prove that things are the way we see them and that there is no alternative to what we hold as true" (Maturana 1987). However certainty is not proof of truth and an individual's hypotheses about the world are not directly provable. We need to recognise that the certainties and knowledge of others are, respectively, as overwhelming and tenuous as our own. Outlining a model of "human centred ethics", Maturana states that we cannot affirm our certainties and negate another person. His certainty is as legitimate and valued as our own because it comes from his

existence. We need a broader perspective in order to coexist and Maturana states that "love" is the acceptance of another person beside us in our daily living. "Everything we do is a structural dance in the choreography of coexistence."

A Cognitive Kaleidoscope (Gates 1986)

"How can I understand and learn from the subjectivity of colleagues rather than dismissing their views as being at variance with my own? -- A search for self knowledge should help to create tolerance of differences, not dismissiveness based on bigotry."

Journal Entry Nov. 1992

"(from an unsent letter to a member of a study group) Logically and ethically I must extend to you your right to see things differently from me.----I wish to allow you your way but not at the expense of mine. My way is too vulnerable to positivism to allow your certainty to overwhelm it."

In support, Guba and Lincoln (1990) argue that the purpose of constructivism is to reconstruct the world at the only point at which it exists, in the minds of the constructors. They state that the ontological basis of constructivism is the recognition that no external reality exists. Using monist subjectivism as the epistemology of constructivism, the task is to work for consensus between the holders of multiple interpretations. Celebrating relativism as the key to openness and the continuing search for ever more informed and sophisticated constructions, they suggest that hermeneutics and dialectics may further this search. Hermeneutics is the science of interpretation and provides for individuals to avow their interpretative position. It has to do with examining the point of view from which one examines a text or perceives personal reality in order to elicit the beliefs and assumptions that influence.

A Theatre of Contradictions (Gates 1987)

"Each chapter begins with my perspective, my position on the data. By this process of reflexivity I sought to make my perceptions explicit."

In line with heuristic research methodology, hermeneutics allows for each individual to depict their construction of reality as accurately as

possible and, when utilised in research, represents both the emic/insider and etic/outsider perspectives. It is a logical response to the realisation that there is no single truth, only a multitude of perspectives. If all stories are valid, although not necessarily true, then there is need to avow the interpretive position taken. No point of view should be taken as the point of view. Once a perspective stops being questioned it tends toward the objectification of what it perceives. Furthermore, a process of dialectics allows for individual constructions to be compared and contrasted.

As indicated and in summary, there are many interesting implications from the work of Maturana and Varela. In describing a biologically based epistemology, they posit a structural deterministic perspective in which nervous systems are "informationally closed" and can only influence each other in indirect ways. Perception is never passive, but is influenced by both chance and idiosyncratic interpretive design, mediated through language and can only be accessed by reflective and reflexive processes. Their work supports the view of other constructivists by stating that objective knowledge is impossible. Since we can't know objective reality all knowing requires an act of interpretation and we live in a domain of subject dependent knowledge and subject dependent reality. For comfortable coexistence there is therefore need to accept the realities of others.

Journal Writing June 1994

"Yes, this fits with my previous thinking and has furthered my understanding. I can accept the concept of structural determinism, that we are only a "pack of neurons" (Crick 1994) which allow us to see only our field of vision and not the space of the world. I can accept that reflectivity helps us to both understand and change our constellations of relationships. The visual metaphor of a hand drawing a hand has crystallised my concept of reflexivity and of the need to research the researcher and the effect of the research on the researcher. However, in addition to my previous confusions, I am still left with a pervasive question. If we construct our own reality, from what do we construct our own reality? What are "the sausage and haddock of one's life" (Woolf 1929) that are the raw materials of our constructions? Are the "sausages and haddock" the external stimuli, the language, truths and values of the culture in which we live, connecting in our minds by both chance and design. The process, the argument, is circular. A world of social constructs creates and

recreates our personal reality. Our personal reality creates and recreates our field of vision in a world of social constructs."

The philosophical concept of constructivism, supported by recent biologically based epistemologies of Crick, Edelman, Bloch and Maturana and Varela, aligns with the postmodern perspective of there being no external truth, only multiple realities. Just as with the theory of social constructionism, ways of knowing based on the concept of constructivism present changing paradigms and challenge traditional ways of knowing.

A SEMIOTIC BRIDGE

If, as I suggest, language does not reflect social reality, but instead produces meaning and creates social reality (Richardson 1994), then the bridge between an outer world and the world of inner reality is of crucial significance. The construction of a self by a world and a self and the construction of a world by a self and a world take place in parallel, linked by a semiotic bridge. This semiotic bridge itself is both creative and constraining. Language is constitutive of both selves and worlds. "As language flows among us so are life patterns fastened or freed" (Gergen 1991). Language and signs create what can be known of the world and of the self. "Language constructs the individual's subjectivity in ways which are historically and locally specific" (Richardson 1994). Yet, paradoxically, the limits of language and signs confine the boundaries of knowing. In a circular argument, however, without these confines, there would be no creation of selves or worlds. "The limits of my language ----- mean the limits of my world" (Wittgenstein 1922). "The terms available for making our personalities intelligible- terms of emotion, motivation, thought, values, opinions and the like- place important constraints over our forms of action. --- The languages of self are malleable indeed" (Gergen 1991). Narrative is studied in more depth in a later chapter but, in order to understand the views expressed in this thesis, it has been necessary to comment at this stage upon its essential role in the construction of self.

The following section examines the interrelationship and interdependence of social constructionism, constructivism and semiotics in the cultural construction of self.

THE CULTURAL CONSTRUCTION OF SELF

a) Cultural Construction of Self through Constructivism

The preceding and detailed consideration of the philosophical and biological concept of constructivism indicates the processes by which an individual constructs a map of their world, an individual sense of reality. Based on the premise that " There is no unique "real world" that pre-exists and is independent of human mental activity and human symbolic language" (Bruner 1986), the self is described as a construction proceeding from culture to mind and mind to culture (Bruner 1990). Reflexivity between self and context, dialectic between self and society, leads to the ongoing construction of self and society through the medium of language. What is real is a construction in the minds of individuals (Lincoln and Guba 1985). However the self is not just a construction within a context, but is an ongoing construction by a continuously reconstructed and reconstructing contextually situated self whose perception changes continually. Rather than the concept of an essential self, an irreducible inner reality accessed through introspection and retrospection, the self is seen as a becoming, a moving history, a river through time, contextually based, created by constructivist processes and known through reflection. "A person is the sum and swarm of participations, not a pure and enduring nucleus" (Perkins 1990).

b) Cultural Construction of Self through Social Constructionism

Gergen(1985) presents a compelling case for the cultural construction of the self through social constructionism and explores the question of how a culture influences a self?

What a person knows of life they know through lived experience. From immersion in a world of invented reality the self comes to know. As a human being must be provided with basic orientations, the implicit and explicit intrinsic components of his culture, in order to act intelligibly in the world he apprehends, the self is a cultural product, formed in terms of how culture sees a self. Enculturation is the "acquisition of cultural representations as part of the self", dominant cultural norms are internalised, but the transformation of cultural representations into personal ones is informed by the "unique history of individuals" (LeVine 1982). Echoes of social constructionism, connectionism and neural networks reverberate throughout this article on Enculturation (LeVine 1982). LeVine describes the enculturation process as it occurs in childhood. By

example, corrective feedback, pressure or instruction parents demonstrate the expected age appropriate performance; cultural values thus shaping individual behaviour from an early age. Similarly Miller et al (1990) study the ways in which narratives of personal experience function in the socialisation process. As caregivers determine the stories they tell about a child, they demonstrate both the culturally accepted view of the child and the power of the dominant party, the one who decides the accepted view of reality.

We are all choreographed by society, learning our cultural dance with its steps and rhythm created by the values and practices of our time and place. Setting becomes both consciousness and unconsciousness. We situate our practices within cultural thought. Any concept can become an icon; held still it freezes in your mind. Self awareness is often only possible if experienced by contrast, requiring both knowledge of a contrasting world and a sense of one's otherness to it. The legacy of meaning inherited at birth dominates our being and provides a rarely examined world view, differing from culture to culture. There is variety within individual cultures, but even that variety is culturally patterned. Even deviance is an expression of challenge to cultural norms (Eckert 1989). "The fish are the last to discover water" (Weisz 1984). Yet it is possible to discover water, it is possible to see more clearly one's cultural legacy. Throughout this study I explore the reflexive act of turning back on oneself in order to see more clearly the sources and composition of the taken for granted. Later in this chapter I acknowledge the existence of imagination and intuition in coming to know. Although the enculturation theory is powerful it is not exclusive.

It is interesting to enquire into the cultural and historical bases of various forms of world construction. For example there are cultural differences throughout the world in the conceptions of psychological processes, differences which challenge the Western ontology of the mind. Conceptions of such topics as the self, relationships, the nature of childhood and romantic love have shown broad historical variations and undergone significant changes across time. These changes in conception do not appear to reflect alterations in the objects or entities of concern, but instead are lodged in historical or cultural contingent factors. Everything is context specific. For example, Mauss (1985) traced the social history of the concept of a person from personnage, with the sense of role, to persona, with its notion of consciousness, to personne, with an appreciation of moral

order and a forerunner of the self. This model of a changing conceptual construct of a person will be used as the basis for an examination of stratas of reflectivity in a later chapter. To summarise, cultures differ from each other in world views and metaphors of the world, while the passage of time brings about changes in individual cultures.

This study is based in Britain and the United States of America. As we see the world through cultural filters, consideration of the dominant cultural values of both cultures at this moment in history may provide insights into relevant world views.

Ethnic identity, a sense of belonging and of historical continuity is seen as a basic psychological need in the Western world. Ethnicity is transmitted through family and community, is a major form of group identification and determinant of belief systems, values, lifestyles and behaviour and patterns thinking in obvious and subtle ways. Tradition is a way of seeing and acting but conversely is also a way of concealing.

Journal Entry Nov. 1992

"I have just read several chapters from Ethnicity and Family Therapy (McGoldrick et al 1982), including the chapter on Great Britain. I was shocked at myself and my response. I found myself reading of the British virtues of self sufficiency etc. and, with a start, recognised that I considered such virtues to be total absolutes and not merely cultural perspectives. Put alongside alternative perspectives from other cultures, such as dependency of grown up children upon their parents or adaptive fatalism, the acceptance of the existence of external catastrophes, I became aware that the norms of my culture had become icons and frozen in my mind. Yet I have always prided myself on my capacity to gain a critical distance and, furthermore, to spectate my spectating. (Are these also British "virtues", I ask with British irony?) Recognising individual cultural determinants helped me gain perspective on the relativity of belief systems."

Recognising the inevitable high degree of generalisation necessary in a book intended to capture the flavour of many different cultures, I draw upon the work of McGoldrick et al (1982) to give a brief description of the major belief systems of Great Britain.

The major cultural distinction in British values is hyper-individualism (McGoldrick, Pearce and Giordano 1982). The individual is enculturated to self-reliance, self-sufficiency and self control. Work is equated with virtue, self esteem and future achievement and it is expected that everyone should be successful, failure being attributed to personal weakness. The independence of self is seen as empowering; an independent self is the one who solves problems and struggles with life in order to overcome external constraints and is the one who is dominant in relationship to the natural world. McGoldrick et al (1982) claim that the British value insight and reason and are pragmatic. Culturally they are not good at maintaining mutually giving relationships and are uncomfortable at tolerating dependency or expressing and integrating emotional experience. The concept of the stiff upper lip dies hard and they are claimed to be emotionally self contained and isolated. Controlling of all aspects of life, the British cannot cope with the uncontrollable. With little cultural room for adaptive fatalism, they are vulnerable to major external catastrophes.

Individual not family goals dominate nuclear families, which are guided by ideas of correctness. Until recently, married women were forced into isolated dependency and were then asked to raise independent children, a cultural contradiction which often led to anxiety and depression. As would be expected, British children are raised to have all of the values previously outlined. Throughout childhood peer contact and sports are valued and adolescence is seen as the time for children to move on and separate. Parental satisfaction is based on the extent to which grown-up children are self sufficient.

British cultural values emerge from a long history of ostensible democracy masking a plutocratic and rigid class system, which has only recently started to break down and which still has a profound cultural influence.

Journal Entry Oct. 1992

"I can't believe it! In a lecture (at Harvard) on prejudice and "isms" such as racism, sexism etc., the students claimed that there was no prejudice based on social class here in America. How different from Britain!

A myriad of images whirred through my mind. My embarrassment at my pronounced Northern accent, when in the presence of people who speak B.B.C. English. "Posh people", the phrase came unbidden from the Spennymoor streets of my childhood. The inverse snobbery of my assertion that my ancestors were coal miners, put alongside my not so subtle claims to "quality" based on education, professional experience and solvency, demonstrates the underlying reverberations of class consciousness of a working class girl living a life beyond the dreams of her grandparents. Voices from Villiers St. "She's a "would be", he's a gentleman, who do you think you are?" Choruses from chapel. "The rich man in his castle. The poor man at the gate. God made them high and lowly. And ordered their estate." The subliminal message I received was to know my place but use education to climb beyond it. There was no question, however, that I had a place and that place was firmly based on social class.

I lost myself in the lecture theatre and tried to imagine a life without a sense of inadequacy based on my lower class heritage, a sense of inadequacy which is stamped throughout me, like the word Blackpool in a stick of rock, a working class metaphor if ever there was one. Memories of my dad. "If you go to Blackpool for your holidays bring me back a stick of rock." I thought of Nick, a generation once removed, with his middle class opportunities (that word class again!), his public school education and Harvard degree, still conscious of the weight of his heritage, saying that he wanted to stay in America because there his British accent was an advantage, as distinct from the hindrance of his Northern pronunciation in the streets of London.

A life without "classism". Will my granddaughters grow up in America with that privilege?"

A consideration of the cultural context of the United States of America reveals that the American self is an historical product of a recent melting pot of differing cultural heritages alongside shared and culturally constituted beliefs in the principles of the Declaration of Independence and the ensuing constitution. All men are equal. Man is born free. Everyone has a right to life, liberty and the pursuit of happiness. This cultural heritage is a useful lens through which to examine the current culture and the American self.

The current focus in American values is on radical ontological individualism, a socially unsituated independent self from which all

judgements are supposed to flow. What is imagined is an autonomous self existing independently outside any tradition and community and then choosing one. Americans are expected to make their deepest commitments based on personal belief in the isolation of their private selves (Bellah 1985). Thus ironically, just when Americans think they are most free, they are the most coerced by the dominant beliefs of their culture. Certain questions arise from this concept of individual choice. If the self is defined by its ability to choose its own values, on what grounds are these choices made? If selves are defined by their preferences, but those preferences are arbitrary, then each self constitutes its own moral universe and there is finally no way to reconcile conflicting claims about what is good in itself. Yet moral discourse is embedded within and serves to sustain particular cultural patterns. Charles Taylor (1989) outlines the historical contributions to moral discourse. The improvisational self formed by an historical melting pot, with the concepts of freedom, happiness and equality as self evident truths, chooses moral values to express itself, rather than being constituted by them as from a pre-existing source. It would seem that the cultural norm is that the right act is the one that feels right. "Being good" becomes "feeling good.' What kind of world is inhabited by a self, perpetually in progress, yet without any fixed moral end? A postmodern world?

In a culture that emphasises the autonomy and self-reliance of the individual, the primary problems of childhood are separation and individuation, preparation for the all important event of leaving home and leaving church, and then choosing how to live. The work ethic is important, as a means of livelihood, as a career and as a "calling". In early life, work and its extrinsic rewards are used to provide a sense of self. As promotion becomes harder to achieve, the private world of family and friends grows brighter and a more expressive self comes to the fore. At some time in midlife many Americans turn towards sharing with others in intimacy instead of trying to outrace them, to move out of roles and into the self, or is this self just another role? Lifestyle enclaves become popular, lifestyles celebrating the narcissism of similarity.

In examining the cultures of Great Britain and the United States of America, I recognise that any attempt to briefly capture the essence of a culture is of necessity inadequate. Cultures are multifaceted. To present baldly and simply does not do justice to the complexity of the task. Nevertheless I hope that these brief descriptions may challenge assumptions as to the inviolability of an individual's

culturally formed world views. Also detailed aspects of enculturation may serve to question the taken for granted assumptions which colour vision and preclude questioning.

c) The Cultural Construction of Self through Semiotics

Semiotics, the theory of signs, is taken more generally to mean the study of all patterned communication systems and a study of semiotics provides a method of uncovering the often hidden forces that construct consciousness at the level of everyday life. Therefore this section examines how culture influences self and creates consciousness through the vehicles of language and communication.

I have previously indicated the bridge of language and signs which links and creates the outer and inner worlds of the self. There are no innocent, pure or pristine experiences of an external world, there is no neutral text. We "encode" our experience of the world in order that we may experience it. In accord with Gergen, I argue that "Language is the only reality we can know" (Gergen 1986). Accordingly, semiotics is a presentation not a representation. Worlds do not exist prior to presentation. Through a presentation in words or signs an individual's perception of reality is constructed. Therefore, without words, without signs, without symbols, there are no individual worlds and no individual selves. Furthermore, individuals create their world and selves with the words, signs and symbols drawn from their social arena. So, inevitably, the bricks and mortar of construction are from culturally agreed meanings arrived at by cultural consensus. We are truly, or perhaps, in the absence of the "truly true", unavoidably, essentially, inherently, a product of the words and symbols of our time and place. They are the prerequisite of our coming to be.

Piaget's developmental theory describes how a child is an individual who is socialised. Vygotsky presents an opposing view, claiming that psychological structures are not a given in the individual mind, but are created through interaction with the social environment. In order to become an individual a child is socialised. Speech is a process of socialisation and a vehicle of culture, in that words reflect shared social meanings (Lee et al 1983). Higher mental functions are mediated by symbols or speech. To internalise words and speech is to internalise cultural modes of behaviour and socially agreed meanings.

Vygotsky claims that social development takes place on two planes. The first plane is the social between two people, the second is the psychological plane within the individual. There are three stages. A child and adult talk together and use external speech. Then the child goes through a stage of private, egocentric speech, the internalisation of social speech, which serves a regulative function. Inner speech then develops. For the older person thought is mediated by words, word meanings altering at different stages of development. Thus the higher order modes of thinking, being verbal, are socially constituted and only through a an ongoing conversation within a culture can an individual develop an inner voice and sense of identity. Vygotsky privileges language as a vehicle of socialisation. However he also acknowledges that social context is conveyed through non-linguistic interactions with children.

Although Vygotsky was not popular with the Soviet establishment, there is a Marxist component to his claim that the mind is constructed socially. Through a process of "scaffolding", adults establish with children a shared definition of reality. The power in this interaction is obviously in the hands of the adult. If future meaning continues to be negotiated intersubjectively, whose definition of meaning then takes precedence? Social class and dominant and subordinate positions are influential factors in this process (Wertsch 1985).

There are several factors to be considered in the cultural construction of self through semiotics. We need to be aware of language forms as they pervade society, the means by which these language forms are negotiated and the implications for other ranges of social activity. Until language has shared, negotiated meanings it is not a language. Once shared, linguistic rendering passes as knowledge in human affairs and is stored in books, journals etc. These renderings are constituents of social practices. Therefore language and knowledge are not something people possess in their heads but instead something they create together. Language is both a system of reference and a form of social participation.

The self is a product of and is defined by the language, codes and symbols of a culture. "In any utterance the self makes, there are echoes of the discourses of others. The self as speaker is some-one through whom others speak "(Colapietro 1989). The use of mental predicates is convention bound and the consensual, participatory nature of semiotics leads to a common definition of the meaning of

things arrived at in a society, thus constructing what people allow themselves to think and feel and do.

Yet the self is also a producer of signs, bringing subjectivity to expression. "A symbol may not label or parallel but rather constitute experience" (Stromberg 1991). The use of language both reflects and creates, the creative aspect being a crucial stage in developing meaning. Symbols are the means by which experience is translated into expressions, such as cultural productions, images etc. and as such may articulate hard won meanings of reality. Through a conceptual passage an experience is symbolised, a text leads to a performance, a performance which is simultaneously a work of self description and self construction. Through performance, understanding is deepened and changes the subsequent perception of the revisited text (Geertz 1986).

However the self is also constrained by semiotics. Constraints over understanding are engendered by linguistic convention (Wittgenstein 1963). Constraints over presentation and style are controlled by what is culturally acceptable. However, language should not be reified. It is a cultural construct which meets the need for having language in general. Although it means what a culture agrees it to mean, it only means what a culture agrees it to mean. Language and symbols are no more and no less than a human construction,

This section has stressed the centrality of language and signs in the invented nature of the reality of a culturally constructed self. Crucial elements emerge that are relevant to reflectivity and the use of narrative. First of all, any linguistic products of reflectivity should be viewed as emerging from the context of the writer. Context specific, the language and signs used are indicative of the culture speaking through the writer. In addition, the writer is constrained by linguistic conventions. Shades of meaning, accepted modes of expression, expected ways of presentation, constrain as well as create the outcome of reflective processes. However, the creative role of semiotics provides for the expression of idiosyncratic meaning, for the process of putting into words to also be a process of creating thoughts and understandings. All are crucial considerations in examining the use of language by the reflective self and will be examined more fully in a later chapter on narrative.

ASPECTS OF SELF WHICH ARE CULTURALLY CREATED

The following three sections examine aspects of humankind that are influenced by cultural context. Emotions, self concept and gendered self are each structured by the context in which the person lives and thus are context specific. "Virtue and vice exist because thinking makes it so" (Shakespeare. Hamlet)

The Cultural Construction of Emotion

This section will claim that the structure of emotion is a product of socio-cultural activity rather than an essential property of the individual and that it is mediated, at least in part, through discourse, speech or other semiotic processes.

Emotion has traditionally been seen as an essential aspect of the self, "an essence of personal being" (Gergen 1991). Essentialists have viewed emotion as universal, precultural, biological and naively available. While natural physiological emotions are present at the Piagetian level of sensori-motor skills and the range and quality of emotional experience is potentially the same for all human beings (Geertz 1974), contextualists argue that emotions are culturally scripted. AbuLughod and Lutz (1990) present a contextual view. They claim that the self is a product of social discourse. Arguing that one must analyze activity in context in all its particularity, they focus on social discourse as the vehicle of culture. Claiming that emotion is "created in, rather than shaped by, speech, in the sense that it is postulated as an entity in language where its meaning to social actors is also elaborated" they see emotion as being embedded in social/cultural constructions. Describing emotion as "embodied discourse", they assert that it is not the private but rather the public arena in which emotion is created. In support of their views, Averill (1982) concludes that what we call emotions are essentially cultural performances, learned and enacted on appropriate occasions. Culture governs not only the emotion itself, but also both when and where an emotional performance can take place.

Gergen (1991) claims that some of the strongest evidence against emotions as natural essences of the individual has been furnished by anthropologists. He gives the example of "fago", a central emotion of the Ifaluk in Micronesia (Lutz 1988 in Gergen 1991). "Fago" is akin to love, but carries a saddened hue. Experienced when the other is absent or dead, or actively displayed towards the weak, "fago" is akin

to compassion but has no precise equivalent in Western culture. Furthermore, the Ilongot males possess an emotion they call "liget." Akin to English terms of anger, energy or passion, the experience of liget leads young men to weep, sing or sulk and, at its peak, to slice off the head of a neighbouring tribesman (Rosaldo 1980 in Gergen 1991). Having taken a head, the young Ilongot feels transformed, energetic, passionate towards the opposite sex and more knowledgeable."Liget" and "fago" are as much a construction of their culture as feelings of romantic love, anxiety and envy are constructions of the Western world.

Mother love is also subject to cultural and historical variations. Descriptions of child rearing practices in the poverty of South America indicate that the mother love of today's Western world is not an emotional given. In the face of a high infant mortality rate, care is reserved for the babies that seem physically likely to survive. Additionally, in France in the seventeenth century, the concept of the maternal instinct was alien and children led a marginalised existence (Gergen 1991).

Appadurai (1990) indicates that, in Hindu India, culture orchestrates emotional activity in much the same way as it orchestrates discourse. Praise from a beggar to a benefactor has social functions, is enacted in a formulaic, impersonal fashion and is not an expression of personal feelings. Similarly, the Pintupi concept of "emotion" is a concept for how one should feel and constitutes a moral and cultural system as distinct from a biological given (Myers 1979). Emotional activity does not follow as a simple reflection of an inner state, but instead can be seen to be a culturally scripted activity.

The definition of an act floats on a sea of social interchange. Sarbin (1984) states that anger is not a biological state of the organism, but instead is a historically and culturally contingent social performance. Although humans are conditioned to feel and express anger in certain conditions, anger does not refer to a biological, mental state but instead is part of a cultural role. For example, what constitutes aggression? Aggression does not exist as a fact in the world but instead is a labelling device within social control. To treat culturally constructed emotions, such as depression, anxiety or fear, as emotions from which people involuntarily suffer has different implications from treating them as socially conditioned and played out on a cultural stage.

To summarise, I agree with Lutz (1988) that "Emotional meaning is a social and cultural achievement." I have given examples to show that emotions are not universal biological givens, but instead are emotional performances scripted by idiosyncratic cultural systems. Appraisal of manifest emotions begins in infancy. Children observe the emotional actions of others and absorb socially sanctioned emotional performances. Thus emotional terms acquire meaning from their usage. Innerness is therefore shaped by culturally accepted emotional terms and performances. Feelings and thoughts cannot be separated, as feeling is culturally ordered and would not exist apart from thought. Emotions are felt but are not a universal, biological given. What are described as biological feelings, although clearly experienced by an individual, begin as embodied thoughts and, as such, are no more private and no less cultural than beliefs (Rosaldo 1984). We cannot distinguish between private selves and social persons. Both selves and feelings, shaped by culture, are polities.

What are the implications of the concept of culturally constructed emotions for reflective teachers? To recognise that emotional responses are culturally scripted enables one to examine the script writers with clearer vision. If the fish are the last to discover water, the process of "unswimming the fish and ourselves" is underway.

The Cultural Construction of Self Concept

Both the conceptual and perceptual aspects of self awareness, the concept of self, vary across cultures and throughout history. An individual's self image and interpretation of his own experience cannot be divorced from the concept of self that is characteristic of his society. Self concept is a form of social discourse (Gergen 1985).

As the concept of individuality is contextual and changes across cultures and throughout history, Taylor suggests that historical awareness might release us from the prisons of our current conventions of understanding of the concept of self (Taylor 1989). Constructions of a person are seen to have undergone significant changes across time, changes which are lodged in historically contingent factors. For example, first man is seen in a fettered mode; immersed in his environment. Then man moves to an unfettered mode, where man as an individual imposes himself on an external reality to which he is strikingly sensitive (Crapanzo 1982). In the late eighteenth century "seeing" became a confirmation of the self, rather

than a process by which the outer world of nature was understood (Gergen 1991).

The perception of individuality is also contextual. From a perception of self emerges a consciousness that then leads to self consciousness, a higher order consciousness (Lee et al 1983). However for a differentiated sense of self awareness to emerge it must be culturally possible for an individual to react to himself as an empirical object, to identify and refer to himself, to appraise himself. Alienation of self from self or subject is repeated in every self reflection. The notion of a self also requires an awareness of a contrasting world and a recognition of one's own otherness to that world. Consciousness of self is only possible if experienced by contrast through reflexive processes (Crapanzo 1982).

Therefore understanding of the self grows not from an inner essence but from experiences in a world of meaning (Rosaldo 1984). A possessive reflexivity, one mediated by desire and not simply a mechanical reflexivity, is required for the emergence of self and indeed for self awareness (Crapanzo 1982). The role of desire to know the self is an essential element of self awareness.

"I" and "you" are linguistic forms which indicate "person". In individual discourse "I" designates the speaker but does not name the subjectivity which it constitutes. In the West identity is equated with "ego", which is a centre of conscious awareness and creates an identity around "I". Western psychology privileges self actualisation in which each individual assumes full responsibility for the self (Weisz 1984). Notions of isolated, assertive and self conscious individuals may be regarded as an exaggerated belief in the power and importance of the individual. By contrast, in the East identity is external, social, relational and interdependent (Mageo 1989). Interdependence requires strict adherence to established patterns of behaviour and individuals learn complex system of societally sanctioned rules. Eastern selves claim to be individuated through connectedness. Among other cultures Maoris see their first responsibility to the group and not to themselves. They do not see themselves as having control over their future but instead see fate as being in the hands of the gods. Thus each concept of self is a constituent of social values. People are indeed not the same wherever you go, not even deep down. There is no psychic unity. The only unity is of individual potential for cultural construction.

The culturally accepted view of self concept is crucial in a process of self reflection. How one thinks one ought to see oneself is a powerful lens. The boundaries imposed on possible concepts of self may be apparent between cultures and between different experiences which may provide a sense of otherness.

The Cultural Construction of a Gendered Self

As previously stated, the process of enculturation is choreographed by society, which also determines the cultural construction of sub-groups such as those determined by gender. Kessler and McKenna (1978) examined variations in the way in which different cultures understood gender. Gender specific roles differ between cultures but are common to most. As the woman in this study is from the Western world, this section will focus on the gender enculturation of women in the West.

Cultural stereotypes of Britain and America demonstrate the individualism, independence and separation which are characteristic of Western society. The dominant group, the male holders of privilege and power, underline and live by these values. Existing psychological research supports them. To be psychologically healthy is to be autonomous and self sufficient (Kohlberg 1978). However traditionally women in these cultures have been interdependent and connected, the nurturers and the home-makers, qualities which are the very opposite of the stated cultural objectives for psychological health. Women's essential contribution to family and society is thus undervalued and they face systematic cultural oppression. Encouraged to a supportive role and then negated for accepting it has led women to a psychology of acquiescence and internalised fear, shame and anger. The oppression by those dominant has been internalised and until recently remained barely recognised. The writings of the foremothers, three women psychologists, has raised awareness and debate.

Jean Baker Miller (1976) addresses the issue of oppression. She says that women occupy a unique position in a male led society and that their experience of oppression is thus different from that of any other group. Within the family they have been entwined with men in intimate and intense relationships and they have a pervasive role. However the beliefs of the dominant group are the ones internalised in society. A system of oppression draws much of its strength from the acquiescence of its victims. Conflict has been taboo for women for

centuries. As the nurturers of society, women have had to learn not to know or express their own anger. They have learned to hold the unspoken and unresolvable conflicts of their culture and to redefine their own reality. As a subordinated sub-group, Miller believes that the key to psychological health for women is to move from suppressed to open conflict.

Nancy Chodorow (1978) was one of the first to call into question many of the assumptions and beliefs about women. She questioned how and why strong gender asymmetries in culture are created and repeated. The outline of her assertion is in the concept of the reproduction of mothering. Women mother. Through the process of mothering they reproduce daughters with mothering capacities and repress the nurturing capacities of their sons. Boys thus define themselves as separate from their mothers and others, as more differentiated and less dependent. Girls proceed in their development on a relational basis, with a sense of merging rather than of differentiation. The psychological capacities of women have been systematically exploited by patriarchal societies. Chodorow suggests that if boys and girls were parented equally then in time asymmetries would be redressed. Nurturing and relationships are not uniquely female qualities but instead are a result of cultural conditioning.

Carol Gilligan (1982) highlights the bias towards a male view of reality that has underpinned psychological studies. Within a tradition of cognitive developmentalism, human development was seen as proceeding in orderly, universal, invariant stages. Women were not included in the samples for research and, as stated earlier, the qualities which emerged as necessary for maturity were autonomous thinking, independence, control and impartiality (Kohlberg L.1978). Large scale, longitudinal studies radically suppressed individual voice and culture and gender differences. Gilligan began to recognise that science was not neutral. Sexism was implicit in investigations which assume the superiority of universal principles in moral decision making. The scientific approach used in psychological research was a human and biased construction which omitted the voices of women. As a result, the failure of women to separate was seen as a mark of developmental immaturity and their inventiveness was seen as a developmental liability.

Gilligan began to give credence to women as authorities of their own lives and to speak directly to the world as she knew it. She

recognised the process of enculturation experienced by adolescent girls. In Women, Girls and Psychotherapy, Reframing Resistance (1991) Gilligan wrote that adolescent girls experience a loss of courage and stop thinking what they are feeling. Moving from self authorisation to self doubt, they concoct a sense of idealised relationships and strive to maintain them at the expense of their own knowledge and voice. Taking in adult voices they silence themselves, self silencing becoming an automatic and unconscious means of protecting oneself. In a Different Voice(Gilligan 1982) she outlined the fear women have of competition and success and the value they place on connectedness and relationships.

Social constructionist theory argues against universal psychological truths and proposes that innerness is shaped by culture. The views expressed by these three women increasingly represents a culturally accepted world view among educated women in the West. Feminism is a powerful purveyor of cultural reality and conditions the thinking and feelings of women who are exposed to it. Success of women is no longer based on trying to be male. Neither is it based on the location of a reactionary gendered self in practices which seek to evade the social structure but instead strengthen it. Instead the views of feminists have begun to challenge the existing male dominated cultural norms and to demand that nurturing, affiliation and relationships be given general value over autonomy and separation. A notion of fidelity, commitment to the same purposes, is beginning to unite women. It is only because women have themselves begun to change their situation that we can now begin to perceive new ways of co-existing, not only for women but for mankind.

At the same time as the psychological basis of Western society is being debated by women, so too is the conception of knowledge. A later chapter outlines a postmodernist stance that challenges the dominant positivist conception that scientific method is the only basis of genuine knowledge. In Western philosophy in the last two centuries, positivism, or a separating off of fact from value, has dominated much of our learning (Greene M.1988).

Recent research on women's ways of knowing outlines an alternative perspective. From descriptions based on intensive interviews with many women, Belenky (1986) has outlined different ways of knowing, including those that women have cultivated and learned to value. Belenky differentiates between knowledge that is based on the concept of an external truth, that is, received knowledge and

procedural knowledge, and knowledge that values a constructed view of reality, that is, intuitive knowledge and constructed knowledge. Received knowledge is the term used to describe the receipt and reproduction of knowledge according to societies' expectations. It is that which is etched on the tabula rasa of a mind, a pouring in of somebody else's facts. The ability to apply externally determined procedures is procedural knowledge. With both, the sense of self is embedded in external definitions.

However, some women in Belenky's study also described how they gave credence to their inner voice and learned to value intuitive knowledge. In the process of searching for authenticity, by bringing together all aspects of their knowing, by integrating externally and internally derived understandings and, through a continual restructuring of perceptions and thoughts, these women gained new knowledge, constructed knowledge. They came to understand a constructivist perspective of learning, the process by which knowledge is personally constructed. This perspective highlights the need for awareness of personal values and idiosyncratic ways of seeing. Narrative thinking provides the potential for such issues to emerge. Narrative enables the inner voice to be heard and allows intuition and subjectivity to become part of constructed knowing.

The cultural construction of gendered being and knowing is changing. For the women in this study there will have been variable exposure to the more recent and radical ideas. However the reverberations are being felt throughout society and the feminist challenge to the established order may be found in personal reflections.

UNIVERSAL TRUTHS?

The previous section has examined the aspects of humankind susceptible to the influence of culture. It has been argued that emotions are culturally constituted, that the concept of self is a product of cultural construction and that the gendered self is culturally situated. The next section addresses the question of what in humankind is less influenced by context, what, if anything, is a universal which crosses social and cultural boundaries. I question whether universal truths exist and, furthermore, if their existence is based on biological givens, structural determinants within humans, or cultural norms which are universal across otherwise differing societies. Three aspects are identified and examined. "Human as meaning making" looks at the idiosyncratic process each individual

applies to the task of reflecting upon his world. "Human as seeker of coherence" examines the process by which reason is made from chance and chaos. "Human as imaging the possible" seeks to briefly examine the creative process by which inspiration, new thoughts or insights come into being.

Human as Meaning Making

Journal Entry Sep. 1994

"I am preoccupied with a circular argument involving the concept of humans as meaning makers in search of coherence. The threads are the themes of social constructionism and constructivism. Social constructionism argues for the construction of self according to the symbols, signs and belief systems of the historical context into which one is inadvertently propelled by biological birth. Constructivism, whilst acknowledging the idiosyncratic nature of the human meaning making process, argues for the structural determinism of organisms. In short, because of the biological nature of the pack of neurons (Crick 1994) which comprise the human brain, neurons which are structurally determined to make connections and thus meaning, the human brain arguably seeks to make meaning even from chaos. I am reminded of the saying of a friend. "Everything happens for a reason." Maybe instead humans give reason to everything that happens. Such reasons may be as a result of the biological need to make connections. Alternatively, reasons may emerge from alignment of events alongside the accepted stories of a particular culture. Which came first? Structurally determined reason and coherence or culturally prescribed reason and coherence. The argument is tortuous and ultimately unknowable. The intertwining of meaning making forces in the self are impossible to disentangle. All combine."

In Social Understanding and the Inscription of Self (1990) Gergen challenges the traditional individualist oriented conception of understanding as intersubjective connection and instead offers a relational orientation for understanding selves. Viewing relationships among people as the basis for social understanding, he claims that a relational nuclei is created when two or more persons become engaged in a self sustaining system of coordinated actions. As a person becomes involved in a wider circle of relationships, then they become located at the intersection of their range of relational nuclei. Such a view is wholly instrumental. Man is seen as no more than an

unthinking product of a range of relationship experiences. Although this chapter argues for the cultural construction of self and values shared meanings as the basis of social understanding, to claim a self without reflection, a self without a meaning making process, denigrates the potential of man.

Instead I will argue that it is the process of human as meaning making which serves as a basis for the process of social constructionism, but is not created by social constructionism. Previous sections on constructivism and the cultural construction of self through a constructivist process outline the basic theories of constructed knowing. However the purpose of this section is to explore whether human meaning making is a universal biological given, which exists independently of forces in the world out there.

I first of all address the biological structure of the brain which determines meaning making. Hampden-Turner (1982) describes the Papez-MacLean theory of brain evolution. Claiming that the human brain is in reality three brains which differ markedly in style, MacLean has identified three distinct evolutionary stages in the development of the brain. The core reptilian brain is a slave to precedent and seems to contain the ancestral lore of the species. The old mammalian brain registers rewards and punishments, is the seat of a variety of emotions and controls the body's autonomic nervous system. Over and surrounding these lies the neo-cortex or thinking cap, the seat of reason, the brain that is more adept at learning to cope and adapt.

Edelman (1992) writes of the reworking and categorising of information that takes place within the brain while Bloch (1991) notes that linguistic explicitness of connectionist networks allows for innovation and ideology. Bruner (1990) describes the process of human reflexivity. Human has the capacity to turn around on the past and alter the future in its light or to alter the present in the light of the past. Human has the capacity to be conscious of consciousness. Human contains the capacity to reflect and learn from experience, to create a changing pattern of meanings through consideration of the lived world.

Stigler et al (1990) states that "the principle of existential uncertainty asserts that human beings are highly motivated to seize meanings out of a socio-cultural environment". Maturana (1987) claims that "to exist as living is to behave intelligently". From the

varying stimuli of the world in which he lives, man has always sought to make meaning. Existence precedes essence (Sartre 1947). Consciousness is refracted through the lens of self, through the idiosyncratic meaning making process of the individual. An individual and emotional shaping of understanding emerges from the unique confluence of cultural and personal meaning.

So it would seem that humans are biologically constituted, structurally determined, to make meaning. However the meaning making process, the neo-cortex thinking cap, may have evolved over aeons in response to the need for prehistoric human to construct meaning from the events of an external world. As stated earlier, the argument is essentially unknowable.

Today human as maker of meanings transcends human as receiver of cultural constructions. However, cultural constructions are like pieces in a kaleidoscope. Human, the meaning maker, can repattern, but only from pieces defined for him. The constructs of culture provide the cylindrical container and fragments of the kaleidoscope. The scaffolding and parameters of possibility are culturally constituted.

Human as a Seeker of Coherence

"In order to exist in a social world with a comfortable sense of being a good, socially proper and stable person, an individual needs to have coherent, acceptable and constantly revised life story" (Linde 1993).

Linde (1993) suggests there are both personal and social demands for coherence. The personal demands are biological givens, created by a human brain structured to make connections and thus coherence. The social demands, an outcome of structural determinism, are social constructs and expectations for coherence which have been created as a result of humans biologically creating connections.

At a personal level, in the Western world of today, there is an individual desire for coherence. A self wants to understand their life as logically consistent, as making sense, if only to "guard against the chilling possibility that one's life is random, accidental, unmotivated" (Linde 1993), an existential perspective. If, as has been argued, we each make individual sense of the world, then two people sharing the same experience would each understand it differently because of their idiosyncratic perspectives, which ensure that the new is

incorporated in the light of the old. Linde (1993) supports this view and suggests that an individual satisfies their need for coherence and gains a sense of continuity of self by assimilating new experiences on the basis of their past perceptions. For example, if an individual has a sense of self worth, then he will seek to take from new experiences learning which will confirm and enhance that view.

Furthermore Linde (1993) claims that creating coherence within acceptable cultural constructs is a social obligation required in order for selves to appear as competent members of their culture. "Culture provides a supply of expected events in a life course, commonly recognised causes and shared possible explanations from which to construct individual coherences" (Linde 1993). Selves draw from these systems of assumptions and beliefs, these culturally allowable stories, in order to form a chain of causality or connection between the chance happenings of a life. The storying of lives through narrative will be explored more fully later in this study.

It has been argued that, even if coherent meaning making is the inherent, structurally determined, activity of the human brain, meanings and stories are created within the constructs of a culture. Yet there are times when man steps outside the givens of a culture, when an image of the possible is glimpsed and perhaps expressed. This is a concept which is very difficult to grasp and express. It challenges the tidy and contained argument of the construction of self presented by social constructionism and constructivism. I would feel more comfortable ignoring the whole issue of imagination and intuition, but would be doing less than justice to the ineffable untidiness and incoherence of that which cannot be explained.

Human as Imaging the Possible

The endogenic perspective of cognitivism is unable to resolve problems such as the origin of ideas or concepts (Gergen 1985). Yet new imaginings emerge in cultures, new ideas take root. Are these only revitalisation movements, in which the germs of original cultural ideals are revitalised, or does inspiration and intuition contribute something new to society? Bruner(1990) writes of man's ability to envision alternatives, to conceive of other ways of being. In Dynamics of Hope (1985) Progoff recognises that man is created by society but claims that he is also a creator of society, creating the future by bringing something new in imaging the possible.

"There is an image of potentiality that inheres in any given society and that image comes forth in the form of a vision or in the symbolism of a dream. But a society cannot have a dream; only an individual can have a dream, or see a vision, or proclaim a prophecy. For this reason the visions that express the inner meaning and possibility, that forecast the next step for a society, come by means of individuals. There is great significance therefore in the relation between society as a whole and the individual persons who have the visions which articulate the meaning and destiny of each particular culture" (Progoff 1985).

A human being comes to physiological and psychological maturation as part of the organic requirements of a species. Suggesting that every major civilisation contains at least one large and encompassing tradition of thought that bears the characteristic stamp of that civilisation, Progoff claims that an individual draws on this reservoir in shaping his belief about life and in giving direction to his personal existence. He comes safely to rest on a social plateau on which he may remain contentedly functioning within the terms prescribed by his culture.

However some individuals experience an inner urging, some impulse to further growth, which cause them to launch further movement in their lives. Progoff writes of such an individual as an "Utopian Person", a person whose life is spent in a quest to achieve in actuality something of which he only know by intuition. The creative leaps of the Utopian Person bring something new into the totality of human existence. A creative leap, an ejaculation of the spirit, lives on in the world. Its meaning did not exist before it happened, but once in existence it lives forever as a total human inheritance and possession. From a personal vision emerge concepts that can be communicated and processed into the logical structure of an argument which may then become a doctrine or an orthodoxy.

Not knowing what else to call this process, Progoff calls it the spiritual destiny of mankind and, for the consciously participating individual, lacking any other terms, Progoff refers to this as the life of the spirit. The spiritual meaning in human existence may be that man is the species that holds the possibility of carrying the evolution of life to further levels through moments of creative insight and enlarged awareness.

Intuition is an aspect of human knowing that is beyond reason or rationality and is often banned to the realm of the personal or private. Noddings and Shore(1984) refers to intuition as some form of direct contact with objects, a form of seeing. It is not just a speeding up of analytical processes in which steps become blurred, but a different kind of knowing. Belenky(1986) explores the credence some women attach to their intuitions, whilst recognising that Western society has, in recent history, denigrated intuitive processes.

The more recent Western values of rationality and positivistic notions of truth which can be empirically proven have discounted creative leaps of mankind whilst living alongside their existence. The purpose of this section has been to demonstrate that man is more than a cultural construction, and indeed is more than a meaning making and cohesion seeking device, but instead can move beyond the given to a dream of the future.

CONCLUSION

This chapter privileges social constructionism and constructivism as the dominant epistemologies in the construction of self. These epistemologies are based on culturally determined signs and symbols, a culturally agreed semiotic process. From a consideration of biological factors which allow the self to be socially constructed, the chapter has covered processes and outcomes of cultural construction. The universal elements of human, meaning making, cohesion seeking and imagining, illustrate that human, however, is more than an unthinking product of experience.

Social constructionist theory proposes that evolving meaning emerges unendingly from interactions between people and their environment. This chapter is an illustration of social constructionist theory. How? This chapter exemplifies the predominant style of academic argument. The writer makes reasoned assertions and quotes learned sources. The reader is free to challenge. The way is open for dialectic, for a reasoned debate to take place. A product of the academy, the writer demonstrates that she can reason, assert and write in the predominant style of the academy. Except for examples of journal entries and other personal writing, the writer is almost invisible, the argument cogent and coherent. I am the writer. It can be seen that interaction with my environment has conditioned me to

accept and adopt a particular style of academic expression and argument.

Yet this chapter also shows something of the process by which I, the writer, came to question, explore and eventually arrive at the understandings expressed here. However it was tempting to say little of doubt, little of the confusion and reflection which preceded the structure and contents of this chapter, although the illustration of such. processes of learning would be illuminating in a dissertation focusing on professional development. I have said little of the questions which still remain. Instead conclusions are largely presented as absolutes, not even stages on a journey and the essentially incomplete nature of learning is barely glimpsed. Enculturated I fall back on traditional ways of expression and argument, whether appropriate and evocative or not.

"The fish are the last to discover water" (Weisz 1984). "We must unswim ourselves before we drown." (Eleanor Williamson 1991)

CHAPTER 3

A LANDSCAPE IN UPHEAVAL: CHANGING PARADIGMS IN THE CHANGING WORLD OF TEACHERS

INTRODUCTION

In the previous chapter I considered the textual formation of self, situated self formation firmly within a cultural context and examined the contextual and historical processes and forces which impinge upon self construction. This chapter examines some of the specific contextual issues which are directly relevant to the formation of self, with particular reference to my study, a study of myself, a study of a present day teacher living in America, Britain and the West Indies. As such, it deals particularly with the aspect of this study's research question which asks, "How can a teacher/self ---understand her/ its formation?"

The primary strand is that of the development of teachers. How can teachers understand the contextual forces which have contributed to the ongoing formation of themselves? How can I, a teacher who is both the focus of this study and the researcher, understand the contextual forces which have contributed to the continuing formation of myself? Accordingly, most of the changing paradigms outlined in this chapter are included because of their relevance in the formation of teachers' professional and personal selves. The specific relevance of each changing paradigm is outlined alongside its description. Other changing paradigms in research methodology are included because of their specific relevance to the process, format and content of this research study.

In addition, as indicated earlier, it is intended that the medium of this thesis, as well as explicating its message, is the message. Through a study of my growth as both research subject and researcher, I aim to demonstrate the process of professional and personal development I advocate. Therefore, in order to further establish a heuristic and hermeneutic basis, it is necessary to repeatedly contextually situate myself. In the first chapter of this thesis I outlined my starting position. I also located myself within the concept of an ironist, as outlined by Rorty (1989). I am sufficiently historicist to face up to the contingency of my most central beliefs, my "final vocabulary" is contingent. This research is thus the story of my life search for

knowledge and my life search for knowledge about knowledge. What do I know and how do I know what I know? It is a story of a journey towards deepening understanding and of a quest for an understanding of those understandings. As such, it is located within the history of its time, located within the historical and contingent context of dominant and changing intellectual paradigms, networks of underlying principles, philosophies and beliefs. The paradigmatic context in which I operate inevitably influences the potential parameters of my thought, as do the idiosyncratic constructions and confines of my personal experiences and my response to those experiences. Changing contemporary paradigms are therefore presented as a backcloth from which my personal interpretations emerge and against which they are played out. I give a heuristic perspective of each in order to examine the conscious effect contextual changes have on my thinking.

Guba and Lincoln (1990) state that philosophers concerned with knowing have asked three fundamental and interrelated questions. The ontological perspective, what is there that can be known? The epistemological question, what is the relationship between the knower and the known? Finally there is the question on methodology. How can one go about finding out? The answers to these three questions may be termed as basic belief systems or paradigms, with every epistemology or way of knowing tending to become an ethic and a way of life.

This chapter examines dominant and changing paradigms concerned with the nature of knowing and then explores both their relevance for this study and their influence on my thinking. It is recognised, in line with Guba and Lincoln (1990), that basic belief systems tend to become ways of life. Although the phrase "paradigm shift" is repeatedly used to describe a change in belief systems, it is not suggested that these shifts are complete or that the pre-existing paradigm or belief system has been discarded. I merely suggest that new modes of thinking, new belief systems, have been glimpsed or conceived and are presenting challenges of varying degrees to the status quo.

The first paradigm examined is one which captures an overarching world view. In the Western world there is a paradigm shift from the positivist or modernist belief in the existence of an objective and external truth to a postmodern perspective, a belief in the existence of multiple realities. This is a crucial and significant shift in

perspective which underpins and permeates the other changing paradigms outlined in this chapter. Postmodernism is thus a foundational concept in this consideration of paradigmatic changes. Also outlined are paradigm shifts from an androcentric world view to a feminist world view and from the concept of an essential self to the concept of a saturated self (Gergen 1991).

Linked with these overarching changes in world views are paradigm shifts in epistemologies. There has been a shift in the theory of constructing knowledge, from a tabula rasa concept of the mind to constructivism. A further and connected shift in theories of learning, from the concept of received knowledge to the feminist concept of constructed knowledge, has been described in Women's Ways of Knowing (Belenky 1986). Bruner(1985) describes a paradigm shift in modes of thought, from logico-scientific to narrative. In order to express this changing mode of thought, the ways of expressing knowledge are moving from "academic voice" to "women's voice." Constructed knowledge, a narrative mode of thought and the use of "women's voice" are all based on the paradigm of constructivism. This is distinct from the concept of passive remembering, in which it is believed that a copy of the external world is etched onto the "tabula rasa" of the mind. Instead constructivism and related aspects of knowing allow for the expression of the multiple realities of a postmodern world.

Such radical paradigm shifts in the nature of knowing demand changes in both professional development strategies and educational research. Schon (1983, 1987, 1991) outlines a paradigm shift in theories of professional development, from technical rationality to reflectivity. There has also been a shift from quantitative research methodologies to qualitative research methodologies and from the role of neutral researcher to participant researcher.

Each of these paradigms and paradigm shifts will be explored in this chapter. Although postmodernism is the overarching world view which encompasses all of these paradigm shifts, there is a complex interlinking rather than a sequential or hierarchical link between the others. Rather than a tower of supporting and supportive paradigms, there is instead an intertwining in which each concept has an essential part to play. Each paradigm and shift is described because of its subsequent influence, inclusion or contribution to this research study.

Furthermore, in an effort to demonstrate as well as describe, in an effort to capture the intricacy of the growth of knowledge, I experiment in writing styles and write of my own learning of these dominant, contemporary paradigms in three voices, each of them my own. The voices are distinguished by the print used. I use "the voice I believe to be acceptable to the academy", "*the voice of my previous understandings*" and "my voice of today", my current prototruth, subject to change as my understanding grows. *My voice from the past, the voice that speaks my previous understandings, is illustrated by examples of personal writing, field notes and journal entries.* My academic voice strives for the objective detachment required by the academy and cites academic, published journal entries and academic writings. My voice of today seeks to capture the confusion and clarify the view at the frontiers of my own learning. To illustrate ownership of my voices of yesterday and today, I use the word "I", a word not generally used in academic discourse. My academic voice remains disembodied. Thus, interwoven with an examination of contemporary paradigms, prevailing ways of knowing, through the use of a trialogue of voices I aim to show the evolution of one person's "knowing about knowing"

The term "paradigm" has acquired considerable importance since the publication of T.S. Kuhn's The Structure of Scientific Revolutions. (1970) Here Kuhn uses the term "paradigm" to refer to our total view of a problem or issue. Paradigmatic is defined as having the nature of, constituting or serving as a type. From this Kuhn has inferred that it may be impossible for people holding Paradigm A to have any understanding of Paradigm B. One particular way of seeing may preclude any other.

Joel Barker (1989) states that all revolutionary change is, by definition, a paradigm shift or change and makes essential points about paradigm change. He says that new paradigms are created while the old paradigms are still successful, that the decision to switch a paradigm is made without the benefit of evidence and thus the justification for paradigm change is always non-rational, the decision for change having been made intuitively. There is often resistance to change from those holding the dominant paradigm. In addition, when people change their paradigms, their perceptions of the world change substantially.

I have recognised in my thoughts and writings that I am seeing with new eyes. Many paradigm shifts in my thinking have arrived unexpectedly and without invitation. Thoughts half-born, gestated before I had words or concepts to embody them, have been supported into life by the newly encountered words of others. Now alive, in spite of my resistance and questioning, they refuse to die. I strive not to dismiss as sensational, ideas which may be at the vanguard of tomorrow's orthodoxy.

PARADIGM SHIFTS IN WORLD VIEWS OF WESTERN CULTURES

A PARADIGM SHIFT: FROM THE CONCEPT OF AN EXTERNAL OBJECTIVE TRUTH TO THE CONCEPT OF MULTIPLE REALITIES

Positivism and modernism are similar in that they are both based on the concept of an external, objective truth. However positivism is founded on scientific methodology, while modernism validates the role of expert as arbiter.

Positivism is a philosophical position and has been the basic belief of modern science for the last two centuries. It is premised on the view that all genuine human knowledge is contained within the boundaries of science. August Comte believed scientific method to be the only basis of genuine knowledge. He fathered the positivist methodological claim that there is a universal method of investigation which should be applied whatever the field of study. This experimental methodology incorporates hypotheses in a propositional form followed by empirical tests with careful controls. Linked with the views of Locke, that knowledge is a result of the outside world etching a copy of itself onto the "tabula rasa" minds of individuals, positivism supports the idea that there is an objective truth, that it is possible to have direct knowledge of events and facts in a real world. It is based on a realist ontology, that there is a reality out there and the purpose of science is to use scientific methods to discover the "true" nature of reality and how it "truly" works. Positivism thus adopts a dualist/objectivist epistemology and claims that subjectivity should not be part of the dualist relationship between nature and observer.

Two traps from my positivist heritage lie in wait for me. First of all, trained to think logically, praised throughout my formal education for my capacity to rigorously apply

scientific methodology, I am uncomfortable at alternative, less structured, more subjective ways of valuing knowledge. The question of "truth" torments me. I know that there are forms of knowing which defy objective verification. Yet how do I then know that I know? Secondly, glimpsing alternative ways of knowing, beckoned by alternative belief systems, I repeatedly subject these to the basic construct of an objective foundational reality which can only be partially and subjectively known. Recognising that values colour perception, I wrestle with the disjunction between a realist ontology and a monist subjectivist epistemology. A study of narrative is helping me to grasp and hold onto the concept of multiple interpretations of reality, as distinct from multiple perceptions of one reality.

This science "story" has emphasised narrowly conceived definitions of scientific thought in the social sciences and helping professions and has created parameters which are too narrow to do justice to the range and complexity of the issues. In the positivist world, categories, such as narrative, myth, story and ritual, are seen as survivals from a less scientific time and are relegated to a realm of mysticism, art and primitivism. In contrast to these alternative methodologies, science is claimed to be "value neutral".

As positivism has dominated scientific thinking, so modernism has dominated literary and psychological thinking.

Modernism is a world view that sought to establish and maintain dominance through a demand for unity, hierarchy and conformity to norms or essences which it posited as natural. Along with the accompanying school of literary criticism, New Criticism, an interpretive elite emerged, an authority which could determine or decipher the 'real" meaning of the text. For example, Freud was a modernist. He sought to understand a story by understanding the underlying structure, myth or archetype which he claimed the story exemplified and as such was concerned with plot rather than story (Hillman 1983). He argued that manifest content masked latent content and that there are both surface and underlying meanings to a story. Freud devised a plot of repression, symptom formation, transference of the repressed and psychotherapy, a plot which fits all of his stories. Psychoanalytic theory was thus a child of modernism.

As with positivism, modernism has become imprisoned by an authoritarianism of its own. Claiming that designated authority has a key vantage point, that which does not conform to its norm is marginalised. Norms become reified and objectified sacred texts and the marginalised lose their voice and are silenced. Power is in the hands of those who control the norm and stories told by them about others are given more credence that the individual's own story.

The limitations of positivism and modernism to adequately represent the totality of lived experience became apparent. I hesitated to leave the security of their certainty but could not ignore my emerging understandings.

Journal Entry Feb. 1987

"I sometimes feel that there is a cliff edge I am driven to approach from which the view is brutally clear, stark and honest; where the landscape below is not of confusion as much as hazard or chance, where there are no destinations but only journeys and where all roads lead back to the beginning. It is an Alice in Wonderland world of clarity of purposelessness in which the only pastime is the journeying. I suppose it is my private nightmare world which I usually choose to screen with rosebushes and where I cling to the roses, ignoring the thorns, rather than slide down the cliff."

Autobiographical Writing Jan. 1993

"I was a deconstructionist before I knew of postmodernism as a contemporary philosophical tradition. However I was "---weary of the games. The outdated gavottes which prescribe and contain our actions --" (Gates 1987). I was weary of objectivist ideals. As a learner and a knower I was discounting the concept of absolutes, but was wrestling with what to put in the place of certainty. "If we have no order is disorder the only outcome I wonder?" (Gates 1987) . I was obviously frightened and shied away from the confusion towards which my emerging understandings were leading me. I recognised that many teachers demanded certainty from teacher educators.

A Theatre of Contradictions (Gates 1987)

"In a culture which values absolutes---many teachers want certainties, assuming that right answers exist."

In addition, at times a fear of nihilism prevented me from recognising that the lack of transcendental certainty gave the opportunity for remaking myself, for telling my story with the inventive power of new language and fresh metaphors. I began this research because somehow I held onto the questioning, the wondering. Painful though the loss of certainty was, I could not ignore my glimpses of alternative ways of seeing and knowing. A study of postmodernism revealed that I had not been alone in my wonderings.

Postmodernism has emerged as a contemporary philosophical tradition that offers a critique of all "objectivist" claims to knowledge, the belief that the "world-out-there" can be separated from the stance of observer constructing it. Offering a challenge to positivism, the mode of scientific reasoning which has dominated the Western world this century, and modernism, postmodernism argues that all knowledge should be viewed as texts which reveal as much about their authors as about their subject. The objectivist ideals of positivism and modernism are being replaced with a broad tradition of on-going criticism in which all productions of the human mind are concerned. And thus, the recent birth of postmodernism.

Postmodernism designates a shift in how Western culture understands itself, a shift in how it understands cultural formations. A growing movement in the twentieth century, postmodernism takes issue with modernism and in addition offers promise for feminism by challenging androcentricity, the masculine and rational view of Western culture. A term routinely applied in the eighties to all manner of contemporary arts, postmodernism is a Western concept referring to an era in culture and its usage has become a label for whatever disturbs expectations by disrupting and recombining traditional elements.

A postmodern world is a world in which the centre does not hold, a world in which there is no longer any consensus concerning a fixed reference point or a transcendent vantage point or values, a world which lacks an objective frame of reference. Postmodernism is premised on the view that there is no external ultimate reality, that reality is a series of mental constructions and is multiple, shifting and value-laden. "We live in a world where the only certainty we

have is a clearly articulated subjective perception and even the certainty of our perception is open to constant revision, refinement and extension" (Ochs 1989).

A Theatre of Contradictions (Gates 1987)

" --the trees have remained intrinsically the same. Bare and stark in a Winter landscape, clothed in leaves as the months passed by. Yet my perceptions of them have changed constantly. --- emotionally and subjectively my perspective has mirrored my inner world translated onto this outer substance."

Postmodernism offers multiple worlds and no single truth, only different perspectives, each one a true and valid perception of the world from that vantage point. Rushdie writes that no story is the true story of God's anointed story, all narratives are susceptible to being rewritten (Rushdie 1985, 1989). These salient characteristics underpin the claim of postmodernism to affirm multiplicity and difference. Postmodernism embraces modesty, no one can know "the truth", and tolerance, there are a whole range of meanings. When one truth only is embraced it becomes a grotesque, when embraced too closely it becomes a falsehood. Sceptical about how far any one point of view can be generalised, postmodernism recognises that truth cannot be decontextualised or separated from its vantage point. Taken out of context a perspective becomes meaningless, within a new context it changes meaning. Claiming that objective reality cannot be known, postmodernism supports the view that all knowing requires an act of interpretation. "The map is not the territory" (Korzybski 1956).

Rejecting the notion that language and writing are mere tools that represent what is real, a postmodern perspective considers reality to be inseparable from interpretation and holds that language and writing of multiplicity and difference are radically transformative.

I have often questioned whether language and writing capture or create. The very act of putting into words transforms that which is put into words. The text changes the performance which then changes the subsequent text, in a spiral of connectivity (Geertz 1986).

Language and writing are then open to interpretation and a brief review of deconstructionism gives a postmodern perspective on

possible interpretations. Deconstructionism is a school of literary criticism which does for postmodernism what new criticism did for modernism and in the process has sought to dismantle new criticism. Seeing any work as open for interpretation, deconstructionism states that no meaning is fixed. To read a text is to misread it, words both reveal and conceal. Every story is thus a form of censorship by the author, and, as such, is incomplete and fragmented. When free from the "real meaning" of new criticism, both author and reader are free to play with their own, perhaps fluctuating, meanings. Having no fixed point of reference, deconstructionism views all perceptions as equally valid. Nothing is right or wrong of itself, everything is open to examination, but there are no "truly true" criteria for judgement.

Postmodernism is a relevant concept for this study. A postmodern perspective validates the concept of multiple realities. It frees teachers from the need to conform to the views of experts and places them in the unique position of being agents of their own learning. Postmodernism claims that all knowing requires an act of interpretation and that all knowledge is contingent, thus giving credence to professional growth based on reflectivity and reflexivity.

Upon taking a heuristic perspective I believe that I am freed by the concept of postmodernism. Previously I had doubted my sense of the world. I read of how things were said to be and tried to make my perceptions fit these frameworks. Unsuccessfully I tried to force recalcitrant observations into formalised expectations and then, conditioned to conformity, was left doubly blaming myself. First of all, I blamed myself for daring to think differently from the established norms. Then, when I knew "the truth", I blamed myself for my inability to make my knowledge fit with it. Postmodernism validates my alternative viewpoints and frees me to wonder and speculate.

A PARADIGM SHIFT: FROM AN ANDROCENTRIC TO A FEMINIST VIEW

In the previous chapter on the construction of self I cited the work of Jean Baker Miller, Nancy Chodorow and Carol Gilligan and argued that a gendered self was a cultural construct and that the lenses of gender shape our perceptions of social reality. In this chapter I further argue that the dominant group, the male holders of privilege and power, have underlined and lived by the enculturated

characteristics of their gender and thus oppressed and subordinated female characteristics. However the existing male dominated cultural norms are beginning to be challenged by feminist perspectives.

I first of all examine the enculturated stereotypical gender qualities of the Western world, whilst recognising that a sense of gender is a confluence of cultural and personal meaning, imbued with social significance yet idiosyncratic, and is an outcome of social constructionism and constructivism as described in the previous chapter.

Robertson (1992) describes characteristics of the masculine or androcentric paradigm. She outlines as male characteristics declarations of certainty in complex and changing circumstances, an over-confident reliance on the power of rationality to predict effect from cause, a tendency to elevate the quantifiable and objective above the subjective and valued and a preference for the instrumental and rational rather than the affective and intuitive. Traditional male values are of individuality, autonomy, independence and separation. By contrast, women have traditionally been seen as the nurturers and homemakers, valuing connectedness and relationships. Feminist perspectives value personal and subjective knowledge (Belenky et al 1986), place emphasis on the maintenance of relationships and the ethic of caring (Noddings 1992) and promote cooperation over competition (Robertson 1992).

If gender stereotypes are a product of enculturation, so too are the gender lenses through which the world is viewed. Androcentrism or male centredness requires the world to be viewed and understood within a particular framework. To sustain their privilege the dominant must control representation. Androcentrism obliges us to reduce the world to some enduring and familiar themes: themes of competition, hierarchical power, dominance and conflict (Robertson 1992), themes which are radically in opposition to traditional female values.

However, as privilege and power have traditionally been in the hands of males, androcentrism has been the preeminent perspective. Bem (1993) examines culturally defined lenses of gender and describes the dominance of androcentrism in both historical and contemporary discourses of Western culture.

She claims that the first gender lens defines males and male experience as a standard or norm and thus females and female experience as a deviation from that norm. Male perceptions have predominated. Her second lens, gender polarisation, superimposes male-female differences on virtually every aspect of human experience, from modes of dress and social roles to ways of expressing emotion and sexual desire. The third lens, biological essentialism, rationalises and legitimates the other two lenses by treating them as the inevitable consequences of the intrinsic biological natures of men and women.

As a consequence of controlling androcentric perspectives, women have experienced an unresolvable dilemma. Permanently unequal by ascription, conditioned to a supportive, nurturing role and then negated for accepting it, they have experienced a conflicting situation without being culturally permitted to own conflict and thus have come to believe in the myth of their inability. Miller (1976) suggests that this has led to acquiescence and the suppression of anger.

The feminist movement, by using an oppositional gaze, has challenged grounded assumptions and examined the culturally constructed lenses of gender. The taken for granted is no longer accepted without question. Feminism has encouraged a move from looking "through" gender lenses to looking "at" them. A clearer vision of that which was previously unseen has resulted in recognition of and challenges to androcentric supremacy. Women's narratives have drawn their life worlds out of obscurity so that women's experience can be brought to patriarchal descriptions that have previously constituted their sense of what it means to know, to nurture, to think, to succeed (Grumet 1988). Furthermore, feminism is now demanding that traditional feminine characteristics, such as nurturing, affiliation and the maintenance of relationships, be given value over male characteristics of autonomy and separation. There has thus been a significant paradigm shift in both recognising the dominance of an androcentric world view and in moving from it to a feminist world view.

Androcentric attributes, in valuing certainty, rationality and the quantifiable, are in line with a positivistic or modernist world view, which also sees an inherent order in the social world. By contrast, feminist perspectives are more in line with a postmodern world view of valuing multiple perspectives, intuitive knowing and subjective "truths". Postmodernism maintains that if one order dominates it is

merely temporary and is subject to a variety of rapidly shifting forces. Instead of a hierarchy, postmodernism claims a heterarchy, that is, if orders exist, they exist side by side (Kincheloe 1991). However there is a danger that feminism will seek to use positivistic perceptions to claim the hierarchical position of a new orthodoxy and, by postulating certainty, claiming truth and asserting supremacy, will thus become a victim of that which it seeks to dismantle.

One idea from Pedagogy of the Oppressed (Freire 1970) returns to haunt me. The oppressed can only know two roles; the role of the oppressor or the role of the oppressed. As I listen to and read feminist arguments I am reminded of this idea. The challenge to androcentrism seeks to replace it with feminism. One certainty seeks to replace another, even although the second "certainty" is premised on doubt and valuing difference. Yet how else can the existing order be dismantled? To change both the content and the way of thinking of an existing world view is perhaps impossible. To do less than the impossible is to fail to do justice to a dream.

The concept of feminism is relevant for this study. It has been stated that a feminist perspective challenges a previously taken for granted androcentric world view and throws into question assumptions based on this. The repercussions from this are profound.

Not only are androcentric suppositions challenged, but the very concept of the inviolability of any world view is disputed. If androcentrism cannot claim to be "truly true" then neither can feminism claim to be sacrosanct. Ways of looking at the world, lenses of interpretation, are seen to be just that. Each is vulnerable to dismantling, each gains power within a specific context as a product of cultural consensus. Feminism is no more and no less than a lens of interpretation, a way of looking at the world. As a possible perspective, it may be chosen ethically, but, as is examined in a later chapter, ethics are based upon individual "best truths", not universal "permanent truths". Two outcomes specific to this study come to mind. Freedom from an inviolable world view becomes freedom to create one's own truth, with all of the joy and responsibility which that entails. This process will be examined more closely in a later chapter on reflectivity. However a process of reflectivity on a journey to a personal best truth may reveal the unquestioned

acceptance of androcentrism and/or feminism as world views and loss of the existence of certainty may be personally discomfiting.

Emily Dickinson wrote "I dwell in possibility." The challenge of feminism widens the range of culturally acceptable possibilities, from the narrowness of androcentric autonomy, individuality and competition to the feminine range of interpersonal relationships, connectedness and caring. Women teachers are thus freed from the dilemma of being blamed for what they are conditioned to be and are empowered by the emerging cultural acceptance of qualities, such as nurturing, traditionally devalued although considered intrinsic to the role of teacher of young children.

A heuristic perspective upon *the relevance of feminism* reminds me that I grew to maturity in an androcentric era and have since lived with emerging feminism. Both of these powerful world views have impinged upon my thinking and created my knowing. To untangle tangled threads, with only the threads themselves as tools, highlights the difficulty of using the self to research the self.

A PARADIGM SHIFT: FROM THE CONCEPT OF AN ESSENTIAL SELF TO THE CONCEPT OF A SATURATED SELF

Gergen (1991), in his book The Saturated Self, claims that a process of social saturation is producing a profound change in our ways of understanding the self and outlines the change from the concept of an essential self to the concept of a saturated self.

Gergen(1991) suggests that the cultural life of the twentieth century has been dominated by two major vocabularies of the self: a vocabulary which represents a romanticist view of the self and a vocabulary which represents a modernist view of the self. Together these vocabularies became the solid truths of our culture. For example, we have taken it for granted that each of us is a separate individual, with the capacity for self direction and responsibility, an individual to whom we grant inalienable rights.

From the nineteenth century we inherited a romanticist view of the self. This view, couched in a language of personal profundity, attributes to each person characteristics of personal depth, such as passion, soul, creativity and moral fibre. Inner propensities to seek the happiness of others are traced to the soul, seen as a God given

fact of human nature. Each human being is considered to be guided by these deeper forces which were considered essential for the formation of deeply committed relationships, dedicated friendships and life purposes. The romantic view is that human's essence is a soul.

The early twentieth century bequeathed the language and concepts of the modernist, a child of positivism and science. Here the chief characteristics of the self are seen to lie, not in the domain of depth, but primarily in the ability to reason. The modernist concept is of humans as machines. People are considered to be rational agents who examine the facts and make decisions about beliefs, opinions and conscious intentions accordingly. Modernists believe in educational systems, a stable family life, moral training and rational choice of marriage partners (Gergen 1991). They consider normal persons to be predictable, honest and sincere. The modernist's view is that human's essence is rational.

Both the romanticist and the modernist views of the self are based on the assumption of a true and knowable self, an essential, authentic self. This sense of self as a singular, knowable set of essences, however, is being pushed into disuse and the social arrangements supported by the romantic and modern beliefs about the self are eroding.

Gergen(1991) argues that the forces of social saturation from the magnitude of social change and emerging technologies, populates us with partial identities and "saturates us with the voices of humankind". We become furnished "with a multiplicity of incoherent and unrelated languages of the self". "For everything we "know to be true" about ourselves, other voices within respond with doubt and even derision" (Gergen 1991). Gergen suggests that we are invited to play such a variety of roles that the very concept of an authentic self with knowable characteristics recedes from view. "The fully saturated self becomes no self at all" (Gergen 1991).

Journal Entry June 1994

"A Breakfast Conversation in a Miami hotel with Rachel (aged 2)

Bill (to the waiter) "My wife would like some orange juice."

Rachel (to me) "Grandma, you're actually grandad's wife."

Me (to Rachel) "Yes and Rachel, you're actually grandad's granddaughter."

Rachel (to me) "Yes, and I'm actually a baby bear."

I smiled at the use of the word "actually", a new word in Rachel's vocabulary and was pleased at her growing understanding of family relationships. However I was most intrigued by her concept of multiple selves. In spite of the use of the word "actually", she was able to tolerate the ambiguity of being more than one thing at a time, be it person, relationship or animal . Not for Rachel the concept of an essential self. She is able to draw on all the roles in her repertoire to select the one she chooses for the moment."

Gergen(1991) equates the saturating of self with the condition of postmodernism. The postmodern condition is marked by a plurality of voices vying for the right to reality. Mansfield (1964) writes the "self is many guests in a small hotel", while Nin(1932), in writing of the multiplicity of selves, notes that "People mingle within me. There is a flow between them all, an absence of separateness." Furthermore, objects are seen to be products of perspective. Processes such as emotion and reason are not real essences of persons, but rather outcomes of our ways of conceptualising them. Yet Gergen asks "Why search for human essence? Whatever we are is beyond telling." Instead he claims that "under postmodern conditions persons exist in a state of continuous construction and reconstruction.--- Each reality of self gives way to reflexive questioning, irony and ultimately the playful probing of yet another reality. The centre fails to hold" (Gergen 1991).

The concept of a "saturated self" is relevant for this study. Sensitivity to the social construction of personal reality, instead of a search for the rational coherence of an essential self, frees reflective teachers from the feeling of violation to their sense of identity brought about by the experience of living in a multiplicitous world. Instead they can come to appreciate that "populating the self (through a process of social saturation) is the acquisition of multiple and disparate potentials for being" (Gergen 1991). Possible selves lie latent and, under the right conditions, may spring to life, We do not take ourselves with us wherever we go. Instead we take our possible selves, multiple conceptions we harbour of what we might become. If then "we come to be aware that each truth about ourselves is a

construction of the moment, true only for a given time and within certain relationships" (Gergen 1991), then a process of ironic self reflection through the use of narrative, may lead to a re-storying of the self or selves which is both open-ended and empowering.

A heuristic perspective of the concept of a "saturated self" reveals earlier unarticulated recognitions of contradiction and multiplicity within myself.

A Cognitive Kaleidoscope (Gates 1986)

"I find it increasingly more difficult to assert confidently----, constantly questioning the reasoning for and the validity of my assertion. Disconcertingly, this happens sometimes in mid sentence, leaving me open mouthed and arguing against myself!"

Yet the capacity for contradiction is essential to the practical demands of life in a contemporary society. Why have I been so critical of myself when I recognised my conflicting viewpoints?

I have long been aware of the many selves who inhabit my body and my mind. Like facets of a prism in sunlight, one face catches the light, but, paradoxically, reflections of the others are always present. Gergen's thesis gives me permission to free my possible selves, my hidden potentials, allows me access to my "social ghosts", voices from the past which live on within me (Gergen M. 1987). Like Walt Whitman, I "contain multitudes". Unlike Walt Whitman, I have been disconcerted by my contradictions and sought to silence the inner cacophony of voices in a search for a coherent, essential self. Yet I am an idiosyncratic product of many and conflicting contexts and cultures. Their voices engage me, their perspectives widen mine, their differences excite me. I become aware of hidden potentials, of latent selves. Freed from the culturally induced expectation of an inner essence, I feel playful. I embrace the "endless proliferation of freedom" of the ironist (Rorty 1989).

I lose myself in wonderings. In my emerging understanding I have moved from the concept of "discovering" an essential self to the concept of "creating" postmodern selves.

However, maybe the concept of creation is itself limited. Maybe a more apposite concept is the concept of creation from a "compression" of possible selves. From the potentials at my disposal, from the range of socially constructed possible selves, perhaps I compress my choices, based on those selves which fit into my accepted stories. So I both create and compress my range of possible selves, a range which is always less than it could become, but greater than the alternative of a single essence.

PARADIGM SHIFTS IN EPISTEMOLOGIES

A PARADIGM SHIFT : FROM THE "TABULA RASA" CONCEPT OF THE MIND TO CONSTRUCTIVISM

Both of these concepts describe ways in which knowledge is created in an individual. As described in the previous chapter, the "tabula rasa" concept of the mind is linked with the concept of an external reality and sees knowledge as the result of the environment writing its message on the pristine mind. In contrast the philosophy of constructivism is a postmodern perspective which banishes the idea of an objectively knowable truth and instead argues that individuals construct their knowledge from interaction with their environment. Constructivism has been described fully in a previous chapter, but is mentioned here as the paradigm shift from a "tabula rasa" concept of the mind to constructivism has significant implications for this study.

The concept of constructivism is relevant for this study. If constructivism is accepted as a way in which humans subjectively construct their knowledge, then credence is given to reflectivity as a means of accessing and furthering subjective knowing. Knowledge about teaching is therefore not seen as objective truths, waiting to be poured onto the blank slates of teachers' minds, and credence can be given to professional development strategies which are less instrumental and more personal.

Heuristically I recognise that I have often been uncomfortable with what others told me to be true. Polanyi proposes that we already know tacitly the things we seek to learn (Polanyi 1987 in Schon 1987). In line with this view, I searched for the concept of constructivism to give form and validation to my intuitive knowing. One moment which crystallises this comes readily to mind.

As head teacher of a primary school, many years ago I attended an inservice course on staff development at a local university. A format for the suggested structure and content for future staff meetings was presented to us. We were asked to go back to our schools, do as we had been told and report back at the next meeting of the inservice group, a term later. I was puzzled. What had been suggested was almost irrelevant for the needs of my staff. I thought long and hard about what to do. In the end I shared the task and how I felt about it with my staff and together we selected some issues relevant to us from those suggested and worked on those. I took our conclusions back to the next inservice meeting, half expecting to find that other headteachers had amended the suggested task in order to meet the specific needs of their own school. I was surprised. I was the only one out of line. Everyone else had done as they were told.

My discomfort was twofold. I recognised that other people's right answers did not fit the questions I and my staff were asking and that the way in which we learned was to build on our previous understandings in response to issues we had identified as being relevant. We were growing our own knowledge and using the views of others selectively. However, even more discomfiting was the awareness that other teachers accepted the words of experts as absolutes. Not only was I an outsider, I was a presumptuous outsider, who dared to think that she knew what she needed to know and that she could construct her own learning.

A PARADIGM SHIFT: FROM RECEIVED KNOWLEDGE TO CONSTRUCTED KNOWING

In the book Women's Ways of Knowing, Belenky et al (1986) outline ways of knowing that women have cultivated and learned to value. These descriptions are included in the preceding chapter and are based on intensive interviews with many women. Their ways of knowing fall into two main categories, exogeni and endogenic perspe tives. Again, as stated in the previous hapter, an exogenic perspective is based on positivist thinking and the notion of an external truth, whilst an endogenic perspective takes as its basis the concept f onstructivism in a world f multiple realities.

Two of the ways of knowing described by the women are based on an exogenic perspective. They are "received" and "procedural" forms of knowledge. Reception and reproduction of societies' expectations is described as "received knowledge" whilst application of objective procedures for obtaining knowledge is described as "procedural knowledge". With both received and procedural knowledge external truths prevail. The sense of self is embedded in external definitions and these ways of knowing link directly with a positivist mode of thinking.

However, women in Belenky's research study indicated that they had other forms of knowledge which are in line with an endogenic perspective. They described themselves as listeners of themselves and, whilst attending to this inner voice, some women in Belenky's research learned to value their "subjective" or "intuitive" knowledge and to give credence to the concept of multiple and personal realities.

When subjective knowledge was integrated with received and procedural knowledge, the women arrived at knowledge which Belenky describes as "constructed knowledge". In "constructed knowledge" the knower is an intimate part of the known. Grumet (1990) tells of writers of narratives of educational experience who "encode the body and the idioms of meaningful lived relations without abandoning the disciplines of knowledge." Such writers are utilising constructed knowing.

The work of Belenky et al (1986) mirrors the concept of constructivism, which has been described at length in the preceding chapter. However Belenky's work also has feminist implications. By valuing intuition and subjectivity she supports the move from an androcentric to a feminist perspective.

Her work is crucial for this study. By validating personal constructed knowing, she has empowered people everywhere to give voice to their subjectivity and claim it as knowledge. The converse, that the only knowledge which has value is scientifically based, has effectively silenced people in the past by limiting their acceptable voices.

A heuristic perspective on "constructed knowing" indicates that I could not ignore my subjective knowledge, even as I

blamed myself for having it. Now I know that I was not alone.

I have outlined paradigmatic changes in ways of knowing, from knowledge based on a positivist epistemology to knowledge more attuned with postmodernism. Changes in ways of knowing demand changes in ways of modes of thought and of expressing knowledge and hence the two following changing paradigms, from logico-scientific to narrative mode of thought and from academic to women's voice.

A PARADIGM SHIFT: FROM A LOGICO-SCIENTIFIC TO A NARRATIVE MODE OF THOUGHT

Journal Entry Jan. 1992

"Having wrestled with a number of apparently disconnected or unrelated concepts, arrived at intuitively from a sense of the limitations of my existing schema to adequately explain, or even describe, that to which I was increasingly granting the status of truth, I have searched for some over-arching perspective. How could I reconcile an interest in constructivism, reflectivity and narrative alongside my knowledge of the positivistic heritage of teacher training and education programmes? What strand connected these seemingly disparate elements. The keystone of the searched for arch, the central principle in my deliberations, came for me in Bruner's work on ways of thinking (1985)".

Mirroring the paradigms of positivism and postmodernism, Bruner (1985) argues that there are two paradigms, two irreducible modes of thought or cognitive functioning; the logico-scientific mode and the narrative mode. Each gives a version of the world. Each has a way of ordering experience, constructing reality and of organising representation. Each, operating on principles of its own, provides its own filter of the perceptual world. The logico-scientific mode, however, says no more than it means, whereas the narrative mode means more than it can ever say (McAdams 1993). The distinction between the two modes of thought was noted a century ago when Dilthey(1962) argued that efforts to codify human knowledge could be divided into the sciences of nature and of humanity, a view challenged by Goodman (1978) when he describes science-making and narrative making as both only examples of constructing the world.

I discovered Bruner's writings before I became aware of the paradigms of positivism and postmodernism. Reading his work it was as if a shaft of sunlight came through the clouds and shone directly on me. I was working towards a validation of narrative as a means of retrospective analysis of professional practice. My cultural and educational heritage of scientific methodology as the only basis of "the truth" entangled me in a net of confusion and doubt. In a positivist world how could I validate narrative as a means of knowing when all I had was that I "knew" it to be so? Now I recognise how the modes of cognitive functioning he describes are subsumed in the paradigms of positivism and postmodernism.

Bruner outlines the logico-scientific mode as one of two irreducible modes of cognitive functioning. Rorty (1979) describes this mode as being centred around the narrow epistemological question of how to know the truth. Guided by the methods of science and logic, it takes a total view of a problem and demands empirical proof derived from sense perception. Seeking generality through general causes and their establishment, alongside explications that are context free and universal, logico-scientific thinking requires formal verification and claims to be value free. The imaginative application of this mode leads to good theory supported by tight analysis, with logical proof based on empirical discovery guided by reasoned hypothesis. Truth is seen as a clear matter dependant upon tests to determine whether the explanation captures the relevant facts. A great deal is known about logico-scientific thinking and devices such as logic, mathematics and science help us to operate in this mode. Implications from this dominant way of seeing have affected all developments and aspects of education, from a consideration of ways of knowing to learning styles to pedagogy to education research methodologies.

The narrative mode of thought is guided by a search for the understanding of historical and personal events in their full comprehensible richness, and, as Rorty(1979) says, is concerned with the inclusive question of the personal meaning of experience. Valuing uniqueness, explications are context sensitive and particular, temporal not timeless. The narrative mode of thought is value laden and the "truth" of narrative precludes verification. The imaginative application of narrative leads to good stories, gripping drama and

believable historical accounts. In fact, psychoanalytic theorists believe that human adaptation to life depends on generating a believable narrative. By validating narrative, a postmodern perspective and an alternative mode of thought, the carapace of education is open for reappraisal, for a different way of seeing and, ultimately, a different way of construction. Narrative will be examined in greater detail later in this thesis.

The validation of narrative as a way of thought still left me with unresolved issues. I knew that I constructed my own learning, often through the use of narrative. Yet how did I know that what I claimed to know was true? If, as Bruner says, the truth of narrative precludes verification, how could I know that my attempt towards truthful narrative was not self deception or self indulgence. This provocative challenge led to an examination of searching for a "best truth" outlined later in this thesis.

A narrative mode of thought has relevance for this study. This study is based on the use of narrative as data. Using personal narratives I retrospectively interpret the events of my life in a search for self understanding. It is also written in a narrative form. Without Bruner's (1990) validation of narrative as a process of learning and explication, and with recourse only to a logico-scientific mode of thinking, a study such as this would have been impossible. Instead the research, as explored more fully in a later section on research methodologies, would have been based upon a positivist approach, with inherent limitations in scope and design to that which was quantifiable. Narrative, in allowing the expression of lived meaning, accesses the complexity of the lifeworld, a world of ambiguity and nuance. That was the world I sought to explore when I embarked upon this study.

Heuristically, a narrative mode of thought has particular relevance. I am reminded of a phrase from The Art of the Novel (Kundera 1988). "The narrative inquiry of lived experiences can disclose the existential nature of the beings we have come to be" (Kundera 1988). Perhaps it was the years I spent as a counsellor, or maybe the listening to others that seemed to be an integral part of my role as a teacher, headteacher, inspector and adviser, but so much of another's sense of themselves was revealed in the stories they told. As an outsider, listening to an exploration of

difference, their words were a way in to their reality. So the words of Kundera were particularly apposite, as I pondered the relevance for me of a narrative mode of thought. The way in. That is the key. Without "expressions" of an inner world, expressions such as paintings, drama, poetry, narrative, there would be no inner world, no way into our inner worlds and no way to make our inner worlds outer. In a later chapter I describe the necessity for a teacher to know their personal self. Without "expressions", we may know age, length of service, qualifications and so on, the measurable and the discrete; but of the "beings we have come to be" (Kundera 1988), we would remain unaware.

A PARADIGM SHIFT: FROM ACADEMIC VOICE TO "WOMEN'S VOICE"

The language of educational research, the language of the academy, has traditionally been written as if from on high and from nowhere. Capturing what was often claimed to be scientifically determined truth, academic writing claimed neutrality and to be value free. This dominant style of contemporary and academic writing is inevitably a product and a representation of positivist and modernist perspectives.

Freed from the tyranny of absolutes by the changing paradigm of postmodernism, it is axiomatic that postmodern academic voices will need to be tentative, to reflect multiple perspectives, changing interpretations and uncertainty. In our new and fragmentary world of multiple meanings, these and the ownership of subjectivity are prerequisites for capturing complexity. A style of writing which acknowledges tentativeness, recognises subjectivity and explores emotions and feelings has emerged and is known in feminist literature as "writing with a woman's voice."

Through both its content and its style, this study is a celebration of the voices of women. It is encouragement and permission for them to speak and an opportunity for them to be heard. A search for embodied knowing, for tacit knowledge, requires the legitimation of subjectivity and doubt. The requirement to express personal knowing in the voice traditionally accepted by the academy would effectively silence.

I wrote in chapter one of my determination in this study to resist speaking in the familiar voice of the academy. Now I recognise more clearly that voice does not merely represent a pre-existing reality, but instead profoundly creates and presents an emerging reality. This has increased my vigilance against the voice of positivism. If I speak in a positivistic way I think in that way. If I think in a positivistic way my inner world accommodates accordingly. But what is the effect on me of asserting so powerfully my determination to be tentative? Am I using the same bricks to rebuild the carapace of conviction? Ahh---doubt!

Paradigmatic changes in ways of knowing and in modes of thought or ways of expressing knowledge bring their own demands for a changing epistemology of professional development and teacher education. If knowledge in a postmodern world is considered to be constructed from an integration of received and subjective knowing and if such knowledge is then processed within narrative modes of thought and expressed in "women's voice", then the epistemology of teacher education should take account of such significant paradigm shifts. Schon's (1983, 1987) writings are of importance in connection with this. Although considered in more detail in a later chapter on reflectivity, a brief overview locates here locates the concept of reflectivity firmly as a significant changing paradigm of import in a postmodern world.

PARADIGM SHIFTS IN EPISTEMOLOGY OF PROFESSIONAL PRACTICE

A PARADIGM SHIFT: FROM TECHNICAL RATIONALITY TO PRACTICAL KNOWLEDGE AND REFLECTIVITY

Schon writes of professional development strategies and contrasts technical rationality, premised on positivism, and reflectivity, premised on a constructivist paradigm.

Schon (1983, 1987) describes the dominant epistemology of professional practice as "technical rationality". Technical rationality holds that practitioners are instrumental problem solvers, solving problems by applying theory and technique derived from systematic, preferably scientific, knowledge. Practice is guided by principles of the applied sciences; the applied sciences are guided in turn by the basic sciences. Practice is assigned the lowest value in this hierarchy

and the highest status is assigned to theory and to those who conduct theory building research. Schon claims that this view also underpins the prevailing practice of teacher educators and that the traditional view of teacher education has also been premised on technical rationality. Teachers and teacher educators are familiar with the assumption that their practices should be guided by the more scientific disciplines. The teacher training curriculum embodies the idea that practical competence becomes professional when its instrumental problem solving is grounded in systematic, preferably scientific knowledge. Thus a hierarchy of knowledge has tended to begin with that of basic science, findings supported by research, externally validated facts seen as truths. Teachers in training consider the application of their "science", how these truths may be applied to the process of education. Technical skills of day to day practice are then considered as the practical manifestations of scientific truths. However the "science" of teaching, the findings of research, do not necessarily impart any selectivity. The practitioner has to use his own judgment in determining which findings are appropriate or useful. Nevertheless, theoretical or propositional knowledge has enjoyed a privileged position and the prevalent epistemology of professional practice, including that of teacher education, has been derived from a positivist philosophy.

Technical rationality has particular limitations which are revealed by posing the question, "How applicable is this approach to the professional development of teachers and the practice of teaching?" Any observer of a real classroom will see that problems do not present themselves in a text book manner, as well formed structures. Teaching is a complex activity involving multifaceted, value laden issues. Technical rationality sees the teacher as always concerned with instrumental problems, professional competence consisting of the application of theories and techniques derived from systematic research. Technical rationality rests upon an objectivist view of reality; facts are what they are, truths or beliefs are tested by reference to them, all professional knowledge thus resting upon a foundation of facts. This approach may be applicable in clear cut situations, text book models rarely found in the ambiguity and complexity of a classroom. Instead the complex world of a school requires the exercise of professional artistry, which acknowledges the contribution of science and research based techniques, but bounds them and moves beyond them. In such complex situations it is necessary that rules, theories and techniques are utilised through the intermediary of an art that consists of both tacit knowledge and

reflection in and on action. The products of a technical rationalist approach alone are insufficient to meet the demands of a typical classroom

In addition, teachers do not think or know in the way claimed by technical rationalists. Schon (1983, 1987) has outlined that practitioners possess tacit knowledge (Polanyi 1958). Knowledge in action and reflection in action are non linguistic forms of knowing, not formed as a result of scientific methodology, but rather formed in the crucible of classroom life. Both these forms of knowing can be accessed by "reflection on action", by retrospective description and analysis of practice. Within a positivist heritage, the temptation may then be to ascribe scientific reasoning to these emerging awareness. As technical rationality is the view of professional knowledge which has most powerfully shaped our thinking, in storying our reflections it is likely that this most powerful, contemporary story will prevail. Teachers use the language of their culture, the words and concepts that are explicitly available and culturally acceptable. However, even if the explanations of practice are in accord with scientific methodology, it does not follow that the practice which prompted them was an outcome of positivist teacher training methodologies. If school is an agency that sustains technical rationality, then the very environment in which we teach masks the significance of the knowledge implicit in our practice. Schon demonstrates that practical knowledge and teacher behaviour are more complex than technical rationalists envisage.

I argue later in this thesis, in accord with Schon, that technical rationality is insufficient to meet the complex demands posed by classroom life. I further argue that teacher thinking and knowing is not in accord with that of applying theory and technique derived from scientific knowledge to solve classroom problems. If technical rationality is insufficient and inappropriate as a paradigm for the epistemology of practice, with what can it be replaced?

Schon(1983, 1987) proposes a fundamental reorganisation of the ways in which we think about professional practice and the relationship of theory to practice. He argues that there is a special form of knowledge that professionals have and use. This knowledge resides in practice, is described more fully in a later chapter on reflectivity and arises immediately from the direct interaction between the practitioner and the action. Such tacit, practical knowledge is effective even when unarticulated. However it can be

accessed through reflectivity. Professional artistry is accordingly seen to rest on a constructivist view of reality; practice, perceptions, appreciations and beliefs are rooted in an individual's world of their own making, rooted in their own reality. Engagement in reflective conversation with materials of their situation leads to the remaking of their world of practice and furthers their knowing in action. Schon's view that knowledge resides in a kind of action elevates the nature of professional knowledge and provides us with a way to understand the limited usefulness of technical rationality in professional action.

There is tension between the perspective of technical rationality, which is based upon the received authority of external knowledge, and Schon's view of practical knowledge accessed through reflectivity, which is based on a constructivist view that human knowledge is a human construction. Such a change in perspective of professional knowledge and practice requires a different approach to professional training and development.

The concept of reflectivity is particularly relevant for this study. Schon's writings (1983, 1987), along with the experience of a post graduate programme of teacher education premised on action research methodology, were foundational in my belief in the value of retrospective analysis of practice rather than predictive planning, based on technical rationality. I had learned to believe in methods of teacher education which incorporated and built on the personal knowledge of teachers. Thus the work of Schon was instrumental in my beginning this study, giving validation to an alternative paradigm of professional practice that I wished to explore in greater depth. Reflectivity underpins the whole research approach. I use reflectivity and capture my findings in personal narrative. I then reflect upon my reflections, reflexively interpreting my response to my writings. Thus Schon's work has been seminal in this study.

Heuristically I recognise that I am reflective. I have outlined in other parts of this study how the process of reflectivity underpinned my practice. I have also indicated my dissatisfaction at professional education programmes premised on technical rationality. Reflectivity gave me permission to practice what I had previously believed, but lacked the courage to implement.

From a recently construed postmodern world radically different paradigms of learning, thinking and knowing have emerged and been identified and explored in this thesis. All are fundamental in the arena of education and to the professional development of teachers. It follows that educational research methodologies applicable to a positivist and modernist paradigm are inappropriate for the postmodern educational world of multiple realities and multiple interpretations. Therefore, in order to adequately and authentically capture the complexities of teaching and learning, alternative research strategies requiring changing roles of educational researchers are needed.

PARADIGM SHIFTS IN RESEARCH METHODOLOGIES

A PARADIGM SHIFT: FROM QUANTITATIVE RESEARCH TO QUALITATIVE RESEARCH

Research and its methodology grows out of the values of a particular world view, the language of research reflecting the influence of power in society at large. Quantitative research has hitherto been dominant in a world which gave credence to positivistic values. The recent move from quantitative to qualitative research mirrors the paradigm shift from modernism to postmodernism and highlights the difference in understanding meaning between "erklaren", which seeks scientific explanations of social phenomenon, and "verstehen", which seeks to understand the complex world of lived experience (Schwandt 1994). However, as qualitative research challenges the previously dominant ideology of positivism, it may be viewed as politicised and biased, the traditional view extended to that which challenges the previously taken for granted (Kincheloe 1991). A brief overview of these two forms of research highlights their differences. Each will be examined in the light of their potential contribution to this research study involving human experience within an educational context.

Quantitative research is founded on positivism and the thinking of the logical positivists (Kincheloe 1991). Based on the claim that true reality is founded on scientific understanding and that only science can be regarded as a valid form of knowledge, positivistic axioms include the separation of science from metaphysics, the verifiability principle of meaning, which states that something is meaningful only if it can be supported empirically or is a tautology, and the

importance of direct descriptions of sense experiences, that is, the crucial nature of observation statements.

Educational researchers engaged in quantitative research base their work on a "scientific" process, a hypothetico-deductive research procedure, that is, the formulation of a hypothesis, the selection of a research model, collection of data and data analysis. Overall they focus on prediction, explanation and technical control.

Quantitative research has profound limitations in any study of human beings. Positivism is based on a simplistic view of human behaviour. Therefore when educational researchers use positivistic research to examine the social and educational world they adopt a dehumanising view of that which they are examining. Humans are seen as pawns trapped in an immobilised structure (Kincheloe 1991).

Furthermore, quantitative research only pursues knowledge which is seen to be technically possible within the structure of the research methodology, that is, positivistic research methodologies only examine specific parts of the world. Positivistic consciousness has forgotten the original role of theory and research to contribute to the search for truth and justice (Giroux 1981). At its most extreme, this leads to researchers finding out more and more about less and less, to pursuing knowledge about only that which is measurable, to focusing on "what is" rather than what "should be". Areas of greater importance, questions of ethical behaviour and moral dilemmas, are ignored because of their complexity and the inability to fit a study of them into methods permitted by quantitative research.

Quantitative research claims to be objective and value free, but even this claim can be shown to be false, as value free research is an impossible goal. Positivistic research operates on the basis of the researcher's prior theory, interest or insight, which is inevitably tainted with subjectivity. Inquiry is then conducted in a prescribed manner which stays within the boundaries of established research tradition, itself agreed upon by a community of researchers. I am reminded of Gergen's(1991) view, "*Objectivity is a coalition of* subjectivities." Furthermore, the origins of interpretation of data come, not from analysis of the data, but from the assumptions of the researcher who formulated the initial research question. The claim to value neutrality is a great deceiver. Initially subjective values underpin the choice of a research question. Then a coalition of subjectivities, masquerading as objectivity, determines the format of

the study, while subjective assumptions underpin the analysis of data. Giroux (in Kincheloe 1991) suggests that it is amazing that the fallacy of objectivism has lasted so long, given human selectivity in both attention and ascription of meaning. Quantitative research has socially constructed what is considered to be knowledge and promoted specific values, including the claim of scientism to be objective. These values have underpinned world views and other assumptions, including what it means to be an educated person.

Furthermore, this unfounded claim to and pursuit of objectivity and value freedom is made at great cost.

At a human level, information gleaned from the subjective realms of intuition, insight, philosophy and other non-scientific frameworks is considered unimportant. The hermeneutic principles of interpretation, which will be examined later in this thesis, hold little status. Positivistic research has no use for a world where humans decide their own meanings and order their own experience, that is, a world based on constructivist means of knowledge construction and interpretation.

At a research level, there are significant limitations in quantitative methodology. Before embarking upon a project, researchers do not necessarily have a sufficient philosophical, conceptual basis from which to formulate an initial research question. Yet quantitative methodology precludes the examination of anything not anticipated in the original design of the research. Field experience, even if of crucial significance, cannot influence the previously determined format of the study. Positivistic research ignores the wider context and other emerging variables and does not consider explanatory factors or allow them to impinge upon the predetermined structure of the study. Appealing to the accuracy of its statistics as authority, quantitative research operates in a scientific bubble, removed from the messiness and ambiguity of the field, ignoring and dooming to non-existence that which cannot be contained within its prescribed and confining parameters. Furthermore, as a research methodology it is self limiting as it cannot reflect upon its own presuppositions, claiming that they do not exist.

Kincheloe gives a comprehensive overview of qualitative research stating that "Qualitative research is distinguished from quantitative research in that quantitative research is concerned with frequency while qualitative research is concerned with abstract characteristics

of events" (Kincheloe 1991). Qualitative researchers maintain that knowledge of human beings involves qualities which cannot be described through the exclusive use of numbers. Indeed, these qualities will lose their reality if expressed simply in terms of frequency. Thus human and educational research differs from research in the physical sciences, quantitative research, in basic ways. By respecting the complexity of the socio-educational world, qualitative research demonstrates a methodological humility and submits and tailors methodology to the specific needs of the study. It is an inescapable characteristic of a postmodern world marked by loss of faith in scientific salvation and the impossibility of a single frame of reference.

Qualitative research has many strengths when used in human and educational research. Although utilising a range of research strategies, certain characteristics can be identified in most qualitative research. These characteristics are valuable for human and educational research. Qualitative research is sensitive to context, views experience holistically and believes that the methods of inquiry must be appropriate to the aims of the inquiry. It is concerned with experience as it is "lived or felt" and judgments are made upon explicitly stated values. These characteristics are explored more fully.

Believing that human experience is contextually based, qualitative research takes account of context and attempts to be as naturalistic as possible. For example, ethnography is a quintessential form, as it studies events as they evolve in natural settings. Qualitative researchers also explore all aspects of an experience, using a holistic approach. As a variety of factors shape human experiences, it is necessary to be aware of significant connections.

Seeking to fit the methods of inquiry to the aims of the inquiry, qualitative researchers do not remove experience form its natural setting. Instead they look for such things as social or cultural patterns of experience, relationships among various occurrences or the significance of such events as they affect specific human purposes.

A concern with phenomenological consciousness, with lived experience, is an essential aspect of qualitative research. Empathically seeking to appreciate human experience from the point of view of those living it, ethnography, as a mode of qualitative

research, succeeds if it enables the reader to understand what goes on in a cultural context that motivates the participants.

Unlike quantitative research, qualitative research does not claim to be value free. Instead judgments are made upon explicitly stated grounds.

The purposes of qualitative research are multidimensional. Understanding is sought, not just on the issue being researched, as in quantitative research, but also on the research process itself and the researcher. All are inextricably linked and of shared importance. Such a holistic view of a research project provides a "dialectic of distance" (Kincheloe 1991) for the researcher, that is, a closeness of understanding is paradoxically linked with a metaphorical distance. The researcher is allowed to look closely but also to step back.

As a result of involvement in qualitative research, an action research project, in a paper entitled A Cognitive Kaleidoscope (Gates 1986) I wrote the following:

"I feel that I have journeyed upwards in a helicopter and observed the world below through a telescope. The horizon has widened, unknown landscape has come into view yet I have had the opportunity to examine the influence and function of certain landmarks more closely. The helicopter is still travelling!" (Gates 1986)

Qualitative inquiry is empowering to the participants. By heightening consciousness and enabling them to see from new perspectives, participants are helped to view themselves as objects of study and to take themselves less for granted. The liberation which results involves a freedom from modes of perception that wholly reflect cultural conditioning. The new vantage point, such as mine from the helicopter, helps participants to see those psychic realms which are formed by unconscious adherence to social convention. This can lead to a belief in human agency, a belief in the capacity of individuals to change their own lives, and will be explored more fully in a later chapter on narrative as a means of personal growth.

A PARADIGM SHIFT: FROM NEUTRAL OBSERVER TO PARTICIPANT RESEARCHER

Axiomatic in quantitative research is the claimed neutrality of the researcher. Although I have challenged the very possibility of value free research, a claim to neutrality frees the researcher from any need to examine their subjectivity. Instead the role of neutral observer is aspired to, the researcher discounting both subjective judgments and the possibility of researcher influence on the data collection procedure or the study itself. While this is an impossibility even in positivistic research, it becomes an incomprehensible pretension in qualitative research. The aims of qualitative research have been outlined earlier in this chapter. All involve both judgment and interpretation on the part of the researcher. Therefore any claim to neutrality is irrelevant and, indeed, counterproductive. Instead the pre-existing and emerging values of the researcher must be made explicit.

In qualitative research tripartite understanding is sought; understanding on the issue being researched, the research process itself and the researcher. Inevitably, the researcher is a participant in the study. Therefore, in order to expose and access the basis of personal judgments and interpretations, it is necessary for the researcher to engage in self examination, to be both reflective and reflexive. "Qualitative researchers need to understand their place in the web from which they see reality" (Kincheloe 1991). They need to understand their vantage point and how it both limits and creates their vision. Furthermore, it is essential for qualitative researchers to continually examine their influence both on the issue being researched and the research process.

I turn now to an examination of research methodologies and "truth". As indicated, qualitative research is a new concept of knowledge which challenges the dominant positivistic concept of quantitative research. I have argued that quantitative research is inappropriate for a study of humans in an educational context. Geertz (1973) indicates that an analysis of the webs of significance of culture cannot be premised on scientific methodology. Instead such an analysis can only be an interpretive one, in search of meaning. Therefore the world of lived reality can only be comprehended from the perspective of *Verstehen*, an interpretive perspective, rather than from the perspective of *Erklaren*, a perspective based on scientific explanation. In this section I will compare truth claims of scientific derived knowledge, quantitative research, with truth claims emerging from the interpretive analysis which emerges from qualitative research.

Scientific knowledge has been premised on processes of empirical verification and falsification, objective truth independent of subjective appraisal, and the sciences have unjustifiably believed that the assiduous application of rigorous method will yield sound fact. However limitations are inherent in these beliefs.

First of all, it is important to remember that the rules of science are human constructions. They are the means we have devised to guide our forays into knowledge and, as such, are human inventions."Every epistemology tends to become an ethic, every way of knowledge a way of living" (Parker 1987). Although scientifically derived knowledge claims objective truth, the process of scientifically determining knowledge is a human construction, subjective and subject to change. Positivism is historically and culturally situated and is subject to critique and transformation. The degree to which a given form of understanding is sustained across time is not fundamentally dependent on the empirical validity of the perspective in question but on the vicissitudes of social processes. For example, the creationist view of the world was powerful in a romantic, historical era in which the structures of religion were dominant. With the advent of a positivistic era, in which scientific thinking was privileged, credence was given to the concept of evolution. As Foucault indicated, truth is relational. Constructions considered true are contingent upon the power relations and historical context in which they are formulated and acted upon. "Objectivity is achieved through a coalition of subjectivities" (Gergen 1991).

Secondly, as stated earlier, conventional science is not resonant with the characters of humans as entities to be studied (Guba and Lincoln 1990). Human issues are beyond the scope of scientific methodology and empiricist methods of verification are therefore irrelevant.

Not only are scientific methods of verification irrelevant to the study of human issues but, furthermore, the very concept of objective scientific truth, the concept of fact or fiction, if applied to human issues, implies that scientific language can mirror the world (Gergen 1990). Therefore a study of human issues must demand a radically different process of verifiability.

Yet what verification processes can be put in the place of empiricism? Methods may hold the allure of large samples, purity,

sensitivity to nuance or an ability to probe in depth, but these assets still do not add up to objective validity. Reports of experience are acknowledged as linguistic constructions of their historical and contextual time. Narratives are made from the materials of their time and place. Therefore "case history is a fiction in a philosophical sense, but is only a lie when it claims a literal truth" (Hillman 1983). No verification process of qualitative research can offer the objectivity of absolute truth as claimed by scientific research. Qualitative research offers no alternative truth criteria, no truth through method. Accounts from qualitative research cannot be warranted empirically.

However qualitative research can offer much. It requires a process of verifiability which involves validation of the importance of subjective truth. The researcher is challenged to determine his "best truth". Using a dialectic involving intuition and reason, he is involved in an ongoing process in which best intuitions are subject to rigorous scrutiny based on reasoned and ethical consideration. While striving to avoid pitfalls, such as exaggeration or self deception, his aim is to arrive at an interpretation which is "true." This interpretation should most accurately reflect his current considered viewpoint, but be subject to change as a result of further consideration. "Truth is the possibility of being wrong"(Lucas 1969). The process of arriving at a "best truth" is explored more fully in a subsequent chapter.

In addition, qualitative research methods involve the researcher in developing a more compelling case to render intelligible the conduct of organisms. The success of accounts depends on their capacity to invite, stimulate, delight and compel the audience. Vivid photographs, startling vignettes and well wrought accounts may enable the reader to escape the confines of the taken for granted, may emancipate the reader from the demands of convention. Descriptions which resonate with the experience of the reader, which invite the reader to consider further, examine more deeply, can be claimed to be successful. Evocation is part of the poetic function of language (Linstead 1993). The intended meaning of the writer cannot govern how the words will be understood by others. Reading always exceeds intention.

Bruner(1990) argues that a further test of adequacy of qualitative research lies in the plausibility of the conclusion offered.

The evaluation of knowledge from research which affects the lived life of humans should take into account a whole range of political, moral, aesthetic and practical considerations. Scientific research methodology claimed to arrive at objective truths, truths which were beyond the bounds of questions of ethics or morality. Qualitative research reasserts the relevance of moral criteria. Researchers must confront the pragmatic implications of their conclusions and cannot claim to be a victim of the facts.

It has been argued that qualitative research can offer much. However it cannot offer objective truth. Furthermore, it is both unrealistic and irrelevant to assume that objective truth is a necessary prerequisite in determining the adequacy of a theory which is based on an interpretive rather than empirical foundation.

CONCLUDING COMMENTS

This research is a study of a human being and highlights issues relevant to similar studies of human beings. In the preceding chapter I presented a view on the construction of self which indicated that selves are socially constructed through a process of constructivism, which is mediated by semiotics. Having thus argued for the crucial nature of context in self construction, the purpose of this chapter has been to explore the paradigmatic context in which the researcher and thus the researched live, a paradigmatic context which must inevitably impinge in some form on the subject of this research. This paradigmatic context has been shown to be a "landscape in upheaval". Major shifts in world views and epistemologies are profound in their implications for challenge and change. An overview of research methodologies has been given, prior to a more detailed study of the methods of research used in this study, which is given in the following chapter.

In this chapter, through a trialogue of voices, I have tried to capture echoes of wondering. However, I recognise that I am seduced by certainty. Academic readings rarely portray doubt and I am conditioned to assert not suggest. And so my three voices vacillate; sometimes authentically exploring puzzlement, at other times confidently asserting certainty, albeit certainty about doubt. I present them as a trialogue within a learner, a constructivist, one who constructs her own knowledge within the confines and creativity of the dominant paradigms of her time.

CHAPTER FOUR

RESEARCH METHODOLOGIES USED IN THIS RESEARCH

INTRODUCTION

This is a research project which focuses on the narrative study of selves, their formation and evolution. It is a personal study of myself and implicitly a study of how other selves could be engaged in personal reflection. Therefore the methodologies used, in reflexively examining themselves, must take account of requirements specific to the study of selves.

In considering aspects of the cultural construction of self, the two preceding chapters have challenged the notion of an essential self, a central self existing across cultures. Therefore a reflexive and reflective study of self or selves can be seen to be context specific and, in the absence of the concept of a central self existing across cultures, requires certain conditions. Cultural prerequisites for a reflexive process are a differentiated sense of self awareness in order to identify, refer to and appraise the self. Furthermore consciousness of self can only be experienced by contrast. Therefore, in order to research the self, the cultural concept of self must allow for individuality and separation, a concept which is not universal. This research study involves a British researcher currently living for a significant part of each year in America and the West Indies. The subject, the researcher, is influenced by the prevalent Western concept of the self, a self which is individualised and independent and thus well able to reflect on "I". Self reflection based on a differentiated sense of self is therefore common in the cultures of the one being studied.

Bruner(1990) highlights two additional requirements in the study of selves.

First of all, as a self is shaped by the historical realities which scaffold practices as human agents, studies must focus on the meanings in the terms by which the self is defined, both by the individual and by the culture in which he participates. Context specific meanings, such as language, self concept and the gendered self, were explored in a preceding chapter. "Cultural narratives concerning the self are social constructions reflecting the conventions

that contribute to individual thought and action"(LeVine 1982). The previous chapter has further explored the context in which the researched is situated, by exposing an increasingly postmodern world of changing paradigms. Furthermore, the subjective meanings an individual constructs from immersion in a culture must also be considered.

Secondly studies must focus on the practices in which the meaning of the self are achieved and put to use, that is, the acts and expressions which are available for interpretation. The researcher must take account of semiotic elements in the construction of self. Meaning is created through language and signs. The self is a semiotically constructed subjectivity which uses and expresses meaning. We therefore need to read ourselves as products, processes and sources of semiosis. A later chapter on narrative explores written and spoken accounts of self, considering them to be acts and expressions of meaning, meaning which becomes available for interpretation through a process of reflectivity.

With regard to the acts and expressions which are available for interpretation when studying the self, both the processes and the products are illuminating.

Geertz(1986) writes of the process of capturing engagement in a felt life, of holding on to experience, as the text of a life. Reflection on experience, an interpretive replay, captures the experience in "expressions" or "performances", such as journals or autobiographical writing. These symbolic acts articulate hard won meanings of reality and sense can be gained of someone else's inner life through their expressions. Yet expressions are not only a work of self description. They are also a process of self construction which modifies further experiences in a spiral of connectivity. Experience and expressions, text and performance, are inseparable moments of an endless interpreting argument.

Both requirements outlined by Bruner(1990), the specific context and the acts and expressions available for interpretation, have been taken into account in this research project.

PHENOMENOLOGY, ETHNOGRAPHY AND HISTORIOGRAPHY

Kincheloe(1991) writes of three forms of qualitative research which form a foundation for the challenge to positivism. They are

phenomenology, ethnography and historiography. As stated earlier, Bruner(1990) indicated that, in order to gain understanding of a self or selves, there was need to study the signs or expressions created by them within a culture. Each of these forms of qualitative research uses semiotics, the signs and symbols of a culture.

Phenomenology involves an attempt to grasp a sense of the meaning ascribed to lived worlds. This form of understanding involves reflexively examining oneself or putting oneself in the place of the other person and attempting to recreate his or her feelings in oneself. Understanding of the way individuals construe the world and their place in it leads to a new dimension of understanding. It also leads to the recognition that individual meanings emerge from a framework, a context, a culture. In line with the previously cited thoughts of Bruner (1990), a self is seen to be shaped by historical realities and the sense of meaning ascribed to lived worlds is thus context specific. In support of phenomenological research methodologies, knowledge of particular cultures is needed, hence the need for ethnographic forms of research.

Ethnography attempts to gain knowledge about a particular culture, to identify patterns of social interaction and to develop holistic interpretations of societies and social institutions by studying the culturally shared, common sense perceptions of everyday experiences. Thus ethnography seeks to make explicit the assumptions one takes for granted as a culture member.

Historiography is a research method used by historians and is concerned with the origins and intentions of practices. Based on the premise that the past continues to live in the present, historiography validates memory as the means by which we gain self consciousness about the genesis of our own common sense beliefs derived from our cultural milieu (Kincheloe 1991). Memory is one of the most valuable sites to study consciousness formation; how the past figures in our lives, how we define ourselves and how we place ourselves historically. As everything is historically grounded, there is need to break open the past to reveal a web of connections. However Kincheloe(1991) suggests that "The past is viewed as an inevitability, a triumph of the deserving." Therefore a process of juxtaposing subjective historical memories with popular perceptions of the past may lead to an emancipatory system of meaning, a "people's history" (Kincheloe 1991), through which everyone can make their own history and which allows one to claim rather than inherit an identity.

As stated earlier, a basic tool of the qualitatively oriented researcher is semiotics, a study of signs and codes (Kincheloe 1991). Semiotic researchers decode the systems of symbols and signs that enable human beings to derive meaning from their surroundings. Each language, each system of codes and signs, is peculiar to a particular historically grounded culture. As interpretations of texts are not necessarily tied to the author's conscious understanding of meaning, semiotics is a subversive form of research that can teach us to read the lived world in a new way.

To summarise, Kincheloe (1991) states that a (qualitative) researcher "combines the insights of phenomenology and its concern with consciousness and perception, ethnography and its attention to social processes, historiography and its concerns with the origins and intentions of -- practices, and semiotics and its identification of the variety of ways subliminal codes and signs help shape ---- consciousness." The qualitative researcher can no longer accept simple, linear, positivistic reality, for the complex realities of postmodernism demand recognition of multiple causations and various vantage points (Kincheloe 1991).

This research study employs each of these forms of research.

HEURISTIC AND HERMENEUTIC RESEARCH METHODOLOGIES

Furthermore, as an inevitability, this study of a self and selves, that is, beings who have consciousness, act with a sense of of purpose and create expressions of meaning, is heuristic and hermeneutic. An examination of both terms will indicate the reason for my use of the term "inevitable".

Heuristic Research

As indicated in the introduction to this study, the term heuristic research derives from the Greek word, heuriskein, which means "to discover" or "find." Heuristic research refers to a process of internal search through which one discovers the nature and meaning of one's experience (Moustakas 1990). Heuristic concepts have emerged from the work of Maslow, who described a hierarchy of needs leading to an apex of self actualising, the stage at which one consciously has self knowledge and becomes all that one has the potential to become. However, lying at the base of all heuristic discovery and underlying

all concepts of heuristic research, is Polanyi's work on tacit knowledge, prefacing a process of internal search, or "indwelling", and the subsequent discovery of personal knowledge (Polanyi 1958). Polanyi suggests that the tacit dimension is indispensable in the discovery of knowledge. Using intuitive skills the ensuing process of "indwelling" is a process of a painstaking and deliberate turning inward, of "focusing", of drawing every nuance, texture and meaning from an experience in the search for a deeper, more extended, understanding. As an outcome, personal knowledge, involving the passionate participation of the knower in the act of knowing, is gained.

Moustakas(1990) gives a comprehensive description of heuristic research, which mirrors Polanyi's work, and involves self search, self dialogue and self discovery. The research and the methodology flow out of the researcher's inner awareness, meaning and inspiration. that is, out of the researcher's tacit knowledge. Describing the heuristic process as a way of being informed, a way of knowing, he suggest that whatever presents itself into the consciousness of the researcher is an invitation for further elucidation. The research should therefore begin with an examination of the internal frame of reference of the researcher. This forms the basis for "indwelling" (Polanyi 1969), a process of focusing and reflection upon one's self awareness which leads to deeper understanding. As the self of the researcher is thus illuminated, knowledge is extended .

Unlike, or perhaps as an extension of, phenomenology, in which the researcher seeks to grasp the meaning of the lived world of another, heuristic research requires the researcher to also to have a direct personal encounter with that which is being investigated. Therefore, in order to heuristically study selves using reflective narrative, I, the researcher, must study myself using reflective narrative.

Moustakas outlines six phases of heuristic research. The stages are initial engagement, immersion, incubation, illumination, explication and creative synthesis. Initially the focus of the research should be one with which the researcher is actively engaged, that is, it should be a personal challenge. There is need for self dialogue about the area of research. Why is this issue of relevance for me? How am I personally engaged with this issue? During the ensuing process of immersion, everything should be crystallised around this research issue; the researcher should live the issue. A period of incubation then enables the tacit dimension of the researcher's knowing to reach

further possibilities. Just as a forgotten name will suddenly spring to mind when the need to remember is no longer at the mind's forefront, so too does tacit knowledge emerge when not desperately sought. Moustakas describes the next phase as one of illumination. Claiming that it occurs naturally when the researcher is open and receptive to tacit knowledge and intuition, illumination may lead to new dimensions of knowing, reveal hidden meanings or correct distorted understandings. The purpose of the phase of explication is to fully examine what has been awakened in consciousness, in order to understand its various layers of meaning. The entire process of explication requires the researcher to attend to his own nuanced and textured awareness, feelings, thoughts, beliefs and judgments, as a prelude to seeking understanding from research findings involving others. Explication consolidates emerging meanings and organises them into a comprehensive depiction of the essences of the experiences. Finally heuristic research enters the phase of creative synthesis. Here the researcher, familiar with all of the data, brings the components and theme of the research into a creative synthesis. Such a synthesis requires awareness of the tacit dimension of knowing, plus intuition and self searching and, as such, expresses the essence of the research issue for the researcher.

I suggested earlier that it was inevitable that this research study should be described as heuristic. It has been based upon a process of internal search through which I have sought to discover the nature and meaning of my experience. In addition, although I went through a process of studying myself before I had an understanding of the stages of heuristic research, the phases of my study of myself illustrate the phases outlined by Moustakas (1990). An intense interest captured my attention. I was engaged by a consideration of the processes of self creation and self knowledge. I became immersed in this issue and allowed myself a period of incubation, of reflection and consideration, during which I thought and read around the topic. Insights emerged and the research issue was illuminated and described. Then came a period of explication. I explored the theoretical issues around the construction of self, explicating social constructionist theory and constructivism and becoming aware of the role of language in the construction of self. In order to consider more precisely my specific cultural context, I examined the cultural forces and influences of changing paradigms in a postmodern world. From a consideration of reflectivity, I clarified the necessity of reflectively studying the personal and the professional selves in order to more fully meet the complex demands of a teaching role. The study of

reflectivity led me to the concept of ownership of oneself and the need to journey to a best truth, involving moral choice and living in good faith. An examination of each of these topics revealed the crucial and permeating nature of narrative and I moved to an explication of narrative, with particular reference to the part it plays in the formation of self. Having recognised the essential fictional nature of narrative self construction, I moved both to a consideration of myth and the concept of restorying oneself. Throughout, alongside a consideration of the theoretical issues, I have attended to my own awarenesses, feelings, thoughts, beliefs and judgments. I brought these understandings to the final phase, the phase of creative synthesis, in which I wrote reflectively and autobiographically of my life, writing which incorporated and highlighted, writing which made personal, the issues which had been explored throughout the thesis. Throughout, in a heuristic vein, my journey has been of self search, self dialogue and self discovery. I have gained a deepened understanding of the external phenomena, the theoretical matters, which have formed the basis of this thesis. However, my journey to theoretical understanding has been through a deepened understanding of myself. The theoretical and the personal have travelled in unison. Just as my earlier metaphor described the process of reflectivity of a hand drawing a hand, in which both the hand and the drawing of the hand were changed by the process they were part of, so too has my reflective study of myself changed both my study and myself.

Hermeneutic Research

Hermeneutics is the theory of the art and practice of interpretation. The word derives from the Greek god, Hermes, whose task it was to communicate messages from Zeus and other gods to ordinary mortals.

Van Manen (1990) gives an overview of the ways in which hermeneutics has been understood. Schleirmacher (1977) opened up the idea of hermeneutics as a theory of interpretation where there is a possibility for misunderstanding. Dilthey's (1985) hermeneutic formula is "lived experience" which is the starting point; "expression", the text or artefact which interprets and objectifies lived experience; and "understanding", the moment when "life understands itself". In a later chapter on narrative, in line with, although at that time unaware of, Dilthey's work, I have described narrative as expression which objectifies lived experience and becomes the basis of

understanding. Both Heidegger and Gadamer have an ontological view of hermeneutics, viewing understanding as a mode of being. The notion of hermeneutic understanding for Heidegger(1962) was the power to grasp one's own possibilities for being in the world in certain ways. Heidegger claimed that to interpret a text is to come to understand the possibilities of being revealed by the text. This has been described as interpretive phenomenology. Gadamer(1975) adds that understanding is always an interpretation. In interpreting a text we cannot separate ourselves from the meaning a text has for us. Thus, an interpretation is always specific. Ricoeur (in Freeman 1993) views hermeneutics as a question of epistemology, viewing understanding as a study of meaning. To interpret a social situation is to treat the situation as text and then to look for the metaphor, the meaning, that may be seen to govern the text.

Hermeneutics is "thought to make meanings". Science is "thought to find meanings" (Freeman 1993). "We explain nature, but human life we must understand "(Dilthey 1976). As a challenge to positivism, Ricoeur and Gadamer claim that hermeneutics carries the banner of interpretivism. In that it demonstrates that there does not and cannot exist an unprejudiced, neutral, wholly objective way of doing things, they claim that hermeneutics is unsurpassable in making sense of the world (Ricoeur and Gadamer in Freeman 1993). On the contrary, detractors consider hermeneutics to present an unscientific, relativistic, scepticism ridden fantasy land (Freeman 1993). Hermeneutic interpretation is required in order to consider these apparently divergent viewpoints.

It all depends! If one subscribes to a view of the world as an external unchanging reality, a reality which one must then come to know, then hermeneutics is indeed unscientific and relativistic. However that is what it interprets itself as being. Celebrating individual interpretations, hermeneutics values subjectivity and thus difference. So the words unscientific and relativistic, words intended as criticism by those who interpret the world with a scientific eye, become instead validation through the eyes of a hermeneutic researcher.

It all depends! If one subscribes, as I do, to a view of a postmodern world of multiple perspectives, then the art and practice of interpretation is unsurpassable in making meaning from a myriad of possibilities. Indeed, a full acceptance of the hermeneutical character of existence indicates that, as meaning construction is interpretive, so

too must be meaning interpretation. Existence precedes essence and invokes interpretation, not causal explanation. I have argued in the preceding chapter that meaning construction is interpretive. It results from an individual utilising culturally formed semiotics to construct his own idiosyncratic sense of reality. He interprets the world "out there" in order to create his sense of reality, his inner world. Therefore, any study of lived worlds must take into account their interpretive basis, which requires further interpretation in order to be understood. Furthermore, linguisticality (Sprachlichkeit) and historicality (Geschichtlichkeit) are constitutive of being human (Wachterhauser 1986 in Schwandt 1994). "We do not simply live out our lives *in* time and *through* language; rather, we are our history" (Schwandt 1994). Language and history are the condition and the limit of our understanding. Thus the process of meaning construction is hermeneutical and the activity of interpretation is the very condition of human inquiry (Heidegger, Gadamer and Taylor in Schwandt 1994). Hence my use of the word "inevitable" in describing this research as a hermeneutic study. Based on my postmodern world view, it is axiomatic that my study of self and selves could only be hermeneutical. I argue that the events of lived experience are always interpreted at the moment of happening. In addition, the capturing of the events in language is a further interpretive process. According to my interpretation of the world, hermeneutics is all we have.

Primarily, hermeneutics has to do with the perspective with which a researcher examines a given text. To understand the world of meaning one must interpret it. First of all, the researcher must find the process of meaning construction in the language and actions observed. He must then offer his construction, that is, read his meaning, of the construction of that which is studied. (Schwandt 1994). Hermeneutic interpretation is "simply a question of grasping the meaning, significance and aim of what is transmitted *to us* " (my italics) (Gadamer 1979 in Rabinov and Sullivan 1987). The hermeneutic researcher needs to own his anticipatory understanding of things, to have a sense of his belongingness in the world, to have a "tradition" he already knows about. The interpretive prejudices we have are an essential condition for making any sense of the world. "Know yourself" becomes the prime consideration. Van Manen (1990) describes hermeneutic phenomenological research as a search for what it means to be human, through the attentive practice of thoughtfulness, a mindful wondering about life. The hermeneutic researcher requires thoughtfulness and mindful wondering in order

to be aware of and openly declare the point of view from which he perceives and critiques.

Thus a recognition of one's initial subjectivity, of the world view one brings to the research, is an essential prerequisite for the hermeneutic researcher and this is the basis upon which my focus in this research is myself. In addition, the researcher then needs to interpret his emerging subjectivity, in the sense of monitoring his response to issues resulting from the research progresses. Gadamer (1979 in Rabinov and Sullivan 1987) writes of a "hermeneutic circle". Suggesting that the "anticipated meaning of a whole is understood through the parts, but it is in the light of the whole that the parts take on their illuminating function", Gadamer indicates that the concept of development can only be predicated within this circle. Therefore the subjective response of the researcher to emerging research issues will be predicated on the world view he brought to the research.

Hermeneutic methodology is sensitive to the subtle nuance of voice, language and perspective. It reminds the reader that there is no global meaning. Taylor(1987) defines the activity of interpretation as an hermeneutical undertaking analogous to the interpretation of a text. Inquirers have no transcendental ground from which to contemplate the process of which (they are) irretrievably a part (Bauman 1978). Instead they participate in a production of meaning and need to be open to the inevitability that a text will be read in a range of ways. There are no verification procedures to fall back on. Hermeneutic researchers can only continue to offer interpretations (Taylor 1987).

This research study, a study of myself, is based on a hermeneutic, interpretive methodology, in which I am both the subject and the object of interpretation. I examine myself as a researcher and also as one being researched. As a researcher, I continually explore my subjective interpretations of the one being researched. As the one being researched I seek to interpret the subjectivity of my steps on a journey towards a personal best truth.

The Validity of Heuristic and Hermeneutic Research Methodologies

Both hermeneutic and heuristic methodologies are interpretive. However I have included both as I believe them to be complementary, although they overlap in many ways. A major

difference is that heuristic methodology, primarily and specifically, focuses on discovering the self of a researcher. It is more explicit in its demand, as a prerequisite, for a journey of self discovery, a search for an internal frame of reference, a personal knowing, and then requires that this personal knowledge be applied to wider data. It is also more specific as to how such a journey can be made. In this I believe that it complements hermeneutic methodology, which implicitly requires self knowledge, but is less specific about why and how this can be worked towards. Thus heuristic research provides a process by which a researcher can prepare himself for engaging in hermeneutic methodology. He can bring and consciously use his personal knowing to the interpretation of texts.

Both methodologies are qualitative and therefore their validity cannot be determined by quantitative techniques, such as correlations or statistics. Instead the question of validity is one of meaning. Does the ultimate description derived from the researcher's rigorous and exhaustive self searching, vividly and accurately present the meanings and essences of the experience? In heuristic and hermeneutic research, there are no rules to guide verification. The researcher is the only one who can make this judgment (Moustakas 1990). Akin to my concept of a "best truth", described in the next chapter, Polanyi (1969) suggests that "certain visions of the truth, having made their appearance, continue to gain strength, both by further reflection and additional evidence." These are the claims which may be accepted by the researcher as the "best truth" of the moment.

AN EXAMINATION OF THIS RESEARCH

In effect this research is a study of myself which takes account of the issues involved in studies of the self, as described by Bruner (1990), and use the qualitative research methodologies outlined by Kincheloe (1991). It is phenomenological, in that it takes account of lived experience. It is ethnographic, in that it recognises and honours the context specific. It is historiographic, in that it is based on narrative reconstruction of memories. It is heuristic and hermeneutic, in that it is based on interpretation. It is based on the research issue, "How can a teacher/self know herself, understand her formation and influence her renewal and evolution?" The research issue emerged from and is then applied to a study of myself. As indicated later in this study, I came to believe that it was necessary to explore my interpretive

framework before I could examine the interpretive framework of others.

A STUDY OF MYSELF

A Cognitive Kaleidoscope (Gates 1986)

"Only one absolute remains. For every answer I find there is a new question, for every certainty a new uncertainty. Inside my mind I turn a cognitive kaleidoscope and the patterns change".

Was this the moment when I captured in words forces which had long been present within me and thus laid the foundations for this study? I saw my search for knowledge as infinite. Foucault (in Kincheloe 1991) suggest that researchers must be self critical genealogists, who trace the formation of their own subjectivities. I embarked upon a genealogical search, which became an epic reconstruction of my consciousness. Thus, this research began with a search for self knowledge.

It also began with certain personal givens, with factors that I had previously made explicit in my thinking. From postgraduate experience with action research methodology, I was interested in retrospective analysis, in historiography, in gaining an understanding of one's past as a means of influencing one's present. I valued personal narratives, such as journal and autobiographical writing, as vehicles for furthering self knowledge. I was interested in gaining subjective understanding and in tracing the forces which create subjectivity. I knew that I wanted to know more about how the process of reflectivity through the use of narrative could be both empowering and illuminating. I recognised that quantitative research, with its emphasis on the measurable and the narrow, could not deal with the contradictions and complexities of my wonderings. So I entered the research field with eyes already bandaged with texts, saturated with values, acknowledging that a study of my subjectivity would therefore need to be an integral part of my research.

Many other interests emerged in my preliminary wonderings. For many months I read eclectically and wrote extensively, seeking to clarify, if not a specific issue, then at least a direction. I was truly a victim of the Meno paradox. I did not know what I needed to know. I read and reread, wrote and rewrote, personal writings, including

journal entries and autobiographical jottings. I began to focus on areas of personal unease and asked myself about what did I want to know more. I had never been comfortable with an "empty vessel" approach to knowledge acquisition. Questions of personal and professional ethics have always intrigued me with their ambiguity. I had been distinctly discomfited by the hierarchical imposition of power, both from having a position of power and as a recipient of the power of others. I sought to empower myself and others and believed that a consciousness of self would be enabling. As an initial step it therefore seemed to be essential to capture the moment, to try to hold onto what I knew of myself, my then sense of self. I wrote in chapter one of my feelings of invisibility, my sense of imposed silence and my intention to move from acquiescence to resistance. This vantage point gave me a position from which to consider my ideological inheritance, helped me to clarify my interests and to formulate further questions.

Landmarks of knowing emerged. The first time I heard, really heard, not just listened to, the word "paradigm". The shock of recognition when I tasted its meaning and how the knowledge of paradigm shifts was itself a momentous paradigm shift. The delight when others understood me and I understood them, when I experienced dialogue which left me both emotionally affirmed and intellectually challenged. Excitement when I read of theorists whose words endorsed my intuitions and helped construct my knowing.

Yet there were also roadblocks. Moments when the words in front of me made sense separately but not together. Fears when data collection lurched almost to a stop, a casualty of the time pressures on and the personal reluctance of teachers to expose their knowing in a culture that diminished their subjectivity while simultaneously exhausting them with trivia. Confusion when so many possibilities beckoned with promise that I hesitated to turn from any of them but knew that I must.

Gradually, so gradually, a direction appeared. In order to become visible, to gain a voice, in order to resist, I became aware that I needed to understand how my then frontiers of learning limited and created my understanding. I wanted to know what I knew. I wanted to know how I had come to know and how my knowledge could or would continue to change. I wanted to know what power I had, if any, over my evolution.

Fortuitously at this time I was a visiting scholar at the Graduate School of Education at Harvard University. Let loose in the libraries, invited to audit classes, free to interview graduate teachers and collect data on personal narratives, I raced from frontier of learning to frontier of learning. Yet, far from spinning in circles, my focus was finally sharpening. In an attempt to understand the forces which create subjectivity, I became intrigued by the concept of an essential self, contradicted by the argument for the cultural construction of self. The word "constructivism", dropped casually in a lecture, began another search for deepening understanding of the learning process. What were the connections between the cultural forces within which a self existed and the means by which personal learning took place? A class on the psychology of girls and women freed my embodied knowing, or perhaps instead culturally constructed my future knowledge? Journal writings from this time reflect insights then seen as profound and innovatory, footprints of emerging beliefs which have now become my orthodoxies.

Further "ah- ha" moments of coming to know. Chance words or thoughts which conceptualised previous wonderings or alternatively, began a new avenue of thought. Questions from my tutor, seemingly innocuous but potent in their profundity, sending me reeling back to my writing, my reading and my midnight musings. "What do you know of postmodernism? Is it really true? Can people change? Mm- ethics? "

These issues became my story. From the significance I attributed to them, I recognised their importance. Thus, having embarked upon telling my story, I was heartened to read that when we tell it we can ask what is the question to which we consider our story to be an answer (Gadamer 1975). Thus, not in a linear fashion, but by a distinctly circuitous route and at an advanced stage in my writing, my research issue finally crystallised. I found the question to which my story was an answer. The question was "How can I know myself, understand my formation and influence my renewal and evolution?" and became, in a generic sense, "How can a self know itself, understand its formation and influence its renewal and evolution?" I have sought to examine each aspect of this issue and thus to personify the journey towards a best truth I advocate in the chapter on reflectivity.

It is impossible to trace fully the messiness of my coming to know what I know now and coming to know that I know. I wish only to

indicate the chanciness of learning, the chaotic possibilities which crystallise into moments of insight, only to deconstruct into further possibilities. If ever a process of learning exemplified constructivism, my learning has. Or maybe instead, a product of social constructionism, I have sought to validate that which I came to believe and fabricated my processing of knowledge accordingly.

I was then left with the challenge of how to present my thinking. How could I present multiple voices, historical stages, changes, confusions, constructions and deconstructions in my thinking? A static writing model coheres with mechanistic scientism and quantitative research and ignores the role of writing as a dynamic process (Richardson 1994). I have therefore mixed several genres and tried a variety of techniques, including a trialogue of voices, personal writings, both from past boundaries and the outlying borders of my emerging knowledge, imagery from dreams and fictional writing. I am limited both by my imagination and my cultural construction of the possible. Somehow, I don't know how, I would like to capture the many voices, the multiple images, the changing designs of glimpsed understandings and then superimpose them, one on top of the other, in a palimpsest of words. Not only am I limited by my imagination, I am limited by the technology of this word processor!

Throughout, however, I have tried to create "evocative representations" (Richardson 1994). In telling about my own lived experience, through the use of metaphor, images, unusual phrasings and allusions, I have invited the reader to relive events emotionally with me. Interspersed with these evocative representations, I have used a traditional style of academic writing. Citing Wolf (1992), Lather(1991), Linden(1992) and Krieger (1991), Richardson (1994) uses the term "mixed genre" to describe writing such as mine, depicting it as an emergent and transgressive phenomenon which draws freely from literary, artistic and scientific genres. Richardson (1994) claims that in mixed genre productions, the writer moves around the topics, seeking to intertwine the issues of subjectivity, authorship, authority and reflexivity, by presenting multiple perspectives and developing a sense of how the topics and the self are twin constructs. She uses the metaphor of a crystal to capture this postmodern concept of the many sides through which one can view the world. Describing crystals as prisms that reflect externalities and refract within themselves, casting off in different directions, what we can see depends on our angle of repose. As with

so many aspects of this study, I chanced upon Richardson's concept of "mixed genre" writing long after I had begun to write in that way. I described in chapter one my frustration with traditional styles of writing. Seeing writing as both a process of discovery, in which knowledge developed as a result of experimentation, and also as a means of capturing the complex form and the content of my emerging knowledge, I was unable to work within the familiar. In response to this dilemma, I abandoned the exclusive use of an academic style, and searched for a more evocative style of presentation. Yet, as ever, in violating prescribed conventions, I felt uncomfortable with my position and now feel validated by a new orthodoxy which is emerging.

Thus, from inchoate wonderings, a research study has emerged. A research study which is qualitative in format, responsive to ever emerging issues and in which I am a participant. A research study which has led to a desire for a broader understanding of the interior experiences and exterior forces which shape the life-world of others, a desire to study other selves. It is a research study which takes account of Bruner's requirements for studies of the self in that, through an examination of narrative expressions, the meanings of an individual and her cultural context are examined. Phenomenology, ethnography and historiography are the qualitative research methodologies used and the research study is both heuristic and hermeneutic.

CHAPTER FIVE

REFLECTIVITY FOR TEACHER DEVELOPMENT: MAKING ROLE, FACE OR SOUL

"This morning, for the first time in years, there occurred to me the possibility of a search....
"What is the nature of the search?" you ask.
Really, it is very simple, at least for a fellow like me; so simple that it is easily overlooked.
The search is what anyone would undertake if he were not sunk in the everydayness of his own life. This morning, for example, I felt as if I had come to myself on a strange island. And what does such a castaway do? Why he pokes around the neighbourhood and he doesn't miss a trick.
To become aware of the possibility of the search is to be on to something. Not to be onto something is to be in despair."
(Percy W. 1980 The Moviegoer)

INTRODUCTION

This thesis is written from a social constructionist perspective that some people may consider postmodern. It has been argued in preceding chapters that contemporary changing paradigms challenge the metaphysical perspective, the concept of a universal truth, by indicating that there is no existing "truth out there" waiting to be discovered and that humankind is not moving along a path which will eventually lead to complete understanding of natural laws governing the universe as a determined, ordered system. It has further been argued that there is nothing *beneath human* socialisation or prior to history which is definatory of the human. Other than capacities to interpret, reason and make meaning, plus the capacity to imagine, there is no such thing as human nature. Furthermore, there is no order beyond time and change which determines the point of human existence. Instead dedivinised humankind merely owns historicist and contingent ways of constructing meaning, ways which are language dependent and thus subject to the limitation and structure of existing vocabularies. Such a perception can be seen as an abyss of doubt and uncertainty. Alternatively, in moving beyond the tyranny of absolutes, one is freed from the "metaphysics of presence" (Derrida 1976) that obstructs an infinite play of meaning. One is released to an "endless

proliferating realisation of freedom rather than a convergence towards an already existing truth" (Rorty 1989).

In this chapter I consider the nature of the "search" which challenges the "everydayness" (Percy 1980) of an unexamined life. I examine the process of reflectivity and explore the differences and contrast "making role", "making face" and "making soul" in the professional and personal development of teachers. I question if the ideas of Schon and the concept of reflectivity, both of which are a reaffirmation and extension of Dewey's thinking, should be incorporated into the professional development of teachers. Furthermore I question whether reflectivity should be a tool for making role or face or soul. In both the literature and practice on teacher education, making role, premised on technical rationality, and making face, premised on Schon's (1983, 1987) concept of reflective practice, would seem to be a convergence towards an already existing truth, a revealing of tacit knowledge. Making soul, however, involves a holistic view of the epistemology of teacher education and embodies the endless proliferating realisation of freedom indicated by Rorty. In a search for a "best truth", a truth that is made, not found, a soul making self comes to describe their reality in a new language, with new metaphors, thus reframing their reality. Such a self, in making soul, becomes a poet. Rorty (1989) says that a poet is one who makes things new, one who doesn't know clearly what he wants to do before developing the language in which he succeeds in doing it. The process is infinite, the journey is endless. My concept echoes that given by Nietzsche (in Rorty 1989). Nietzsche contrasts the "will to truth", an attempt to express or represent something already there, with a "will to self overcoming", an attempt to make something that was never dreamed of. The will to self overcoming, just as the making of soul, represents an opening up of freedom, freedom rooted in possibility. In depicting the steps of a journey without end, I note landmarks which I consider essential. In order to make soul, in order to journey towards a personal best truth, one must own or take responsibility for one's self. Such ownership, in this context, requires celebration of the discovery and challenge of doubt. I outline how, beginning from a process of "mindfulness", a self can come to make ethical choices involving personal morality and pedagogy.

I use personal writing, both autobiographical and journal, to illustrate how my exposition of soul making as part of a journey towards a best, albeit impermanent, truth is itself part of my

personal journey towards my best truth. I am a product of the process I advocate. The process I advocate is a product of my journey. I also give a personal perspective of both making role and making face, indicating my dissatisfaction with both, a dissatisfaction which leads to my subsequent exploration of a holistic view of teacher education in the section on making soul.

In this chapter I consider the professional and personal development requirements for the role of teacher. In anticipation of this, and in order to create links between this subsequent debate and the classroom, I present some memories of personal teaching experiences. By illustrating the complexity of lived experience, these cameos from a teaching life will be used in support of my argument for teacher as poet, teacher as soul maker. If teaching is an activity of practical judgement or practical wisdom, as will be argued more fully later in this chapter, then these cameos are an essential prerequisite for a consideration of practical wisdom.

Autobiographical Writing

"The Story of Paul

I remember Paul. Midway placed in a family of seven, he was the youngest of four siblings in the remedial class I taught in an urban junior school. Professional language would describe my class as an "opportunity class." Professional language lies. It was a class of no hope into which I, a newly qualified teacher, tried vainly to breathe optimism. Professional language would describe the area of one of social deprivation. I only know that the council did not replace stair banisters in the council owned property because they were used by the families for firewood and that the annual jumble sale was the only occasion when the majority of parents came near the school.

Denise was the eldest in the family. She was ten and motherly in the extreme. One step behind Paul, you found Denise; checking on him, checking him, clucking constantly. Then there were the twins. Eight and a half years old, given to hiding under desks and throwing their shoes at anyone who would disturb them, they were silent and inseparable. And then there was Paul. Waxen faced with goosepimpled bare arms in the depths of Winter, Paul defied me and defined me. Summoned from his perch on the high window ledge of the Victorian building that was our school, Paul hid behind the movable blackboard and shouted obscenities. A photograph album of

faces lives in my memory. Paul's is one of them. His face as I trapped him between the blackboard and the wall was the face of a small child who faces a drunken father unbuckling his belt. I was frozen by his fear. I do not remember what I said, I do not remember what I did. I just remember Paul."

"The Story of Margaret

"Mummy and Daddy are skiing in Switzerland. A minder is looking after me and my sister. We don't know her. Last night I had no tea. I cried in bed. Mummy will be home on Saturday."

I read seven year old Margaret's news book with dismay and looked at the evocative picture she had drawn of a child curled up in bed crying. I looked up from her writing and scanned the classroom to find her. Cuddling closely a doll from the Home Corner, she was sitting reading a book. I had to make contact. "Margaret, would you like to read to me." Her face brightened. Carefully seating the doll on a chair, she placed the library book back on the shelf and took her reading book from the tray. As she read to me I felt her body pressing into my side. Together we finished the requisite two pages and she smiled shyly as I congratulated her on reading well. "Can I walk with you in the yard at playtime?" she asked."

"The Story of Jan

I was drawn from my head teacher's office by the sound of Jan's raised voice. "You naughty boy! I spent all last night preparing these and now look what you have done. You've made a mess of all the stitches and dirtied it to boot. Stand on that chair and let all the class see how stupid you are." I heard a child crying. The others were silent. I could bear it no longer. On the pretext of delivering a telephone message from a parent, I left my room and walked into the teaching area.

One boy was standing on his chair, hands pressed against his eyes, tears escaping from between his fingers and making dirty streaks down his face. The other children were sitting around groups of tables, each holding a piece of canvas on which they were sewing patterns. The classroom was silent apart from the sniffling of tears. Behaving as if I was surprised by what I had found, I asked what was happening and was righteously told the story of the mangled, mis-stitched sewing.

The previous evening the topic of discussion at our staff meeting had been "developing a sense of self esteem in children." "

I tell the stories of Paul, Margaret and Jan, the teacher, to try in some small way to breathe the breath of schools into this debate on the development of teachers. The specific connections I make between these personal experiences and the theme I develop throughout this chapter, will be made later. At this stage, however, I wish to note that it is crucial to keep sight of the complex, confusing and often contradictory world of the classroom. It is too easy to lose ourselves in the game of spinning words, easy to be seduced by one's own eloquence and logic, easy to separate from the daily cameos of classroom life.

REFLECTIVITY: A PERSONAL PERSPECTIVE

It is often hard to pinpoint a moment when I first began to believe what I now hold to be true. So it is with a validation of the concept of reflectivity. It seems as if I have always reflected on happenings and then reflected on my reflections. I interpret as I describe, so much so that I find it hard to write pure description. In any attempt to do so I can hear my interpretations clamouring to be heard.

Yet there must have been a time before reflection. A time when I experienced without question, a time when it was enough to be, without analysis as to why. When did I buy the gold question mark that I now wear as a piece of jewelry which makes a personal statement? Was I making a declaration as to who I was or determining who I would become? Layers upon layers, my questions proliferate!

Maybe I always needed to know that I knew in order to survive as an individual. With a dominant mother, trying always to control my perceptions and silence my voice, I had to clarify my views and strive for self knowledge. With a guilt inducing mother, strategically undermining any sense of personal worth, reflection became a tool of self esteem. Knowledge of success was a weapon in my armoury of self defence. Or was it the effect of training as a marriage counsellor? Promoting a process of reflective feedback as a means of self understanding, I learned the skills and valued the strategy. I was on the never ending path towards knowing my personal self. Another layer of questions came with the responsibility, as head teacher, for

the professional development of the school staff. Wanting to provide for professional growth that benefitted the school and the teachers. I gave a great personal investment in teacher time to inservice work. So few changes were made in practice. What happened between the Teachers' Centre and the classroom, between apparent enthusiasm for change and continuing, unvarying practice? Was it that the innovation never became engaged with the reality of classroom life? Or was the teacher not able to build a bridge between the known and the new, perhaps from lack of awareness of the known? My questions remained unanswered. I only knew that, in my experience, traditional inservice improved the rhetoric of teaching but rarely influenced the practice.

Gradually, so gradually, so that again I cannot pinpoint a moment when I came to know, I consciously became aware of the advantages gained from retrospective analysis as distinct from predictive planning. Maybe it was in advisory work, when I talked with teachers about their work and together we explored their professional stories. So often they reminded me later of insights they had gained from the process of articulating that which they knew but rarely discussed. Insights to which I was blind, conversations I could barely remember, yet conversations which were wholly relevant to them. I came to know that professional growth was not as a result of a transplant. Rejection to the foreign is too powerful. Instead, to continue with the metaphor, growth came from delicate and nurtured shoots from the host body. Shoots initially unseen by others but owned and cherished by the parent. I am reminded of the work of Carl Rogers, in which he asserts that the only learning which significantly influences behaviour is self-discovered, self-appropriated learning (Rogers 1969).

Increased clarity came with the study and practice of action research techniques as part of an award bearing course. I learned strategies for systematically investigating professional practice and discovered the value of consciously knowing what I knew. I continue on the never ending path towards knowing my professional and personal selves.

Permeating my understanding of reflectivity is the concept of reflection as an attitude, an approach, a way of living, a way of being. Reflective is something one becomes and then is. It is far from a checklist of skills or superficially acquired behaviours. Instead, it is who one is, rather than what one does.

And so, from my layers of questions, I find ever more. If the essence of reflectivity is seeing the everyday as problematic, then I am a natural. With my final breath I may well ask "Why?"

REFLECTIVITY: A PUBLIC PERSPECTIVE

Since the publication of Donald Schon's seminal work, The Reflective Practitioner, in 1983, closely followed by Educating the Reflective Practitioner in 1987, the words "reflective practitioner' and the term "reflective practice" have increasingly become part of the lexicon and paradigm of the professional development of teachers. Over the past decade the concept of the reflective practitioner has permeated the discourse of teacher education. A purpose of this chapter is to examine the theories and practice advocated by Schon and to consider how his initial suggestions have been translated into a wide range of teacher education programmes, the "why" and "how" of the "reflective turn" which Schon claims has been taken (Schon 1991).

In The Reflective Practitioner(1983) and Educating the Reflective Practitioner (1987) Schon gives an account of his view of the epistemology of practice and of the professional knowledge inherent in practice. His concept of the reflective practitioner begins from the premise that professionals know more than they can say and that a core of artistry is inherent in their practice (Schon 1983, 1987). Using the concepts of "knowing in action", "reflection in action" and "reflection on action", Schon describes professional artistry as an exercise of intelligence, a kind of knowing, different in crucial respects from what he claims to be the standard model of professional knowledge which sees practitioners as instrumental problem solvers. Schon argues that a study of the performance of competent practitioners yields information about their artistry.

"Knowing-in action" is a non-logical process, a practical knowledge felt to be right . The knowing is in the action and from the action, the knowledge is in the doing. Practice is thus an expression of an important form of knowledge. Teachers may not be able to describe what they know how to do, but they still know it by doing it. They may not entertain in conscious thought the knowledge their actions reveal. Michael Polanyi (1976) describes this knowledge as "tacit knowledge," stating that people perceive from sensation to qualities without conscious intermediate reasoning. Schon claims that unstatable, spontaneous "knowing in action" is the basis of most

routine practice, drives our actions and is sufficient to meet the more regularly encountered situations. Such knowledge is fundamentally different from scientifically derived truths, with their emphasis on sequence, consistency, rationality and linguistic explicitness. In chapter two I explored the work of Bloch (1991) and his theory of connectionism. Bloch concludes that many concepts are formed independently of language and that much knowledge is fundamentally non linguistic. Drawing on the theory of connectionism Bloch suggests that, in order to become expert at a familiar task, such non-linguistic knowledge is organised and stored in purpose dedicated domains or connectionist networks. These domains work efficiently for familiar operations, but are not readily accessed by language. Bloch's biological perspective of the nature of knowing is supportive of Schon's outlined theory of knowledge in action.

"Reflection in action" is evidenced by a practitioner's capacity to reflect on their tacit knowledge, to "think on their feet". When knowledge in action is seen to be insufficient, when the practitioner is surprised by a situation, reflection in action is a response to such varying or new challenges requiring innovation rather than repetition.

Schon argues that "reflection in action" is "central to the art" by which practitioners deal with situations of uncertainty, instability, uniqueness and value conflict (Schon 1983). Seeing professionals as problem setters, not merely problem solvers, Schon validates their ability, through understanding of a situation, to identify and redefine problems of practice. When routine responses are seen to be insufficient, an issue or problem is recognised and "framed" and potential solutions are tested out in practice. The practitioner's ability to "frame" problems, to see a professional puzzle differently, is the essence of reflection in action. Then, through the unintended effects of action, the situation "talks back"(Schon 1983). Thus significant professional knowledge arises immediately from the direct interaction between the practitioner and the action. This leads to reframing. Practitioners reflect during action upon their actions, framing and reframing the problem and experimenting with alternative solutions. They hold a "reflective conversation with a unique or uncertain situation" (Schon 1983). Reflection takes place, reflection which is in some measure conscious, although often unwitting, non-logical and pre-linguistic. It may take place without the participant being able to say what is happening. Yet "omnipresent in effective practice" (Schon 1983) this reflection in

action leads to new action to solve, resolve or reframe the identified problem or issue and thus modifies or develops "knowing in action". Reflection in action is a significant and challenging concept presented by Schon. Not necessarily mediated through language, not explicitly known or analytically addressed, reflection in action pays attention, utilises personal, practical knowledge and solves at a connectionist level.

If reflection in action is a reflective conversation, in a metaphorical sense, with the materials of a situation, in contrast, "reflection on action" is a verbal conversation involving retrospective thinking and analysis of practice. It can be described as a meta-cognitive act. In order to deepen understanding, the ability to reflect upon "knowing in action" and "reflection in action" is crucial and linguistic explicitness, putting tacit knowledge and reflection in action into words, may be necessary for several reasons.

Reflection on action can serve to make explicit implicit tacit knowledge. Sequences of operations, procedures, rules, values, strategies and assumptions can be examined and a clearer understanding of individual "theories in action" emerge. Such descriptions are always constructions; an attempt to put into symbolic form a kind of intelligence which begins by being tacit and spontaneous. Through description, from the process of being captured in words, tacit knowledge, "knowledge in action", is held and defined.

Similarly, in order to shape future action, it is important to be able to reflect on "reflection in action". Tacit knowledge and reflection in action may be effective in practice, but, in order to harness and make transferable that which is effective, in order to make conscious professionally successful artistry, it must be recognised. There is also need to become aware of value conflicts, to check whether one is a living contradiction of one's value position. This examination of theories in use to determine whether they are in accord with an espoused ideological position demands a meta-cognitive approach. Furthermore, a recognition of the pervasive influence of context indicates that a professional's "knowing in action" and "reflection in action" is embedded in the socially and institutionally structured context shared by a community of practitioners. This context will influence both the formation and development of tacit knowledge which, existing prelinguistically, is not available for scrutiny. Reflection on action, although itself a product of contextual

influences, helps clarify them. A spiral of reflection leads to deepened understanding.

The three central concepts of Schon's work, knowledge in action, reflection in action and reflection on action, have influenced practice in teacher education.

PERSONNAGE, PERSONA OR PERSONNE: MAKING ROLE, FACE OR SOUL IN TEACHER EDUCATION

Mauss (1985) gives a social history of the concept of the person by showing the succession of forms that this concept has taken in the history of mankind and how our understanding of ourselves has moved from the social realm to the private. Initially man was defined by the role or "personnage" he had within his social context. There was no sense of self in this view, merely a sense of the role taken within the society. Next "persona" emerged. This was more than an organisational fact, more than a name or a right to assume a role. The original meaning of the word "persona" was exclusively that of "mask", the mask through which resounds the voice of the actor. It incorporated a notion of consciousness of the individual, albeit of a man clad in a condition or mask. Finally "personne" was used to define the human person, a person able to articulate a moral order, an autonomous and moral self.

I use these definitions from the social history of the concept of a person to distinguish the difference between "making role, face or soul" in the professional education of teachers. Making role is linked with personnage. A person is defined by the role he has within society. There is no sense of self in this view. The person has a role to fulfil, a role which does not acknowledge the self and demands that it be negated. A role which expects conformity and does not allow difference. I liken this view to the epistemology of teacher education which Schon refers to as "technical rationality" (Schon 1983). Making face is linked with "persona". The voice of the actor resounds through the mask, the voice of the teacher speaks through the "face" of professional self. Here the self is still fulfilling the basic requirements of a role, but idiosyncratic self is acknowledged and indeed valued as the founder of constructed practical knowledge. Teachers "making role" and teachers "making face" are both actors. Selecting from the range of acceptable professional behaviours, they both leave any recognition of their personal self outside of the professional sphere. Making soul is linked with "personne". The human self speaks from a

personal sense of morality, the teacher speaks with a voice which incorporates both personal and professional selves. In contrast to "making role" and "making face", "making soul" is about "being" as well as or instead of acting. As an approach to educational practice, it values personal subjectivity and validates constructivism. It also justifies the affective side of human life as a component of constructed knowing.

According to the ancient "nahuas" one was put on earth in order to create one's face and soul. To them the soul was a speaker of words and the face a doer of deeds. Soul and face, words and actions, are embodied in Moyocoyani, one of the names of the creator in the Aztec framework, the one who invents himself/herself (Anzaldua 1990). This chapter will describe the creation of personnage or "role" through positivist methods of teacher education. I will then explore the creation of "persona" or face and "personne" or soul through the use of reflectivity. Furthermore, in order to more fully meet the complex and ethical demands of teaching, I will argue that teacher reflectivity should be engaged in the making of soul. Instead the reflective teacher movement has essentially focused on strategies which make role or face, strategies which make the mask of the professional self. These strategies will be outlined later in this chapter when I examine making "personnage" and "persona".

TECHNICAL RATIONALITY AS AN EPISTEMOLOGY OF TEACHER EDUCATION: MAKING ROLE

Autobiographical Writing September 1990

" "Come along to our inservice day for all the teachers on the island." The invitation was given in the Conference Room of the Education Department. on the fourth floor of Tower Building high above Georgetown harbour, Grand Cayman. Outside the turquoise Caribbean, cruise ships and pleasure boats seeming as toys in a baby's bath, inside an array of faces representing diverse cultures and expectations. Caymanian, Jamaican, West Indian, American, Canadian and British educators were all there. All with different educational backgrounds, each with our own expectation of what inservice education was about.

I find it impossible to fully capture the flavour of Caribbean life. The closest I can come is to images that are always in unremitting technicolour. Maybe the actual brightness of colours, of the sun, the

sea, the sky, the flowers, the clothes, actually suffuses all my other impressions, leaving me with a sense of light and sunshine. It was in this frame of mind that I walked into the school hall of the local primary school one week later. It was in this frame of mind that I began listening to the first speaker.

The day had been arranged to introduce the island's teachers to an updated version of a published Language Arts programme. Representatives from the well known American publishing company were speaking on the strengths of their approach. A copy of the Teachers' Handbook lay on the chair next to me. Idly I skimmed through the first few pages. "Lesson 5, Introduction to Nouns. Time needed 45 minutes, equipment needed ---". The lesson plan went on. "Instruct the children to turn to page 6 of their workbook." Where, I wondered, was space in the lesson for Tom's story of his new dad or Lynne's tale of not being able to find her anorak. I lost myself in the whirr of the ceiling fans as I tried to imagine using this handbook in the context of a classroom of breathing, thinking, experiencing children. I found myself in a hall full of seemingly enthusiastic teachers, apparently grateful for the opportunity to leave thinking and experience behind at the school gate. Did a cloud really cover the sun or was it that a light went out in my mind?

At coffee time I talked with one of the lecturers and told him of my concerns. "Where is the space for teacher, for teacher/ child interaction, in your approach?' His paternalistic smile reproved me. "We try to make our materials teacher proof." he replied."

Although technical rationality has been described more fully in chapter three, in order to examine its purpose in the process of making role, it is necessary to consider it further.

Based on the concept of an objectively knowable world, technical rationality is a positivist epistemology of practice honoured by the academy. This epistemology has traditionally been claimed to provide the systematic knowledge base of teacher education. Teachers and teacher educators are familiar with the assumption that their practices should be guided by the more scientific disciplines. Educational research has been the underlying basic science or discipline, underpinning the "truths", the theory, of teaching, providing information on essential topics such as curriculum, learning theories and pedagogy. Thus a hierarchy of professional development needs has tended to begin with findings

supported by research, externally validated facts seen as truths. Teachers in training consider the application of their "science", how these truths may be applied to the process of education. Technical skills of day to day practice are then considered as the practical manifestations of scientific truths. Procedures emerge from the application of this science and required classroom skills and practices are thus determined.

At its simplest level, technical rationality is seen as learning theory and then putting it into practice. Accordingly, in a positivist world, much of the epistemology of teacher education has been based on this view. Student teachers should be informed of educational theory and then trained in its application, the practice. However, the very forces which Schon uses to illustrate the inadequacy of technical rationality and which are described more fully later in this chapter, intuitive forces involving practical knowledge and knowing in action, mediate against this caricature of teacher education. Yet a utilitarian perspective, dominated by the image of the effective teacher as one who performs particular tasks with expertise, is powerful in the current English educational scene. The concept of teachers as "deliverers of the National Curriculum" is a parody of good practice. Schon argues that the technical rational model is embedded in the institutional context of professional life. It is implicit in the institutionalised hierarchical relationship of research and practice, which privileges research, and seems to its proponents to require very little justification. The technical rational model would also seem to be implicit in central and government control of the National Curriculum. Curriculum is seen as a body of knowledge or skills, arbitrarily decided or research based, to be handed over or inflicted upon the children by compliant, blinded teachers. Even if teachers question the model, they are inevitably party to the institutions and practices which perpetuate it.

In summary, this positivist approach to teacher education views the teacher as a "tabula rasa" onto which the truths of educational research are poured and merely prepares a teacher for a role as instrumental deliverer of a curriculum, an actor who speaks the words but does not engage with the intricacy of writing the script.

Schon claimed technical rationality and the positivist philosophy which it embodies are radically incomplete and inappropriate for the training of teachers for two reasons.

First of all, he claimed, training according to this philosophy is insufficient to prepare the practitioner for an ambiguous profession. A positivist approach assumes that scientific research findings can be translated into recommended acts in order to achieve clearly defined and unambiguous ends (Schon 1983). However, schools are situated in the "swampy lowland of messes incapable of technical solution" (Schon 1983), the world of the classroom is complex, the goals of education are ambiguous and shifting and not always explicit. Expectations are confused, with differing requirements from varying interest groups. Claiming that unreflective practitioners are limited and destructive, Schon says that a teacher requires skills other than those developed by technical rationality in order to effectively deal with such complexity.

It is here that the second challenge to a technical rationalist model of professional development is made. It is argued again that the model of technical rationality is incomplete in that it fails to account for practical competence in divergent situations. Schon claims that practitioners, including teachers, have distinct skills which are developed without reference to scientifically derived truths from educational research. These are the previously outlined skills of knowledge in action, reflection in action and reflection on action. Drawing on learning theories of connectionism, non-linguistic knowing, and constructivism, the personal construction of reality, these skills reflect the subjectivity of individual teachers. In addition, teachers are not merely instrumental problem solvers. Possessing the ability to subjectively recognise and frame problems, they select what they see as relevant to a unique situation by bringing their past experience to bear. From a repertoire of examples, images, understandings and actions, they act on the appropriate. It is these skills which, Schon claims, form the core of artistry central to their practice. In contrast, practitioners operating according to technical rationality are not obliged to do more than deliver stock techniques according to the measures of performance imposed on them. They do not need to set objectives or frame problems, they do not own themselves, they do not know their names (Rich 1969).

Yet, as stated earlier, technical rationality is on the rise in England. With the advent of the National Curriculum, the growth of testing and according to the much publicised speeches of several national politicians, teachers are seen as deliverers of the National Curriculum, artisans not architects. It is recognised that the theories and practices of teacher education are not simply neutral, empirically

derived truths. Instead they are political statements embedded in the total cultural context of the country and may bear little relationship to the previous reality of life in schools. However the outcome of such erosion and constriction of professional autonomy is of concern. For example, if the National Curriculum was originally stated to be based on the best of good practice, from where in the future will the good practice come. From those delivering stock techniques according to the measures of performance imposed upon them?

In considering my personal perspective of technical rationality I think of the many classrooms I have visited and teachers I have observed. I try to conjure up the image of those, any one, who demonstrated only a technical rational approach to their practice. Images come to mind -- of textbooks, class teaching, order and control. "Give out the books, write in the books, collect in the books!" Yet I have no faces for the children, not even a face for the teacher. A classroom of faceless automatons. It is interesting that the metaphor of facelessness arises so readily when I reflect upon a strategy of teacher education that prepares, in its most extreme form, teachers to merely fill a predetermined role. "Leave yourself behind at the classroom door", might be the injunction given. Yet I know that, even although teachers may have been trained according to the premises of technical rationality, they rarely practice exclusively according to it. Instead, as so ably described by Schon, they bring themselves with them into the classroom. Therefore I cannot support an epistemology of professional practice based entirely on technical rationality. It is radically incomplete in terms of what is needed and, in addition, takes no account of the behaviour of teachers. We need more than people acting the role of teachers. We need people who are teachers.

THE REFLECTIVE PRACTITIONER AS AN EPISTEMOLOGY OF TEACHER EDUCATION: MAKING FACE

Journal Entry October 1988

"The lecture was over. I was greeted with smiles as I walked out of the conference room. I sensed that I had touched some nerve endings, had spoken to the personal reality experienced by many of the head teachers there from all parts of the country. I was guest speaker at a national conference and had been speaking on the role of the head teacher as leader of staff development. The thrust of my

argument was towards the growth of reflective practice and I had presented a sound theoretical input on the academic and practical validity of my views. No wonder the reception was warm. I had spoken a language of certainty, conjured up some evocative anecdotes and massaged sensitive head teacher egos on the challenges of their role. In short, I had played the game. I had conformed to cultural expectations and spoken in the expected language of inservice courses. The fact that I had presented some controversial concepts was masked by my style of presentation. A Machiavellian glint was in my eye as I left the room. I knew the real challenge of the follow-up activity.

I believe that the only way to "taste" the concept of reflectivity is to reflect. Some concepts can only be acquired experientially. Many teachers, particularly head teachers, can become very facile at "talk about teaching". We learn the language, know the culturally accepted concepts of the moment and talk about them with certainty. I wanted to prick the balloon of certainty and demonstrate the interpretive plasticity of perception as the basis of reflectivity. Using evidence of teaching practice, such as children's writing, art work, transcripts of teacher/child interaction and photographs of classrooms, I invited the course participants to share their perceptions. During the next hour, as I walked through the small rooms where the groups were working, I heard a gamut of emotion and opinion. "But, surely--. You can't mean that---. I do agree-- Yes, I see what you mean." Stereotypical talk about teaching had been forgotten: these teachers were talking about learning; children's learning, teachers' learning and their own learning. They were reflecting on action, albeit action of anonymous teachers and discovering how illuminating a reflective process could be."

I have outlined earlier in this chapter the contribution that Schon has made to the debate on the reflective practitioner. His concepts of knowing in action, reflecting in action and reflecting on action have provided much of the basis for the ongoing debate. However the concept of reflectivity is open to multiple interpretations. Educators may use the same words and even practice the same strategies. Yet beneath the phrase "reflective practitioner" lies a diversity of meaning and vision. Some associate reflectivity with notions of growth through critical inquiry, analysis and self directed evaluation, while others, in contrast, validate reflectivity for predetermined ends. Researchers and institutes of teacher education have variously

interpreted and crafted ideas around these concepts and a range of practices has ensued.

A crucial issue in any consideration of these ideas and concepts is the purpose of reflection. To what ends and in whose interests is knowledge gained reflectively being used? (Grimmett and Erickson 1988). Should reflection direct teachers' practice or should it inform practice by providing a rich base for selection as teachers deliberate among alternatives. Alternatively, is it one source of information whereby teachers gain deepened understanding as they reconstruct experience. Grimmett and Erickson(1988) claim that there are three dimensions to the deepening understanding that follows from reconstruction. In order to give new possibilities for action, reconstruction may enable the practitioner to appreciate or apprehend practice situations anew. Reflection will then involve recasting situations in the light of clarifying questions, reconsidering previous assumptions and rethinking the range of responses available. Secondly, reconstruction may help the knower to understand himself and the cultural milieu better. According to this view, through interpretive accounts of practice, the teacher gains insights into the structure of personal and practical knowledge and the influence of context. Thirdly, it is claimed that reflective reconstruction is empowering. Reconstruction which enables teachers to articulate their taken for granted assumptions emancipates them from the humanly constructed social, political and cultural distortions that frustrate and constrain self understanding. Reflectivity for reconstruction is based on a constructivist view of knowledge. I consider these potential purposes of reflection along with my concept of making role, face or soul in examining the different models of teacher education which have come into being as a result of the reflective practitioner movement.

Dewey(1933) described reflection as a specialised form of thinking which begins with doubt and perplexity and leads to inquiry and problem resolution. Reflection is Janus like; the person reflecting looks both backwards and ahead. Inferences from past experiences are tested as the basis for future "intelligent" action. Dewey argued that reflectivity stretches the mind beyond the acquisition of mere information and towards the accumulation of wisdom, such wisdom inducing thoughtful persons to be heedful, circumspect and given to scrutiny. He argued that it is therefore insufficient to train teachers in effective practices. Simply knowing how to do something is not enough. Instead teachers must be helped to develop attitudes and

habits of mind which will enable them to be more thoughtful about their practice in order to be decision makers. Thus Dewey can be seen to value "wisdom of practice" and the addition of personal face to the role of the teacher.

Dewey's approach to reflectivity is based on a principle which underpins all of his work. The principle is of continued personal growth. This is a theme which reverberates throughout his educational methodologies, is based on the view that education is a self learning process and encourages to teachers to use their experiences to make meaning. However, unlike Schon, with his concept of practical knowledge, Dewey gives no underlying theory to his advocacy of reflectivity. Furthermore, beyond the realm of good intentions, he gives no strategies or methodologies for developing reflective skills. It is interesting to note that Schon's doctoral research was on John Dewey. The ghost of Dewey is ever present in Schon's work. However Schon has crystallised the principles and process of reflective practice. He has embodied Dewey's ghost of reflectivity.

Schon's view of reflectivity is based on the notion of professional artistry and practical knowledge embedded in skilful practice. As such, he brings the self into the classroom. The tacit knowledge of the teacher, the practical knowledge demonstrated through action, are both subjective and idiosyncratic. Part of a repertoire built up from past experiences, tacit and practical knowledge act not like a template for future action but rather like a story which can be drawn from and transformed, not reproduced, in the next experience. Teachers are not seen as an accumulation of procedures and methods. Instead they are valued for their capacity to metamorphosise previous knowing into new and relevant forms as they face new and challenging experiences. Puzzles in practice are personally named and framed, experimented with and a "good enough" solution found, based on the individual's appreciative system comprising their values, knowledge, theories and practice. The reflective practitioner, for Schon, is one who can think while acting, one who can construct a "virtual world" and carry out imaginative rehearsals of actions (Schon 1983), enabling him to respond to complexity and uniqueness. Furthermore, the reflective practitioner can retrospectively think about action, can engage in second order reflection, can reconstruct experience in order to examine it further. The contribution of an experiencing, knowledgeable person is recognised as a necessary part of teaching

practice. The subjective self has been acknowledged in the teaching role. The face of the teacher is seen.

As described by Calderhead (1989), other advocates of reflectivity have viewed teaching as consisting of practical problems requiring deliberation and action for their solution. In addition to the rational processes entailed, they consider reflection to also be a moral process. From their viewpoint, it is expected that actions will be in accord with stated reasons and values, that there will be no gap between theories in use and espoused theories. Morality in these instances, however, is not seen as a personally created and owned system of beliefs and ethics, but instead is construed as an acceptance of externally created "oughts". Reflectivity then enables teachers to check that they are doing what they claim, that they are not living contradictions of stated values. However, there is no demand for teachers *to own their morality.* Moral imperatives are external givens. Still others, inspired by the work of Habermas(1974), validate reflection as a process of becoming aware of and thus gaining a measure of control of one's context, the societal and ideological constraints which have hitherto influenced taken for granted practices. This empowering perspective is integral in the action research stance of Carr and Kemmis (1986), in which it is suggested that deepened understanding of one's own practice leads to greater professional self determination. All of these theorists, unlike those who advocate technical rationality at its most extreme, support a sense of self. However this self is not autonomous, but is clad in a mask, the mask of an actor playing an externally structured role. The actor cannot write the script. He may understand and reflect upon the meaning of his lines, but reflection is only expected within predetermined confines. These theorists, therefore, perpetuate the concept of persona, the face or mask of the role of teacher encases the professional and personal self.

Zeichner and Liston (1987) have drawn on many of these theories to provide an eclectic approach to teacher education, critical reflection, which enables teachers to develop technical competence alongside analysis of practice. However they go beyond technique and reflection of immediate situations and require student teachers to consider the situational and institutional contexts and the choice of practices within them. A third and further strata of their concept of reflectivity is a consideration of the ethical and moral assumptions within practice. Teachers are expected to be "transformative intellectuals" (Giroux 1988) and to base their reflections on ethical,

moral and contextual factors. As a result of this comprehensive range of reflection, it is anticipated that student teachers will have acquired skills which will give them some measure of control over their own professional growth. Based on the importance given to the development of technical skills, the role of the teacher is obviously of integral concern in this model. However practical knowledge and personal ethics and values are incorporated to bring subjectivity and self to the objectivity of role. Professional face is made from professional role and professional self.

For Cruickshank (1987), reflective teaching is the ability to analyse one's own teaching practice. In order to develop reflective skills, Cruickshank adopts a particular training strategy. In a 'laboratory setting" and through the use of a structured experience, teachers in training singly teach a predetermined, "content free" lesson to a group of peers. Together they then consider the effectiveness of the teaching. Reflection is measured by responses to the completion of sentences: "When I think about teaching...When I think about learning....." The self is acknowledged in the role, but in a much less powerful way than that outlined by Schon. Instead the image is of reflectivity as the means of acquiring pre-determined classroom practices and as a monitor of effective practice according to skills derived from technical rational theory. Here reflectivity is used in furtherance of technical rationality. What has happened to the concept of artistry? In this approach making role is the priority and reflectivity is merely the tool.

The taxonomy of teacher reflective thought (Sparks-Langer et al 1991) includes four hierarchical stages, descriptive, classification, explanation and conditional, with seven sub-divisions, each intended to show increasing levels of reflective thought. Designed as part of an evaluation study of a staff development programme, teacher interviews to assess teacher instructional decision making incorporated this taxonomy. Based on information generated from the interviews, teachers are placed on one of seven levels. This approach is concerned with the making of role. The teacher's role which has been implicitly identified as desirable is the role of reflective practitioner. Hierarchical qualities of reflectivity have been detailed and the teachers are judged accordingly. Self knowledge, gained from a reflective process, is required to assess one's skill at being reflective, according to some-one else's criteria in a hierarchy of reflectivity. Not for these practitioners the open ended human

growth envisaged by Dewey. Instead, for them the ceiling of expected reflectivity is in place.

The programmes or perspectives outlined are a sample of the many which have sprung up under the banner of reflectivity and indicate, as stated earlier, the range of philosophies and practices encompassed by the concept of teacher as inquirer. In my initial examination of them I have indicated whether they make role, face or soul, as I have previously defined these concepts. In a further examination I return now to the question I posed earlier (Grimmett and Erickson 1988) and query the purpose of reflectivity as demonstrated by these programmes. Grimmett and Erickson (1988) outline three purposes of reflective practice. The first purpose is in order to "direct" practice. Here reflectivity is used to gain knowledge of practice in order to control it in future according to some externally provided model. The second purpose is to "inform" practice. Here a deepened knowledge of classroom happenings is envisaged as forming a rich base for future selection. The third purpose is to "reconstruct" practice. Reconstruction involves seeing things anew and rethinking accordingly, understanding self and context with greater insight and being empowered or emancipated from the assumptions of others by articulating one's own assumptions. I will reexamine these programmes to see whether they use reflective strategies in order to direct practice, inform practice or reconstruct practice?

Cruickshank's model clearly directs practice. Thoughtfulness about practice is designed to lead to conscious deliberate moves based on a technical view of teaching. The knower reflects in order to control future practice. This programme, rather than continuing Schon's challenge to technical rationality, instead perpetuates the paradigm, perhaps inadvertently.

What is the purpose of the staff development programme which uses the taxonomy of Sparks-Langer et al (1990) as a means of assessment? What seems to have emerged here is a training programme in the "new science of reflectivity." Apparently accepting the concept of reflective practice as an empirically derived truth, teacher educators have sought to use technical rationalist methodologies to measure whether teachers are more reflective. The purpose of using reflectivity as part of practice is therefore to become better at being reflective. Perhaps much of the difficulty has arisen because the concept of the reflective practitioner has been

broken down into a taxonomy of skills rather than being viewed as a way of being and knowing. The teacher educators concerned have taken a new paradigm, an innovative and challenging concept of professional practice, and submitted it to the methodological rigours of the old. They have sought to apply the concept of reflectivity in the way in which pure science has traditionally been applied, leading to a new competency based model of teacher reflectivity embodied from the skeleton of technical rationality. I have an image of teachers faced with ever higher hurdles, the hurdles determined from some one else's truths, asking themselves, "How good a reflective practitioner does the expert think I am?" Teachers are learning the rules of a new game which continues to be played according to the rules of the old. Judgement by experts, someone else's right answers to someone else's question, the comfort and danger of being *treated as we have traditionally treated children is* seductive.

Yet it is not surprising that these approaches have emerged from Cruickshank and Sparks-Langer et al. Products of social constructionism, constructing knowledge from the dominant language available, contextually situated and historically created, teacher educators are themselves largely products of positivist paradigms. We are embedded in the language of science, created and confined by the practice of instrumental problem solving. Through initiation into an academic community we are conditioned by conventions, constraints, language, a repertoire of exemplars and appreciative systems. We are blinded by those skills at which we have been successful. They are the lens through which we view the world. Wrenching conceptual dislocations are difficult to grasp and painful to make. It is no wonder that some of the responses to the reflective practitioner movement have been as inappropriate as that which Schon was trying to avoid.

I return to the question of the purpose of reflectivity and use that as the basis for considering the work of Dewey, Schon and Zeichner and Liston.

Schon's work, which is based on Dewey, is not premised on conscious thoughtfulness designed to direct action according to a technical rational model. Furthermore, although, by drawing from a repertoire of practical and personal/professional knowledge, Schon claims reflectivity informs practice, his purpose is not to inform choice in line with a technical rational approach. Instead Schon's concept of

reflective practice is based on the reconstruction of experience, practically or through language, in order to apprehend practice settings in problematic ways and thus give new possibilities for practice. His focus, with its marked emphasis on action, is on how practitioners generate professional knowledge in and appreciate problematic features of action settings.

Zeichner and Liston extend the concept of reflection for reconstruction from that envisaged by Schon, as well as using reconstruction to direct and inform practice from a technical rational viewpoint. As part of their advocated reflective process, reconstruction is used to enable the practitioner to gain new understandings of action situations, new understandings of oneself as a teacher in context and new understandings of taken for granted assumptions about teaching. They are concerned with making both role and professional face.

However I believe that even this eclectic and more comprehensive model presented by Zeichner and Liston still does not go far enough in meeting the needs of teachers operating in a value infested and complex arena. Reflectivity, even incorporated with technical rationality, as it is presently conceived, is radically incomplete. Zeichner and Liston's model includes skills derived from research based approaches alongside subjective knowledge derived from reflectivity. It incorporates ethical and moral considerations and claims to be empowering. Yet I will argue that further subjective knowledge is necessary for a teacher. What I believe is missing from all of these models is the personal knowledge of the personal self. I distinguish this from the personal knowledge of the professional self, which several of these approaches include.

In support of my argument I return to the vignettes of teaching which I presented at the beginning of this chapter. In reflecting on these reflections I ask the reader to consider the teacher who wrote them. What technical skills and practical knowledge did she demonstrate? Class discipline was an issue in her dealings with Paul. The structure of the curriculum based on the provisioning of the classroom was glimpsed in her interaction with Margaret. This teacher was also concerned about ethical issues in context. She wrote of the social deprivation and educational difficulties of an old Victorian school in an urban area. She was not unfamiliar with the taken for granted assumptions that permeate teaching manifesting themselves in value conflicts between espoused theories and theories

in action. A thoughtful, reflective practitioner, using the acceptable language and concepts of the profession to reflect on her reflections.

I am that teacher. When I wrote and reread those vignettes my thoughts and feelings were very different. from those I have just expressed. Instead of distance and judicious consideration, I have a sense of immediacy at happenings of twenty years ago. I still shiver at Paul's fear, am chilled by Margaret's loneliness, cringe at Jan's inadvertent cruelty. To those experiences and memories I bring my feeling self. A child frightened of the dark and the unknown, making monsters from shadows and ghosts from the sound of the wind. A lonely only child, with books as companions in my solitary, imaginary worlds. A child who experienced unintentional cruelty from someone who could not see beyond her own needs. I have learned to see through the eyes of my profession. I have learned to couch my observations in the language of my profession. I have much practical knowledge. But I have also learned to recognise and give credence to my feelings, to my subjective, affective, personal self. That self which is so intricately and seamlessly interwoven with professional knowledge and practical skills, that to separate any aspect would be to leave the others ragged and unfinished.

And so I argue for the making of soul in the professional development of teachers. I argue for the art which encompasses and lies beyond the science of teaching. I argue for skills and knowledge derived from technical rationality to be combined with subjective, practical and professional knowledge and for a knowing of the personal self to be the thread that binds. I argue for knowledge to be accessed reflectively and for the professional self to be seen through the lens of the personal self.

A HOLISTIC VIEW AS AN EPISTEMOLOGY OF TEACHER EDUCATION: MAKING SOUL

Autobiographical Writing

"Let me locate myself in my personal life history. It was 1979. My father had died a year earlier. I had been a head teacher for three years, a marriage counsellor for six years and a wife, mother and daughter for ever. Maybe the time was right?---

I had been invited to attend a residential course in Goathland on the North Yorkshire Moors. Unusually, this course was experimental and

included members from education, Social Services and industry. It was a multi-disciplinary course designed to look at personal and professional growth across a variety of professions. I have gaps in my remembering as to content but an overwhelming feeling of warmth towards the other members and a sense of personal worth that persists fifteen years later.

A vignette, a cameo, that for me captures the totality of the experience, came on the final morning. We had all worked hard for the three preceding days, on both establishing group cohesion and grasping the provocative issues of professional development. Group identity was powerful and I was conscious of imminent re-entry problems to the outside world of work and family, as I mentally and emotionally prepared myself for departure. The group leaders had anticipated the challenge of closure. We were asked to sit in a large circle on the floor. Our task was to give a metaphorical gift to another member of the course. One very large man, an overweight trade union supervisor from local industry, lumbered clumsily to his feet. Then, with astonishing delicacy and gentility, he symbolically presented his gift to another group member. "I give to you a basket of primroses, fresh picked from the hedgerows, because you have given to me this week the gift of Springtime, the gift of renewal and of hope."

I left with that same gift. The feeling of renewal and hope that came from bringing myself totally to an experience and of being valued in my entirety."

It is challenging to try to capture the meaning of "soul" as used in this thesis. In Western culture the use of the word "soul" has traditionally implied a religious dimension, the source of religious belief and practice within an individual. The Roman Catholic catechism asks the question, "What is a soul?" and the required answer is "A soul is a living being without a body, having reason and free will." In emerging populist perspectives soul is used as an individual dimension of universality, a never dying element of the universe (MacLaine 1983). However this thesis is written from an agnostic perspective that some people may consider postmodern and discounts the idea that humans have eternal disembodied souls. Thus the word "soul" is used in a different way.

Earlier in this thesis I cited the recent work of Francis Crick. (1994) He proposes what he describes as an "astonishing hypothesis." "You,

your joys and sorrows, your memories and ambitions, your sense of identity and free will, are in fact no more than the behaviour of a vast assembly of nerve cells and their associated molecules" (Crick 1994). His book presents a fascinating argument that consciousness and what has long been called the soul are properties of networks of neurons in the brain. All our interior states, feelings, perceptions, volition and self awareness, are a result. His work echoes that of Maturana and Varela (1987) and gives a scientific basis to the philosophical theory of constructivism, that is, in the absence of an external reality, human beings construct their own meaning.

For my purposes in this thesis, I use the concept of "soul" to indicate an animating essence or principle, that which makes human beings human, that which makes living things alive in the fullest sense. I identify the person who recognises and owns their processes of reasoning, deciding and acting, the person who is conscious of their consciousness, as having soul. Soul is thus both the principle of human life and that which produces principles for human life. As the seat of personal morality and ethical behaviour, the soul bears responsibility which extends throughout an individual's reasoning, caring, imagining and creating. When inward looking, it is the seeker and creator of self knowledge. When outward looking the soul is the part of the self which recognises mutuality and the rights of others, perhaps acknowledging, for example, that personal freedom may entail responsibility and that independence may demand interdependence. The arbiter of an individual's perception of justice, the soul can be a still small voice or an insistent clamour. It will, however, not remain unheard. Ironically soul is most clearly understood when absent. Complacency, self deception and self indulgence are enemies of the soul. In this thesis I will argue that a never ending search for truth is a soul's best friend.

I have identified four elements as essential in the process of making soul as I have described it.

First of all, a soul must be owned. It is insufficient for the purposes of soul-making to claim the dominance of external influences, however powerful they may be. Whatever the circumstances there is always scope for choice.

Secondly, a person must be willing to face the challenge of doubt, the contingency and historicity of being and the absence of a final language (Rorty 1989). A search for personal meaning requires a

willingness to be open to alternatives and thus an acceptance of the absence of certainty.

Thirdly, one travelling towards soul is engaged in a journey. The journey begins with "mindfulness", an awareness of oneself within the total context of one's existence. To be of most value this journey must be a search for a personal best truth, with all of the self scrutiny, painful or otherwise, inherent in that process. An ethical making of self, a moral self which, however, remain susceptible to future growth, and a personal pedagogy is an outcome of this journey.

Fourthly, and last of all, a person making soul must be able to accept that, following all of the above processes, the personal best truth at which he arrives is essentially a fiction. Although not "made up" in a perjorative sense, it is created and thus subject to change. By rewriting one's own story one can remake one's soul.

I turn now to the concept of ownership of the soul and suggest that there is always scope for choice and thus for ownership of one's actions and thoughts. Frankl (1946), in Man's Search for Meaning, writes of his experiences as a Austrian Jew in the German concentration camps during the Second World War. Faced with incredible attempts to dehumanise mankind, Frankl came to believe that mankind always has a choice of action. He cites examples which show that people can preserve spiritual freedom and independence of mind, even in terrible conditions of psychic and physical stress. Frankl says that the last of the human freedoms is to choose one's attitude in any given set of circumstances, to choose one's own way. He believes that mankind has a "will to meaning", a wish to own their purposes and goals in life. In an extreme form Frankl's work illustrates that, however powerful the external forces of social constructionism, there is always scope to own and choose one's actions. Indeed, when the ritualised behaviours of cultures are broken down because of drastic social forces, man's will to choose becomes more apparent. Frankl's view is supported by Estes (1992) who says "We cannot control who brings us into the world. We cannot influence the fluency with which they raise us, we cannot force the culture to instantly become hospitable. But the good news is that----we can have our lives back."

My views on ownership of oneself and one's actions correspond with the thoughts of Sartre. Sartre (1966) writes of the moral imperative

to forge an authentic identity, to reflect on some project of consciousness. "Human beings must continue to create themselves anew through conscious introspection" (Sartre in Fingarette 1969). This moral imperative begins with ownership of one's soul and continues with a process of concerted and conscious introspection, a process I refer to later in this chapter as a journey to a best truth. Not to live an examined life means, for Sartre, living mindlessly in "bad faith" (Sartre 1966), playing out roles and continuing to deceive oneself, rather than transcending those roles. A person living in bad faith is unable to bind together the scattered constituents of his life, is unable to achieve unity and purpose. An unexamined life means, for the existentialists, living in bad faith. For the psychoanalysts it means living with neuroses (McAdams 1985).

As a contrast to ownership of the soul, I take from Langbaum (1982) in McAdams (1985) his descriptions of those who take no responsibility for themselves. Langbaum writes of the "walking dead", typified in the images portrayed of the crowd crossing London Bridge in The Waste Land (Eliot 1958). "And each man fixed his eyes before his feet" (Eliot 1958). Nameless and faceless, the walking dead trudge anonymously, wandering without direction, bereft of a sense of self (McAdams 1985). In contrast, "protean man" (Lifton 1993) appears to be an individuated human being. The thread that binds his disparate interests and scattered identity is ownership of his actions.

For the purpose of this thesis it is argued that, without ownership, there can be no soul-making. Much of everyday practice, like everyday life, is unreflected (Heidegger 1962). It moves along, channelled by accustomed patterns. If a person does not own knowledge of his actions and is unable or unwilling to engage in self scrutiny, then he is unaware that he may be a living contradiction of his stated values. Similarly, if a person does not own his actions and claims to be wholly dominated by external forces, then his behaviour is as a result of these forces, not from personal commitment. Either way, he is a person without soul, as defined in this thesis.

"The foxes have holes, and the birds of the air have nests; but the Son of man hath not where to lay his head" (St. Matthew, 8:20).

I turn now to an examination of "doubt", beginning with the challenge presented by the lack of certainty. Humankind is essentially without a home, without a destination, engaged in a life

of never ending journeying. Without the promise of an over-arching divinity or an ultimate certainty (Rorty 1989), the journey of life can be seen as both frightening and futile. Kundera (1984) writes of the "unbearable lightness of being" when determinism is abandoned, when one is rootless and unclear about what is wanted. "To be rid of the tension of ambiguity we move towards the insanity of literalism" (Hillman 1983). Frightened "We clutch at bright and rigid straws of positivisms; the positive sciences, the positives of spiritual teachings, moral positions and ideologies, because the base on which we stand, the soul, is endless and unfathomable" (Hillman 1983). With futility, we recognise that there is nowhere to go. I recoil from, yet reluctantly accept, the view expressed in my autobiographical writing which says that "Life is a mere pastime between birth and dying." Existentially condemned to be free, humankind is in a condition of anxiety arising from the realisation of the necessary freedom of choice from manifold possibilities. There is only the journey, a journey between birth and death, a journey coming from and going nowhere, an existence preceded by and terminating in nothingness. We shy from the fear and futility of such a life view. If reality is seen as the intersection between timelessness and a sense of time then "Human kind cannot bear very much reality" (Eliot. Four Quartets, Burnt Norton 1 1958).

The need for certainty and discomfort with doubt can preclude a process of personal reflectivity. When first I became challenged by shades of grey and tormented by the discovery of doubt, I resisted and sought to hold onto my comfortable certainties. A lack of questioning had served me well. I was uncomfortable with thoughts that came unbidden to mind. I did not want to acknowledge the truth I could no longer ignore.

Autobiographical Writing

"Significantly perhaps, I can relive the moment the doctor confirmed my pregnancy. My head sank down into my hands and I sat, bowed and silent, next to his desk. No doubt familiar with receiving a negative response to news of a positive pregnancy test, he ran through his repertoire of reassuring techniques. I was young and healthy. Everything was progressing normally. I would have a beautiful baby. Blinded by his own kindness, he continued. his meaningless monologue. When at last our eyes met he finally faltered. "How can I morally justify creating a new life in a world in which the only rational perspective is one of purposelessness and

chance?" was the statement that dammed his stream of benevolent platitudes."

New concepts of education had recently been formed during initial teacher training. I recognised that education which encouraged thought inevitably challenged the existing order and led to the discomfort of uncertainty. Until then I had found comfort in certainty and fear in doubt. Paradoxically I could neither accept nor ignore my emerging understandings and I began to learn to live with the discomfort of simultaneously holding opposing views.

Journal Entry 1987

"---- an Alice in Wonderland world of clarity of purposelessness in which the only purpose is the journeying---is my private nightmare world which I usually choose to screen with rosebushes."

Doubt and questioning became an integral part of my life. One factor which greatly influenced my professional practice was the Rogerian training (Rogers 1970) I undertook as a marriage counsellor. I was introduced to the strategy of reflective feedback, the practice of "mirroring" back what had been said in order to help the client become aware of and think further about their subjectivity. I absorbed the principles so completely that the practice of personal and professional reflectivity became natural and instinctive. My concept of reflectivity changed over time, however, to incorporate action research strategies. Here reflectivity is used to collect evidence of practice, the evidence forming the basis for further reflection. I used reflectivity and reflective feedback extensively in my roles as head teacher, school inspector and adviser and teacher educator and inadvertently brought counselling techniques to my role as an educator. I became renowned for a process of questioning or comment which invited the person with whom I was working to reflect on themselves. Ironically onlookers identified the idiosyncratic within my practice when I was still largely unaware that my by now natural mode of operating was not their norm.

Journal Entry 1986

"I was surprised today. Some of the headteachers of the authority had prepared an brief entertainment as part of Harvey's retirement function. They had used a biblical story to portray the personalities of the advisory team. I was in there. In contrast to Ken, the answer

giver, I was described as Judith ,the question raiser ,-- always answering a question with a question. I knew that I wanted people to think about and own their practice but I had not realised that my questioning was so obvious."

The practice of reflectivity preceded and underpinned the development of my theories of teacher professional development. However I found that many teachers were discomfited by the uncertainty and doubt this practice revealed. Their expectation of my role required them to look to me for the comfort of my right answer and they did not want to be challenged to own and analyse their own knowledge.

Journal Entry 1987

"Many teachers seem to want absolutes, both professionally and personally. Whatever, I can't give them that certainty and the questioning I offer may lead to insecurity. Is confident uncertainty a possibility? Blinkers and absolutes may be more comfortable".

Journal Entry 1987

"Mrs. X alienates by her enthusiasm. Her assumption that right answers exist and that people only need to be made aware of them is too simple for my tortuous mind but perhaps more effective than my complex subtlety."

Journal Entry 1992 (extract from an unsent letter to a fellow group member in a self directed curriculum study group.)

"I hear you asking for certainty, a syllabus, set readings, some criteria that determines when you know and when others know that you know. --- Instead of the freedom of choice, of negotiated and self initiated learning, is the overwhelming desire for some-one else's certainty and right answers?"

As the years went by there was no conscious moment at which I recognised that the concept of doubt was less troubling to me. Equally there was no conscious moment at which I recognised that, furthermore, acceptance of doubt had come to mean personal freedom, that I had come to celebrate doubt. Freedom became the recognition of contingency. Freed from the concept of a universal truth, I saw the goal of my thinking as an "endless proliferating

realisation of freedom rather than a convergence towards an already existing truth" (Rorty 1989). Glickman (1988) writes "If we recognise doubt then we are free of dogma and restrictions and in control of making decisions." Exploring the difference between the concept of knowledge and the concept of certainty, he suggests that, although we can have knowledge, we cannot have certainty. There is no "correct" answer to idiosyncratic concerns. The best that we can do is to use our existing knowledge in new situations, but without any certainty of the outcomes. The unanticipated consequences then lead to a further knowledge base for the next decision. He, too, sees this as power inducing, opening the practitioner to "possibilities, risks and ultimately responsibility"(Glickman 1988).

Journal Entry Nov. 1992

"I hold it to be true that knowledge is always in the process of becoming."

Journal Entry Nov. 1992

"I have spent time this term with so many people who are happy that the cage door (of positivisms) is opening."

I accept that freedom is limited, that there is, in fact, nowhere to go."Each day is a journey, and the journey itself, home" (Corman and Susumu 1986). In his journey around the world, Odysseus could only go back to where he began. The challenge remains to see "the place clearly for the first time" (Eliot T.S. 1958), and to see it again and again, hopefully in a spiral of increasing clarity, "pointing always beyond itself" (Hillman 1983).

What clearly emerged from working with others was the varying range of their perceptions. This further reinforced in me the concept of the absence of a central universal truth. From my work with them and in my own journey from certainty to doubt, I could find no absolute except the lack of absolutes. Indeed, I have come to consciously avoid absolutist perspectives. There are no hidden meanings in our lives. Our lives have only the significance we give them. If I meet a Buddha on the road I kill him (Kopp 1974).

I began my journey towards a personal best truth. Why embark on such a journey? Quite simply, for one who holds it to be true that there is no external or internal truth, that there are no hidden

meanings, that humankind is not divine but merely at their present stage of evolution in an evolving world, just one more of nature's experiments, not the culmination of nature's design, then there is no alternative. I did not choose the journey, the journey chose me. It is a journey that is its own destination. In a qualitative sense, all that remains is to travel with authenticity. It is a journey which exemplifies the paradox of knowing, the Meno paradox (Plato 1956). "But how will you look for something when you don't in the least know what it is?--- To put it another way, how will you know that what you have found is the thing you didn't know?" I have come to believe that reflectively searching for a deepening understanding of the process of "being" can give authenticity to such a journey. Yet I validate the Meno paradox. I do not know what I am looking for and will not know whether what I find is that for which I have been searching. I think of previous experiences of coming to know. How did I then know that I knew? Lamely and inadequately, I fall back on the word "resonance". My new knowing sounded right, it resounded in a series of echoes, reverberating with my previous knowledge but going beyond it. About the journey itself, I have no choice.

Journal Entry Oct. 1994

"I have just read of Maxine Greene's hope that teachers will "do philosophy" (Greene 1978). Doing philosophy, according to Greene, means being self aware and highly conscious of the surrounding world. It requires resisting the merely routine and living critically and deliberately. It asks that teachers view their own experience as tentative, contingent and open to question and use the findings of others, not as universal truths, but as something to be examined and contemplated. My chapter on soul making has long been written, but I am struck by the similarity of our views. I advocate soul making via a journey to a best truth. Greene wants teachers to become philosophers. Our paths are similar.

Once again, I am delighted to find confirmation of my emerging understandings in the writings of another."

I return to a consideration of a journey to a best truth.

An initial and essential stage on this journey of "being" is mindfulness, awareness, the art of paying attention. Thus the first step of such a journey is therefore a backward step, a step back into

the self. There is need for knowledge of the here and now and for being sentient of oneself as both actor and audience in the play of life. Awareness; awareness of the world, awareness of the self acting in the world, awareness of being aware are essential elements of paying attention. The concept of "mindfulness" as presented by Tremmel (1993) is helpful when considering this necessity for awareness, of paying attention to self and context.

A basic metaphor for mindfulness is "to return"."Mindfulness", in simplest terms, means paying attention to, returning to, the here and now and investing the present moment with full attention and concentration. In Zen and the Art of Reflective Practice in Teacher Education (Tremmel 1993) discusses the Zen Buddhist tradition of "mindfulness", the art of "paying attention", and suggests that such a perspective might deepen and nurture reflective practice for teachers and student teachers. Mindfulness is reflection-in-action moved from the sphere of professional practice in which Schon (1983, 1987) located it and extended to encompass the whole practice of living. The purpose of mindfulness is to help the practitioner come to understand and know the mind in a direct and immediate way. When one is mindful one lives in the present. When one is mindful, one "studies the mind" (Dogen and Uchiyama 1983). Such study is not possible simply with analysis or evaluation. Instead mindfulness is a prerequisite for analysis and evaluation. Analysis and evaluation, the subsequent steps in a search for self knowledge, are impossible without the basic, yet essential, awareness of the self in the here and now. "Paying attention to what is going on around us and within us is a necessary step towards mindfulness and the better part of reflective practice "(Tremmel 1993). Without paying attention, no skilful action of any kind can occur.

Other theorists support this concept of mindfulness. Langer's (1989) idea of mindfulness pictures an open mind that focuses on the processes of thought and action in the present, on "awareness of the processes of making real choices along the way." As a contrast, Langer (1989) describes mindlessness as thought and action entrapped by reified categories and habitual and automatic behaviour. Calderhead (1989) describes dim awareness of the "random stream of consciousness of everyday experience" as the raw material of mindful practice. The mental act of reflection converts this raw material into mindful practice. Greene(1982) suggests that "persons must be aroused to self-reflectiveness; they must be moved to search." She also uses the concept of "wide awakeness" (Greene

1978). Claiming that a life of reason develops against a background of lived realities, "wide awakeness" is the outcome of active inquiry. Heidegger(1978) writes of "thoughtfulness", attentiveness to the nature of being or the "is-ness of existence", and considers thoughtfulness a requirement to get at the root and meaning of existence.

I also find the concept of "surrender and catch" interesting (Wolff 1976). As described by Ostrow (1990), the term "surrender" refers to a form of involvement in which one's attention becomes totally saturated with the presence of the world. Wolff writes "To surrender means to take as fully, to meet as immediately as possible, whatever the occasion may be. It means not to select, not to believe that one can know quickly what one's experience means.----It means to meet, whatever it may be----in its originariness" (Wolff 1976). The catch is the unanticipated yield of such an experience. The catch is "a new conceiving, a new concept, a beginning, a new-being-in-the-world" (Wolff 1976). I disagree with the implicit sense in Wolff's writings, that it is possible to look at the world in "its itself-ness" (Wolff 1976). According to my postmodern perspective, the world only comes into existence at the moment of interpretation and the primary lens of interpretation, language, can never be value neutral. However I am interested by the challenge to see differently, to suspend or surrender familiar ways of interpreting and look afresh, with different, albeit never innocent, eyes. "Surrender and catch" challenges the participant to examine and suspend their taken for granted perceptive lens and look at the world in a dissimilar way. Wolff's concept, by requiring one to look at the world in a different and as direct a way as possible, complements the concept of mindfulness, with its emphasis on meaningfully knowing one's lenses of perception and how they influence and constitute the mind. In the chapter on narrative I demonstrate how writing from a different perspective can be illuminating.

Furthermore, the concept of mindfulness is significant in empowering educators. Tinberg (1991) says that to "observe our classroom is to reclaim it" and "observing our observations, we teachers find ourselves both inside and outside the setting we are studying. We must study ourselves as we study others." Philip Jackson(1986) refers to "seeing more" as a central practice which distinguishes skilled teachers while Eisner talks of craft knowledge and connoisseurship (1991) as powerful elements in a teacher's vocabulary of skills.

In summary, an individual, seeking to be self aware and to understand his own existence, is mindful of himself and his context. In seeking self knowledge, he is seeking awareness of a feeling and thinking being, one who reasons, decides and acts on the basis of personal beliefs, hopes, fears and desires. The first stage of "being", a sense of his subjectivity, can be revealed through reflection on his own unique existence in time and space and by the facts and interpretations of his own presence and participation in a changing world. Pinar (1975) describes this process as *"currere"*, the Latin root of the word curriculum, meaning dwelling on the nature of the individual's inner experience of the public. The concept of *"currere"* draws upon the traditions of existentialism, phenomenology and psychoanalysis by synthesising the theorising of individuals with knowledge of their inner worlds, their "*Lebenswelts*". A self aware person thus begins to develop soul by owning and gaining self knowledge of his processes of reasoning, feeling, deciding and acting. Returning, paying attention to the immediate, conducting the journey of life mindfully, is therefore an essential step in developing soul.

However the process of making soul requires more than mindful reflection. It is not enough to know oneself and the world in which one lives. Soul making requires more. There is need to travel beyond the territory of the mind into the territory of the soul (Oberg 1990). Soul making requires quest, it requires a willingness to reflexively examine one's emerging self awareness and then to re-examine the outcome of the examination. Wolff captured this concept of eternal search when he wrote "---interpretation would never end, could never end, because in turn I could interpret the interpretation" (Wolff 1976). Essentially the process of making soul requires an eternal search for a best truth, a truth which one owns, albeit briefly as a platform for further growth, a truth to which one has commitment as it has emerged from a personal search.

Sometimes a figure is most clearly revealed by contrast with the background. Thus it was from the background revealed by reading Teaching as Learning (McNiff 1993) that I saw more clearly the figure of my concept of reflectivity in soul making as an eternal search for a best truth. McNiff bases her work on the idea that teachers generate their own theory through reflection and proposes that teachers' personal theories of education are drawn from a process of "reflection in and on action". However she makes no mention of how these theories, once identified, are considered and

ascribed value. She demonstrates no conception of what would distinguish valid, true theory creation from that which may be wild or silly. It is not enough to achieve self satisfaction from knowing what one knows and valuing it merely on the basis of being known. Instead, emerging knowledge requires rigorous scrutiny and consideration before validation and acceptance. Being aware of emerging knowledge is crucial, but it is also crucial to subject it to critical examination.

The figure of searching for a "personal best truth" through reflectivity emerged in contrast to the theory generating process defined by McNiff. In an effort to overcome the authority of traditional theorists, she claims personal authority, arguing for unquestioning acceptance of the outcomes of personal reflectivity. I argue for personal reflectivity and a responsible and rigorous scrutiny of the theoretical outcomes leading to an ongoing cycle of reflectivity and scrutiny. I use "responsible" in the sense used by Polanyi (1958), when he states that no-one can utter more than a responsible commitment to one's own personal knowledge, recognising that it is an intellectual platform, a transient best truth, on which one stands in order to create new and more mature structures and, as such, is subject to subsequent dismantling. I use "rigorous" to mean that personal theory must be subjected to examination against existing theories of others and in conjunction with previously owned personal theories in order to escape from the label of personal indulgence. Smith (1995) argues that "autonomy should not be thought of in terms of an essentially individualistic journey towards an abstract and determinate rationality, but as a process involving other people in which reasons are demanded and given in dialectic." Similarly, and in line with Griffiths and Tann(1992), I argue that personal theories should be subject to debate undertaken in the company of others. They outline a process whereby teachers articulate their own theory, critically examine it, check for consistency, coherence and adequacy, compare it with alternative theories and reconceptualise it in order to increase the effectiveness of their own professional thinking. Throughout, the cognitive endeavour is from a constructivist perspective and is not to arrive at some pre-existing truth. We begin "from what happens to be currently adopted and proceed to integrate and organise, weed out and supplement, not in order to arrive at truth about something already made but in order to make something right- to construct something that works cognitively, that fits together and handles new

cases, that may implement further inquiry and invention" (Goodman and Elgin 1988).

Searching for a best truth has been described as a never-ending journey. It is a journey which begins with "mindfulness", a journey which continues with reflexive scrutiny. It is a journey which takes account of the theories of others. We create our "best theory" through dialogue between theories which emerge from our own practice and the theories of others, "best theory" thus being a place where voices meet, a finding of a common ground, a shared area, a product of intertextuality. We speak the same language when our best theories converge. This thesis embodies such a process. My personal theories, reflectively arrived at from an examination of personal, professional and practical knowledge, are made explicit and considered in context against and alongside the views of others. McNiff (1993) eliminates this final step. Although supporting reflective self examination and validating the personal theories which emerge, McNiff does not require that these personal theories be placed alongside other theories for further scrutiny. Indeed, she explicitly encourages resistance to what she describes as the imposition by academics of their conceptual structures onto academic theory. In validating the personal knowledge of teachers McNiff and I speak the same language, our best theories converge. We, however, have divergent views on how the theories of academics can contribute to educational knowledge.

"To become a person, to grow up and become educated, is to transform one's contingency into commitment, responsibility - one must choose a life" (van Manen 1991). I suggest that choosing a life involves choosing a moral self.

A journey to a best truth involves contingency and choice. Yet paradoxically it also involves commitment and responsibility, which entail mindfulness and selection from the range of alternatives as to what one will believe in and the way in which one will live. In preparation for a fuller examination of this paradox of commitment versus contingency, I examine personal choice and how it impinges upon morality.

In The Moral Self (1993) Noam and Wren write "It is now clear that we must anchor morality- lived morality which is cognized, felt and acted upon - in the concept of a developing and experiencing person." and challenge the reader to understand how those enmeshed in

Western culture construct and constitute their lived morality. "Modern morality" says Tugendhat (1993) is a morality no longer rooted in a totem or religious based tradition, but instead is constituted in a system that obliterates moral absolutes. All contemporary moral systems are made, not found. I suggest that the foundation of a strong and flexible self helps lead to principled moral action. In a journey to a best truth, through the personal appropriation of a moral intuition, the self chooses behaviour based on personal ethics and personal commitment. The building up of a moral self is described by Nunner-Winkler(1993) as a "deepening understanding of motives and intentions". The process of journeying towards a best truth, as I have described it, is a process of hermeneutic self realisation (Wren 1993), of building a moral self, defining a moral identity and living out morality.

However I have also said that a quest for a best truth involves an "endless proliferating sense of freedom" (Rorty 1989). In addition I have argued earlier that if one meets a Buddha on the road one should kill him (Kopp 1974), that any commitment to an ideology or belief inevitably restricts the consideration of alternatives and thus of growth. Now I am suggesting that the building of a moral self is part of the quest for a best truth. Frankfurt (1993) says that the more we engage in a quest for personal freedom the weaker or more strained becomes our sense of moral identity. "It is only when we self define boundaries that identity is constructed and we enter the domain of the moral. Our actions and behaviours become subject to our own self constituted volitional necessity"(Frankfurt 1993). Frankfurt further states that these "necessities of the will" inevitably limit our freedom. This is paradoxical. If we only "become" an identity when we self define boundaries and these boundaries are constraining as well as constructive, how does one continue to grow? I am thrown back to Polanyi (1958), when he states that no-one can utter more than a responsible commitment to one's present personal knowledge, recognising that it is an intellectual platform on which one stands in order to create new and more mature structures and, as such, is subject to subsequent dismantling. In the process of defining a moral self through personal growth based on a search for a personal best truth, a moral imperative is that even moral imperatives are subject to examination and subsequent dismantling.

Choosing a life for a teacher also involves choosing a personal pedagogy. Within the role of an educator, Max van Manen sees the development of a personal pedagogy as a self reflective activity that

must always be willing to question critically what it does and what it stands for. This is similar to my definition of a search for a personal best truth, as applied to the role of a teacher. However Van Manen then suggests that moral growth for a teacher should lead to a "tact of teaching"(1991). Defining tact as beyond empathy, a multifaceted and complex mindfulness towards the child's subjectivity in which one opens oneself to the inner life of the other, van Manen states that pedagogy is a fascination with the growth of the other and, as such, the influence of the adult should be oriented towards the well-being of the child. Van Manen states this view as a way of being with children that is an "ought" for teachers as distinct from a choice.

Having argued for the process of individual growth towards a personal best truth based on subjectivity, with the concomitant concept of personal commitment and choice in moral behaviour and personal pedagogy, I cannot baldly support the view presented by van Manen. However, it would seem that any teacher endorsing the process of personal and professional growth in the manner I have described, based on a tact of teaching extended to adults, underpinned by the concepts of constructivism and valuing subjectivity, would logically and rationally extend the same rights and privileges towards the children in her care. As the basis of the encounter with the child the ethical role of the teacher would then be to ask the question, "How does the child experience this particular situation, relationship or event?" The reflective role of the teacher would be to ask the same of herself. Such a view presupposes a mindful and deep level of self awareness.

However most people, including teachers, experience value conflicts in that they are living contradictions of their stated values. They do not act on the basis of rationality or indeed commitment. Instead their behaviour is rooted and tangled in their life memories. Accessing incarnate pedagogical intents is necessary. It is here that the argument becomes circular. I have suggested that a search for a personal best truth leads to an awareness and choice of personal morality, ethical behaviour and a personal pedagogy. Equally such a process of self reflection, by making pedagogical lives available for scrutiny and thus debatable, accountable and evaluable, may lead to a recognition that practice is not in accord with pedagogical intents. Such reflectivity may lead to a change in practice or intention, in order to align the two. Blasi (1993) writes of the importance of adhering to the moral ideals that one has taken on and that our moral identity derives from a psychological need to make one's

actions consistent with one's ideals. The spiral of awareness continues, pointing always beyond itself.

Additionally, striving for authenticity requires stripping away layers of artifice. Game playing, desire for power, ritualised ways of being, complacency, self indulgence and self deception are all examples of obstacles to authentic self awareness and authentic theory creation. A personal best truth is what is left when all else is stripped away. The journey towards a best truth is from artifice in all its manifestations. The traveller does not know what he is journeying towards, but only knows what is being left behind. Such a journey is challenging not reassuring, provocative not complacent and divergent rather than convergent. It demands constant thought and rigorous examination. Such a journey demands a willingness to be engaged in a perpetual quest, to strive constantly, to never arrive. Making soul is an endless journey, constantly examined. Self knowledge is not a final state. It is a project rather than a result. We are only complete by being in want. "For every answer there is a new question, for every certainty a new uncertainty" (Gates 1986). "Vistas of the real poet lead only to other vistas, not to certainties" (Hillman 1983).

I have outlined several stages on the journey towards a personal best truth. Van Manen's levels of systematic reflection (1991) correlate with these stages. Initially habituated and routinised ways of everyday thinking and acting are signified by common sense thinking and acting. The person is unaware. Awareness begins when a person begins to put experience into language, to recount incidents and to tell stories. At this stage reflection exists but is incidental and limited and is perhaps at the level suggested by Jean McNiff, that of preliminary theory recognition from an examination of practice. I suggest that a process of mindfulness and striving for a best truth leads to deepening awareness and understanding. This correlates with the process described by van Manen as "sustained and systematic reflection on our own and others' experience" and helps develops theoretical understandings and critical insights into practice. At this stage existing theories may be used to make further sense of these phenomenon. Finally we reflect on the way we reflect, on the form of theorising, in order to come to a more reflexive grasp of the nature of knowledge, how knowledge functions in action and how it can be applied to our active understanding of our practical action. We arrive at a tentative best truth, a platform of understanding, from which further growth may take place. Van Manen suggests that educators need, not only to act more

thoughtfully and reflectively, but also to understand the nature and significance of reflective experience and of the types of knowledge they use. I endorse his views and suggest that educators examine and re-examine the tapestry of their knowing, the seamless interweaving of technical, practical, professional and personal knowledge, in order to both know what they know and how they know.

I have defined a person who owns and knows their processes of reasoning, deciding, feeling and acting as having soul. Such a person is thus inevitably engaged in a lifelong quest towards self knowledge and is therefore involved in an ongoing process of constructing a life story. "Though constrained by circumstance and history, we construct our lived experience and thus "make" the self" (Freeman 1993). Soul making requires a recognition that this process is a process of constructing meaning, not finding meaning. The storying of a life and thus implicitly the making of a soul are fictive constructions rather than reflective revelations. Two forces interact in this creation of fiction. One is the individual engaged in a process of self reflection, the individual engaged in a personal journey; a process that has been examined in this chapter on reflectivity. The other is the language he uses to express his findings and will be examined in later chapters on soul making as fiction and reflective narrative.

In this section on making soul I have several times used the metaphor of sewing and weaving. Let me finish then with two connecting threads which run throughout. Succinctly expressed, they are the thread of professional responsibility and the thread of personal responsibility.

Socrates said that an unexamined life was not worth living. In arguing for making soul, I am supporting his assertion. I am also aware that I am stating a personal ethic, subjectively arrived at by the very process I am advocating. There are so many practical reasons for embarking on a journey towards self knowledge. Personal power, deepened understanding, improved interpersonal skills; the list could go on. But aside from these practicalities and at my present frontier of self knowledge, I contend that I have a personal responsibility to myself to know myself, while knowing all the time that I am essentially unknowable.

The thread of professional responsibility is more pragmatic, less personal and not as subtle. Making soul, as I have defined it, is a

concept of professional and personal reflectivity which combines technical, practical, personal and professional knowledge. It takes account of the knowing that is needed to meet the complex needs of children and school life. Without any facet of these knowings, the teacher is incomplete for her task. Strategies abound for making soul through a process of reflectivity. I examine one of them, the creation of a personal myth, in the following chapter.

In the introduction to this thesis I wrote of my sense of social responsibility for women, more particularly for the women my granddaughters would become. I end this chapter on reflectivity, with its central tenet of soul making, with a story for Rebecca.

A STORY FOR REBECCA
(written after reading the story of the red shoes in Women who Run with the Wolves (Estes 1992))

What was it that woke me from a deep sleep? The sound of a toilet in the adjacent bathroom, the barely audible squeak of the bedroom door handle as it was surreptitiously turned? Still immersed in the dreamstate that held me, I fought to open one eye and look at the bedside clock. 6.30 a.m. Ninety minutes before the demands of the day would become insistent. And then I remembered.

A skinny body in a faded nightgown bounced on her grandad's stomach and slid between Bill and me. Rebecca. Wriggling down under the covers, she snuggled up to me. Sharp elbows and knees made painful indentations in my side, as she sought for a comfortable position and I sought to accommodate her. "Tell me a story, Grandma." A four year old's insatiable demand for ever more challenges to her imagination. "Where's your story book?" "No. Not one out of there. One out of your head."

"Once upon a time there was a little girl who loved red shoes." "Is this about you grandma?" "Maybe." and I continued.

"This little girl had never seen red shoes but had heard of them in stories. She thought they would be very pretty and really wanted some for herself. So, taking all the scraps of red material she could find in her house, she worked secretly for hours and days and weeks and months assembling and sewing them all together into a pair of red dancing shoes. She had never made shoes before so they were not very well made. There were a few ragged edges where the

scissors had not cut straight, the shoes did not match because she had run out of her favourite material and they only just fit her feet because her feet had grown since she had first measured them. But they were her shoes and she loved them.

At first she didn't let anyone see them. She saved them for early mornings when no-one else was awake and danced with them around her bedroom. Was it her imagination, or did her feet really feel lighter and more rhythmical when she wore them? Round her bedroom she danced. First she was a ballerina, then a ballroom dancer. The shoes helped her to jump higher, to point her toes more daintily, to make her steps more carefully. Then one morning when the little girl was dancing in front of her mirror, her mummy came into the room. "What have you got on your feet? What are those rags doing fastened together? Give them to me this minute and get ready for school. I'll give you some proper red dancing shoes just like mine" The mummy did not mean to be unkind but she wanted the little girl to be just like her.

And so the little girl was given some new red shoes just like her mummy's. But she could not dance in them. They pinched her toes and hurt her heels. When she tried to walk in them she tripped over stones and stumbled and nearly fell. At last she hid them at the back of the wardrobe and forgot about how good it had felt to dance gracefully and alone in front of the mirror.

The little girl grew up into a woman. For a lot of years she had not thought about having a pair of red shoes. She was content to wear the same sort of shoes as everyone else. Then one day she was passing a shop when she saw in the front of the window the most beautiful pair of red shoes she had ever seen. "I must have those shoes." she thought. She went home and counted all her money and had just enough to buy the shoes from the shopkeeper. But when she wore them they were still not right for her. Although they had felt comfortable in the shop, when she tried to walk outside in them they did not fit her properly. Also some of the people she knew said nasty things. about them. "Those heels are too high, the colour is too bright, the leather is too shiny". She could not argue with all the criticisms as she did not know what everyone thought red shoes should be like. Inside herself, however, she thought the people were probably right, because she did not like the shoes either. The little girl, who was now a woman, had chosen a pair of shoes made by strangers and they

were still not right for her. But, as she had spent all her money on them, she had to wear them for a long time.

Her life went on. She met a man who became her husband and one day he brought home a present for her. With excited fingers she opened the parcel. Inside was a pair of, you've guessed, yes, a pair of red shoes. "I want you to wear these because I think you will look good in them." he said. The woman wore them until they wore out in order to make her husband happy, but she could never dance in them as well as she had danced in those old red shoes made of rags she had made all those years ago.

That woman became a mummy and then, many years later, she was lucky enough to become a grandma. Her son was father to a daughter. The woman who was now a grandma sat rocking her baby granddaughter one day. She looked at the little baby on her lap and wondered if the baby would ever want a pair of red shoes. "I know." thought the grandma, "I'll make some red shoes of my own again. Red shoes that will fit only me and will help me dance. Then, if my granddaughter ever wants to make some of her own, I will be able to help her. I will know the way".

So, the grandma learned how to make some red shoes for herself. She learned how shoemakers measured to make sure that the shoes were a good fit. She learned the sort of leather to use and how to fasten it together. She learned as much as she could about how other expert people made shoes and then she thought and thought about how she wanted her shoes to be special and different and just for her. Then she worked very hard making them and they were just right. They even stretched if her feet grew. She danced in them even better than she had danced when she was a little girl. They were her red shoes and she was happy with them.

When her granddaughter, who was now a little girl herself, saw her grandma dancing she asked if she could have some red shoes too. "Yes, but you must make them yourself, as no-one else can ever know just how you want them to be. I will help you if you want, but you must decide how to do them." With a little bit of help, the little girl made some red shoes of her own and she and her grandma danced separately but together until the little girl's dancing feet carried her where her grandma could not follow."

"Is this a true story, grandma?' "Maybe, darling" and the conversation turned to choice of breakfast cereals and plans for a walk on the beach.

CHAPTER SIX

SOUL MAKING AS FICTION: THE INFLUENCE OF THE PERSONAL MYTH

"This is what fools people: a man is always a teller of tales, he lives surrounded by his stories and the stories of others, he sees everything that happens to him through them and tries to live his life as if he were telling a story" (Sartre in McAdams 1993).

INTRODUCTION

Throughout this chapter I explore the claims implicit in the title, Soul Making as Fiction: the influence of the personal myth.

I first of all examine the concept of soul making as fiction.

Let me rehearse the arguments presented earlier in this thesis which have led to the concept of soul making as fiction. In the previous chapter I wrote of a person engaged in soul making as being someone who is an engrossed reflective and reflexive participant in a lifelong and unending pursuit of self knowledge, someone who owns and knows their processes of reasoning, deciding, feeling and acting, someone who is journeying towards a personal best truth. I indicated that this process of soul making is implicitly a process of making self. In this chapter, by suggesting that soul making creates a fiction, in that it creates a self which is a fiction, I draw upon the exogenic argument for the social construction of self presented throughout this thesis. I have proposed that the formation of self is contextually situated and socially constructed, semiotics being the means by which a culture impinges upon the constructivist and inevitably idiosyncratic creation of self. Furthermore, I suggested in chapter three that we live in a postmodern world of changing paradigms, a postmodern world in which there is no central truth, only multiple realities. As one of the paradigm shifts within a postmodern world, I explored the shift from the concept of an essential self, which is based upon the notion of an enduring inner self which can be found or discovered, to the concept of a saturated self of multiple possibilities, a changing self or selves socially and idiosyncratically constructed in a communicative maelstrom of social change and difference.

In this chapter I explore further how a person in a postmodern world, engaged in making soul and therefore implicitly self, draws upon the social constructionist forces within which and by which he is created. Primarily he encounters the language of his culture, expressed in permissible stories and myths. He also encounters the possibility of a becoming a saturated self of multiple possibilities, a perspective which incorporates the concept of being able to compose rather than find oneself. From this viewpoint it can be seen that, through the forces of social constructionism in a postmodern world, explicit self knowledge is composed, not found, the composition being both made possible and constrained by the language available. Therefore, a self is created, not discovered, self creation being mediated by and through the language of a culture. A quest for self knowledge, or the making of soul, becomes a process of linguistically creating and constructing a life and thus a self. A self is therefore ultimately a fiction, albeit not in the perjorative sense of having been deliberately imagined. Instead, as something semiotically created and likely to alter, a self is a story which uses the stories and myths of the world in its creation and evolution. A process of soul making therefore creates a self which is a fiction and is subject to change.

As an extension of the concept of soul making as fiction, this chapter also specifically examines the formation, evolution and influence of the personal myth.

McAdams (1993) describes a personal myth as "a psychological structure that evolves slowly over time, infusing a life with unity and purpose.-- A myth is the central story behind all the stories that are told" (McAdams 1993). In a consideration of how a self fictionally creates itself in a process of making soul, this chapter describes how the self as an unfolding story draws upon the stories and myths of the world. I suggest that a personal myth, drawn from the permissible myths of one's culture, often underpins and permeates the story a self tells itself about itself. A personal myth may not be consciously recognised but can be detected as a cohesive theme which ripples throughout the life story. Endorsing McAdams' (1993) suggestion that a personal myth underpins any telling of a life story, and thus any knowing of self, I indicate that personal myths are constructed and permeate self knowledge. In this chapter I therefore draw upon the concept of a personal myth as influential in the construction of a life story and thus upon the process of self creation. The personal myth is a fictive construction which forms the

base for and suffuses the fictive constructions of a storied life. Both the stories told about a life and the personal myth which imbues these life stories are ultimately fictional and subject to change.

Using autobiographical and journal writing as illustration, I examine formative factors in the creation of personal myths. I consider how a personal myth is created, the influence of the self upon the creation of myth and the influence of past and present myths in the creation of a coherent life story. Following a consideration of "static myths", I explore the possibility of rewriting one's story and recreating oneself. I then examine the dialectic relationship between life and story and suggest that story forms life just as life concurrently informs the story which is told about it. I return to a deepened examination of the fictional nature of life stories and personal myths, before concluding with a summary of the main points of the chapter.

I begin with a description of the recognition and interpretation of a story I have come to believe represents my personal myth, a myth which has had and continues to have significance in both shaping and understanding my life. I subsequently draw upon this myth to illustrate the theoretical consideration given to personal myths and the construction of life stories. I indicate these illustrations and my commentary upon the issues raised in bold print.

MY PERSONAL MYTH

Until recently I was unaware of the story I now believe represents my personal myth. From active engagement in a reflective process I knew of myself as reflective and reflexive. These notions had come to permeate the stories I told myself about myself. However, I had not brought to any kind of conscious awareness a connecting theme which pervaded and cohered these fragmentary perceptions. In this chapter I tell the story of how I discovered and created my personal myth, drawing it from the permissible myths of my cultural heritage and using it to harmonise fractional thoughts. I include the following autobiographical writing to indicate the chanciness of insights subsequently seen as profound and the dawning of awareness. I then outline my personal myth and the story of how I believe it came into being.

Autobiographical Writing, September 1994

" " No-one goes to Barstow!"

In a Stanford restaurant in California in the Spring of 1994 I outlined our plans for a weekend reunion with some-one I hadn't seen for twenty years. Janet and I had taught together in the late sixties. Soulmates over teaching approaches, together, spurring each other on, we had introduced an "integrated day" to the very conservative infant school staff of the second school in which I taught after qualifying. Together we had planned our classroom organisation, our approach to the curriculum, our daily use of time. Without Janet I don't think I would have had the courage to take that first, crucial, enormous step of declaring myself as a teacher who was different from others.

After a couple of years in the same school, life paths led us in disparate directions. Family based, I stayed in the North-East of England. Janet left to work in a Forces school in Europe, met and married an American and made her home and life in California. Christmas cards were annually exchanged. Brief messages informed us of each other's lives. " The twins arrived in Aug. All is well. I've given up teaching for the time being." "Dennis has left the air-force and we've opened a book shop. I love it." " They couldn't keep me away. I'm back in school with a third grade class." Now we were finally to see each other again. I was in California for four months, Janet was only an hour's flight away. The world between us had become smaller.

"No-one goes to Barstow!" My Californian companions knew of Barstow only as mid-point between Los Angeles and Las Vegas, an arid town in the high desert, bleak and unwelcoming, a row of gas stations and eating houses for travellers and vagrants passing through.

"No-one goes to Spennymoor!"

I was a student teacher at Neville's Cross College in Spring of 1966. I search my memory to recapture more than the phrase and the context in which it was uttered. For some reason, I can't remember why, the lecturer was talking of towns and villages of beauty. As a contrast, she described Spennymoor as a place she had been glad to drive through, a place she would have hated to stop.

Momentarily, I hated her! Spennymoor was my home town. I didn't want to see it through her eyes, as a nondescript, verging on ugly,

small town in the centre of a coal mining community. I remember "the street", the street she had driven down, a main street of shops whose names I can still recite in order of location. My dad's New Year's Eve joke, produced every year, or so it seemed. "If you go down the street today, you'll see a man with as many noses on his face as there are days in the year. How many years did I look for a multi-nosed man, before logic advanced and magic receded? The town hall clock. I boasted to my school friends that, when he was young, my dad could jump higher than the town hall clock. How old was I when he laughingly told me that the town hall clock couldn't jump? I hated that insensitive lecturer for tarnishing my life memories, for subjecting my home town to disinterested scrutiny and finding it lacking.

No-one goes to Barstow!
No-one goes to Spennymoor!

How strange that two memories and two towns should come into juxtaposition.

We went to Barstow. I returned to Spennymoor. There, on Janet's bookcase, were a set of books that somersaulted me backwards through the years. The Golden Pathway a set of of encyclopaedias evocative of my first home; imaginary pictures in the coal fire, under the sheet torchlight reading, loneliness, books for companions. With reverence I lifted down the first volume, Fairy Tales and Legends. Closing my eyes, I could see again my child's hand on the stiff navy cover with its central yellow picture of a golden pathway. I could remember in my fingertips the feel of the tissue paper pages that protected the illustrations. I had read that book so many times.

Excitedly I turned to Janet and Bill. "This was one of my favourite books when I was a child." "Mine too. When mum died last year I brought all her things over here. I was so pleased she'd kept those books."

The dizziness from the somersaults intensified. I searched for the story of the little match girl."

From this chance encounter, from the emotions engendered upon rereading this story, from deepened analysis of connections between this myth and the story I have constructed of my life, I have since come to believe that my personal myth is captured by the story of

the little match girl. I explore why this myth, barely thought of in the intervening years, spoke to me from the closed pages of the book. I question why it was that particular story which flashed into my mind with the first sight of the navy bookcover, with the first touch of the tissue paper. I outline here the contents of this myth and how the personal connections I have made with it have evolved over time.

My Personal Myth: The Little Match Girl

The little match girl is alone at dusk on New Years Eve, shivering in a snow storm, trying to sell her matches on a deserted town street. Light spills from the houses onto the pavement, making pools of golden snow. Through the uncurtained windows she sees families gathered around roaring fires, laughing, eating, happy together. She is cold and alone, an outsider. She strikes one of her matches for warmth and, in its brief flicker, sees her grandmother, no longer alive, the only person who had ever cared for her. The match goes out, the cold intensifies. Shivering, she curls up against a wall and imagines what it must feel like to belong; to some-one, to somewhere, to something. The snow falls, covering her with a chilling blanket. In desperation, she strikes the whole bundle of matches. They blaze magnificently, filling her corner with light, warming her frozen cheeks, bringing a light to her eyes. In their flame she sees her dream; a dream which for her is of safety, belonging, security, warmth. She dies before daybreak.

My rational self speaks. "Ah, yes, a typical Victorian story with threats of poverty, of the workhouse, a story containing melodrama, pathos and tragedy. Socially constructed, it is a story of its time, told to recreate the social order, to reinforce cultural norms, to stir conscience in the rich and fear in the poor. Ah, yes!"

I wonder where I was when I first read the story of the little match girl, when I first looked at the illustrations of a little girl outside a lighted window, shivering in the snow. Wherever it was, I was back there again when I opened the book in Barstow, California. Curled on a sofa, in a house in a town baked in the dry, desert heat, I somersaulted backwards to memories that chill.

As a little girl, I knew what it was like to feel cold. I have marvelled at dawn ice patterns on the inside of my bedroom window, evocative designs of snowflakes and ice mountains, susceptible to warm breath,

a circle melting and misting on the cold glass. Other vivid memories come to mind. Crates of milk on linoleum squares in the corner of the classroom, frozen cream raising silver foil caps as it burst out of the bottle, each cap a different height and angle. A dug out path across the school yard to the lavatory, snow piled higher than my head on either side, a single candle burning in the only lavatory that was not frozen.

Time for bed. The darkness of the stairwell, the only light switch at the top of the stairs. The requirement to close the downstairs door on the warm, brightly lit kitchen before shiveringly running up the pitch black stairs, fingers itching, finding their unerring way from nights of practice to the plastic switch of safety, flooding the stairs with light, pushing back the darkness. Shafts of light from the street lamp casting eerie bedroom shadows, cold toes on icy linoleum, hurrying, past the wardrobe mirror with eyes averted, afraid of what I might see, hurrying, hand outstretched for the marble topped wash stand, almost there. The warmth underfoot of the bedside mat, an oasis of security. The leap into bed. A folded body, eyes tightly shut, braving the chilled, crisp sheets, curled as small as possible, tentatively pushing down one foot at a time, gradually extending the warmth of my body into the arctic regions of my bed. I knew what it was like to feel cold.

As a little girl, I knew what it was like to feel an outsider. A lonely, only child of elderly parents, the only daughter of a working mother, cared for much of the time by my grandmother, I was different from other children. They could ride bikes, slide on the ice, skip fast, dance in rhythm, shout loudly. I could read books, recite my tables, play with my cat, be quiet, please my mother. Aloof, alone, I observed them and they cast an occasional cursory glance at me. "Swankydillo," they called me, sung to the words of "Twankydillo" from the weekly B.B.C. broadcast, "Music for Schools." I shrivelled inside and reddened outside every time I heard the opening chorus. I didn't know how to be like them. I wanted to be, I think, but four bows in my hair, two left feet and an inability to speak the language of my peers were unsatisfactory entrance qualifications.

In Life and Story (Lee 1994), Donald Spence writes of The Orpheus Legend and its Surprising Transformations (Spence 1994). He describes the legend of Orpheus as being influential in the story he tells himself about his life, the personal myth he has created. Tracing a path through his life happenings, he interprets them according to

the message of the legend. "Never look back until you have arrived at your destination, else you will loose that which you seek to gain," became his leitmotif. I thought of his words when I was so unexpectedly moved by finding a copy of a story from childhood that had become embedded in my soul. How much had my empathy with the little matchgirl become a myth I lived by? I return to the description of a personal myth given by McAdams (1993). A personal myth is the central story behind all other stories. Evolving slowly over time, it is a psychological structure which infuses life with unity and purpose. I consider his criteria in a further examination of my ownership of the story of the little match girl as my personal myth.

I have always been an outsider, spectating the actions of others even when ostensibly participating.

I was outside the norm, my childhood was not typical for its time and place. In an era when most of my classmates' mothers were housewives, my mother ran her mother's corner shop. For most of my primary school years, mum and I lived with my gran behind and above the shop during the week and returned "home" to dad, accompanied by gran, on weekends. Mum and gran were close. There was no room for me in their relationship, except as the recipient of clean clothes and hot dinners. Dad and I were close. I was often lonely. I missed my dad. I remember being shocked to see my friend's parents embracing. That didn't happen in our house. No-one hugged in my family. As a child I built up inner pictures of how a family should be. Like the firelit scenes of the little matchgirl's spectating, I envisioned warmth and closeness. It was not how my family was.

My role as an outsider was not helped by personal limitations. Top of the class in mental arithmetic and spelling, top of the class in anything academic, I was a physical coward. The skipping rope went too fast, the playground slide was too slippery, the rounders ball was too hard. Always last to be chosen for any sports team, my friends were other bookworms like myself. I lived in a world created by my imagination. I liked it better there.

I remained outside the norm. Academically very able, I rebelled in my teenage years, a self destructive rebellion that ended in early marriage and the responsibilities of premature adulthood. My special study at college was maladjustment. Again, I was a spectator, a

spectator trying to understand from a study of other outsiders why I, too, was always outside. I became practiced at apparent participation, masking my inner detachment with overt enthusiasm for the task or role at hand. However, I could never live unquestioningly. I am a perennial spectator, observing myself observing, observing others live their lives.

Lighted windows fascinate me. On the Boston waterfront is an art gallery which I passed every evening during my time at Harvard. The artist specialises in port scenes, ships at dusk, waterfront streets on Winter evenings, light overflowing into the cold dark, promising warmth within. I was captivated by his gallery lights, illuminating the dark cobbles of the adjacent harbour, tangibly illustrating what he so evocatively portrayed. I was captivated by his paintings. Many Autumn evenings I lost myself in his pictures, creating stories around the lighted scenes, becoming part of the darkness and the light.

I remember driving past boxes on a hillside, a large housing estate at dusk one Winter's evening in England. Families were returning home, lights were being lit creating shadows on the blinds, presumably meals were being cooked, televisions were being switched on. I was frightened by my thoughts, the thoughts of an outsider. "They will spend all their lives working to pay their mortgage, then they will die and the house will fall down." The illusion of the warmth and purposefulness within, the illusion that provided intention for their lives, was just that, an illusion.

All my life I have been seduced by the same lighted beacon, tempted by a tantalising fantasy promising warmth and security, a promise which can never materialise. Unlike those shadows on the blinds, unlike those imagined inhabitants of my lighted houses, unlike the cosiness of the Victorian homes observed by the little match girl, I have never felt at home. Sometimes I might feel at ease in a house during daylight hours, but, come nightfall, the walls are never a sufficient protection from my sense of darkness and loneliness without.

So, I gaze in on the unquestioned illusions of the unquestioning and envy them their complacency. But I am drawn, uncomfortably drawn, by my own flame, my own "bundle of matches", the blaze they promise and the vision they contain.

In the preceding chapter I explored my resistance to intellectual doubt. For many years I fought to hold onto certainty and tried to conform. Reflectively, I equate my illusion of emotional security with my desire for intellectual certainty. My search for physical and emotional safety has mirrored my resistance to intellectual doubt. Now, I consciously embrace doubt and celebrate my never ending journey towards a best truth, with the resultant challenge to emotional certainty. In researching and writing this thesis I have found the courage to light the bundle of matches and gaze at the promise of the flame. I continue to live with my life myth.

Having outlined and explored the discovery and creation of my personal myth, I now take a theoretical perspective and examine the creation of personal myths. As stated earlier, I draw from my personal myth in practical illustration of theoretical concepts. I include such comments in **bold print.**

THE PERSONAL MYTH, THEORETICAL PERSPECTIVES

STORYING ONESELF, KNOWING ONESELF

Humans are created through and in a world of words. Sarbin (1994) suggests that we live in a story shaped world. "Our daydreams are storied, our nightdreams are fanciful tales. The rituals of religion and daily life reflect traditional stories. We construct accounts of our everyday conduct in narrative form. Even our hopes and our fears are storied. Survival in a world of meanings depends on the skill in constructing and interpreting stories about interweaving lives" (Sarbin 1994). This creative making of oneself, the making of soul as defined in the preceding chapter, is therefore based on narrative. Jung suggested that we draw on a store of archetypal stories or myths (Jung 1959). I suggest that we create ourselves by using the words of the world to formulate and tell our stories. The language we inherit inevitably reflects the myths of our ancestors. However it is our predisposition to organise our experience into the form of a story that makes us mythmakers. "We--, as selves, are artifacts of the narrative imagination. We would not exist, save as bodies, without imagining who and what we have been and are" (Freeman 1993).

Stories structure our lives at both a conscious and unconscious level. In proposing a new theory of human identity, McAdams(1993) suggests that we do not discover, but instead create ourselves in myth. We each construct a personal myth, a central story behind all

the other stories we tell, a myth which confers uniqueness upon us. This personal myth is 'an act of imagination that is a patterned integration of our remembered past, perceived present and anticipated future"(McAdams 1993). A"heroic narrative"(McAdams 1993), it contains our essential truths. It may be tacitly constructed and not explicitly known. Yet, even without awareness, individuals create, shape their lives and live by their myth. Stories composed unconsciously may still form the texts by which we read our lives and the fictions through which we create our reality.

My life has been shaped by the concept of being an outsider, looking in. Influencing my emotional life, the sense of being a spectator has likewise contributed to my intellectual life. Spectators observe, themselves and others. Spectators reflect on their observations. Aronson (1991), in Studies in Twentieth Century Diaries, including those of Nin(1932), Woolf (1977), and Kafka(1964), writes that all diarists studied had a common denominator of being outsiders and exiles, of needing to escape into their own private silence and to discover their own personal truth beyond traditional moral certainties (Aronson 1991). They "can't climb over the wall that separates them from their neighbours"(Green 1964). This study, with its focus on reflective practice, has been shaped by my myth of being an outsider, a myth which is common to many writers of reflective narrative, a myth which, until recently, was not explicitly recognised.

However McAdams claims that "If I want to know myself, to gain insight into the meaning of my own life, then I must come to know my story. I must come to see in all its particulars the narrative of the self, the personal myth, that I have tacitly, even unconsciously, composed over the course of my years" (McAdams 1993). The processes of constructing a life story are similar, whether or not the participant is aware of them. However consciousness of one's own story brings consciousness of oneself.

In order to own our soul, we must be aware of and understand the making of our soul. In order to own our life story or personal myth, we must be aware of and understand the making of our story. "To be conscious of these fictions is to gain creative access to and participation in the poetics or making of our soul life.----Authenticity is in the illusion, playing it, seeing through it from within as we play

it, like an actor who sees through his mask and can only see in this way"(Hillman 1983). I described the process of making soul in the previous chapter. Accordingly, the making of soul through narrative, through the use of myth, is a life process that begins with an acceptance of our fictive realities and our authorial role of them and through them.

THE CREATION OF A PERSONAL MYTH, THE CONSTRUCTION OF A LIFE STORY

I pose the question, how does one create a personal myth, what factors influence the construction of a life story?

The social construction of the self through language has been demonstrated earlier in this thesis. We are created and confined by the words and stories of the culture we are thrown into at birth. Our life stories are powerfully controlled by the context in which we live. Our myths connect to the grand narrative of our social world. However, within the same culture, idiosyncratic differences emerge and benefit from further examination.

First of all I will examine the process by which personal myths are created. I will then consider the influence of the self on this process of creation. Finally I will examine the influence of past and present personal myths in the formation of a coherent life story.

In creating a personal myth, in writing our life story, we reconstruct rather than recover events. In giving an account of our life we do much more than relive or list a series of events. Freud studied the processes by which an individual tells the story of his life. In the early part of his career he believed that psychotherapy enabled an individual to archaeologically recover his or her past. In his work with Dora, for example, he thought that her memories were replays of events, to be fitted into his myth, his plot, of repression, symptom formation and transference of the repressed through psychotherapy. By the end of his career he had abandoned this idea of archaeological recovery, seeing instead that any positive effects of telling one's story might have more to do with an individual reconstructing his history. Stating that a science of the human life shorn of the poetic, of the opportunity "to make", would be incomplete, Freud acknowledged that merely scientific inquiry was less faithful to "the nature of the subject" (Freud S. 1893-5). Hillman(1983), in Healing Fictions, also argues that personal history is not a mirror but a

making, an invented account of the imagined interior processes of a central character in a narrative story.

Thus we do not recapture and reveal the events of the past as they happened. Instead we recollect events, remembering selectively, conferring meaning and creating experiences in the light of our interpretations. The focus of knowledge is what each individual makes of an experience, not the experience itself (Berman et al 1991). "Rewriting the self is both recollective and interpretive" (Freeman 1993). In constructing a biography, fragments of life, bricolage (Levi-Strauss 1963), are offered up by chance and the environment. From an interpretive internal replay of these events an experience is made. The movement between the event and it's creation as an experience, between an external happening and it's interior interpreting, between history and soul, is a process of subjective comprehending and interiorising by the individual. Individual interpretations are idiosyncratic and are often made as a result of previous experiences. The cycle of subjectivity rolls on, governing perception and determining how events will be integrated into the story of a life, integrated into a tale which is used to explain the self or the world.

In an anthropological sense, Geertz (1986) illustrates that events within cultures can only be understood by knowing how a member of that culture would make a story or experience from it. The idea that something conveys to the mind can thus be idiosyncratic within a culture or a cultural norm. Individual interpretations draw from the stories of a culture, whilst not being wholly constrained by them.

Furthermore, we notice events based on and because of our previous experiences. Bauman (1986) argues that events are abstractions from narrative. "It is the structure of signification in narrative that give coherence to events in our understanding--" Events which are noticed in the stream of happenings of a life, events which are given sufficient importance to be interpreted into experience, are perceived because of previous stories which have been told, either by oneself or by the culture.

The cycle of subjectivity and signification determines how events will be initially noticed and subsequently interpreted into experiences which are then integrated into the story of a life. Because I have constructed my story as an onlooker, I notice, from the stream of occurrences in daily life, only

the ones which are significant to my story, only events which confirm my role as outsider. The same event, with a different participant, may be ignored or interpreted differently. Thus the biography of a self concerns history which, even if outer in style, in the sense that events actually occurred, is a mode of imagining, in that interpretations of events are subjective.

Selective remembering accounts for the different memories and .interpretations my mother and I have of the same events of those early years. In a circular fashion, differing systems of interpretation account for our disparate selective memories. Neither of us has a monopoly on the "truly true". Instead our truths are subjective, idiosyncratic and personally valid. Her interpretations are through the perceptive lens of self as heroine, a good mother, hard worker and dutiful daughter. She notices only events which further that myth. For example, in the selection procedure to be a marriage counsellor, I was asked about my childhood. In telling her later about this question, I evoked the fierce response of a "good mother". "I hope you told them how happy you were!" My interpretations are through the perceptive lens of onlooker, of outsider. This is how I write my story. This is how I live my life. Yet if my childhood imagination had resonated, not with the little match girl, but with, say Sleeping Beauty, I would have remembered early nurturing, not cold winters, and a long sleep of unawareness rather than the paradox of security simultaneously beckoning and repelling. An unanswered question remains. Why, for each of us, did we select, consciously or unconsciously, the myth that governs our lives? In chapter one I explored the possible formation of my mother's myth. I wonder now about mine. I interpret as an onlooker. When, why, how, did I become one?

In seeking to answer this question I turn now to the influence of self on the creation of a myth, to a consideration of the idiosyncratic in the construction of a life story.

In considering the processes by which a personal myth is created key words emerge continually. All are linked with the unique self. Words such as selective remembering, conferred meaning, signification, interpretation and subjectivity all honour the individual and the process by which meaning is made. "Stories are less about

facts and more about meanings" (McAdams 1993). In order to understanding meanings a person has made from their life, in order to interpret their life-story, one must understand the event structure, the evaluative structure, and the explanatory structure of the story teller (Linde in press). That is, one must be aware of the happenings of a life, the experiences and meaning the teller makes of these happenings and his world view, belief system or thematic motif, his personal paradigm for interpreting events and determining his story. In symbiotic exchange, the evaluative and explanatory structures of the teller influence and are influenced by past and present personal myths. All influence the development of an emerging myth for the future. As a parallel concept, Rosenthal (1993) describes "thematic field analysis", a system of analysing narrative which requires an understanding of the writer's system of knowledge, how the writer interprets his life and how his experiences are classified into thematic fields.

In a consideration of the evaluative and explanatory structures of the teller as the basis of their interpretive process I turn again to Stories We Live By, in which McAdams (1993) examines the individual creation and recreation of personal myths. Stating that subjectivity evolves from previous experiences and colours interpretation, he highlights significant features which, he claims, contribute to the formation of one's life story and which are the central qualities from which a personal myth is fashioned. The features, which I examine separately in the following paragraphs, are narrative tone, ideology, motivation, characters and imagoes, and the emergence of theme.

Suggesting that it is formed as a result of early childhood experiences, McAdams describes narrative tone as the characteristic world view of an individual, conveyed in the content and manner of his stories. It is a personal predilection for viewing the world which may to the teller seem part of the nature of the world and not of the self. Citing comedy, tragedy, irony and romance as examples of the filtering glass of narrative tone, which ranges on a continuum from optimism to pessimism, McAdams says that a study of one's own myth may make one conscious of a personal predilection, a personal narrative tone, which was previously assumed to be an external fact.

Ideology is a systematic body of values and beliefs. Personal ideologies are located within the inescapable ethics, religions and epistemologies of our time and place. Our ideologies thus begin and

ultimately remain woven into a historical and social fabric. Even to the extent that we react against the dominant norms of our context, our resultant personal ideologies are inevitably shaped by that which we seek to escape. Personal ideologies represent our attempt to come to know, to work out where we have been thrown in the lottery of birth and life. They may be based upon blind acceptance of the prevailing norms. Alternatively they may represent stages on the journey towards a personal best truth, as outlined in an earlier chapter of this thesis.

McAdams (1993) describes a person's motives as being like an internal engine that moves the person to act in characteristic ways. Privileging agency and communion, that is, power and love, as dominant forms of motivation throughout history, he claims that protagonists and antagonists strive towards one or both of these powerful factors. They seek to assert themselves powerfully and/or to merge themselves with others in bonds of love, friendship and intimacy. Motives may change or develop in time, but current motives organise and provide energy and direction for our behaviour.

"Characters are the masks worn by moral philosophies" (MacIntyre 1981). Personally, from the tone of our narrative, based on our ideologies and fuelled by our motivations, we embody and assume multiple roles in our everyday life. These are the characters of our life story, the actors in our myth. McAdams (1993) indicates that these main characters are based on imagoes, personified and idealised concepts, carefully crafted aspects of the self. Imagoes are not people. Instead they are archetypal patterns of human thought and conduct that compose idealised personifications in our personal myths. Imagoes are both common and unique. They are common in that imago types may be culturally approved and predominant. Societies generate stock characters that personify esteemed beliefs and standards, give a cultural and moral ideal and legitimate a particular mode of social existence. However individuals may internalise important people in their lives and structure their unique imagoes around these internalisations. Imagoes, in the form of our possible selves, express our most cherished desires and goals. What we want most in life is expressed as an idealised personification of the self. Voice is given to our individual and cultural values.

Earlier in this chapter I posed the questions, "How was my personal myth formed? When, why and how did I become

an onlooker?" McAdams (1993) has provided a framework for examination which is helpful in considering my question. He writes that we draw on imagery from childhood to fashion our personal myth and make sense of who we are. Jung, also, held that one's earliest memories are the key to the meaning of an entire life. Thus children inevitably incorporate the myths of their parents.

Of crucial significance are the questions of narrative tone and mythic forms. Although apparently pessimistic, the tone of my narrative, a tone which pervades my view of the world, is ultimately optimistic. From a position of exclusion, of looking in from the outside on others, I find my own vision. Thus from self knowledge I gain a sense of self control. The excluded onlooker, although challenged by her role, finally gains personal awareness. I draw on both tragedy and romance as mythic forms. In tragedy, the heroine, although an extraordinary victim, is exalted, while, in a romantic myth, the heroine overcomes obstacles in a search for enlightenment. My little match girl may suffer the chill of difference, but she owns her own vision, her own dream. What imagoes, what archetypal patterns of thought, underpin these images? That of a protagonist who is tempted, but not compromised, by the safe and familiar, one who sacrifices everything in search of her own truth.

In several ways my personal myth echoes two central psychological motivations. Bakan (1966) describes these as agency and communion, power and intimacy. Communion seeks to merge with others, to relate in warm, close and loving ways, whereas agency strives to master the environment, to assert and expand the self. I am torn in both directions. Desiring communion, I gaze in on warmth and interdependence. Agentic, I recognise that through knowledge comes power and mastery. My life search is for wisdom, the knowledge which is gained from lived experience. I aspire to be a sage, continually learning about the world. Beckoned by a flame, my life goal is of enlightenment.

Yet I am also essentially the product of a culture. I have argued throughout this study that our identities begin and remain culturally constituted. The Western world requires

the creation of self to be grounded in self generated truths. My myth of an individualistic personal flame, a myth which reverberates through my life and through this thesis, is fundamentally a product of time and place.

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"At a very early stage in this work, possibly even as the first words I wrote under its umbrella, I noted that "All that we are is a result of all that we have been." Simplistically conceived, I meant only to indicate the forces of conditioning upon the development of an individual. Now my mind spins with the complexity of concepts unknown to me then, challenging to me now. McAdams' work puts the psychological self firmly into the story-telling, myth-making self and I glimpse the culturally influenced but not wholly culturally determined, formation and reformation of identity as one authors an integrative life story."

I have outlined the subjective forces which shape interpretation and have indicated throughout the cyclical and mutually interdependent nature of words, worlds and selves in the evolution of identity, embodied in a personal myth. However, furthermore, the personal myth itself is formative, both of the teller and of subsequent interpretations.

In an exploration of the influence of past and present personal myths, it becomes apparent that the stories a person tells about his life are formative. We create our stories and our stories create us in a mutually interdependent exchange. The self continually converses with the self, everything is seen through the lens of self. "The way we tell our stories is the way we form our therapy. The way we imagine our lives is the way we are going to go on living our lives. For the manner in which we tell ourselves what is going on is the genre through which events become experiences. There are no such things as bare events, plain facts, simple data" (Hillman 1983). We are our stories and our stories are us.

In Its only a Game (Gates N. 1990) my son highlights his essential life truths/fictions. Life is a game and he is alone. Taking the connecting theme of a soccer match, he traces his autobiography as a series of flashback memories, outlining his interpretation of the effect on his life of those closest to him. His story gives direction to his life. He lived and lives according to the fictional nature of his subjectivity,

according to the experiences he has made from the events of his life, according to the language of his ancestors. Although fictive, these are his truths. He constructs, deconstructs and reconstructs his life narrative according to his genre of interpretation. He lives within an endless spiral of existing text creating interpretation, which interprets experiences from events and creates further text.

Self consciousness is self creation, reflectivity yielding not historical facts, but psychological fantasies or fictions through the medium of language. I support Whan's(1979) claim that a personal story is a "supreme fiction."

In this theoretical examination of personal myths, I further suggest that a thematic motif, a personal myth, emerges as a response to a need for coherence. As stated earlier, a personal myth is a psychological structure that evolves slowly over time, infusing life with unity and purpose" (McAdams 1993). In examining the influence of the self on the creation of a life myth, I have considered many of the personal interpretive purposes for which and by which the myth is created. However the personal myth also meets the need for unity in life, for the creation of an integrative life story of a whole and purposeful self embedded in a coherent and meaningful story. The alternative is of a picaresque self, a self which does not develop or cohere, but instead goes through episodic, discontinuous movements. There is great personal commitment in interpreting events into experiences which are compatible with the life theme, thus maintaining a consistent story line. McAdams(1993) indicates that, in the absence of any pre-existing life plan and in order to make sense of our lives and the lives of others, we impose a mythic plan on life to determine who we were, are and will become. Each story maker shapes and weaves the fragmentary episodes of experience into coherent plausibility.

Upon the tentative creation of a life story, the story itself becomes a self fulfilling prophecy. Coherence begets coherence. I have described this process elsewhere in this study as a "hermeneutic circle" (Gadamer 1979). In the light of the whole, the parts are interpreted. We devise mental constructs to keep inferiority at bay. These constructs act as guiding fictions, governing fantasies, by means of which we apperceive the world" (Hillman 1983). By the use of these guiding fictions we connect coherently the events of our life. Senselessness would come in our stories if a thematic motif, a hermeneutic circle, no longer held events together, if coherence was

lost, if we unmade our world. The thematic motif of a personal myth, created to give a coherent sense of self, then becomes a guiding factor, a dominant entity, in the developing myth of self. Having created our life theme, we become a creation of our life theme.

We make our myth and then become a product of our myth. We strive for coherence, create a unified life story and then become a product of that coherence. My story of looking on encourages me to notice when I am an onlooker and to ignore, discount or devalue times that I participate. My need to see myself as an outsider determines that I remain an outsider. Yet surely myths can change.

STATIC MYTHS

I have argued that a measure of coherence is essential in order to maintain a unified sense of self. However the need for coherence manifested in a static myth (Kris 1956) wholly dominates perception and interpretation and can lead to an unassailable, rigid, idealised distortion of the past. A static myth is usually created to deny or repress awareness of trauma and consequent ambivalences to persons or events in one's history (Kris 1956). I became aware of how such myths could wholly dominate perception and interpretation from a lifetime of listening to my mother's stories. As indicated in chapter one of this thesis, my mother has been the omnipotent and perennial heroine, events of her life distorted from a need to maintain the idealised perceptions which govern her interpretations. I learned of static myths from the frustration of having been cast, or miscast, in one.

I include the following journal entry, written before I had studied the process of personal myth making, to indicate the powerful need for coherence my mother has in telling her story. Created perhaps to deny trauma, her story has become static and she defends it fiercely, allowing no challenge to her carapace of conviction. Conversely, I demonstrate, also in this journal entry, that myths can change, a process which will be examined in more detail later in this chapter.

Journal Entry, Florida Feb. 1991

" *"My mother helped her mother deliver groceries every Friday evening. She often worked until after midnight taking orders to Page Bank in the pony and trap." This was the innocuous beginning to a*

conversation between rarely together family members intent on sharing family memories.

My mother and her cousin Rhoda had grown on different sides of the Atlantic Ocean and were now meeting, as old ladies, for a holiday in Florida. Their shared grandmother had been mother to a family of nine, born in the late nineteenth century into a working class mining community in Northern England. The promise of the New World, of possibility across the ocean, attracted three of her family to leave County Durham in the early 1920's and, together with their children, make a life far away from their roots.

Family ties, however, were strong. Frequent parcels and photographs were received. Post war silk stockings for bare British legs, baby dolls with real hair and rubberised skin for a little girl who could only imagine the affluence of the "Yanks". Graduation photographs: Johnny in a bow tie going to a prom. What was a prom? Stories of drive-in movies, refrigerators, bathroom showers and central heating were grist to my imaginative mill. Infrequent visits were made. My grandmother's voyage on the Queen Mary aroused childhood imaginings. I created my American reality. My story was built up from snippets of events, grounded in the reality of Spennymoor streets, embellished by addictive reading, embroidered by the fertile wonderings of an imaginative mind. Hollywood and the steel mills of Steubenville, Ohio, were geographically adjacent in my imaginings. I claimed authenticity for forged film star autographs obtained, I said, by my rich American family. I had visions of big ships docked at the end of their street of large, garden surrounded houses. My wealthy American relatives knew all, owned all and shared all in the eyes of their lonely, bookish niece growing up somewhere between the public library and her grandmother's corner shop in the mining town they had long left behind.

And then came a different reality, a more immediate reality. "The Yankees are coming." With great excitement and much planning, buried under maps and ham sandwiches, mam and dad set off in his old Austin 7 for the marathon ride from Spennymoor to Southampton. I waited at home with gran.

On the day they were due to return I ran all the way home from school. Across the valley, past the entrance to the park, round the corner past Marshalls the butchers, my breath making painful incisions in my lungs, I ran, finally reaching Villiers St. and home.

Dad's car was in front of the door. Suddenly shy, wary of facing the objects of my fantasies, I sat on the front step. "What are you doing there?" Dad came out for some luggage from the car and found me sitting alone. "Come on in." "This is our big girl. She's going to be the first woman Prime Minister." Amid laughter, I was propelled into the centre of the floor. Where were the fantastic creatures of my imaginings? Staring at me, smiling at me, reaching for me, were merely people. People like my mam and dad, like Mrs. Wilde next door, like the Bostocks who lived in the council houses and had too many children. The Yanks were only people. The myth shattered into a million fragments which lay sparkling on the floor, fragments that danced with their comments and questions, "Who does she look like? Is she a Richardson?" before being laid to rest as splinters in my heart. Splinters which pierced further as I listened, as only a child can listen when not supposed to understand, to grown-up conversations of infidelity and poverty, of cancer and pregnancy, of family feuds and friendships, conversations I had overheard a thousand times before. The Yanks were merely people. Myths were dreams that could be broken.

I was reminded of that long ago memory as I listened to Rhoda and my mother talk on a recent Floridian evening. The ceiling fans whirred, there was a continual background of crickets, yet the Spennymoor kitchen of my childhood was all around me as they talked. "Yes, my mother used to help deliver groceries too." Rhoda shared stories she had heard of her mother's life back in England. "No, she didn't!" My mum was vehement in her rejection of Rhoda's description of events. "Yes, she did. She used to tell me of coming home from work and helping load up the trap." "No, Rhoda," Wearied impatience was creeping into my mum's voice. "MY mother was the ONLY one to help in the family business." I stepped in hurriedly and tried to find a compromise."Mum, neither you nor Rhoda were alive then. Maybe your mother just didn't tell you about Aunt Annie helping." "No Judith. I am the one who knows how things were. My mother was THE only one to help in the family business." Rhoda and I looked at each other. We all became quiet.

Mum created a myth that was shatterproof. Impervious to fact, alternative interpretation or reason, she clung to her story as a drowning woman clings to a life raft. Her mother was a saint, the only one who did not abandon her family at a time of emigration, the only one eighty years later who was worthy of praise. I was reminded of the pain of broken myths, of the fragments of dreams

that pierce as one alters to accommodate a new reality. My mother has never allowed herself that pain. I was also reminded of the joy of growth that comes from seeing things differently. Mum has never known that joy."

This story indicates clearly that coherence, which begins as a personal necessity, can move to become a controlling factor. Regardless of conflicting events or perceptions, my mother has written, in words which cannot be erased or modified, her role and the role of others in the story of her life. Her mother, my grandmother, was a martyr, she herself has the monopoly on the "truly true" of family stories. Yet a story which is too coherent does not allow for ambiguity or growth. Stories need to be flexible and resilient. If static they preclude personal change. The example of the shattering of my childhood fantasy of America and Americans freed me to be open to an evolving story.

Furthermore, it is necessary to know one's myth. I suggested earlier in this chapter that stories construct life at both a conscious and unconscious level. They may be tacitly constructed and not explicitly known. Similarly a thematic motif, a need for coherence, may operate and dominate at an unconscious level. However, just as McAdams (1993) suggested that knowledge of a personal myth led to deepened self knowledge, Gergen and Gergen (1983) claim that, to know oneself, an individual must construct both an intelligible self and a capacity for understanding his own coherent narrative. This emphasis on reflexively understanding one's myth, as a further step from merely knowing of one's myth, requires insight into the thematic structure which underwrites it. Therefore an individual, in order to gain self awareness, must both know his story and understand its theme. My mother demonstrates that she has no insight into the cohesive theme of her story, her myth has become static. Without insight she is doomed to repetition.

THE RE-CREATION OF A PERSONAL MYTH, THE RE-CONSTRUCTION OF A LIFE STORY

I have suggested that insight comes from recognising one's personal myth and the thematic motif/s which bind it together. With this knowledge comes the acceptance that the life story emerging from personal reflectivity is a fiction we author, not an image we recapture. We recognise that our story is not static and thus there is scope to write a different story based on the same life.

In Karen: The Transforming Story (1992) Wiersma traces the interaction of one woman, Karen, with her own story. This study highlights the routes for self-transformation made possible by reconstructing one's life history in story form, translating it into a text and treating it almost as a work of fiction. The transformative features inherent in story telling, its ambiguity, are defined as the story's dynamic tension, the partial identification of the teller/listener with the story, that is, virtual experience, and the "as if" mode, the entertaining of multiple possibilities. A good text reflects ironically on itself and does not claim to be the final word. It goes beyond itself and then ceases to need the initial version. The transformative features of her story encouraged Karen, the teller/ listener, to action which led to a transformed story. Karen's life changed as she told it, in large part because she was telling it. Bruner (1986) suggest that a reader/listener changes an "actual" text into a "virtual" text, which changes almost moment to moment in the act of reading. Thus, through the process of telling and listening to her story, Karen created new actualities which led to new possibilities. As a result she rewrote her story four times. Draeger (1983) terms this the building of a "best text," a living, evolving narrated text, a text which leads to an illumination of the present and points to the future. Wiersma argues that a story can be improved by creating successive dissatisfactions with one's life, thus creating the impetus for transforming a life and the story that describes it.

I have only recently become aware of the thematic motif of my personal myth. Previously I had a sense of exclusion, of being a watcher of myself and others. Also, for as long as I can remember, I would not accept anyone else's truths, if they sought to apply them to me. I have been tolerant of their different interpretations of their own lives, but could never accept any claim that someone else knew my interpretation of myself better than I did. With the powerful static myths of my mother striving to dominate not only my childhood but also my adult life, I became paranoid in resisting the imposition of anyone else's perspective and determined to search for my own. Now I have a more crystallised perception of the narrative tone, thematic motif and motivations which underpin the story I have up till now told myself about myself. My story is thus open for review, for rewriting. For example, I would like to achieve a more equitable balance in my life between

agency and communion. Although I am an observer, I would also like to be a participant, albeit a participant observer. Having felt shut out myself, maybe I have also shut out others. I would like to ask them in.

This concept of restorying oneself has crucial significance for reflectivity as a tool for professional/personal development. If an authored life leads to an examined life which then leads to a changing life, then the process of authoring one's reality can be the basis for transformation, for development and growth. Such growth is from the roots of an individual. It is not a transplanted shoot subject to rejection by the host. Instead it is owned by the author, with all of the commitment and energy implicit within ownership.

LIFE INFORMS STORY, STORY FORMS LIFE

I have indicated that life and story are not two separate phenomena. The meaning of life cannot be determined outside of the stories told about it. Neither, however, can the meaning of a story be determined without any reference to human life as it is lived (Widdershoven 1993). Stories are both lived and told. Life informs stories, stories form life, in a never-ending cycle of influence.

In the next chapter I will explore more extensively the concept that prelinguistic life is devoid of meaning. The meaning of a life does not exist independent of the stories that are told about it. Meaning is initially created by an individual's interaction with the world of words and stories. In order to become an individual, the child internalises words and speech, thus internalising culturally agreed meanings (Vygotsky in Lee et al 1983). Life becomes narratively structured; the narratives and words of the society provide the initial framework by which meaning is made, a framework which is then subject to constant review and adaptation throughout life.

Journal Entry March 1994

"Rachel (aged 2) made me smile last night. Her mum was becoming increasingly exasperated with Rachel's refusal to leave her pyjama jacket on. Three times Anne-Marie went into her bedroom and found Rachel, half undressed and lying on top of the bed shivering. "Rachel, be a good girl and leave your jacket on!" this caring mum said to her recalcitrant daughter. "I want to be a good girl." replied Rachel, "but I want to take my jacket off!" "

Rachel is learning the stories of the world, more particularly, the, very relevant for a two year old, story of how she can be a "good girl." Moreover, she is learning to integrate and then redefine the stories of the world with the stories she tells herself.

The process of creating and recreating oneself through stories has been explored in this chapter. A person uses the linguistic tools of his time to tell about a life. Subjective thematic motifs, personal myths, emerge to give coherence and continuity to a sense of self. In the act of telling our story we change or modify the meaning of our experiences and actions. Furthermore, by spectating our story retrospectively we may rewrite it. All of these processes operate within, are influenced by and influence the cultural context. Life and story are engaged in a dialectical dance in a social ballroom. They each become meaningful only through mutual interaction.

The "continuity thesis" (Widdershoven 1993), the thesis I have indicated in the preceding paragraphs, is a thesis which supports the view that stories are both lived and told. As a proponent of this view, Carr (1986) claims that life is not just a succession of events. Our initial framework creates our anticipation of the future, which then structures both our actions and interpretation of actions and events. Actions and interpretations thus derive their meaning from their connection to prior and later events. Life both reflects and anticipates historical and literary stories. MacIntyre (1981) describes life as an enacted narrative, a story put into practice. The script by which life is lived makes it comprehensible and the meaning of life is thus made by the stories which surround it. However I suggest that the script is far from static. The process of telling a story about our life alters our worldview and thus changes our life. The experience of enacting a narrative changes the subsequent script and the play goes on.

Freeman (1993) asks if the concept of development is fundamentally inseparable from a process of narrating the past. If we only make a story from the events of our lives after they happen, *if they can only* be understood through the backward gaze of reflection and review, then the project of revealing development can only be retrospective. Certainly reflection upon a life ascertains the story that will be told about that life; the present determines the past, ends lead to beginnings. However, conversely, the story that has been preordained by an individual earlier in his life decides how that life

will then be experienced, the past determines the present, beginnings lead to ends. So development is concurrently two directional, both retrospective and prospective. "Time present and time past Are both perhaps present in time future And time future contained in time past"(Eliot T.S. Four Quartets Burnt Norton 1 1958).

LIFE STORIES, FICTION OR TRUTH?

I began this chapter by indicating the fictional nature of a life story and thus the fictive essence of soul or self making, as defined in the preceding chapter. I have argued that language is the vehicle by which one is created and that narrative is the vehicle by which one creates oneself. However, although texts are claimed to recount lives, as they are based on recollections of events they are one step removed from life itself. Furthermore, recollections themselves are subject to distortions, falsifications, selective remembering and meanings conferred retrospectively (Freeman 1993). In addition, I have indicated that the process of storying oneself, of storying one's recollections, is also subject to a variety of influences. In a macro sense there are cultural constraints of available language and permitted storylines, alongside dominant power relationships controlling the stories which can be told. In a micro sense the subjectivity of interpretation, the need for coherence and thematic motif in the storyline and the desire to change one's story all add to the distance of the story from the immediate experience. A life story, designed to make sense of the fabric of the past, weaves meanings which may blanket the specifics of life itself.

Yet I argue that it is impossible to do otherwise. Philip Roth (1988) tried to recover the facts of his life without recourse to his fictional imagination. His dilemma became the selection of pertinent facts without the connecting theme of a story in mind. He found it impossible to return to what was, "particularly to the extent that one imagines the truth simply to be there, like a piece of crystal, hard and sharp, awaiting discovery" (Roth 1988). Sartre, in Nausea (1964), explored the relationship between 'living' and 'telling', that is, the relationship between life as experienced from moment to moment and the stories we tell about it. Indicating that living is a fundamentally open and indeterminate project, whereas telling draws its existence from endings, resulting in a kind of deceptive smoothness, Freeman (1993), in considering the work of Sartre, suggests that narrative may be a delusional defence against the realisation that our lives, as experienced moment to moment, are

meaningless, without rhyme or reason. The existentialists claim that we are thrown into a meaningless world in which we are condemned to be free. I have suggested earlier in this study that our destiny is not altogether in our control, we are not wholly free. We are fundamentally influenced by the forces of social constructionism, the inherited language which mediates them and the idiosyncratic meanings we ascribe to the happenings of our lives. Instead of complete freedom we inherit a world of finite possibilities. However, the challenge of living with the existential dizziness of this life headed essentially nowhere, but simply keeping on, now this way, now that; of recognising that there is no great and wondrous absolute endpoint to which human lives lead, requires us to create a text so that we can live on. Responsibility for the text is the key concept. From the finite possibilities at our disposal, we are responsible for the decisions we make about our lives. Meaning must come from within ourselves and from our own actions. We must transcend our "angst" to find something in life to believe in. This is Sartre's concept of "good faith" (1966), his moral imperative for human beings to create an authentic identity. Those who run from both finite freedom and personal responsibility "step into already written narratives" (Freeman 1993). Therefore, in order to live in "good faith", in order to grasp freedom and take responsibility, there is need to know and create one's narrative of life. I support the assertion that the very act of "living in time, existing meaningfully, making sense of ourselves and others, is only possible in and through the fabric of narrative itself" (MacIntyre 1981).

So, essentially, narrative is a fiction in the predominant, positivist sense of the word. It draws from the basic truth of the act of living but transforms the events of life into a life story, which is fictional in that it is based on interpretation and imagination. Our life story, the text by which we make ourselves, is thus a fictional construction. I have previously claimed that, "I is nothing more than the instance saying "I" "(Barthes 1977). The self is no more than we claim it to be. Our life story is our claim to existence. If, as has been stated, our life story is a fictional construction, then we ourselves are ultimately a fiction. A life story is a fiction, self and self knowledge are fictional and thus soul, as defined in the previous chapter, is a fiction. Created by the forces outlined in this section, it is both essential and existential. It is created and recreated, not revealed.

Echoing this perspective, Murphy (1993) writes, "I recognise that telling stories of our lives fictionalises them. I know that in writing

here about my family, teachers, students, self, I am making us up. In representing myself as a person, I create myself as a character. The face we give ourselves is always a mask, the self we make in language a fiction. What I believe is that the meanings of such fiction are as close to the truth about ourselves as we can ever come."

In a postmodern and existential sense, I further suggest that the notion of the truth of narrative, personal myth and life history is spurious. Verifiability has no relevance for postmodern research. It is based on a positivist philosophy which itself is premised on certain foundations which postmodernism challenges.

Primarily, a postmodern perspective claims that there is no external authority and challenges the presumption that truth, the "really real" (Freeman 1993), actually exists. Celebrating the existence of multiple realities, *postmodernism suggests there is no reality outside* an individual's perception of the world. This perception is manifested in life history, in the text itself. Even the concept of self deception is subject to further consideration. Self deception presumes the possibility of un-deception, which may refer to a region of undistorted self communication. This is based on a basic conception of truth which posits a correspondence, challenged in the next chapter, between the word and the world. If truth claims are left behind, we are spared the burden of seeking what is not to be found (Freeman 1993).

Interpretations of a life are not true or false, but more or less valid. Therefore, instead of arriving at the "really real" (Freeman 1993), which does not exist in a postmodern world, the text, the life history, must establish its own verisimilitude, its own validity. McAdams (1993) outlines certain criteria of "good myths." First of all, a good myth is appropriate for the circumstances of life. Resources cannot be wholly transcended and a good myth is oriented towards and integrates the mythmaker into his time and place. It is coherent and open, that is, although there is a connecting theme, the myth is not stagnant or rigid. Even though interpretation of events is idiosyncratic, a good myth derives from things which happened and is therefore credible. An authentic myth also extends the knowledge of the writer and the reader. By indicating self referential experience, and thus enabling the author to know more of what the author considers worth knowing, a life story is validated. In addition, if a text speaks back to the world in a way in which the reader can grasp, if it enhances the mythmaking of others, if it resonates with

their lived experience and takes them beyond their existing knowledge, then it demonstrates textual verisimilitude.

CONCLUSION

This chapter has suggested that the telling of a personal story is a central device in the construction of human meaning and thus of soul, as I have defined it. One of the richest sources of meaning making lies in the narratives through which individuals explain themselves, their thinking and their behaviour. Through the constructions of our own stories we recollect and re-collect our own existences, we recover our identities, our very selfhood depends on the possibilities of constructing a life story (Whan 1979). Through our stories we punctuate our lives in particular ways, revealing our interpretive system for explaining ourselves, the world and ourselves in relation to the world. The crucial issue throughout has been the creation of a soul and its text of identity. A crucial recognition has been that the soul one creates is ultimately a fiction.

In order to have soul there is need to replace the inherited self with a self that is made, need to replace someone else's story with one's own. Thus, one creates one's soul by a process of creating the taste by which one judges oneself. There is need to know what you have succeeded in becoming, how you are different from others. The challenge is to give birth to oneself. The search is for soul, the goal is empowerment, the aim is to become "fierce with reality" (Scott Maxwell 1968).

CHAPTER SEVEN

PERSONAL AND PROFESSIONAL DEVELOPMENT THROUGH THE USE OF REFLECTIVE NARRATIVE

INTRODUCTION

In the first chapter of this thesis I indicated the research question which emerged after much consideration and which now underpins my study. "How can a self know itself, understand its formation and influence its renewal and evolution?" Essentially I have considered self creation, self knowledge and self renewal as a function of narrative and have examined the textuality of the self as created and recreated through words. Earlier chapters have discussed the contextual formation of self, indicating the power of cultural forces in a world of changing paradigms. Reflectivity has been described as a process by which one can come to know and create oneself, with the distinction between reflectivity for making role, face or soul having been explored fully in chapter five. I have also discussed personal formation and renewal through a reflective process of storying and restorying oneself.

In this chapter I extend the concepts of renewal and evolution to encompass professional and personal development. For the purpose of this study, professional development refers to the way a teacher evolves as a practitioner, whereas personal development is considered within the matrix of a journey to a best truth, as outlined in chapter five. However, I have clearly indicated that, in order to fulfil the complex requirements of teaching, it is necessary for a teacher to be aware of and own the personal self. Therefore the professional and the personal merge and intertwine in any consideration of human development. An examination of narrative leads to a consideration of how narrative can be a vehicle for reflectivity in a developmental sense. I use the term "reflective narrative" to indicate this specific use.

In this chapter I apply three essential questions to a consideration of narrative. In posing the question as to what is narrative, I examine how words, worlds and selves are engaged in a narrative dialectic and suggest that words both create and confine selves and worlds, but are, paradoxically, themselves created and confined by those same selves and worlds. In a consideration as to why narrative

should be used, I indicate that the text of a self is our only means of accessing a self, selves do not exist unless textualised. By a process of reflection, reflexivity and reevaluation, the storying of a self leads to self development and renewal. My final question in this context examines how narrative can be used in the development of teachers. Emerging from an examination of the life writing of seminal thinkers, I consider practical narrative strategies which can be used for reclamation of the self, emancipation and empowerment. I then briefly examine ways of interpreting the narratives of others.

WHAT IS NARRATIVE?

Narrative is a spoken or written recital of events connected in the mind of the author. It is a symbolisation of lived experience through the medium of language and is the primary form by which the landscapes of individual consciousness and action are joined.

In chapter three I wrote of Bruner's thinking (1985), in which he describes the movement in the academic and Western world from a predominantly logico-scientific way of knowing, which privileges positivist thinking, to a narrative way of knowing, which acknowledges the drama and metaphor of good stories as an equally significant and maybe more appropriate way of understanding human experience. Narrative is thus a central paradigmatic shift in the structure of thought and is a shift back to pre-positivist ways of thinking. MacIntyre(1981) describes narrative history as the basic and essential genre for the characterisation of human actions. In addition, theologians, historians and anthropologists have also argued that narrative provides a way of making sense of one's own and other's experience (Hoffman 1986, Clifford 1986 and Rosaldo 1989). Furthermore, scholars suggest that the human mind is first and foremost a narrating mind, a vehicle for storytelling (Howard 1989). So narrative is both a way of making sense of human experience and a way in which humans make sense of their experiences. Having heard narrative create others as well as having found himself cast in the narratives of others, an individual uses narrative to create himself.

For the individual, narrative and story provide both meaning and belonging in our lives. Smith (1994) uses the term "life writing" as an apt generic label to describe the many forms of narrative which explore personal experience and eulogise the subjective. By using autobiography, journals, diaries and other forms of life writing, we

deepen our personal understanding through a process of storying and restorying ourselves. The story fabric offers us images, myths and metaphors which are both resonant and evocative in our search for meaning. For one engaged in a inner journey of personal growth, such as the journey to a best truth I advocated in chapter five, the use of reflective narrative contributes to personal growth and self understanding.

Just as narrative contributes to our knowing, it also contributes to our being known and to knowing others. Unlike the silence of an unspoken life, personal narrative is accessible to others. Actions become intelligible when human beings story them. Sharing the text of a life builds interpersonal bridges. People are helped to discover connections between themselves and others and the barriers to understanding are penetrated. Belonging comes from the acceptance of our stories by others, from functioning within the cultural norm of acceptable story lines, from feeling, through our stories, that we are part of our life world.

In a cultural context, anthropologists describe narrative as a cultural symbolisation that contributes to the construction, transmission and transformation of cultures and to the continuity and shaping of the life of a community. The historical myths and legends of a culture create the parameters of possibility within which members live, while the form of stories of privileged groups dominate the acceptable. Stories are regarded as the ideals, the role models for the community. Popular autobiography is both a repository of cultural meanings and a model for future lives (Gergen 1993). Paul de Man(1979) writes "We assume that life produces the autobiography---but can we not suggest, with equal justice, that the autobiographical project itself may produce and determine life."

Narrative expresses and creates. It both composes and depicts human life. Yet, conversely, narrative confines and structures, limiting the possible. The contradictory aspects of narrative will be explored in this chapter, as will the narrative dialectic between words, worlds and selves.

There is a dialectical nature to the relationship between the individual, words and the world, a narrative dialectic between worlds and selves. Humans are created by the language of their culture while simultaneously recreating the language of their world. In addition, words only have meaning when that meaning is agreed

upon and shared. Therefore language is not something people possess in isolation, but instead something which is created with others and has shared meanings.

A postmodern perspective, as indicated in chapter three, suggests that there is no external ultimate reality, no world without words, no such thing as an unlanguaged world. Derrida (1978) describes the world as "ambiguous, complex and heterogeneous." Any attempt to capture the world can only be through languages, discourse and texts, nothing more, each a social construction of the world. The world only exists through the multiple realities of constructed human knowing and therefore only comes into being through the human words which create it. In The Information (Amis 1995) Tull considers giving up writing, but knows he can't "because then he would be left with experience, with untranslated, unmediated experience" (Amis 1995). What is prior to what is said and written does not or may not exist and is certainly inaccessible anyway. Therefore all knowing of the world requires an act of interpretation. There is no world without words (Laird 1992), worlds are made by words.

Furthermore, I suggest that there are no selves without the words of the world. In chapter two which examined the construction of self, I outlined the cultural construction of self through semiotics, through patterned communication systems such as language. Stressing the centrality of language in the invented nature of a culturally constituted self, I indicated that speech is a process of communication and a vehicle of culture. Self is not an origin of meaning. Humans have no prelinguistic consciousness, no deep sense of how things are. Our ways of communicating, our words themselves, are embedded in the foundations of society. Our selves are enmeshed in language. "Every self is the articulation of an intersubjectivity structured within and around the discourses available at any moment in time" (Foucault in Graham 1991). There is no self without words, "self is not a material entity existing outside of ourselves" (Freeman 1993). "A large part of our self concept consists of the narrative by means of which we remember and relate our past experiences" (Hallberg 1987). "I is nothing other than the instance saying "I" " (Barthes 1977). I argue that we are housed in language and in history, that we are created by the voice of our culture using the language of our ancestors, that we, as created and creating selves, are ourselves a narrative journey from and within the confines of our society.

Bruner(1990) writes of the self as a storyteller, a constructor of narrative about life. However the self itself is also a story, the product of a narrative, not a fixed or hidden thing that was its referent. In telling a story about ourselves we are aiming to achieve internal and external coherence, to enclose one story inside another. Narrative about ourselves to others is double narrative as others are also a story. The story of a life, as told to a particular person is a joint product of the teller and the told. Just as others are a story to the writer, so too is the listener or receiver. The story changes depending upon the audience. The self tells a story, is a story and treats others as a story. The starkness of this claim aims to capture succinctly and powerfully the verbose complexity of intertextuality. Self and others are fictional constructions and are, in their turn, constructors of fiction in a process of spiralling stories which influence both teller and audience.

If selves, as I have argued, are fictional constructions, then words have an expressive and creative force. The self has traditionally been viewed as a core self with particular beliefs and desires. This view has been challenged in the earlier chapter on the construction of self, where it has been argued that self is tissue of contingencies. A modern perspective of the world posits the existence of a universal truth, an external reality. This view has been challenged in the earlier chapter on changing paradigms. In the interaction between a core self and an external reality, language has previously been considered to represent one and express the other. It was seen as a unity, which stood in relation to and mirrored the two other unities of self and reality. Such an assumption was natural in a world of "meanings" and "facts". However, if self and reality do not have intrinsic natures, if, as I have claimed, there is no external truth and no internal truth, then language cannot represent self or express reality. Language is therefore expressive rather than designative. Taylor (1985 in Standish 1992) identifies various characteristics of expressivism. Expressive meaning cannot be fully separated from its medium and cannot escape its relation to a subject. The meaning of an expression can only be explained by another expression, while key examples of expressive meaning function as wholes and cannot be broken down into component parts. Expressive meaning is therefore contextual and contingent. An expressive perspective of language claims that words create rather than capture. In expressivist views the meaning of language goes beyond

comprehension and there is some sense of its constitutive role for man (Standish 1992).

Language, as a human creation and an historical contingency, via a tenuous and ambiguous relationship, constitutes or creates both worlds and selves. "Human experience is brought into being through language" (Freire 1970). Not being, but becoming, is the essence of life writing. It is not we who are writing our journals, but we who are being written (Aronson 1991). By describing ourselves in our own words, we bring ourselves into existence. "Until an emotion, event or idea is named, its nature cannot be fully understood-- it does not exist in any useful way" (Winter 1989). The human self is thus created by the use of a vocabulary, rather than being adequately or inadequately expressed by a vocabulary. "Perhaps we write toward what we will become from where we are" (Sarton 1973). Olney (1972) claims that the central question of autobiographers and journal keepers is "How shall I live?" I suggest that, in view of the creative nature of narrative, this central question is prefaced by, "How am I living?" and "Who am I?"

Just as we linguistically create ourselves, we similarly create our world through the use of language. Language is therefore not a medium of representation or expression. Instead it is a creative medium in which words play with each other and make something new. Paradoxically, just as words create, they also confine. The language of our ancestors simultaneously creates and confines humans through the words themselves, the form of stories and the credence or power given to particular stories.

Communication is created, constricted and may be stifled by the words of the ideological, historical and cultural setting. In addition to the words used, our cultures provide models, not only for the content of what we say, but also for the forms (Gergen M.1992). Every civilisation historically contains accepted linguistic usages. These are encompassing traditions of thought and archetypal story models that demonstrate the distinguishing quality of that civilisation. Individuals draw on these in giving direction to their personal existence and in order to connect themselves to the culture. Reflectivity through personal story telling therefore inevitably operates within the crust of historical and cultural convention. "We use these forms unwittingly: they create the means by which we interpret our lives" (Gergen 1992). What we are capable of allowing ourselves to recognise, to say, to own, is thus within the constructs

and constrictions of certain cultures and histories and the explanations individuals offer of their lives are inevitably shaped by the prevailing norms of discourse within which they function.

For the reader of personal writing, any effort to understand the nature and origins of the self is an interpretive effort akin to that used by a historian trying to understand a period or a people. As autobiographical writing is culturally situated and reflects the conventions that contribute to individual thought and action, an empathic stance is impossible without a knowledge of culture-specific meanings (LeVine 1982). Autobiographical narratives are prototypes of a self in action for other adults in the community. They thereby help others in the same group to identify themselves, reveal cultural organisation and are susceptible to psycho-social analysis.

For example, A Women's Diaries: Miscellany (Begos 1989) gives women's personal perspectives throughout history and reflects the social and historical context of the writers. Furthermore, in a history of Englishwomen's diaries, Blodgett (1989) shows historical differences in the format of diaries, differences which mirror changing cultural norms. Travel diaries and public diaries of the sixteenth century were largely kept by men and were basic records of happenings. The formulaic diary of conscience for both men and women was introduced in the seventeenth century. These diaries were standardised recordings of religious soul-searching in forms prescribed by devotional manuals and embodied as celebrated models. Used by Puritans and Covenanters, and later by Quakers and Methodists, they were a response to the cultural construction of reality of their historical period. In fact, Wesley mandated the use of "pious memoirs" for his followers (Begos 1989). In the eighteenth century, diaries reflecting the daily life and impressions of an individual personality became a common form, while the "French Journal Intime" (Fothergill 1974) was a serious exploration of the psyche and paved the way for the therapeutic journals which are a cultural norm of today (Baldwin 1977, Rainier 1978, Progoff 1975). Women have increasingly become diarists and journal writers. Claiming that "the idea that oneself, one's feelings, one's spouse and domestic relations were properly and innately worth writing about was essentially a female idea" Pomerleau (1980) states that the present day form of diary writing is the creation of women. However there are still no journals or diaries of illiterates or primitives (Begos 1989).

Just as the forms of expression are historically and culturally prescribed, so too are the modes of expression and indeed the emotions expressed by the writers. For example, Bunkers (1989) claims that women's private writings of the nineteenth century offer reliable indicators of what their lives were like and how they saw themselves. Their commentaries on life as it was lived, the form and content of their text, were shaped by the diarist's experience of race, ethnicity, class, age, geography and their perception of purpose. Furthermore, Gould (1989) indicates how nineteenth century women writers operated in different psychological and political contexts from those of today. The tone of their diaries was stoic in the face of great hardship. The deep religious belief which gave meaning to their drudgery is hard to credit in our sceptical, secular age of today. In a commentary which reveals herself as well as the diarist, Baldwin (1989) states that she was frustrated by the lack of expressed emotion in a nineteenth century diary. Historical and geographical world views show radical differences. Such differences in both cultural and personal values between the reader and the writer are of crucial interpretive significance and will be explored more fully later in this chapter.

In addition, not all stories are equal. Subtle differences in the holding of power diminish the story of one while valuing the story of another. What might be called the politics of storymaking is of particular significance in considering the stories of women in the Western World. Women and their lives have been largely unsung, their stories confined to a private rather than a public world. The genres for storytelling have been generally defined and controlled by males. If "our personal identities are always genderised, so then must our life stories be" (Gergen 1992). In a culture in which the major plots of life stories, the literary myths, are of heroes not heroines, women have a paucity of suitable stories to tell. Gergen(1992) poses the question," How does one become when no story can be found?" Gender story forms are restrictive. Thus "we need to understand the fictional genres and literary tropes through which people (women) create and connect themselves with larger collectivities and with their own histories"(Laird 1992).

Jurgen Habermas's theory of communicative competence supports this view by indicating that repression is social, political and intrapsychic. In an attempt to establish common linguistic territory, each utterance, he says, situates itself within a recognised normative context, the shared values of a social life-world (Dickens 1983). Thus

the dominant words and forms of narrative, alongside the accepted stories of powerful interest groups, create and confine the words and narrative available for use. The stories accepted within a particular cultural context, the ways of meaning making given credence by those with power, control the stories which can be told. A story of another form, a story told in different words, will be dismissed and its teller diminished. How these factors limit and control, as well as create, the personal story must be examined for the story to be understood and enlarged.

Under what conditions can narrators transform and transcend the psychic and social obstacles that constrain them? How can we escape from these prisons made of words? An understanding of what constrains us can ease the pursuit of fuller stories and fuller lives. However self understanding cannot thrive in isolation from narrative forms. Even when it seeks to extend these it must, like any act of defiance, borrow from that which it wants to reject. We cannot declare ourselves free of social restriction. Yet human nature is not reducible to the time bound local forms that culture offers it. It seeks forever to escape from these forms. It is surely possible, although admittedly difficult, to enlarge the range of personal narrative.

The most powerful tool of learning of the self is redescription in a new language. By continual redescription we hope to make the best of ourselves. A talent for speaking differently, using metaphor rather than literal terms, the unfamiliar rather than familiar, changes who we think we are. Redescription, speaking differently, means breaking the silences which have been culturally imposed. Telling the "forbidden stories"(Gannett 1992), as did Tashi in Possessing the Secret of Joy (Walker 1992), changes our sense of ourselves. From being a victim, Tashi became one who resisted. Autobiographical method invites us to "develop ourselves in ways that transcend the identities that others have constructed for us" (Grumet 1990). "To create one's mind is to create one's language, rather than let the length of one's mind be set by the languages other human beings have left behind" (Nehamas 1985). Although bequeathed words, we can transform their meanings. "Truth is a mobile army of metaphors" (Rorty 1989). Changing languages and social practices may produce human beings and social orders of sorts that have never before existed. Emancipation is not easy. It involves a continual struggle of liberative insight against cultural and intrapsychic resistance. However, the removal of ceilings from the soul allows for expanded horizons.

In the first part of this chapter I have explored the question "What is narrative?" Having described narrative, I moved on to an examination of how narrative exists in a dialectical relationship between words, worlds and selves. I then considered how narrative creates and recreates selves. However the question remains, "Why, in a consideration of the development of teachers, use narrative and life history approaches?" This section of the chapter will deal with that question and seek to answer, "Why use narrative?"

WHY USE NARRATIVE?

In suggesting that there are no selves without texts, I indicate that an examination of their narratives is the only means of access and therefore the only means of understanding the lives of teachers. Upon enquiring into lives, Freeman (1993) recognises that, "What we have before us are not lives themselves, but rather texts of lives, literary artifacts that seek to recount in some fashion what these lives were like. In this respect we will be, we must be, at least one step removed from the lives we will be exploring: we can only proceed with our interpretive effort on the basis of what has been written by those whose lives they are" (Freeman 1993). Including interviews and observations of action as texts of lives also, Freeman goes on to say that the primary interpretive take-off point in a study of lives is thus not lives as such, but the words used to speak them. We cannot study lived experience, we can only examine lived textuality.

As language is our only means to access lives, it is privileged in this study of people: myself and others. As we have no lives apart from the infinite play of language, we cannot move from texts back to lives. Texts do not provide windows on the world, They do not refer to obdurate realities or "real presences" (Steiner 1989). Instead they only refer to other texts in an endless, infinite chain of intertextuality. Everything we do and are is bathed in language. Even "life" is another link in the chain of texts (Freeman 1993). Therefore any study of people is essentially a study of their texts and a consideration of language and narrative is essential.

I recognise that any study of teachers which seeks to capture their interpretations of themselves and their practice can only be a study of their texts, the language they use to capture, create and describe themselves. Any other study would be seeking to measure the

quantifiable and the observable, such as behavioural competencies and measurable indicators of externally determined professional qualities. A qualitative researcher, however, in becoming the agent for the voice of the other, must acknowledge that a personal and subjective text is brought to an understanding or interpretation of the words heard. There is no such thing as the innocent eye or ear. As an aspiring qualitative researcher I need to be aware of my mobile consciousness of an ever-changing world. I need to live mindfully at both sides of the voyeur's keyhole, listening simultaneously to my text and the textuality of others, in order to represent both the ear that hears and the construction made from what is heard. As I have recognised, a study of other people's stories therefore works outwards from a study of my own story. Hence the hermeneutic and heuristic endeavour I have made throughout this thesis to present and represent my voice.

I now suggest that a self develops through a process of storying the self, but challenge the traditional concept of development. This thesis is based upon the theory of constructivism and claims that individuals construct their own meaning in interaction with their environment. Therefore the old developmental paradigm, with its focus on maturational stages or goals, is disputed. Equally I accept, in a postmodern and existentialist sense, that there is no predetermined endpoint to human existence, no telos, no goal; human lives are going exactly nowhere unless a destination or direction is determined by their author. As development from what and to what are both questionable, the concept of development is in itself challenging. We are neither maturing or arriving, merely travelling, as stated in a previous chapter, which focused on a human journey towards a personal best truth. Additionally, any change in the life story we tell ourselves may be in service of conformity to cultural myths or the encompassing genres of our time. Is increased conformity a development of the self according to the principles outlined in this thesis?

In considering personal development through storying the self, I prefer to equate development with deepening understanding of the self and refer again to my concept of travelling in "good faith" (Sartre 1966) towards a personal best truth, a best truth which becomes a platform for future growth rather than a point of arrival. My telos is thus the journey, a never ending journey, a journey which is continually redefined in the light of landmarks along the way. How can a narrative study of life further this aim?

Claiming that life is a process of interpretation in and through stories, narrative psychology is influential in the development of the self. Psychologists who study life try to understand the meaning of life as it is expressed in stories, while psychotherapists try to help people develop new stories (Widdershoven 1993). Through repeating a cyclical process which begins with reflection, construction and cognition, continues with illuminating dialectic and culminates in reevaluation, using deepened reflection, re-construction and re-cognition, the narrative approach within psychology tries to make explicit the meaning inherent in lived experience by articulating it in stories, thus supporting the author to go beyond them. Reflection, construction and cognition require a distillation of the essential aspects of thoughts and action. Illuminating dialectic requires an interaction between the text and the author. Re-evaluation, using further reflection, re-construction and re-cognition, leads to enhanced clarification and the transference of texts to new contexts. I will use these three dimensions to indicate how the use of narrative can support the personal and professional growth of teachers.

In the previous chapter I considered the reflective process and concluded that a practitioner benefits from reflection on technical, practical, professional and personal knowledge, including personal knowledge of the personal self, and that it was necessary to "own and make soul" in order to meet the complex demands of a classroom.

Reflection, construction and cognition through the use of narrative involve an authoring process which I refer to as "a journey towards a best truth". Pausing "mindfully" to reflect, capturing the moment in words which create as well as represent, *interpreting and* constructing experience in a way which builds *from and transforms* events themselves, leads to idiosyncratic cognition and distillation of the personally crucial in the story that is being created and told.

Furthermore, the story which is made from the events of a life is then open for examination. Such examination may reveal not only the story itself, but the underlying interpretive process through which the story has been authored, that is, the life myth or myths by which one lives and orders one's life. The concept of a myth has been explored more fully in the preceding chapter, as has the notion of static myths, ways of seeing the world which preclude alternative perspectives and dominate perceptions and judgements, often

without conscious awareness. Therefore, in order to move the potentially static myth from the realm of the private, and perhaps unaware, to the realm of the public, encapsulating both individual consciousness and/or public revelation, it is necessary to examine one's stories for their underlying meaning making structure. It is this process which provides the most potential for personal change. Upon authoring a story one sees not just its words but also hears the music behind the words. Questioning how, based on the same events, the story could have been told differently may reveal the interpretive framework, allowing choice as to its continuation, adaptation or dismantling. Either way, there is ownership of and responsibility for the myth which governs personal storying.

The process of illuminating dialectic helps both to examine the story and reveal the underlying meaning making structure which governs its creation.

Illuminating dialectic, interaction between the text and the author, examination of the text from the more distanced position of a listener as distinct from that of the enmeshed teller, that is, a process of reflexivity, changes an "actual text" into a "virtual text", which then changes almost moment to moment in the act of reading (Bruner 1986). Gadamer's philosophical theory of interpretation (1960) can be applied to the relation between creating a life story and the author's subsequent examination of the life story. Gadamer claims that temporal distance is productive. In reading a text we apply our present horizon of meaning to it. A fusion of horizons, the coming together of the perspective of the text and the perspective of the reader, results in a new and more encompassing interpretive horizon. Described another way, human reflexivity, our capacity to turn around on the past and alter the present in its light or to alter the past in the light of the present, means that neither the present nor the past stays fixed (Bruner 1986). Both the text and the perspective of the reader can be changed by reconceptualisation. Interpretation is then in the form of a dialogue between the text and the reader. As an outcome of examining our story we come to see and know differently.

Re-evaluation, further consideration of our stories, leads to further clarification and the transference of our texts to new contexts of possibility, imagining or interpretation. With further reflection upon an existing text, we re-construct and re-cognise. From refigurations of the text (Ricoeur 1981), we recollect partial meanings and place

them in a reconstructed strand. We go beyond our texts, we go beyond ourselves; we make a new text, we make a new self. This process was explored in the preceding chapter with the story of Karen who gained a critical distance upon the story she had told about her life and thus rewrote her story. I face this disquieting realisation of opportunity constantly in writing this thesis. Earlier, in the introduction, I claimed that the medium of this thesis is essentially its message. I am arguing for and demonstrating a process of reflectively journeying to a personal best truth. I suggest and seek to exhibit that an ongoing examination and re-examination of one's own theories in use and action, one's own story, placed alongside the theories of others, leads to a platform of knowledge which is subject to repeated dismantling as the process itself causes one to see anew, to know differently. At times I am a victim of my own principled process. Many of my autobiographical and journal writings are essentially photographs of a moment, held only as long as a smile for a camera. Just as a photograph freezes the memory, capturing it forever in an album of family treasures, so my words freeze my knowledge for a second, a moment, before my mind reverberates to some new connection, some previously unglimpsed possibility, and my words are redundant, out-of date, no longer precise. A text, a life story, is effectively always of at least a second ago. The act of verbalising changes that which was fleetingly conceived, the act of textual re-evaluation changes it still further. So, like Karen (Wiersma 1992), transformation is not only possible but also inevitable. On other occasions, re-evaluation leads to deepened conviction and carefully considered positions become reaffirmed.

I have indicated three dimensions in the use of narrative and narrative psychology which support the professional and personal growth of teachers. These dimensions of narrative echo the steps on a journey to a best truth as outlined in chapter five A person moves from a lack of awareness by mindfully reflecting: through narrative, the act of authoring ourselves, of telling our stories, takes us from the habituated and routinised ways of thinking and acting. Theoretical understandings and critical insights emerge from sustained and systematic reflection on our own and other's thinking: through an examination of our narrative texts from a critical distance, through an illuminating dialectic between the text and the reader, we come to see and know differently. We reflexively arrive at a tentative best truth, a best theory, a temporary platform of understanding from which future growth may take place: re-evaluation of our texts takes us beyond them to new contexts of

possibility. Thus reflectivity and narrative march side by side. Narrative makes tangible the steps of our journey. Our words, our stories, create momentarily the footprints of our beliefs before the flickering play of our reflective thoughts, our mobile consciousness, further words, like the inconstant and incoming surf, wash over and change them.

In addition, narrative builds bridges of interpersonal understanding. In writing of the journals of May Sarton, Schwartz (1989) says that "Sarton gives us the whole of herself-- and in the doing allows us all the more clearly to see ourselves." Narrative expresses the other and in doing so deepens our empathic skills and knowledge of possibility. In learning about the humanity of others we widen our vocabulary and range of stories, we widen the parameters of who we may become. The stories of others provide us with alternative ways of being and becoming. Our awareness of possibility is widened. Thus the journals of women such as Sarton deepen our understanding of both them and ourselves.

In the next section, which specifically focuses on narrative and the professional and personal development of teachers, I will examine how the use of reflective narrative can be empowering within education. However, here I include an issue which encompasses the general use of narrative, narrative as a means of empowerment to achieve gender equity.

From a feminist perspective, Gergen (1992) says that "each gender acquires for personal use a repertoire of potential life stories relevant to their own gender." Going on to note that "in critical works concerning autobiography, women's narratives have been almost totally neglected" Gergen says that the androcentric style of autobiography is dominant and limiting of women's stories. Women and their lives have been largely publicly unsung and unstoried and their private ways of storying have been disparaged. There have been androcentric controls over literary forms. For example, women's stories are built around the significant relationships in their lives. Thus our assumptions about the coherent pointed plot line of conventional narrative form may be largely androcentric (Gergen 1992).

As a challenge to the predominant order, women need to create a platform of personal knowledge in order to grow beyond it. That knowledge can come about by embracing doubt and searching for a

personal best truth, reflectively using narrative and personal story telling as a strategies for growth. Women need to be helped to examine the ways in which their lives are storied, to become aware of who the storytellers are, to interpret their own stories and to make choices about the way in which they wish to story their future. In order to access the perceptions of half of the population, women's stories must be told and heard in ways which celebrate rather than humiliate and demean them.

There has been a surge in the storying of women's lives and a process with the quality and force of a social movement has been taking place. This has partially come about because women are hungry for women's stories. Just as the biographies of black people provide ethnic identification and role models, so too can the stories of women, another oppressed group, provide a text of identity for other women. From examples of the stories of other women, women gain both the words and the permission to speak in a certain way. Thus, gaining a voice through the use of reflective narrative can serve to emancipate and empower women by challenging the patriarchal dominance of what are currently culturally accepted androcentric stories.

In this section, through an examination of the question, "Why use narrative?" I have explored several reasons as to why narrative is essential in a consideration of teacher development. First of all, I have argued that a self only comes into existence when it is storied and that the texts of a self are therefore the only means we have of accessing a self. I also indicate that the process of storying the self is developmental and that, through a cyclical process of narrative psychology involving reflection, construction and cognition, followed by illuminating dialectic and re-evaluation, a self can gain self knowledge and thus self growth. I then moved to an exploration of interpersonal understanding and empowerment, both of which are potential outcomes of narrative psychology. I now consider how narrative can be used in the development of teachers.

HOW CAN NARRATIVE BE USED IN THE DEVELOPMENT OF TEACHERS?

In this chapter I have outlined the means by which narrative can be used to construct and reconstruct the self using the words of the world. I have also indicated how the use of reflective narrative leads to deepened self knowledge and the possibility of growth. In this section I look specifically at the use of reflective narrative as a

means of development for teachers. I use the terms reflective narrative, or life writing (Smith 1994), to encompass all forms of personal writing, such as autobiography, journal writing, diaries and free writing. From an examination of reflective self construction, I consider the potential outcomes of deepened self knowledge, including personal and professional empowerment, educational and curricular reform and the possibility of increased interpersonal understanding.

In a study of reflective narrative as a vehicle for the development of teachers, I examine two spheres of influence.

The first sphere of influence is the work of seminal thinkers, thinkers who have used reflective narrative as a means of self construction and self awareness. These include people whose work has given credence to the use of journals, people such as Jung, Nin, Rainier and Progoff. Also within this first category are autobiographers for whom autobiographical writing, rather than claiming to describe an external reality, comes from and illustrates the intersection of historical context and idiosyncratic self. These seminal thinkers come from a range of disciplines, but have all been influential in providing both rationale and methodology for the use of reflective narrative across traditional disciplines.

The second sphere of influence, focusing specifically on the field of education, is the work of educationalists, teachers from different parts of the Western world, who share three important commonalities in their approach. All demonstrate their commitment to valuing the personal self of the teacher. This personal self encompasses personal knowledge of the professional self, personal practical knowledge and personal knowledge of the personal self. Their work is phenomenological and is focused on ways of being, the meaning an individual ascribes to his existence, rather than an exclusive concentration on ways of knowing. Secondly, in considering the professional role of teachers, these educationalists give value to the influence of life history, the meaning a person makes and has made of the events of his life. Thirdly, they subscribe to the use of reflective narrative, or life writing, as a means of self construction and a vehicle of self knowledge. In using reflective narrative, they draw strategies from the work of seminal thinkers in the generic field.

Only the work of educationalists who demonstrate all three of these principles of practice is included in this examination of the use of reflective narrative in the professional development of teachers. Some researchers, such as Goodson (1992), Measor and Sikes (1992) and Woods, value life history. Still others, such as Jackson (1992) and Russell and Munby (1988), see the significance of the personal self in any consideration of the professional growth of a teacher. However these researchers may access their areas of interest in ways other than narratively, and are therefore not part of this study.

I begin with an examination of the work of seminal thinkers in the use of reflective narrative as a means of self construction and self awareness. Some of these thinkers used journal or diary writing, my first area of examination, while others were engaged in autobiographical writing, and will be considered later in this chapter.

"The diary, which comes from life, but is not life, is the most viable genre to articulate a contemporary sensibility" (Ochs 1989).

Throughout history, reflective narrative, or life writing, has undergone several changes in purpose, based on the contextual significance given to personal writing at certain times and in certain places. In examining the development of journal or diary writing I ask,"What is a diary and what is a journal?" According to Webster's dictionary, a diary is a record of events, transactions or observations kept daily or at frequent intervals, while a journal is a record of personal activities, reflections or feelings. The distinction seems to lie in the addition of the adjective "personal" with its emphasis on the subjective. However, in present day usage of the terms, I believe the words to be interchangeable. I recognise that contemporary diaries include the personal and present day journals record as well as reflect upon events.

Lowenstein (1987) suggests that "Investigating the history of personal journal writing is akin to tracing the development of self consciousness." Although written journals from 56A.D. were archived in China, private autobiographical writing does not come until the Renaissance, when individuality became important. In contrast, in classic Greek culture, Weintraub (1978) reports that one individual was seen as replaceable and mothers were told to become pregnant when sons died. What mattered most was the polis, the family and family honour, early journals thus reflecting public writing and containing communal material. Over time the journal expanded to

include private content: the confessional, the self exploratory and the therapeutic (Lowenstein 1987). I have outlined some of these changes earlier in this chapter. From Japanese journal writing to travel diaries to American spiritual diaries, journal writing moved through various stages to the present day status of personal journal as both therapy, valuing the catharsis of self expression, and self description and self creation, with the ensuing deepening of self awareness. Two modern communities endorse the personal journal: those in the women's movement and those in psychotherapy. I explore the work of some of the contributors to present day thinking.

Carl Jung, in Memories, Dreams and Reflections (1961), embarked upon intense self study through the use of journals. He documented details of interior imagery, including his dreams and fantasies, and also recorded imaginary conversations with inner figures, his anima. Calling this realm the realm of psychic reality, he believed that many of these inner images and figures were not unique to him. Instead he claimed that they were observable in the myths of all cultures and that the study of his images is the study of man. He thus developed his theory of the collective unconscious.

The following writers, Milner (1936), Nin (1978, 82, 83), Baldwin (1977), Rainier(1978) and Progoff (1975), each have a thread which connects their separate approaches to journal writing. Their concept of self is based upon a romanticist perspective, as described in chapter three of this study. Speaking a language of personal profundity, they attribute characteristics, inner propensities of personal depth such as soul and moral fibre, to every human being. Their view is based upon the assumption of an authentic, essential self and their search is to come to know that inner essence. So their guiding principle, in keeping with social constructionist forces from their historical context, is to "find" the inner self through introspective journal writing.

Marion Milner (Joanna Field 1936) in A Life of One's Own, upon "discovering that I had nothing to live by, decided to study the facts of my life. By this I hope to find out what is true for me." The realisation that her life was hers alone to live and enjoy launched her on a journey of self exploration in a search for what happiness meant for her. This journey involving intuitive writing as well as drawing and is documented in detail in her book. She finally arrived at the thought that she had been at sea about how to live her life until she had learned to make that active gesture of separation and

detachment by which one stands aside and looks at one's experience. This valuing of reflectivity is illuminating.

The diaries of Anais Nin (1966-1974, 1978, 1982, 1983), kept from age eleven until shortly before her death, have been published. Covering her transition from an idealistic adolescent self to a grown woman academic, through a portrayal of her life through her eyes, we are helped to identify with her struggles in both self creation and relationship. They demonstrate the creative fulfillment achieved through listening for and valuing one's feelings (Rainier 1978). Nin's work opposed the tradition of spiritual journals, with their underlying motivation of guilt, and instead celebrated the liberating concepts of personal responsibility and maturity. "In her diaries one can observe how the outer woman, one who perceives and acts in the world, becomes integrated with the inner woman, who feels and dreams" (Rainier 1978). Her work has contributed to the acceptance of journal writing as a means of blending the intuitive and emotional with the rational and intellectual and has been particularly valued by a community of women involved in the women's movement.

Nin's work was followed by books by Baldwin (1977) and Rainier (1978), which aim to enhance the tools and skills with which to write a journal or diary for anyone interested, and by the foundation of an international writing centre by Ira Progoff.

In One to One, Self Understanding through Journal Writing (Baldwin 1977), declares that "The journal provides a place for us to uncover our secrets, admit them to ourselves, deal with our reactions, and ground ourselves in a reality that includes them." Encouraging total honesty, she asks the aspiring writer to ask herself a series of questions about her emotions and attitudes, in the belief that the answers will help cut through cultural restraints and reveal the inner self (McLean 1989).

Ira Progoff has created a series of workshops on the writing af a multi-dimensional diary. His complete text and guide to using the "Intensive Journal" is detailed in At A Journal Workshop (Progoff 1975). He describes the journal as "a continuing confrontation with oneself in the midst of life" (Rainier 1978). An "Intensive Journal" includes four main parts, each of which is divided into sections. The four parts are called Logs, Depth Dimension, Dialogue Dimension and Life/Time Dimension and include the use of strategies including stepping-stones, daily logs, dialogues with persons, the body, events,

situations, society and circumstances, an Inner Wisdom figure and dreams. Each of these subsections has a different purpose and each requires that the journal writer shift in time and dates, audience, literary form and level of thinking. Progoff believes changing perspectives aids the journal writer in establishing a new relationship to the events, people, projects and ideas in his life (Lowenstein 1987). Harms(1989) writes of her experience of keeping an Intensive Journal. Stating that it is within the journal that she lives.most intensively, creatively and fully, Harms claims that the Zen aspect of her journal writing keeps her connected to and in harmony with her inner reality, so that her outer life flows naturally and the principles of self balancing and life integration advocated in Journal Feedback actually happen.

In The New Diary, How to Use a Journal for Self Guidance and Expanded Creativity, Rainier (1978) synthesizes the contribution of four great diarists, Jung, Milner, Progoff and Nin, with her own research and offers a detailed "how-to" book (McLean 1989). She gives four devices and seven techniques which may be used to gain deepened self understanding. Describing diary devices as written modes of expression that are effective in the process of self discovery, she cites catharsis, description, free-intuitive writing and reflection as helpful devices. Catharsis, using emotional language, leads to emotional release. "I put the scream in the diary, catch it between the pages, close the book tight, and go on" (Rainier 1978). Description, using intellectual and sensual language, does not transcribe reality, but instead re-creates one person's view of experience. Free-intuitive or spontaneous writings, Rainier claims, come from a deeper, inner consciousness and include free association, stream of consciousness, automatic writing and active imagination. Without censorship or sense making from the conscious self, free-intuitive writings capture words and images that occur. Reflection, as Rainier describes it, is an observation of the process of one's life and writing which occurs when you stand back and see connections of significances which had not been previously noticed. The seven techniques are lists, portraits, maps of consciousness, guided imagery, altered point of view, unsent letters and dialogues. Later in this chapter I include examples of some of these devices and techniques, as used in my life writing, and I detail the personal and professional learning which resulted. Rainier (1978) also describes the value of rereading one's diary. Links, webs and themes of self can be traced, as can the plot of one's life, the characteristic trail of one's own being. "To reread a journal is to see oneself seeing"(Grumet

1990). Self knowledge can then lead to self empowerment and self renewal, through expanded creativity.

Adams (1990) draws on the work of many of the preceding writers in compiling twenty-two paths to personal growth in her Journal to the Self. Essentially a further book of techniques, Adams gives different ways of writing which, she claims, can help maximise the clarity and effectiveness of the journal.

Unlike these writers, who repeatedly demonstrate their basic concept that reflective narrative uncovers an essential self, Harms (1989), in writing of her own experiences, recognises a differing power of reflective narrative. Describing how her journal writings shape her life out of the raw material of her existence, she states that the "Intensive Journal" is "far more than a mirror of my life, it is largely the creator of it" (Harms 1989). As an outcome of her own experience she glimpses self creative, as distinct from self discovery, aspects of life writing. So too does Hallberg(1987), when he writes of Journal Writing as Person Making and claims that journals work to change the writer's enduring attitudes, values and sense of personal identity. Both endorse the premise that, although personal writing on past experiences requires memory, memory is not a recall of fixed categories but recall within previous categories. The past is not recovered from memory as an archaeologist recovers artefacts, but instead is reconstructed or created through narrative. An inner self is not recovered or found but instead a self is constructed or created through the use of narrative. The human self is made, not born, and the making of the self is what the author calls its narrative (Funkenstein 1993). An immense repository, the past and thus the self may be seen differently or changed by reconceptualising. Lenses of history, context and perception change what is seen and thus created. Lives can be rewritten. A historical account may change with contextual change, a personal account may change with perceptual change.

However, the narratively formed private self is created within the matrix of a public language. "When we tell one another our deepest secrets we use a public language. --- Only that which is public can be private. We dwell in a paradox" (Gergen 1992). " "Know thyself", a seemingly timeless motto, loses clarity when we hold that our forms of self understanding are the creation of the unknown multitudes who have gone before us" (Gergen 1992). What begins as a private act of self creation and self recognition becomes public. We can only

know ourselves via the mediating forms of our cultures (Gergen 1992).

In moving from journal and diary writers to an examination of the work of seminal thinkers who have contributed to the concept of narrative as a means of self construction through autobiographical writing, I first of all examine the differences between autobiographical and journal writing. Autobiographical writing or life story is a narrated life as related in the present time (Rosenthal 1993) and differs from journal and diary writing in both frequency and perspective. Journals or diaries are records of daily or shorter periods of life written soon after the events. They provide the opportunity for personal reflection and self construction. However, such reflection and construction, although seen through the central story behind all the stories that are told, that is, the daily lens of personal myth which incorporates an individual's narrative tone and thematic motif (McAdams 1993), does not have the temporal and critical distance of an autobiography.

In autobiography the self is represented as a personal history. A protagonist, a self in construction, dwells at the centre of each story. The self as a narrator accounts and justifies, weaving endless and deep presuppositions into the telling of a life."The very act of writing forces a self examination that changes both the self and quite possibly the life as well"(Gusdorf 1980). Life stories are interpretations of lives which create meaning in lives. They are essentially the writer's construction of his past, present and future lives as seen through his present perspective, this perspective determining the relevance and interpretation of events (Rosenthal 1993). Thus autobiographies are constrained both by the events of a life and by the story as determined and told by the teller. "Each entry expresses the particular peace its author has made between the individuality of his or her subjectivity and the intersubjective and public character of meaning"(Grumet 1990). Life events are not archaeologically revealed like sedimented rock. Instead they are embedded in a story which is cohesive and meaningful to the teller. Autobiographical writing is "full of denied absences and illusory presences, of voices strangled and ventriloquism practiced" (Gagnon 1991). In order to deepen understanding of the teller, there is need to reconstruct the selective principles which govern his selection and interpretation of life events (Rosenthal 1993). Autobiography is a means of retrospective inquiry whose form is therefore as revealing as its substance. Storied events make sense in terms of the larger

picture, while turning points, epiphanies (Denzin 1989), access new consciousness and emerge at critical junctures.

Any list of autobiographers would be extensive and inevitably incomplete. In the past, research interest in life stories was concerned with using them as sources of information about a reality existing outside of the text (Rosenthal 1993). Aronson (1991), in his work on life writing, notes that "men of action assert with self assurance." Now, increasingly, autobiography is seen as a social construct, comprising both a writer's perspective of social reality and his inner, experiential world. The autobiographies cited here are examined from the latter perspective.

Thus two central themes, a social constructionist theme and a constructivist theme, as described in chapter two, connect the autobiographies detailed here. Both recognise that the intersections of biography and history, life as it is lived and social times, have shaped the course of a life. The intersections of idiosyncratic self and context have shaped how the writers understand themselves and live their lives. Supporting this view, Gusfield (1991) writes that the elements that move and absorb our lives are the impact of the ideas we are exposed to, those basic elements of human contact; children, parents, friends, communities and work; birth, death, love, hate, lust and greed; all places in ourselves where we connect with others.

In his autobiography, In Search of Mind, Bruner(1983) wrote that we travel down the "one way streets of our culture". He also commented that "the past is a reconstruction rather than a recovery, each reconstruction containing the mark of what had been reconstructed before". Mark Freeman, whose work has been explored more fully in chapter six, drew on autobiographies, including those of St. Augustine, Helen Keller, Philip Roth, to examine this process of contextual autobiographical self creation in Rewriting the Self (1993). There has also recently been a spate of autobiographies written by those interested in how social and personal forces shape a life. Published in 1991, Authors of their Own Lives (Berger 1991) contains intellectual autobiographies of sociologists and both illustrates and contributes to the social constructionist debate. Storied Lives: the cultural politics of self understanding, (Rosenwald and Ochberg 1992) presents this new way of thinking about autobiographical narratives. They argue that these narratives play a significant role in the formation of identity, that the way they are told is shaped by prevalent cultural norms and that the stories, and

the lives to which they relate, may be liberated from the psychic and social obstacles constraining them if the narrators gain critical insights into their own accounts. Lee edited Life and Story: autobiographies for a narrative psychology (1994), in which he invited those who had contributed to the development of a narrative perspective in psychology to tell their story. He claims that, if one adopts a contextualist approach in psychology, then telling your story can actually become a requirement. "If understanding human experience and behaviour demands reviewing the historical and cultural context in which they occur, then understanding the writings of a contextualist demands reviewing the context of that person. A narrative psychology involves hearing the narrative of psychologists" (Lee 1994). Life and Story(Lee 1994) includes autobiographical stories from notable academics including Theodore Sarbin and Kenneth and Mary Gergen.

These founders or foreparents of autobiographical and journal writing, by both practising and elaborating upon processes of life writing, have contributed greatly to the current use of reflective narrative in educational settings. Their work has influenced contemporary practice.

I turn now to some examples of how reflective writing has and is being used in schools, colleges and universities by educators who value the personal self and consider life history important. In examining the life writing practices which are emerging, I consider them in the light of three categories of growth for disenfranchised teachers: reclamation of the self, emancipation of the self and personal and professional empowerment (Holly and MacClure 1990). Reclamation of the self refers to the reclaiming and ownership which comes from actively and reflectively creating self. I use the term "emancipation" to illustrate the freedom which follows from a process of reflexivity, the freedom both of knowing oneself as a knower and influencing one's further growth as a knowing person. "When we guide our life by our own pondered thoughts it is then our life we are living, not some-one else's" (Nozick 1989). Through telling our stories we develop our own voice, learn who we are and what we need. Reclamation and emancipation thus refer predominantly to finding a voice, making an inner journey, a journey that I have referred to earlier in this study as a journey to a best truth. Through a process of reflectivity, beginning with ownership of oneself and acknowledgement of doubt, a self can mindfully come to choose a moral life and a personal pedagogy. I also argue that teachers

engaged on such an inner journey are empowered in the world outside of themselves. From deepening self knowledge and a measure of self determination, agency as opposed to passivity is accented. Such teachers know what they believe and why they believe. They also know that their present platform of knowledge is impermanent and subject to scrutiny. As architects of their philosophies, they value and give due regard to the philosophies of others, but are not dominated by them. They can decide which of their stories will be told and which suppressed (Witherell and Noddings 1991). They are also in a stronger position to influence external conditions, such as curriculum, teacher education and gender equity.

"Stories, I believe, both teach and heal by encouraging individuals to observe and reflect on the personal self, rather than to blindly identify with it" (Narayan 1991). Stories of the personal self help bring into a public arena powerful interpretive lenses which may not have been recognised in a private world.

In recent years several teacher educators have begun to use reflective narrative as a means of development, both for students in initial teacher training and for practising teachers. Some of their work follows on from the reflective practitioner movement, influenced by Schon (1983, 1987), which has been examined more fully in chapter five. In this chapter I will draw, not on those whose work has been described in my earlier study of reflectivity, but will instead focus on teacher educators who, valuing personal selves as embedded in a life history, are specifically using reflective narrative in order to help understand the everyday life of teachers (Witherell and Noddings 1991). These teacher educators use life writing as an aid to teacher self construction and self knowledge, with the ensuing reclamation and emancipation of personal and professional selves.

Personal history research methods in education, by revealing the layers of assumptions within which we are embedded, help in a process of reclamation. Berlak and Berlak (1987) focus on the formative nature of teachers' childhood experiences of school. "Our personal and cultural experiences have converged to convey the taken for grantedness of particular patterns of resolution. By inquiring into the origins of particular patterns or preferences, a teacher may come to see how the almost exclusive emphasis on public knowledge, knowledge as content and teacher control of standards in her own school experiences have made it nearly

inevitable that she would replicate this pattern in her own teaching" (Berlak and Berlak 1987). Van Manen (1991) writes that the pedagogical intents of our parents and teachers --- are now implicated, in often complex ways, in the pedagogical intents we hold for---children. Put more succinctly but too simplistically, Fosnot (1989) comments that we teach as we have been taught. Unquestioned replication may become more obvious through the use of reflective narrative and the writers I have cited indicate how life writing, incorporating autobiographical writing and journal writing, can reveal unquestioning replication. They also illustrate far more, as shown initially by the work of Oberg (1990).

In Methods and Meanings in Action Research: the action research journal (1990), Oberg illustrates vividly a significant shift in her thinking and practice of reflective action research strategies, involving journal writing. Describing two ways of viewing the purposes of action research, she outlines an empirical approach, in which it is anticipated that reflection will uncover the facts of a situation (Kemmis and McTaggart 1988). Here the motivating question is, "What is going on here?" and the end or aim is to improve practice. However, in a phenomenological approach, the approach Oberg subsequently adopted, action research is seen as the expression af a life and the underlying question is, "Who am I?" with an underlying aim of emancipation and empowerment. From the experience of using journal writing with a student who became engaged in "a search for the good" (Oberg 1990), Oberg moved from the "world of fact" (Oberg 1990). Succinctly captured by the student, a search for the good became, "What I am is what I teach", a way of being and understanding in the world, a concept described as specific and contingent, rather than a particular search for enduring reasons for practice. Oberg describes this as a move from the territory of the mind into the territory of the soul. Her concept reverberates with the description I gave in chapter five of a journey towards a best truth in the process of making soul. "The exploration of that which animates practice, that which calls us to be educators, requires a different mindset from the one that explores reasons for actions or theories of practice" (Oberg 1990). Describing that which animates practice as "spirit", Oberg says that spirit is always in creation, becoming something different even as it is sought. Therefore the question, "Who am I?" changes to, "Who am I becoming?" Oberg then used this paradigm shift in her conception of the purposes and possibilities of journal writing to change the focus of her work with students. The changed emphasis was less on the facts of the incidents

of a teaching life, and more on the meaning given to these incidents as experienced by the student. Oberg describes the consequences of her changed perspective as profound and captures this with the question, "What does it mean for a teacher to recognise within her self the source of her authority to teach?"(Oberg 1990). The university course offered by Oberg and one teacher's experience of it are described in Facilitating Teacher Self Development (Oberg and Underwood 1989). Furthermore, in Oberg and Artz (1992), in an effort to address the issue of subjectivity, the writers give a narrative account of their reflections about how they try to be reflective in their teachings. Thus, while engaging students in phenomenological journal writing, they as professionals sought to understand how they shaped themselves through their own personal histories.

Oberg's work clearly illustrates the difference between the use of reflective strategies to make role or face, as outlined in chapter five, and the use of reflective strategies to make soul, the thrust of this study. The work of other researchers described here mirrors that thrust.

Based on his strong belief that teachers can improve their craft through reflectivity and autobiographical analysis, in The Good Preschool Teacher Ayers (1989) forms portraits or life narratives of six women made up of their own reflections on their practice, his descriptive narrative of their work and a mutual exploration of their past histories, personal inclinations, values and beliefs. Using techniques, such as working in clay to depict a particular successful moment in teaching or drawing their own pathway to teaching, Ayers respectfully explores with them the relationship between who the women are and how they teach. This relationship is epitomised by a comment of one of the teachers, "What you teach is who you are." Ayers illustrates that teacher emancipation and subsequent empowerment comes from a combination of self knowledge created in an atmosphere of respect and trust.

Grumet works with teachers and students in their use of autobiography. In Toward a Poor Curriculum (1976), she and Pinar gathered the literary, psychoanalytic and phenomenological themes that informed reading and interpreting autobiography. Presence and distance, expression and analysis, specificity and generalisation, characterise their methods of studying autobiographical narratives of educational experience. Her work has been "motivated by the desire

to correct the anonymity of the quantitative research paradigm and to return the complexity, specificity, rhythm and logic of the biographical voice to studies in education" (Grumet 1990). Valuing storied lives she writes, "Our stories are the masks through which we can be seen, and with every telling we stop the flood and swirl of thought so that some-one can get a glimpse of us and maybe catch us if they can" (Grumet 1991). She claims that teachers' autobiographical writing both illuminates their expertise and strengthens their voice in the negotiations that determine educational policy.

A key question which underpinned the study of Mary Louise Holly (1984, 1989) was "What happens when teachers consciously reflect upon their teaching?" Her research was designed to enable her to look at the classroom life of teachers from their perspectives. In the process, teachers inevitably reclaimed themselves by gaining enhanced awareness of themselves and their practice. They were asked to keep written diaries containing their thoughts on daily events. From these thoughts topics emerged and were discussed at weekly seminar sessions. Holly claimed that keeping a personal-professional diary allowed teachers to document significant events, to take snap-shots of their lives as teachers, thus enabling them to view their practice in different ways. They saw patterns in their behaviour and intentions which clarified their beliefs and assumptions and they were able to test whether their aims were manifested in their behaviour. The teachers claimed to become more sensitive to the needs of children and more aware of the complexity of teaching. As a result of this study, Holly suggest various strategies, such as a life history timelines, vignettes and portraits, recording one's own questions, case studies and action research, as means for extending writing in a personal-professional journal.

A study of the work of Clandinin, initially with Connelly, is a powerful demonstration of her methodology in action. In this chapter, I show how a historical progression of her ideas displays as well as elucidates her message.

Her work is based on the premise that experience, including the personal meanings and interpretations made from experience, is the primary agency of education. Central to this thesis is the concept of teachers' personal practical knowledge, which she and Connelly (1988) define as a way of reconstructing the past and clarifying intentions for the future, in order to deal with exigencies of a present

situation. Claiming that such personal practical knowledge determines all matters of significance related to the planned conduct of classrooms, Connelly and Clandinin(1988) use narratives to help teachers gain understanding of their lived worlds and thus construct their knowing. In Teachers as Curriculum Planners (1988), they outline tools for reflection. Journal keeping, autobiographical and biographical writing, picturing and document analysis are given as examples of the ways in which a teacher can reflectively work alone. In working with others, Connelly and Clandinin(1988) suggest storytelling, letter writing, teacher interviews and participant observation as useful reflective strategies. They suggest that self construction is an outcome of such narratives of the self.

However, Connelly and Clandinin(1988) claim that a language different from traditional academic language is needed for narratives of educational practice. In order to capture the complexity of lived experience, with its elements of emotion, ambiguity, contradiction and confusion, an embodied language, a language of affect, morality and aesthetics, a language of images, rhythms, metaphors and narrative unity, a language close to experience, is essential for stories of the self. As described in the first chapter of this thesis, traditional academic language is disembodied and remote and cannot do justice to stories of the self, albeit the self engaged in educational practice. Langer (1953) says that narrative is finding a form for language about feeling. Reverberating throughout language about feeling is the personal philosophy of the writer. A personal philosophy is not just espoused theory, but is the underlying beliefs and values which have been laid down as a result of life experiences. Connelly and Clandinin's description of a personal philosophy echoes many of the qualities that I have attributed to a personal myth, as described in the preceding chapter. They contend that personal philosophy includes metaphors and images, which are embodied in us as persons and reach into our past, structure the way we act in the present and guide our future practices. By knowing how our personal philosophies influence our stories, we are able to reclaim ourselves. In traditional academic writing there is no place for subjectivity. Without ownership of the subjective there are no words with which to create and explore personal philosophies.

These narratives are then used as the basis of further reflection in order to deepen the meaning making process. By recognising the theme or thread, the narrative unity that links our personal past and cultural past, contextual self knowledge is gained. "Deliberately

storying and restorying one's life is a fundamental method of personal growth" (Clandinin and Connelly 1991). Self knowledge is emancipatory. A process of reflexivity, of reading one's story anew, then enables one to gain new insights and thus to restory oneself.

Naomi Norquay (1990) uses reflective narrative to explore her claim that identity is multiple, shifting and contradictory and that individuals have multiple subject positions from which they make sense of their world. Similar to the thesis of a saturated self, proposed by Gergen (1991) and explored in chapter three, she contends that there can be no unified self. Believing that identity is constructed by the interplay of changing historical and social structures with individual subject positions, Norquay asserts that the often contradictory spheres of the social, subjective, ideological, race, gender, class and ethnicity impinge upon and constitute the selves of an identity, making a hypothesis of "memory explains practice" and the notion of the narrative of a unified self simplistic and indefensible.

In this section I have suggested how reflective narrative, including autobiographical and journal writing, can be used by teachers to reclaim and emancipate themselves. However, in considering how autobiographical writing can contribute to the construction of self in educational settings, a further category emerges, that of the autobiographical writing of educational visionaries who have created texts of identity which teachers can then use as the basis of self construction, a role model.

Certain educational visionaries, both practitioners and theorists, have written autobiographies. These autobiographies often demonstrate a well articulated and perhaps provocative educational philosophy. Such visionaries can act as role models, with their autobiographies serving as texts of identity for self construction by other teachers. As well as their explicit advocacy of certain educational practices, by the very writing of their autobiography, they implicitly advocate the value of reflectivity and give credence to the lived worlds of teachers.

A.S. Neill wrote of his life and work at Summerhill, his experiment in child power and emancipatory education. Ashton-Warner (1966, 1967) described her frustration at the limitations and inappropriateness of a traditional colonial curriculum to meet the learning needs, or indeed resonate with the lived world, of Maori

children. She developed an approach she called "organic teaching", teaching which begins with respect for the richness and authenticity of children's lives.

Closer to the present day William Ayers writes of his journey, the journey of a teacher, in To Teach (1993). Moving from theory to story and back to theory again, he speaks as a teacher, parent and student in whom the professional and the personal merge seamlessly. Claiming that "teaching is spectacularly unlimited," he says that he teaches in the hope of making the world a better place. I find his vision inspiring, his arguments persuasive. His autobiographical writing of himself as a teacher and a person is personally both illuminating and stimulating. Ayers' work with teachers on the use of reflective narrative has been described earlier in this chapter.

"Our hearts are in hiding" (Murphy 1993). In autobiographical writing which explores his commitment to the view that the personal self lies at the centre of teaching, he wonders whether a "calculus of intimacy" would help us better understand a teaching life. He suspects that any such new calculus founded on deepened understanding would be closer to narrative than mathematics. "Policy makers need to include self portraits of teachers in their thinking about schools. We teachers need it as well, the self of our own stories, in order to understand the nature not only of our work, but of our lives" (Murphy 1993). His autobiographical writing is visionary in the sense of advocating the incorporation of a personal self into a professional role, but also, in the process, he validates the use of narrative in the exploration of self.

The autobiographical writing of these master teachers is visionary and inspiring, both in content and in form. Teachers engaged in life writing may find that the autobiographies of other teachers such as these act as a model for themselves. The model may be from the value given to reflective narrative as manifest in autobiographical writing. Alternatively or additionally, it may be from the principles and practices described in the stories told.

I have suggested that reflective narrative can be used as a means of reclamation and emancipation in educational settings. I now consider how the use of reflective narrative can be a tripartite means of empowerment in seeking the reform of teacher education, in seeking curriculum reform and in achieving equity for marginalised groups.

Connelly and Clandinin (1990) extend their thesis from the use of narrative as a means of coming to know one's personal, practical knowledge to a consideration of narrative inquiry as a basis for reform of teacher education, which they see as having the potential to lead to curriculum reform. Claiming that personal experience is not given credence in teacher education, they restory their work as rethinking "curriculum and teaching in terms of narrative inquiry" (1988).

Citing Composing a Life (Bateson 1989), Clandinin(1992) says that it is important to look holistically at a life, a significant view for teacher education, which, Clandinin claims, currently separates students from their past and future lives by denigrating the importance of their previous experiences and ways of making meaning. Instead teacher education should allow teachers *to story and restory, construct and* reconstruct, to make their lives whole, not disassemble them. Students' stories should be listened to and ethically and morally "given back" (Clandinin 1992). By this she means that it is the responsibility of the listener to connect the story given and the story returned, thus creating a relationship of trust in which the storyteller can see new possibilities in her story. This is similar to Grumet's (1991) concept of "good company." Describing a method of receiving stories that mediates the space between the self that tells, the self that told and the self that listens, a story is returned to the teller that is hers and not hers. It is a story that contains herself in "good company".

In Learning to Teach, Teaching to Learn, Clandinin (1993) crystallises further her developing challenge to teacher education. From the narrative threads of individual lives she had come to see how they were shaped by culture, gender, institutions and professions, but also that individuals learned to write their lives in unique ways based on their personal experiences of the world. From these stories she heard echoes of her own. She glimpsed new shades of meaning and saw the possibility for writing lives differently. She envisaged new needs for teacher education.

There was need for a different language. The existing structures of teacher education she had encountered in Canada talked a language of expert-novice, "right practice" and generic rules, based on a story rooted in institutionalised university narratives. Clandinin claims that personal and practical knowing speaks instead a language of

emotionality, moral dilemmas and ethics of caring. There was need for a different starting point. Rather than beginning from theory, it was necessary to recognise that teachers construct their own personal knowledge of teaching from practice, and this should therefore be the starting point. Through reflection on practice, teacher knowledge should be constructed and reconstructed. It should include the incorporation of theoretical knowledge in a way which was personally meaningful, rather than the imposition of theoretical knowledge in a way which was institutionally expedient.

Clandinin(1993) was involved in establishing an alternative programme of teacher education, based on emerging narrative themes, which embodied her challenges to the existing model. This alternative programme viewed teaching as part of the ongoing writing of a life, engaged the student in a personal dialogue between theory and practice, was based on collaboration between student, teacher and teacher educator, used a more appropriate language and valued improvisation, in the belief that many ways of knowing can contribute to a newly storied life.

As a further development, Clandinin's (1994) writings are now exploring how "the embodied, narrative, relational knowledge teachers bring with them autobiographically and by virtue of their formal education shapes and is shaped by their professional knowledge landscapes" (Clandinin 1994). Describing the professional knowledge landscape as being dominated by the "sacred story" of theory driven practice, Clandinin goes on to describe a classroom as a place of action, in which teachers live secret lived stories of practice (Clandinin 1994), and the out-of-classroom as a place for abstract talk about abstract policies, framed in a rhetoric of conclusions. Clandinin tells the story of Sonia to highlight the dilemmas which teachers experience as they move back and forth between these two places. In the alternative programme (Clandinin 1993), described in the preceding paragraph, Sonia began to sense herself as a knowing person. She was subsequently disempowered by a return to a situation dominated by the sacred story of theory driven practice. Along with other teachers she faced the dilemma of being unable to take the language of practice outside of the classroom. If teachers tell stories of classroom life as an expression of their knowledge, although speaking "with authority", they are seen as uncertain. Paradoxically, if they use the out-of-classroom abstract talk, they are considered expert, to speak "from authority" (Miller 1990), but are

silent about and disconnected from their practice. Clandinin intimates that this dilemma is presently insoluble.

Creating Spaces and Finding Voices (Miller 1990) is an account of how six educators used personal journal writing in order to challenge both technical-rational modes of research and deficient models of teacher development. They used journals to reflect upon chosen research topics. Some journals became dialogue journals, the group leader providing written responses. Another participant moved into writing responses to her own journal entries. Sharing the perspective that the curriculum of teacher education should be centred within students' and teachers' biographical, historical and social relationships, they explored concepts of empowerment which were grounded in practice. As a result of their experiences, they came to believe that teacher empowerment grows in an environment that invites change, collegiality and self esteem. In order to become one who challenges, one must actively construct one's own world and create one's own possibilities. To be a challenging teacher, one must learn to "love the question" (Miller 1990). Their work echoes the path I have outlined in describing a journey to a best truth. Embarked upon their separate journeys, they came together for support and challenge. They created space for uncertainty, dialogue and new possibilities, while their shared encounters enabled them to see, hear and act differently. They grew separately because they came together.

Smith (1994) writes of the purposes of life writing for teachers seeking curriculum reform in Biographical Method (1994). In the educational domain, which experiences fads of curriculum reform and school innovation under such controls as central or local government or academic researchers, he describes the self knowledge which comes from teachers' personal narratives as empowering. "Finding a voice" and "accenting agency" he suggests are crucial in empowering those otherwise disenfranchised. Smith goes on to describe action research (Elliott 1991), with its cycle of reflectivity and writing, as a piece of teacher autobiography, and thus as an emancipatory act.

In his book An Introduction to Curriculum Research and Development (1975) Lawrence Stenhouse introduced the term "teacher as researcher". His advocacy of action research strategies involved teachers in systematic self critical inquiry into teaching, much of which incorporated the use of reflective narrative.

Proceeding from the initial action research question of "What is happening in the classroom?", the further question, "Who am I as teacher that this is happening?" moves teachers from an empirical to a phenomenological approach (Oberg 1990). Stenhouse's hope was that knowledge of the self as well as the curriculum, phenomenological knowledge as well as empirical knowledge, would empower teachers to become the curriculum leaders of the future. Maintaining that curriculum research and development ought to belong to the teacher, Stenhouse claimed that if this happened it would change the teachers' professional self image and conditions of work. "It is teachers who, in the end, will change the world of the school by understanding it"(Stenhouse 1975).

Kincheloe (1991) continues the debate on teacher empowerment and action research. Describing action research as a political activity, he suggests that teachers need the skills and resources that enable them to reflect on educational practice in order to "control their own professional destinies" (Kincheloe 1991). He outlines the authoritarian vision which he sees as underlying teaching, schools and curriculum in Western culture, a vision in which teachers are viewed as passive recipients of the dictates of experts and teaching has become more technical and less autonomous. This authoritarian vision disregards teachers' own knowledge of their everyday work. Action research strategies, involving reflective narrative, enable teachers first to deepen understanding of their practice and themselves, and, through deepened understanding, empower them to change their teaching situations.

The three academics described above share a perspective of empowerment in pursuit of curriculum reform as being based on the emancipatory process of self construction of self knowledge from the use of reflective narrative. According to this line of thought, a person with knowledge of their professional selves both has a voice and has something to say.

Pinar and Grumet (Graham 1991), however, have a different concept of how the use of reflective narrative can be empowering in curriculum change. Presenting a view of autobiography itself as curriculum theory, they offer a reconceptualisation of the curriculum and suggest "currere", "the investigation of the individual experience of the public" (Pinar 1975), as a knowledge producing method of inquiry suitable for the study of educational experiences. In contrast to a technical rationale, they do not interpret curriculum as a course

to be run, a course which is based on predetermined ends or learning outcomes. Instead they stress the activity of running, the notion of a continuous process of construction and reconstruction, based on active reflection of one's own experience in the service of self realisation (Graham 1991). As the cornerstone of a reconceptualised curriculum, currere promises "the safe return of my own voice". Currere helps students recover their own intentionality by asking what experience means for them as individuals. In the argument for curriculum reconceptualisation presented by Grumet and Pinar, their medium is effectively their message. Using the same rationale as that given for valuing autobiography as a means of professional growth for educators, they extend autobiography to a concept of curriculum, currere, based on the view that "education is a person's dialogue with the world of experience" (Grumet 1976).

In seeking equity for marginalised groups such as women and people of colour the use of autobiography in educational settings is an example of what Freire (1970) calls "conscientisation", of seeing how subjectivity is constructed along differential relations of power (Graham 1991). By giving voice to individual consciousness that may have been silenced under pressure from dominant discourses, the marginalised strengthen their position to effect meaningful change.

Rich (1979), in suggesting that women's ignorance of themselves has been the key to their powerlessness, links the reality of change in women's lives to the growth of narrative power. *Belenky(1986)* correlates development of a higher consciousness and sense of choice with the assumption of a narrative sense of self. Silence is associated with oppression. Similarly, Clandinin(1991) and Grumet (1988) both propose that the reclamation and emancipation of self that comes from a process of reflective narrative, can be used to empower teachers towards the acceptance of women's ways of knowing and being. In order to validate the importance of one's own experience, Grumet (1988) considers it necessary to make the personal public. The private world of women has been largely unstoried and unrecognised. By bringing into the public arena the affiliative nature of women's private lives, credence is given to the concept of nurturing and living in relationship.

In choosing to let her own experience surface in the text, by writing of her life as a woman and a teacher, Madeleine Grumet (1988) actively demonstrates her valuing of women's autobiography as a means of self knowledge and empowerment, both for herself and

others. Claiming that women who teach make the passage between their public and private worlds daily, Grumet (1988) says that "if we withhold information about that relation from the public discourse of education then we deny our own experience and our own knowledge." Appreciating the importance of "nurture" as a feminist issue, she thus encourages women to present their personal experiences through autobiographical writing, suggesting that "if we ask women who teach to talk about their work in the language that dominates the discourse of schooling, we invite language that celebrates system and denies doubt, that touts objectives and denies ambivalence, that confesses frustration but withholds love" (Grumet 1988). However she recognises the political implications of her advocacy, noting that, if narrative is the voice of the feminine, of inferiority, complexity, circumstance and sharing, how will it stand up to the crushing abstractions of phallocentric scientific discourse (Grumet 1990).

Clandinin (1991) uses feminist arguments to support the argument for gender equity. Rejecting the "master narrative", the script imposed by those in power (Robinson and Ward 1991), she challenges the cultural myth of silence and the need for passive perfection demanded of women and suggests that the conventional quest plot, designed by and for men, is inappropriate for expressing the lives of women. Teachers need to come to see themselves as knowing persons. If the constructed (Belenky et al 1986) and embodied knowing of women is not authorised by the only narrative available to them, the patriarchal quest plot, then " girls take everything they care about out of their relationship with knowledge"(Grumet 1988). Suggesting instead that teacher educators make space so that others can tell their stories, Clandinin advocates listening silences, openness, "wondering questions" (Clandinin 1991), and "caring "(Noddings 1986) in order to nurture fragile voices in the creation of women's stories of possibility.

In addition, I suggest that reflective narrative enhances interpersonal understanding. Connelly and Clandinin (1988) claim that an understanding of one's own narrative leaves one better able to understand the narrative process in the formation of others. Only through stories can one fully enter another's life (Coles 1989).

Strong claims are also made for life writing as a means of enhancing qualitative research. By investigating how it feels and what it means to be a teacher, rather than focusing on measurable indicators of

teachers remembering, new avenues of exploration are opened up. Clandinin and Connelly (1994) describe and summarise their present platform of knowledge of research of reflective narrative in Personal Experience Methods (1994). They suggest that methods for the study of personal experiences via reflective narrative are focused in four directions: inwards, outwards, backwards and forwards. The internal conditions of feelings, hopes and moral dispositions are linked with the outward existential conditions. Past, present and future are connected temporally, leading to a rich and endless array of possible events and stories. Using field texts, data inevitably selectively chosen from the vast array of field experiences, as researchers they look for patterns, narrative threads, tensions and themes within and across the experiences of others. There is need for qualitative researchers of reflective narrative to recognise, own and claim their voice and signature, in order to situate themselves as a part of the research process.

NARRATIVE STRATEGIES

Having explored the philosophical positions of advocates of reflective narrative, I turn now to a practical consideration of strategies which can be used by those wishing to engage in life writing.

A range of strategies for reflective writing has been suggested by the seminal thinkers and educational practitioners whose work has been illustrated in this chapter. Some of them have been used in this research study. Earlier I indicated that I have included only those practitioners who use reflective narrative as a means of coming to know the professional and personal selves and value life history as part of this process. Accordingly, I divide my description of possible strategies in line with these considerations. In describing these, I draw largely on the work of Holly (1989), Adams (1990), Rainier (1978), Lakoff and Johnson (1980) and Progoff (1975). I begin with strategies of reflective narrative which can be used to examine the professional and personal selves and continue by considering ways in which a person's life history can be explored.

I consider the strategies of reflective narrative which can be used to examine personal and professional selves in two categories. Initially I describe ways of accessing and creating our habitual stories, the often implicit and largely unquestioned themes or myths which give structure and meaning to our daily lives. I then consider narrative strategies for revealing deeper layers of personal meaning.

In the creation of habitual stories, Holly (1989) describes the challenge of starting to write. Suggesting "free writing" as an ice breaking technique, she cites Elbow (1973) in indicating that unedited and spontaneous writing reveals the personally meaningful, thus generating topics for further narrative examination. This view is echoed by Rainier (1978), who describes free intuitive writing as a vital source of fresh imagery. "Brainstorming" is also a technique advocated by Holly (1978). By writing whatever presents itself to the mind, liberally interspersed with evocative adjectives, foundations are laid which may inspire subsequent descriptions. Rainier (1978) and Adams (1990) expand this concept into the use of lists, which they claim are useful for gathering a lot of information quickly by focusing attention on the personally important. "Clustering" (Adams 1990) allows for further associations to take place.

Rather than a means of transcribing reality, Rainier (1978) writes of "description" as a means of re-creating one person's view of experience. Both she and Holly (1989) value the use of "portraits" as a form of description. However, these portraits are as much a device of self discovery as a means of describing another. From writing a portrait of another, writers reveal their perspectives and interpretive modes, and can deepen understanding of themselves. Similarly, the use of vignettes (Holly 1989), short sketches or pictures, in describing people, events or personal experiences, capture the many voices of the writer.

In terms of frequency of writing, Holly (1989) advises that jottings, recalling thoughts, feelings and meaningful incidents, can be made on a regular basis, perhaps at the end of a day, and can form the basis of further expansion.

In a consideration of strategies for revealing and creating deeper layers of personal meaning, I begin with a strategy which I have found personally useful for deepening personal and professional understanding in both counselling and in my own journal writing, a strategy also advocated by Rainier(1978) and Holly(1989). It is that of "altered point of view". Rainier says that it can give the writer a different perspective of self, whereas Holly (1989) indicates that writing from differing perspectives can help the writer explore and potentially assume the viewpoints of others.

In an examination of critical incidents in my teaching career, I wrote in my journal of an experience as a student teacher which had stayed with me as an uncomfortable memory throughout the intervening years. In an effort to deepen my understanding of the reverberative effects of this experience, I wrote about it as if I was the character Charles, a Victorian gentleman from The French Lieutenant's Woman (1977) by John Fowles. I include my journal entry and my subsequent analysis.

Journal Entry Nov. 1992

"Caldicotes Infant School Feb. 1966 as written by Charles from The French Lieutenant's Woman by John Fowles (1977)

It was a typical February day in the North-East of England. The sort of damp cold weather linked with a grey haze of dismalness that convinces you that you will never be warm again. Chill which *permeates to your bones and leaves your spirit as cold as your body.*

An ungodly place, this large collection of council owned houses on the outskirts of a dismal steel making town, Middlesbrough. Circled by the River Tees, a river more grey than even the weather, depression clouded the landscape even more densely than the industrial smog. The socialist inspired council had built a new school for the children of the steel-workers. Designed to be bright and airy, with large picture windows naively optimistic of sunshine, the school building was a cared for incongruity in a sea of untended gardens, cracked windows, broken bicycles and wheel-less cars propped on half bricks.

It was to this school that the children came. Leaving the feckless disorganisation of their homes, dressed in whatever collection of garments they could find, often ill-clad against the Winter chill, they arrived to be educated. And it was to this school that a student teacher arrived, in training at the Teacher Training College in nearby Durham City, mind new filled with the suggestions and prescriptions of her eminent lecturers, heart new filled with the desire to bring knowledge to these children of the working class.

Physical Education. A subject to develop physical fitness in undernourished waifs and strays; to teach them methods of exercise and care for their bodies that would stand them in good stead in the tribulations of their lives ahead.

Perhaps the seeds of disciplinary problems were sown back in the classroom when the children were asked to change for P.E. "Miss, do I have to? Miss, it's cold in the hall! Miss, my shoes don't fit me anymore. Miss, he's pushing." It was in such a manner that Miss X led the class, pushing and jostling, talking and laughing, to the assembly hall. And a welcoming place it appeared to be . These children did not know how lucky they were. Large climbing frames and a range of smaller boxes and horses, interspersed with mats for safe landing, filled the room. A veritable cavern of childish delights awaited them, arranged by Miss X during her own recreation time. The children scrambled in. "Eeeh, look at that. I want to climb right to the top of that. I'm scared!" The rarely used equipment aroused vociferous interest, excitement and trepidation.

Miss X stood at the front of the class, mind full of the lesson plan and the skills she hoped to help the children develop. A niggling thought at the back of her mind; would the lecturer arrive to observe her lesson? If so, would her practice be satisfactory? The children, released from the confining walls of the classroom and corridor, released from the confining presence of their regular and forceful teacher, surged forward.

"Stop." Even to herself, even from inside her head, her voice was tinny, weak, easy to ignore. "Wait patiently and they will respond." Lecture notes on class discipline danced in front of her eyes as the children danced and dangled from the climbing frames. "How long is long enough? How long is too long? What do they mean, wait patiently?" An incipient sense of panic began to arise. "This is dangerous, someone will fall, I am useless, I will never make a teacher." The thoughts tumbled over one another; the children climbed and fell and climbed again.

"Stop." A little weaker, a little less hopeful of response, the teacher mask a parody of her inner turmoil and uncertainty. One or two children responded. A brief stilling, a quick look at the teacher. "Does she mean it? Can she make us?" The perfunctory glance around the room. "No one else is listening. Why should we?"

Panic. The other face of panic. Fury. "I will not be ignored!" "I SAID STOP!! GET DOWN FROM THE EQUIPMENT NOW. STAND STILL AND QUIETLY IN A SPACE AND LISTEN TO ME'

The door opened and in walked the college lecturer. "Good afternoon, boys and girls. How well behaved you are. You seem to be having an interesting time."

Miss X regained her composure and continued with the lesson. The unruly children, chastened by her determination, unused to discipline from their inadequate parents, conformed from surprise at the newly delineated parameters. Miss X had quite correctly demonstrated that children must be dutiful and obedient. For these children, raised in homes of disrepute, such a lesson reminds them of their place in the grand order of society, their role as workers in the great machine that is the British Empire.

Yet did I detect in Miss X a sense of doubt, a pinprick of discomfort? Perhaps her actions were an implicit contradiction of the values she espoused in theory classes back in the ivory towers of the university. Theories as to the educability of all, the empowerment through socialism of the workers, the inalienable rights of individuals to freedom and democracy. "My dear Miss X, don't you realise this is Great Britain. The Queen is in her castle, God bless her, and the children of the workers must remember their place. But forgive me, my dear Miss X. I had forgotten that you too are an offspring of the working class. Pray always remember that." "

My recreation of this incident in words of today would include questions of discipline, the sense of inadequacy of a beginning teacher when faced with an unruly class, the fear felt at the thought of being judged and found lacking by a visiting tutor and the taste of powerlessness, desperately masked by apparent anger. I would have used the permissible language of the present to describe the allowable feelings of a student teacher of the sixties. My recreation of this incident in words of a century ago extended and elaborated upon these concerns, What emerged, surprisingly and starkly, were life themes. Questions of class, of power, of control. Emergent issues of empowerment of the disenfranchised, explicit in my rhetoric, the rhetoric of a student of the sixties, and already implicit in my practice. An awareness of myself as the first generation of a working class family to benefit from higher education, wearing my badge of social inferiority face down, so that it impinged upon my psyche, while presenting a bland surface to the outside world. It would seem that already my concern at the gap between values and practice was manifesting itself, remaining as an omnipresent pinprick of perpetual irritation.

I recognise that this writing from an altered perspective was by and indicative of my self of 1992, not my self of 1966. I also recognise that I cannot recreate my self of 1966. She is buried under layers, of memories, of interpretations, of meanings. Denzin, in Interpretive Biography (1989), describes "pentimento", something painted out of a picture which later becomes visible again. From the overlays of time maybe I glimpse a life theme of the student teacher, a theme of empowerment, which became a guiding principle for her life. Or instead, do I imagine, from the life story I have since constructed, that emancipation has always been painted into my picture of personal reality? Whatever, writing from an altered perspective raised new issues for consideration and took me beyond my habitual ways of seeing.

"Guided imagery" (Rainier 1978) is another strategy which can give an altered perspective. Images which appear during daydreaming can be used in a positive way as a basis for a written form of meditation. For example, to link with the earlier example of problems with class discipline, an image or illustration of a teaching experience can be used to anticipate future actions or rewrite the script of past actions. It is thus possible, through imagery, to arrive at a more satisfactory outcome, an outcome which is enabling for future behaviour.

The strategy of "unsent letters" is also illuminative. During the experience of being a member of a self directed study group at the Harvard Graduate School of Education in the Autumn of 1992, I became increasingly uncomfortable at the interminable discussions about the value of considering open-ended and group initiated topics as distinct from externally determined areas of study and criteria for evaluation. The technique of "unsent letters" (Rainier 1978, Adams 1990) helped me clarify my thoughts and attitudes towards a fellow member.

Journal Entry Dec. 1992

"An Unsent Letter to a Member of the Group after the Meeting on Dec. 2nd.

Dec. 4th.

Dear X,

I have thought of you so often over the last few days. I can picture you still. Sitting in the corner, one of only two people in the room behind a table, separate from the others, your faced flushed with earnestness and conviction. You looked alone then. And it was as if you needed the role of rebel for some reason about which I can only speculate.

When I left the class and travelled home I wondered about your thoughts and feelings. Even the following morning when I awoke you were the first person to come to my mind. What was going on in your mind and in yourself?

I searched through my memory for a pattern to your actions. I remember you in the first class, discussing the paper on "strangers" and commenting in some connection, I forget which, on the undoubted academic capabilities of anyone who finds themself a student at Harvard. I remember being surprised at such open elitism and then thinking of it as refreshing honesty rather than conceit. I remember you talking of taking five and a half classes and planning to do the same again next semester. What are you saying about yourself when you place the hurdles so high? Yet it was you who asked us to make a journal entry on the topic of "I am a colour." Were you comfortable with metaphor and imagery then? And I remember your wonderful dynamism as you used a group activity in order to raise energy levels, an activity previously used with your class in a shopping mall.

Fragments of memory and my picture of you was taking shape.

And then, that heated argument about Hirsch. You were almost beyond debate and into winning. It was the battle, not raised consciousness, that seemed to motivate you. I recognise myself in there, a myself that I choose not to know. Your actions culminated in those of last week in which you challenged everything: the dates of meetings, the validity or otherwise of alternative forms of representation, the lack of a syllabus, the waste of time of certain exercises.

What is going on? I wonder whether you are over extended, whether you have found the extra classes too much even for your undoubted ability and organisation and challenge anything that adds complication to your tidy plans. Or is it that your challenge is direct

and without a subtext, that you challenge and disagree with a form of knowledge and a way of learning that is tentative and subjective, a way of working that is exemplified in the ETP class? I hear you asking for certainty, a syllabus, set readings, some criteria that determines when you know and when others know that you know. I am discomfited. Is this what happens when a syllabus is removed from an award bearing class? Instead of freedom of choice for negotiated and self initiated learning, is the overwhelming desire for some one else's certainty and right answers? I can recognise that personal responsibility for intellectual growth is challenging, but, when the cage door opens, is the freedom too big? Instead can we only imagine life inside the cage and thus seek to close the door again. Paulo Freire(1970) writes that the oppressed can only know two roles, the role of the oppressed and the role of the oppressor. Can we as learners, enculturated in a top down system, only conceive of remaining learners or becoming teachers in such a system? Is the thought of a shared groping after a personal and self constructed knowing too challenging to be contained? I don't think so. I have spent time with so many people this term who are happy that the cage door is opening, who welcome working on their own syllabus, constructing their own knowledge, speaking with their own voice.

Now I have real problems. Logically and ethically I must extend to you your right to see things differently from me. If I value the concept of constructivism, then I must allow you to construct your own knowing and accept the way in which you describe your concept of knowledge. <u>But</u> your knowing does not allow for mine. You challenge the validity of a class without a syllabus. You denigrate the confusion of doubt, of confident uncertainty, and you would deny me and others our right to work in that way. Your forcefulness and certainty are compelling. I wish to allow you your way but not at the expense of mine. My way is too recently conceived, too newly fought for, too vulnerable to positivism, to allow your certainty to overwhelm it. Yet how do we negotiate? You have determined by your practice an arena of rational debate. I can enter that arena and play the game by your rules. I think I could win. Yet in winning I would lose. I would be adopting a positivistic stance for a tentative searching; my medium would discount my message. The alternative is equally impossible. You do not seem willing to compromise, to allow for exploration.

I am confused. I do not know what to do. If we talk will we reinforce our respective positions and alienate ourselves further? I can't see

any common ground between us. Our positions are irreducible to one another. What can be done?

I wonder?"

My letter was cathartic. I felt release from frustration, confusion and irritation, without the possibility of alienating a fellow member of a study group. I did not find answers to my questions. Although I was left wondering as to what could be done, writing of my feelings and confusion helped crystallise the issues and I had a sense of completion, without the need for further action.

Adams (1990) says that an unsent letter is a one-way communication. It is an opportunity to express without interruption or discussion. It is a letter to oneself, a letter which helps a person know themself better.

Yet another technique which challenges the "taken for granted" lens through which we habitually view the world is "dialogue." Dialogue can be imaginary, as in Gestalt therapy (Rainier 1978), and can help people become aware of various aspects of their personalities. The diary dialogue is a conversation carried on with yourself to help you gain insight into a person, event or subject you wish to know better (Rainier 1978). Alternatively, an imaginary dialogue can be carried on with another person, as a means of deepening understanding of how the diarist perceives their relationship with that person. A further extension of the use of dialogue in journals is the use of "dialogue journals". These involve a couple mutually exchanging and responding to each other's journals and serves to widen perspectives and understanding.

Deeper layers of personal meaning are also revealed through the use of "metaphor" (Lakoff and Johnson 1980). Arguing that human thought processes are largely metaphorical, Lakoff and Johnson suggest that metaphors affect the ways in which we think, perceive and act. Furthermore, an examination of the "generative metaphors" (Schon 1983) used by an individual, gives an indication of how one thing may be seen as something else, thus helping to generate new perceptions, explanations and inventions.

I turn now to an examination of strategies of reflective narrative which can be used to examine life histories. Life history strategies range from those which focus on making the writer aware of a

chronological sequence of life events, events which may then be available for interpretation, to those which aim to deepen habituated understandings by an examination of interpretations and meanings which have been made of life events. I begin with an examination of the former.

Holly (1989) describes several strategies which can be used to capture a chronological history of one's life. The "wheel of life" (Holly 1989) gives a quick panoramic view, indicating brief descriptive comments for each era of the writer's life. Similar to an "autobiographical log" (Holly 1989), it allows the writer to summarise major events and gain an overview which may lead to a sense of emerging patterns. A professional extension of these approaches is a "time line of a teaching career" (Holly 1989). Chronologically traced, it allows a teacher to chart the changes which mark a career. There are many variations of these approaches, each enabling the writer to gain a time based perspective on life events.

Further strategies are useful for examining the interpretations and personal meanings which have been made of a life history.
For example, Progoff (1975) extends the concept of a chronological life history to the concept of writing a life history of interpretations and personal meanings. Describing the activity of "stepping stones", in which the writer charts significant happenings in his life history, Progoff advocates an autobiographical approach which is based on the landmark experiences the writer has made from the events of a life. Similar in conception to an examination of "critical incidents" (Measor 1985) or "epiphanies" or turning points (Denzin 1989), rather than merely testing memories of events, stepping stones provides for a writer to gain deepened understanding of his interpretive processes. Changing the focus of "stepping stones" can enable a life to be looked at in many different ways, including such aspects as self definition, successes and so on.

In the following chapter I use a form of stepping stones to examine my life history. Using the concept of hermeneutic circles, outlined in an earlier chapter, I examine how my circles of understanding and interpretation have changed and evolved throughout my life.

Through this brief review of narrative strategies I have sought to give a flavour of the range of possibilities available for the writer of reflective narrative and to indicate that some forms of writing lend themselves more closely to different purposes. The variations are

unending and it is possible to select from the broad principles of practice outlined here in order to create an approach which is individually appropriate.

THE INTERPRETATION OF NARRATIVE

Three dimensions emerge from a consideration of interpretation of narrative. The reader can try to empathise with the author and strive to see through the eyes of the writer at the time of the writing of the text (Collingwood 1946). Alternatively the reader can bring an alternative, subjective perspective to bear and strive to find a mutually agreed truth, common ground, between the reader and the writer (Gadamer 1960). Finally, in a postmodern sense, the reader can validate the concept of multiple perspectives and no external truth by recognising that stories transfer experience to new and previously unimagined contexts thus articulating the intertextuality of life (Derrida 1988 in Widdershoven 1993). Interpretation can never be wholly empathic. The predisposing interpretive stance that any person brings to an understanding of the life stories of others may be forged in the same cultural arena, but remains idiosyncratically subjective.

In any interpretation of the journals of others, I therefore rely on the third perspective outlined above. Reinforcing postmodernism, I value the concept of multiple perspectives. I indicate, as I have done throughout this study, that it is necessary to recognise my personal perspective in order to be aware of how it impinges upon any interpretation of the narratives of others. Hence I am the focus of this study as a prerequisite to any study of others.

CONCLUSION

In this chapter I have explored how reflective narrative can be used to further the personal and professional development of teachers. Through an examination of narrative and its purposes, I moved to a specific examination of why and how narrative can be used in the world of education. Detailing the work of the seminal thinkers who have contributed to narrative strategies, I outlined specific strategies and their uses. I moved on to a consideration of the ways of interpreting narrative. In the following chapter I examine reflective narratives, examples of my personal life writing, drawn from both autobiographical and journal writing.

CHAPTER EIGHT

WHO AM I? AN AUTOBIOGRAPHICAL JOURNEY OF EXCLUSIONS AND ENLIGHTENMENTS

Diving into the Wreck

There is a ladder
The ladder is always there
Hanging innocently
close to the side of the schooner
I go down
I came to explore the wreck
I came to see the damage that was done
and the treasures that prevail

Adrienne Rich 1973

PREFACE

Journal Entry Oct. 1994

"Manchester, Vermont

I had heard so much about Autumn in Vermont. The cliches only dimly mirrored the clarity and richness of the colours, the sharpness of the air, the space, the peacefulness of the villages. It was on such a day--

Standing in the corner of a craft shop specialising in hand made wooden articles I glanced across at Bill. Engrossed, he was examining a basket which suddenly flattened in his hands. With curiousity, I joined him. "Look at this," he said. "It is made by the Amish people from one piece of wood using only hand tools." Together we examined the flattened basket. From one circular piece of wood a perfect spiral had been carved. Downward pressure in the centre of the spiral created a basket base, from which rose platforms of concentric circles, rippling out as if from a stone dropped in water, flowing effortlessly and seamlessly to create a circular basket. I admired the craftsmanship which had created such a piece. My thoughts spun away.

The previous evening I had read of "hermeneutic circles" (Gadamer 1979 in Rabinov and Sullivan 1987). Suggesting that the "anticipated meaning of a whole is understood through the parts, but it is in the light of the whole that the parts take on their illuminating function", Gadamer (1979) indicates that individual interpretations can only be predicated within this hermeneutic circle. Therefore the response of an individual to events, happenings and issues will be founded on his or her world view. Understanding is always an act of interpretation. To change one's circle of interpretation requires a paradigm shift, a new way of seeing the world. Furthermore, I have written in chapter five of intellectual platforms of personal knowledge (Polanyi 1958), platforms on which one stands and from which one creates more mature structures. The two images, circles of interpretation and platforms of knowledge, coalesced as I handled an Amish basket. Platforms of knowledge emerged spirally from the base, creating concentric circles of interpretation at differing levels, circles which then encompassed and enclosed the possible view, thus constraining and creating potential explanatory lenses. My thoughts spun on.

The Amish basket became a metaphor for life. From a piece of wood a life is carved. From the base, the legacy of meaning we inherit at birth, circles of interpretation emerge and create platforms of knowledge. Each emerging circle encloses but paradoxically excludes those preceding. Langer (1967-82) writes of "the constant reformulation of conceptual frames". The self is always capable of revising its own meaning making structures. Once we begin to "see" in a different way our sight can never return to what it was before, but, paradoxically, our new field of vision emerges from previous ways of seeing. My understanding enhanced by this metaphor, I wondered at my personal platforms and became determined to try to trace my circles of interpretation.

In In Search of Mind (1983), Bruner cites Karl Marx in proposing that evolution be studied in reverse, with an eye firmly fixed on the evolved species while glancing backwards for hints. Martin Amis uses this approach in Times Arrow (1991), in which he tells the story of a Nazi war doctor by retrospectively tracing his life from the present day to the womb. I am reminded of the concept of "pentimento" (Denzin 1989). That which is overlaid or painted out of a picture later becomes visible again. Conceptually similar also to a "palimpsest", in which words are written over and erase earlier words, retrospective life history strips away the words and pictures

of the present to reveal images of the past. However, Bruner (1983) makes an interesting and relevant point. Claiming that a retrospective study of evolving human is a reconstruction rather than a recovery of events, he suggests that events can never be recovered in the form in which they were originally experienced or, I would add, previously interpreted. However, each reconstruction contains the mark of what has gone before. Succinctly phrased, the past influences present and future interpretation, but, equally, evolving modes of interpreting influence one's re-description of the past.

Subscribing to the view that "telling our stories is a way to impose form upon our often chaotic experiences" (Grumet 1988), I embark upon an autobiographical journey through the fathomless complexity which has been my life, believing that "our sense of our lives is embedded in what we make and remake of what happens to us" (Witherell 1991). It is an autobiographical journey which begins in the present but has its roots in the past, yet a journey which paradoxically can only reveal the past through the eyes of the present. I am aware that the defining feature of a memory is that it inherently represents personal meanings. I acknowledge, therefore, that my autobiographical memories represent meanings and interpretations, rather than literal accounts of events (Conway 1990). I seek to trace hermeneutic circles of my understandings, footprints of my beliefs, which have governed my platforms of knowledge and impermanent best truths, whilst recognising that what I claim to be my previous interpretive frameworks are inevitably subject to my present way/s of constructing meaning. In line with the views expressed by Olney (1980), I see the self in never ending transition, ending only in death and agree that a self will see life from a different point of view at different points in life.

I approach this task from the present day. Beginning my exploration with an examination of my present platform of knowledge, my present circle of interpretation, I move backwards through my life ending with my birth. Each circle of interpretation is therefore dealt with in retrospective sequence. However, my description of each hermeneutic circle begins with my recognition of its existence and its subsequent evolution. My journey, therefore, is not wholly in reverse. As I arrive on each platform I trace the development of that particular interpretive framework from its inception and note the existence of personal epiphanies, my sudden perceptions of essential natures.

Reminded of the claim that man has seven ages, I embark upon an examination of the seven ages or stages of interpretation which have marked my life to date. I begin with my present platform of "choice" and move backwards across interpretive platforms of challenge, contradictions, certainty, conflict, conformity and chance.

MY BEST TRUTHS: HERMENEUTIC CIRCLES OF INTERPRETATION

INTRODUCTION

Journal Entry Christmas Day 1994

" "How is your thesis going?" The question came from friends as, wearing paper hats from party crackers, we began eating the celebratory turkey and stuffing. A muffled laugh came from Nick, my son. "I think she's close to finding THE answer !" "What was the question?" was the humorous retort. "Well" and Nick was full swing into one of his favourite stories.

"Let me tell you about my mum. One New Year's Eve, when I was a teenager, I was woken by her when she returned home from a party. She was obviously influenced by the wine and emotion of the evening. Ostensibly waking me to wish me Happy New Year, we were soon involved in a philosophical conversation based on her question, "Nick. Who am I?' "You're my mum." "Yes, but Nick, who am I really?" "You're Judith Gates." "I know that, but who am I? How do I know who I am and how did I get to be me anyway?"

By now the table was surrounded by laughter as we all imagined that bedroom scene of many years before. The inherent humour of a philosophical question, when placed incongruously in the everyday world of certainty and absolutes, was sufficient to make for a light-hearted atmosphere and a festive meal."

Yet, I recognise that the question which underpins this study, a question involving the selves of teachers, was encapsulated in my mid-night wonderings of many years ago. Embarking upon a study of self construction through the use of reflective narrative, I was also seeking to deepen knowledge of myself. In this chapter I take the principles which have been explored theoretically in this thesis, principles of social constructionism, constructivism, the use of reflective narrative in the construction and discovery of self and the

concept of journeying towards a personal best truth and apply them to an examination of my life history. I do so in order to seek to find an answer, albeit impermanent, to the question I have posed repeatedly. "Who am I?"

Ayers(1993), in talking of his work as a teacher, describes an autobiographical strategy he uses with young people and writes of the need to look unblinkingly at the way we see ourselves. In answer to the question,"Who am I?", he asks them to produce a description of themselves which gives their name, three words which describe them to themselves, some things they love, hate and fear and some things they wish for. I tried this strategy on myself.

I am Judith
Questioning, introspective, yet an everlack, never good enough.
I love the yes that rises in me as unvoiced joy, when new thoughts flood into a pool of clarity and insight.
I hate domination and complacency in all their forms.
I am afraid of never knowing who I am and how I differ from all the other "I"s, of not owning my life or authoring my script.
I wish for tranquillity and unconditional love.

Let me look unblinkingly at how these few thoughts encapsulate the ways in which I see myself. Let me retrace my platforms of knowledge within my circles of interpretation. As I do so I find " -- a mountain of meaning rising behind (me) on the way (I've) come" (Welty 1984). As I seek to find answers to that perennial question of "Who am I?" I find that I am "not one self, but many past selves, the people I used to be" (Didion 1968). As Didion continues, these past selves have evolved to form a present collective self, a present self which can be discerned through a journey back in time, a journey that "threads the past selves forming a necklace of existence"(Didion 1968). In addition, I am haunted by the presence of all those who have influenced me in the past. "Past relationships continue to structure present consciousness, long after the actual interactions with these other persons have apparently ceased" (Friday 1977).

"CHOICE"

This era in my life is marked by an interpretive process based on "choice".

In this section I seek to demonstrate that I am influenced by the forces of social constructionism in a postmodern world of multiple realities. These multi-cultural and diverse realities impinge upon me and result in a "saturated self" (Gergen 1991), a concept which will be explored more fully later in this chapter. From a range of possible selves I recognise that I have choice about the self or selves I choose to be.

I live in three very different cultures and travel to many others. I have homes in England and the West Indies and stay for some months every year in America. Today I am in England, last month I was in two dissimilar states in America, next month I return to Cayman via a stay in yet another American state. Only two constants permeate my present life. Every day I think about my thesis and every night I sleep on the left hand side of the bed. Everything else changes.

Let me first of all examine today, a typical day in my life. Today I received four letters. One, from a British friend, who was born in Africa and lives most of her life in the Cayman Islands, began with the words, "From one nomad to another." In expressing her regrets at not being able to visit me, she described her hectic schedule. Having flown in from Grand Cayman she had only a week in London before a protracted business trip to Hong Kong. The second was from a Masai friend, a doctoral student at Harvard, telling me of his plans to return to Africa in the Spring to complete his research on "Social Change and Social Violence." Then there was a letter from an acquaintance living in South Africa. Containing photographs of my husband and I on our recent safari in Botswana and Tanzania, he suggested that we arrange to meet should we ever visit Cape Town. My final letter was from a teaching friend, born in the North of England, now teaching in the Caribbean, and describing her recent holiday in Bolivia and Peru.

Telephone calls included one from Perth, Australia, asking if we were interested in exchanging houses sometime in the Spring. The caller wished to explore the north of England and visit his daughter, who lives two hundred miles away from here in Edinburgh Other potential home exchangers were callers from Tuscany and Belgium.

In addition, I have met with my university tutor, who has just completed a paper for an educational conference to be held in Taiwan.

I am in regular contact with people from other cultures. Moreover I am in constant contact with people who are having cross-cultural experiences.

Last year was a typical year in my life. In the last year alone I have lived in villages, towns or cities in England, California, Grand Cayman, Massachusetts and Vermont and have travelled to Colorado, New Orleans, Chicago, Florida, Zimbabwe, Botswana, Uganda, Kenya, Tanzania and Egypt. In each country or state I have spent time with local people, including the African Bushmen, Masai villagers and Egyptian families. In addition, on my travels, I have had conversations with people from diverse cultures, including Honduras, India, South Africa, the United States of America, Costa Rica, Canada, Italy and Jamaica. I have discussed different religions, including Jewish, Muslim and Hindu beliefs.. I have celebrated Hanukkah with Jewish friends and discussed polygamy and the status of women in India with Indian friends. I have mixed with different social classes, from multi-millionaires to the very poor. Our conversations have ranged from share price fluctuations to social security payments. I have heard a Masai villager, living in a cow dung hut in a muddy village on the edge of the Ngorongoro crater in Tanzania, describe himself as a "rich man". I have shared a ski chairlift in Aspen with a multi-millionaire friend who described himself as temporarily "strapped for cash" in the absence of a "liquid" million.

In the last year, in studying for and writing this thesis, I have spent time in educational establishments as diverse as Stanford University in California and the Montessori pre-school of my granddaughter in Massachusetts, as varied as the village school in Grand Cayman and the urban English school in which I was formerly head teacher. I have read writings on education by authors as disparate as philosophers and psychologists and the editor of The Sun newspaper, who applauded the current "back to the basics" movement. I have talked about learning with H.M.I. and university professors, teachers and students, school children and toddlers. I have watched programmes on T.V. on subjects as diverse as the structure of the brain, the habitat and life patterns of mountain gorillas and Coronation Street and Cheers.

In line with social constructionist principles, these differing experiences have become part of me, part of my way of knowing the world and constructing my reality. I live a life based in several countries, a life which is characterised by social constructionism and

postmodernism, a life exposed to multiple realities and divergent viewpoints. I encounter at first hand socially constructed truths which differ radically from the truths of my culture of birth. A postmodernism perspective helps me to understand and celebrate these differences, helps me to make sense of a world of disparate truths. Similarly, lives containing multiple realities are increasingly characteristic of late twentieth century life. Technological advances bring cross cultural experiences into the homes of even non-travellers, whilst the possibility of world travel is becoming increasingly accessible.

Journal Entry Nov. 29th 1992

"I have found myself thinking of how perceptions change almost before we know. One recurring thought has been of changes in me over the last couple of months since I came to live in Boston. I have learned how to live in a city. I avert my eyes, don't look at passers-by. I keep my own space in the T, ignore the homeless begging on the street corners; all things that I would have never done back home in England or Cayman. I have learned how to survive in a more potentially violent environment than any in which I have previously lived. The thought became even clearer after a walk with Bill. A homeless man fell from a bench onto the ground at our feet and remained, unmoving. We could not walk by. We telephoned for help. Yet I was uncomfortable with his partner, did not know what to say to her, did not know if she wanted us to get help or not. I did not know if I was infringing on the freedom of some-one else to be destitute. Should I "interfere"? How does one behave in a different culture?

Any personal learning about city life has been largely unmediated by language. It has not been arrived at through thought. It can only have been acquired as if by osmosis, modelled on my observations, created by the context and within the context. You mind your own business and other people leave you alone. Imagine if I had never known anything different. If I had grown up in a city and did not even consider that people could smile at strangers. And yet even I, with my background of small communities, was quick to accept without question the norms of city life. Social construction of reality again."

I am increasingly a product of postmodernism. As indicated in chapter three, I inhabit a landscape in upheaval. The Western world

is dominated by changing paradigms emerging from the postmodern concept of multiple realities. These paradigm shifts make for radical changes in understanding and meaning making. The media revolution brings the postmodern world to me, I and my friends share the experiences of going to the postmodern world.

And then I come "home". Until six years ago, although I had travelled fairly extensively on holiday, I had never lived outside a forty mile radius in the north-east of England. My father had never been abroad, my grandparents were corner shopkeepers in a mining community and all that I know of my great-grandparents is that they signed their wedding certificate with a cross. Presumably, they were unable to read or write. Here in England I talk with my father-in-law about pigeon racing, my brother-in-law about local football and my domestic help about growing leeks. I share sexist jokes with a garage attendant on *women drivers and a man exercising his dogs* on women joggers. In short, my culture reclaims me. I step back into my past ways of thinking. However, now I see them for what they are. Not truths, merely local ways of structuring discourse, constructing language and perceiving reality, all historically and culturally contingent. Although immeasurably safe and comfortable for a child of the north, they are only part of my repertoire of meaning making.

I left England and began this nomadic life style six years ago. Anna Lieblich (1993) writes about living somewhere new. "Change in belonging naturally leads to a change in values, norms, behaviours and choices" (Lieblich 1993). She claims that one cannot shift one's sense of belonging without a parallel internal development. It is ironic that my fear on leaving England was that I would become rootless. My roots are still firm, but are only roots. The new growth demonstrates potential for difference. Gillikin (1989) writes "Going to different places gives women an excuse to leave where they are, providing them with the chance to be some-one else."

In England I hear voices of my ancestors in the language of my home culture. But, as I travel and talk and listen and wonder, I also hear voices from other cultures. I draw from our conversations, I remember their customs, I marvel at our differences. Vestiges of relationships, social ghosts in my head (Gergen M. 1987), echo, reminding me of their presence and of the myriad ways of perceiving and constructing reality. For every argument I present, I can present, also from my experiences, an alternative perspective.

For every self I seem to be, I can become another. I am being formed and reformed in a world of changing paradigms and live in an interpretive framework of choice, choice from the endless mutability of possible selves and potential interpretations, perspectives and language. I inhabit a world of multiplicity and possibility.

I believe that "Truth is an increasing complexity" (Rich 1979). I have abandoned the concept of the "truly true" and replaced it with the concept of a personal best truth, a prototruth which is subject to subsequent dismantling and change. And so my present best truth is based on mutability and possibility, of both self and interpretive frameworks, limited only by the confines of the chance based historical and cultural confines in which I am constructed, deconstructed and reconstructed. In addition, I respect and value that the truth of another is as valid for him as mine is for me. Truth then becomes a heterogeneous ensemble of many perceptions. However, as in Life Stories: Pieces of a Dream (Gergen M.1992), from a postmodern perspective, disparate voices and multiple truths blend, each lending to the harmony of the whole. In contrast "When you hear one voice it is the voice of authority, the father's voice. One voice belongs to an androcentric order" (Gergen 1992). One truth belongs to authority, multiple truths belong to community.

I choose to believe in the mutability of self. "The self is many guests in a small hotel" (Mansfield in Aronson 1991). Norquay(1990) suggests that "identity is multiple, shifting and contradictory."

In an examination of the endless mutability or possibility of self or selves I consider the work of Gergen (1991) on the saturated self and Lifton (1993) on the protean self.

Kenneth Gergen (1991), a social constructionist, equates his concept of the saturated self with postmodernism. He describes the cultural life of the twentieth century as having been dominated by two major vocabularies of the self. From the nineteenth century we inherited a romanticist view, which attributes to each person characteristics of personal depth, passion, soul, creativity and moral fibre. The modernist view of the early twentieth century posited the ability to consciously reason as the chief characteristic of self. Gergen suggests that the forces of social saturation are pushing both of these beliefs into disuse. "Social saturation furnishes us with a multiplicity of incoherent and unrelated languages of the self" (Gergen 1991). Claiming that for everything we "know to be true" about ourselves,

other voices from within respond with doubt and even derision, Gergen states that "the fully saturated self becomes no self at all' (Gergen 1991). In a postmodern era the very concepts of personal essences are thrown into doubt. Instead, "Under postmodern conditions, persons exist in a state of continuous construction and reconstruction---Each reality of self gives way to reflexive questioning, irony and ultimately the playful probing of yet another reality. The centre fails to hold" (Gergen 1991).

Gergen's thinking on social constructionism has been explored more fully in chapter two. If, as he claims and as I have argued, what we are is precariously placed, a product of language of a certain culture at a certain point in its history, then the saturation of our society by the multiple voices of many cultures thrusts individuals into an ever widening array of often contradictory relationships. The self is populated by "the acquisition of multiple and disparate potentials for being" (Gergen 1991). Through mimetic engulfment we become pastiches, imitative assemblages of each other. We come to harbour a vast population of hidden potentials. Gergen also writes of the sense of violation an individual may feel to his sense of identity from this cacophony of potentials (Gergen 1991). Likewise, Lifton (1993) suggests that, in response to the multiplicity of a postmodern perspective and the fear of chaos, some people may demand a fundamentalist perspective of life in the form of an absolute dogma or a monolithic self. However, Gergen (1991) suggests that, if one "senses the raptures of multiplicitous being" "one opens an enormous world of potential". He proposes that the final stage in the transition to postmodernism is reached when the "self vanishes into a stage of relatedness" and "ceases to believe in a self independent of the relations in which he or she is embedded".

Robert Lifton (1993) writes of the protean self as fluid, many sided and in constant motion. Taking its name from the legend of Proteus, the Greek sea god of many forms, the protean self is a metaphor rich enough to suggest the radical fluidity, functional wisdom and quest for minimal form necessary to survive our inconstant and unpredictable social and historical context, which features rapid historical change, a mass media revolution and contains the threat of human extinction. Lifton claims that the protean self, a self of many possibilities, emerges resilient from this confusion. With variation as its essence, the protean self, however, possesses a capacity for bringing together the seemingly disparate and incompatible into a process of continuous transformation. Balanced between responsive

shape shifting and efforts to consolidate and cohere, the protean self takes on the psychology of a survivor and copes with shifts in cultural authority while still seeking a degree of cohesion. Self mockery, irony, humour and a sense of the absurd are described by Lifton as protean qualities, while he describes proteanism as consistent with the "contingency, multiplicity and polyvocality" (Lifton 1993) of postmodernism.

I replace my original question of "Who am I?" with the more encompassing one, directed at my many possible selves, and now ask "Who are we?" Recognising that I am a product of forces with the potential to culturally saturate the self with disparate perceptions and qualities, I acknowledge and celebrate my proteanism.

However, Lifton asserts that multiplicity and fluidity should not be equated with the disappearance of the self. Instead he claims the opposite. "Proteanism involves a quest for authenticity and meaning, a form seeking assertion of self"(Lifton 1993). Recognition of complexity and ambiguity may represent a certain maturity in the concept of self and Lifton states that proteanism involves choice. The protean self chooses a life. In stating that orientation to the good is a protean enterprise, Lifton cites Taylor (1989) in stating that the self operates in "moral space" from a "frame or horizon within which (he) can try to determine from case to case what is good". Thus, rather than being an unquestioning advocate of progressive education, such advocacy having been formed from unexamined social forces, from my moral space I can ethically choose progressivism. Similarly, rather than being mindlessly created by feminist values, I can morally accept and choose to espouse them, for example, valuing their emphasis on caring in community. However, the foundation of my moral choices inevitably remains within the confines of the language and forms by which I have been socially constructed. Just as Smith (1995) argues that "autonomy - must be conceived in (an) interpersonal rather than intrapersonal way" I suggest that choice is not a solitary occupation, but instead emerges from and operates within an interpersonal arena.

Both Lifton and Gergen acknowledge that global well-being depends on the acceptance of a postmodern existence. "Rather than permitting us to take misguided comfort in transcendent principles, postmodernism confronts us with the immediacy of interdependence" (Gergen 1991). We are urged to direct interchange

with the other, in order to explore the world view within which their actions are intelligible and good.

I take these two issues, of a "moral space" and "global well-being", and consider them as I seek a form and choose a life from the many at my disposal. From the social saturation of my life style I have moved from a "monotheism" to a "polytheism" of consciousness as my only means of coping with the "fragmentary autonomous systems" of my my mind (Hillman 1975). As I have learned to respect the existence of multiple perspectives and come to know the protean facets of my many selves, then I cannot do otherwise than extend respect and accept difference as I consider others. I do not dismiss the stranger because he is different from me. Instead I wish to explore with him his view/s of the world. This leads me to choose the ethic of "care" as a central life ethic (Noddings 1984). "Everything depends on the will to be good, to remain in caring relation to the other"(Noddings 1984). I support her claim that the fundamental ontological fact of human life is that everyone needs to be cared for. I therefore choose, from the protean and socially constructed selves at my disposal, forged within communal and multicultural living, to "care" within the framework of living in community, community of family, village, town, state, country and world. Lifton (1993), in describing my chosen path as a path of hope, says that it is as a "protean path ---of individual people reaching towards global belonging". From it, he says, " One may experience that hope, and even a modest personal liberation, in consciously embracing that direction. The embrace is an act of imagination and, as such, a profound beginning."

Therefore, this thesis is, in many ways, a summary of my present circle of interpretation, my present best truth. I see the world from a postmodern perspective, as an arena of multiplicity and possibility. I believe that I construct my own meaning through the medium of my culturally constituted language and from the cultural social constructionist forces which surround me. My observations indicate that I live in a world of rapidly changing paradigms and that these paradigms impinge upon my consciousness and influence my knowing. I believe that the use of reflective narrative is a way of both creating and accessing this knowing, a way which then provides for reflexivity and the opportunity to restory myself. I further believe that to live in good faith requires that I subject my platforms of knowledge to rigorous scrutiny in order to continue journeying towards a personal best truth, a truth which is itself subject to

continual examination and dismantling. Furthermore, in recognising the rapid changes and media revolution of my postmodern world, I recognise that a process of social saturation has led me to the formation of disparate or protean selves. However, I also recognise the need for cohesion that I seek to bring to my life and value the capacity for choice I possess, albeit from a chance constructed, contingent range of possibilities. My concept of choice embraces the notion of responsibility. I cannot avoid responsibility for my actions by abdicating the freedom to make culturally contingent choices. Accordingly, in exercising the power to choose, I choose a life of caring in community, and seek to bind my disparate selves with the will to remain in caring relation to the other.

The hermeneutic circle of my current platform of knowledge is based upon the metaphor of "choice", albeit choice within the confines of my historical cultural experiences, my determined contingent world (Smith 1995), choice which is thus essentially within and from my community rather than individual and isolated.

"CHALLENGE"

This era in my life was marked by an interpretive process based on "challenge", which manifested itself in a series of challenges. My sense of challenge, which although at times made itself evident as embracing causes, began essentially as a challenge to the dissatisfaction of unresolved contradictions. As challenge in search of a new platform of meaning, it continued my lifelong challenge to the imposition of power.

I moved from my role as an L.E.A. adviser to work as a lecturer in primary education at a school of education. A fundamental motive for my change in career was the desire to reflect in an academic setting on the contradictions and doubts about education and my role as an educator which had surfaced during my time as an adviser. I knew that I needed to stand back and consider and the frenetic pace of local authority life did not allow for that. However the drastic speed of educational change in England militated against my hopes.

In 1988 the Education Reform Act came into power. This act provided for radical changes in both the structure and composition of state education. Primary education was greatly affected. A National Curriculum was introduced, with assessment of children at seven and eleven years of age. Procedures for the inspection of schools were

changed. Previously H.M.I. had conducted sample inspections and had thus been in a position to provide a national perspective, while Local Education Authorities had evolved their own systems of inspections. The Education Reform Act provided for future four yearly inspections of each school by a private group of registered inspectors. The reform of teacher education was also indicated.

I did not see at first hand, I was not directly affected by this revolutionary legislation. I emigrated from England to the Cayman Islands in January 1989. It was not until then that I was able to gain the critical distance necessary for systematic study. My study, however, took place at a time containing great personal challenges. I was, for the first time in my life, living away from my native country. Uprooted, *I resonated with the concept of the "unbearable* lightness of being" (Kundera 1984). I became an emigre, situationless, "the sketch that is our life a sketch for nothing, an outline with no picture" (Kundera 1984). Like the artist Sabina, I liked my new country, "But only on the surface. Everything beneath the surface was alien to (me)" (Kundera 1984). I had freedom from daily reinforcement of my cultural inheritance. I had distance from which to examine it. Yet, paradoxically, my freedom frightened me. I felt like a twig floating in a fast flowing stream. I could be washed away without trace.

Woolf (1929) wrote that women need the habit of freedom and the courage to write exactly what they think. However, in order to arrive at this position Woolf claims that "A woman must have money and a room of her own "(Woolf 1929). She must have the "liberty to travel and to idle, to contemplate the future and the past, to dream over books and loiter at street corners and let the line of thought dip deep into the stream" (Woolf 1929). I now had time and space, to travel, to loiter and to think. I also had freedom from interference, freedom from the external expectations of employers and freedom from the cultural and historical confines of an educational system in transition.

I experienced the paradox of freedom. My freedom was a weightless opportunity. How could I give myself substance in my new world? All I needed was to grasp, not run from, the opportunity presented by changed circumstances. I needed to find the courage to search for and own emerging thoughts and beliefs.

Initially, perhaps as a personal protection from a feeling of isolation and vulnerability, my challenge was linked with a well established

cause. I embraced feminism wholeheartedly, finding within it a challenge to the androcentric and paternalistic imposition of power which had always threatened me. Much of the introduction to this thesis was written from this platform of my thinking. I wished to become visible, to emerge from silence and gain a voice, to move from acquiescence to resistance, each a feminist issue. I saw my dilemma, the contradictions of my life, the anger I felt, as being based upon the sexism and prejudice experienced by women of the Western world. I felt that the imposition of androcentric perspectives sought to deny the personal reality of my experiences.

Journal Entry, October 1992

"To hold on is often difficult. When in a situation of differing perceptions it is difficult to hold onto one's own. The desire to be accepted, the lack of confidence that causes one to doubt, all conspire to a denial of personal reality."

As a visiting scholar at the Graduate School of Education, Harvard University, I was made secure by the feminist perspectives which surrounded me. I felt as if I belonged.

Yet, after reading Meeting at the Crossroads (Brown and Gilligan 1992), I recognised what seemed to me to be a contradiction in terms in the feminist argument.

Journal Entry Nov. 30th. 1992

"Yes. I am sure that women do "Keep their voices down" in order to fulfil the expectations of society. But to assume that the voice of pre-adolescence is a natural voice seems a little naive. If enculturation is accepted as a reality at adolescence, then the girls must have been subjected to a culturalising process throughout childhood. It may have been significantly different in focus from that experienced when entering womanhood, but I can't believe that it was any less pervasive. So voice is never wholly natural, it is always the outcome of a conditioning process. It is just that the conditioning process changes at adolescence, when the demands of being a "good girl" give way to the expectations of being a "good woman" It is almost as if there is a significant contradiction in Gilligan's work. After adolescence she accepts the power of cultural conditioning. Yet before adolescence she seems to assume the existence of a "natural

self", free from the effects of cultural norms. I think that is a contradiction in terms."

Gradually, so gradually, so that I cannot pinpoint a moment at which I began to wonder, and then to doubt, and then to wonder again. I began to see differently.

I began to see feminism as a cause which ostensibly challenged the orthodoxy of androcentrism but which, in the process, had developed an orthodoxy of its own. Feminism had become as rigid as that which it was striving to replace. I was seeking to challenge domination. I did not wish only to change the name of that which dominated me. I wished to challenge and question fundamentalist orthodoxies, not replace one with another.

My challenge moved on. I began to challenge the concept of an essential, enduring self. I thought deeply about the forces of cultural conditioning and wondered if these forces led to the construction of self. Previously I had held tight to a belief in a core of individuality, an inner and constant self which permeated all of one's actions. This is the self at the heart of the feminist battles, the self feminists seek to reveal and support, the essential and womanly self they claim is suppressed by male domination. If instead a self is created, not born, then both feminine and feminist selves are brought into being, not revealed, by a conducive climate and feminism is seen as another social constructionist force, rather than a universal truth.

Journal Entry Nov. 20th. 1992

"Yet another perspective. I am grasping at the concept of a socially constructed sense of self. If this is indeed the case, how much is this issue of oppression of women largely a socially constructed issue, a politically correct perspective, of now rather than of eternity? Are there eternal truths, I wonder? For example, is power inherent in any society and if so will some groups always be victims of oppression? Is it unrealistic to consider otherwise? I am uncomfortable with this thought!!!"

My platform of knowledge based on "challenge", having incorporated the concept of feminism as a socially constructed orthodoxy, became rooted in the more general issue of challenge to the concept of an essential self which endures throughout time.

I identified what for me was a key issue in dismissing the concept of an essential self and replacing it with the concept of the construction of self.

Journal Entry October 30th. 1992

"The key issue - how do organismic and cultural factors interact to make the self?"

This became the focus of my attention. I considered the concept of the relational construction of the self. That the self is formed from and within relationships and comes to exist as the intersection of all its relationships, threw me firmly into the world of social constructionism (Gergen 1990). I could also see the possibility for personal change from the construction and reconstruction of the story of oneself.

I became interested in the function of language in self construction.

Journal Entry Nov. 24th. 1992

"In the process of sorting out my thoughts what has been most illuminating has been that I have been able to trace from my journal of a few years ago how the beginning of these ideas came about. I was a deconstructionist before I knew about deconstructionism. This really is thought provoking. If ideas emerge and are only crystallised when reinforced in language, what does that mean for the power of language as the means of constructing reality? Echoes of a conversation with Ching and Justus from a couple of weeks ago. Ching wondered aloud how ideas came into consciousness if the culture did not have the language for the barely glimpsed idea or concept. The example he gave was of the student's revolution in China and of Tianeman Square. How could Chinese students begin to imagine the unimaginable, that which had no precedent in their culture, that which was beyond their words? Was it the influence of the West and could their action ever have taken place without the language of democracy? I, too, am puzzled by the nature and function of language in describing and/or creating reality. How do thoughts come into being if there are no words to adequately capture them. Is it instead the existence of the words that creates the thought? Without words to hold, however tentatively, the embryonic thought would it be forever lost? In the light of this unresolved conversation it was therefore interesting to recognise that I, through my journal, had for

five years metaphorically held a concept which only became clearer once I acquired specific language for it. I don't know what this means, if indeed it means anything, but I want to think some more about the implications."

Upon accepting the social constructionist arguments, other questions linked with this process emerged from my journal writing. As a result of new experiences in life do we invent new selves or recreate and reinforce our existing selves or both? Is personal change as a result of transformation or reinterpretation?

Journal Entry October 5th. 1992

"An interesting conversation with Rob, the tutor, after an UTP class.

In terms of personal biography could I detect a thread that indicated transformation or re-interpretation of a life theme? Transformative versus re-interpretive, a useful issue to address. Certainly for me it has been re-interpretive. Empowerment has been my focus, even before I recognised it as such. First, empowerment of children, through progressive education. Secondly, empowerment of teachers through the use of reflectivity. The thread that runs through my life? Where did it come from?"

I began to sense the existence of a personal frame of reference, a personal interpretive system, a personal myth, which permeates our existence, enabling us to transform events, the chance happenings of a life, into experiences, the meaning we make from these events. I responded to an entry in a colleague's journal which queried the purpose of education.

Shared Journal Entry Nov. 20th. 1992

"I worry about the construction of my personal constructs. Yes, I can rationally defend them. I have spent a lifetime practicing that skill. But how much are these views the bedrock of conviction and how much the barricades of rhetoric? I try (and try) to open my mind to the possibility of alternative perspectives. Being aware that I am a product of the sixties, both ideologically and philosophically, I try to examine my prejudices alongside my beliefs and to identify into which category my cherished convictions fall."

My challenge moved on. As my knowing incorporated the concept of socially constructed selves, idiosyncratically constructed from the languages of our cultures, as my learning embraced the differences of perception and perspective of others, my greatest challenge emerged. I challenged the existence of the "truly true." My challenge became a challenge to the very concept of "truth" and moved me from a hermeneutic circle of "challenge" to a hermeneutic circle of "choice."

"CONTRADICTIONS"

This era in my life was marked by an interpretive process based on "contradictions" and was punctuated by doubt.

I accepted a post as a local education authority phase group adviser in a neighbouring authority. I sought to transpose my progressive values, my belief in child centred education and teacher centred professional growth, from the then fertile soil of the liberal education authority and open plan primary school of which I was head teacher. I attempted to plant them into the frozen soil of the power dominated conservatism of a socialist controlled education authority. The winter I began to work there was the coldest winter of my memory.

In Diplomats and Detectives (Winkley D. 1985) examined advisory roles throughout England and used his findings to categorise local education authorities according to the qualities of Greek Gods. The authority by which I was employed operated in accordance with the qualities of Zeus. Such authorities are involved in the centralisation of school life from as many aspects as possible. They focus on accountability; how do we best control and monitor a public service, and place emphasis on issuing directives. The underlying message is about power, about having and being seen to have power over others. The question of quality becomes a side issue.

I had moved from a local education authority which had operated more in accordance with Orpheus. "Orpheus seeks to listen for individual needs, to delegate both power and responsibility to the schools, believing that development in practice will be more likely" (Gates 1987). Furthermore, I had adopted a management role as head teacher which was in line with Orpheus principles. Steeped in Plowden progressive philosophy and enculturated by a climate of consultation and delegation, rather than by the mindless imposition

of power, I struggled to reconcile my beliefs and values, moulded in a dissimilar cultural context, with the ones I now encountered.

My dilemma was made more acute by the continuation of the national curriculum debate. Following the William Tyndale debacle, the government had begun to question the "secret garden" of what went on inside the schools. National reviews of schools by H.M.I. revealed no major concerns about declining standards in literacy and numeracy. They gave encouragement to more practical mathematics teaching, to a broad use of language, rather than meaningless drills and practices, and to science teaching which focused on the development of the ability to think scientifically. A proliferation of documents raised issues for curriculum debate and the publication of education reports, such as Bullock and Cockcroft, indicated the developments that should take place. The progressive philosophy of Plowden was not under direct attack, but was subject to question and examination. After an expansionist era, primary education experienced a time of retrenchment, of self analysis and of justification.

The bedrock of my certainty in progressivism, comfortably forged in the days of cultural approval of Plowden orthodoxy, was now subject to national scrutiny and interrogation. The bedrock of my belief in consultative management, forged in the management style of my previous education authority, was subject to the institutionalised and previously unquestioned practices of my new employers. My Achilles heel, concerning the thoughtless imposition of power, was pierced on two fronts. I teetered on a see-saw of conformity versus challenge.

At one level, I became a covert saboteur. I employed and promoted questioning teachers.

Journal Entry 1987

"Am I seeking to staff the schools with questioners rather than complacents? What effect might this have on the cultural values and the system as a whole? Power again and the possibility of influence in a covert way."

I ran inservice courses which sought to empower rather than indoctrinate teachers. When I encountered child centred practices I

openly valued them. I tried to demonstrate by my practice the principles I personally espoused.

I also became an overt challenger. I questioned the principles and practice of authority inspections, challenging both the efficiency and efficacy of our judgmental approach to influence quality of subsequent practice. However, sometimes, at both a personal and professional level, the challenge of challenge became too great and I became a reluctant conformist.

Journal Entry 1987

"Overall I feel as if I have sold my soul for acceptance and security. I think that I am a radical in a uniform of conformity and sometimes my uniform creates and defines me."

My practice contained contradictions and increasingly so did my thinking. I became aware of challenges other than the expedient to my previous certainties. I became enmeshed in doubt. In a Theatre of Contradictions (Gates 1987) I wrote of the contradictions I encountered in my role as an education adviser. I explored the nature of knowing, questioning whether teachers' knowledge was subject to restructuring or whether it was built from towers of information. Concerning the advisory function, I puzzled over my role as expert or partner, the expert engaging in directive collective monologues rather than the partner engaged in shared collaborative dialogues with teachers about educational practice. I wondered about the ways of promoting educational quality as a result of school inspections. I debated whether an adviser operated more effectively as external judge of teachers or as participant explorer of classroom practices alongside teachers. Throughout my wonderings and my recognition of contradictions ran the key issue of power, my Achilles heel and my intellectual preoccupation. Was the imposition of power ever justified? Alternatively, was power more effective when based upon authoritative influence rather than seniority or role, when used to empower rather than deskill?

I grew to recognise that there were only contradictions, that nothing was clear cut. The demands and influences of the historical and cultural context created expectations on the part of the teachers which then influenced the role of the adviser. I was not just the role or person I thought myself to be, that is, my role was not just my conceptualised strategy of action. It was strongly defined by other

people around me. I was other people's projections of my role and myself.

My sense of contradiction and recognition of doubt was enhanced by research for a Masters Degree in Education. A member of a course which was premised on action research strategies, I was encouraged to examine and question my practice. In a paper which marked the end of the taught element of the course, A Cognitive Kaleidoscope (Gates 1986), I captured my emerging recognition of contradictions. "I find it increasingly more difficult to assert confidently about any aspect of my professional role, constantly questioning the reason for and the validity of my assertion. Disconcertingly, this happens sometimes in mid sentence, leaving me openmouthed and arguing against myself" (Gates 1986). Furthermore, I recognised that I was not only aware of the contradictions in my role, but also that I was a living contradiction of my stated values. For example, I claimed to aspire to participation but was seen to be controlling, I recognised that tidiness and uncertainty were integral factors of life, but strove constantly for rationality, logic and tidiness (Gates 1986). So, not only did I increasingly recognise contradictions in my life, I was myself a contradiction.

This sense of contradiction extended to my personal life. I had previously sought and valued the certainty of hierarchical promotion as a mark of growth and development. Now I saw the issue as more complex. Upon declining the offer of a prestigious post as one of Her Majesty's Inspectors, a role which would have significantly eroded any time I had with my family, I wrote the following, "Just as the last two years have contained a reexamination of professional values, I have used the time to reexamine my life values. I have always been in a hurry. My light-hearted aspiration for life was to do everything twice and I have a sense of having raced throughout motherhood, thinking on my feet and delighting in freneticism. It may be middle age, but I want to slow down and look more closely. As with my career, I think my values are moving to quality, rather than speed, depth rather than distance covered, and it is interesting to speculate what changes those attitudes may bring in my professional life. I recently set my career interests and ambitions against my need for my family, The choice had never to be made before. When it had, my family won" (Gates 1986). I was increasingly recognising the absence of certainty and that ambiguity and doubt pervaded both personal and professional issues.

The hermeneutic circle of this platform of knowledge was based upon the metaphor of "contradictions".

"CERTAINTY"

This era in my life was marked by an interpretive process based on "certainty".

I took my eight G.C.E. "O' levels and my baby son and applied to training college. I had a choice. I could be a housewife or a teacher. It was not a choice.

At college we debated the abolition of the 11+, the introduction of comprehensive education and the introduction of mixed ability teaching. Change was in the air. The climate was of new ideas and methods. I was applauded for questioning and discovered academic ammunition with which to challenge the status quo. Empowered by the language of difference with which I was surrounded in college, I was exhilarated by the opportunity of innovation, albeit into the traditional environments of existing primary schools.

My first teaching post was in a poor down town area. The school was streamed and I had the remedial class containing children aged from seven to eleven, including four children from one family. This was a place to test the innovatory idealism and certainty with which I had left college. However, with children whom it was initially difficult to physically contain, let alone teach, I first needed to be seen as a real teacher and to survive in terms of discipline. Only then could I consider a progressive curriculum, or should my curriculum be the basis of my discipline? I shared the dilemma of all newly qualified teachers, a dilemma as real to college leavers of today.

Journal Entry 19th. October 1992

"The Undergraduate Teaching Practice class was interesting. The topic was curriculum choice and classroom practices. From readings of innovatory practice it was interesting to hear the responses of soon to be qualified teachers. "How can we adopt an innovatory way of teaching if it is unlike the teaching styles of our older colleagues?" Rational debate was used to blur their obvious feelings of vulnerability. The professor and I talked together at the end of the class. We spoke of the dilemmas facing newly qualified teachers, Even if they are fired with ideological enthusiasm, the cultural

reality of schools is pervasive. To implement change from a position of personal insecurity at a vulnerable time in your career is not easy, particularly if the environment is hostile."

As a newly qualified teacher, however, I was empowered by my teaching colleagues. A group of us were college leavers, determined to try to put into practice at least some of the ideas we had debated so vociferously in college. In the absence of externally imposed curriculum guidance and guidelines, we asked ourselves some hard questions. What should the curriculum contain? How would it best make sense to children? Haltingly, hesitantly, emotionally and intellectually supported by each other, we designed and implemented our curriculum. We became autonomous curriculum architects. Although a splinter group of innovators, we were supported by those in power, anxious to see progressive curriculum ideology in practice.

The Plowden Report was published in 1968. Emerging from autonomous practice in Leicestershire schools, it's key idea of child centredness, at the centre of the curriculum lies the child, gave permission and power to teachers who taught in a progressive way. Plowden was planted into the Western culture of the sixties, a time of possibility, of affluence, of challenge to the existing order. It took root, nourished by the slow demise of the eleven plus examination and the removal of test driven constraints on the primary curriculum. It was interesting to see how this ideology became a sub-culture, a sub-culture with authors and a cast of supporting actors and actresses.

This was an exhilarating time. I marched behind the banner of Plowden. For the first time in my life my challenge to tradition and the existing order was approved of by those whose approval was expedient. An alternative perspective would describe me as conforming to the new orthodoxy of progressivism. I was either a rebel treated with approbation or a conformist acceding to a new regime.

My personal life was calm. My second son, Nicholas, the peacemaker had arrived. I recently wrote to him:

"The years of your childhood were the safe years, the peaceful years of my marriage and my life. Our roles within the family were mutually acceptable. Bill played his football and sometimes won and

sometimes lost. I taught and thought, but not too much. Christmas followed Christmas. The smell of turkey cooking as you awoke on Christmas morning was once described by you as your favourite smell. Our life was largely a series of turkeys, comfortable rituals designed to be self perpetuating."

I had found a plateau on which to rest. A plateau which satisfied my need to challenge whilst also fulfilling my desire for personal acceptance. My career provided me with stimulation, my home provided me with protection. Surrounded by certainty, I was quiescent.

Intellectually engrossed by the challenge of "implementing Plowden", the favoured answer at interviews for promotion, I rose rapidly through the teaching hierarchy, becoming a head teacher of a new open plan primary school within months of my thirtieth birthday. Together with my support network of like-minded teachers, we introduced an integrated curriculum based on a thematic approach, necessitating the abolition of rigid timetables in order to use the time flexibly. Children worked in groups in mixed ability and often mixed age group classes and their progress was monitored from cross curriculum profiles containing examples of their work. We taught as a team in open plan buildings. Our focus was on the quality and relevance of children's learning, which, we believed, should determine both the content and delivery of the curriculum. As well as literacy and numeracy, we had qualitative learning objectives for the children, such as the development of problem solving skills, cooperation and collaboration and the growth of personal responsibility. Designing and putting into practice a progressive curriculum enabled the teachers involved to understand the underlying purpose and structure of their daily practice. They were architects not artisans, designers not merely deliverers.

Although a powerful sub-culture, favoured by the local education authority elite, we were a minority. An overview of primary education at that time showed that the dominant primary school culture was of traditional practice within a conservative approach. My pre-eleven plus primary school, with it's narrow curriculum taught in a didactic manner, remained the norm in reality, while the norm in rhetoric moved marginally to progressive ideology.

And then there was William Tyndale School. The extreme progressivism of this school, with an absence of any curriculum

structure, direction or organisation, with teachers as a resource for children, who in their turn may or may not consult with them, led to a public outcry and legal action. The age of progressivism began to end. Unlike the age of dinosaurs, the death was slow and protracted.

The hermeneutic circle of this platform of knowledge was based upon the metaphor of "certainty". However, the platform of certainty, upon which I had danced with such joy, began to crumble.

"CONFLICT"

This era in my life was marked by an interpretive process based on "conflict".

Journal Entry Nov. 19th. 1992

"--To be able to trace similarities between the ritual rebellion of Masai women and the rebellion of adolescent British working class women opened up new horizons of thought. To recognise that their respective behaviours recreate the system against which they are rebelling is a frightening insight. How often does this happen? Do we in fact often shoot ourselves in the foot as we attempt to challenge the status quo? I certainly have done. "

My adolescence was marked by conflict, by conformity punctuated with self defeating challenges to the status quo, by attempts at assertion which were singularly unsuccessful and personally damaging.

I conformed with the educational system. I studied hard, learned how to win in a grammar school environment and seemed destined for the dream of my social class, a university education. I conformed with my mother's rules. She was too powerful for me to challenge directly.

I openly challenged some of the cultural norms of my life. I challenged organised religion. "How do I know there is a God?" I challenged the way in which we hung our Christmas cards on thread around the walls of the rooms. I challenged the fact that we called the midday meal dinner, not lunch. "It's common." I confined my open challenges to the safe and personally neutral.

I discovered sex and the power of being sexual. My clothes began to reflect my emerging sexuality. We teenagers considered ourselves defined by our clothes, even when we wore school uniform. The subtleties of our adaptations were lost on adults. Yet we knew what we meant when we turned up our blouse collar, shortened our ties, wore fitted not full skirts. Only girls in the lower academic streams wore fitted skirts-except for me. I rationalised my choice to my unaware mother. She never knew the language spoken by the cut of my skirt.

My real challenges were always covert. I never deliberately stayed out late, but didn't always go where I said. I rarely argued, but equally rarely agreed. I was subversive yet polite, rebellious yet acquiescent. Conflict was always masked.

In August 1961 I learned that I had passed all eight of my G.C.E. "O" levels with high grades. In August 1961 I discovered that I was pregnant. Simultaneously I achieved the aspiration and realised the fear of any working class girl from Spennymoor. Academic success. Unmarried, teenage pregnancy. My father cried.

"Why won't you listen? How many times do I have to tell you? This is the way it is. It is the way I say it is. If you want my support, if you want my acceptance, you must see it my way. It is the only way." My mother regained control. My tenuous grip on personal power weakened as the force of my responsibilities strengthened.

The hermeneutic circle of this platform of knowledge was based upon the metaphor of "conflict."

"CONFORMITY"

This era in my life was marked by an interpretive process based on "conformity".

"I am going back for her the way I remember her"
Twelve (Rogers 1992)

"And did you ever tell me
how your mother called you in from play
and from whom? To what? These atoms filmed by ordinary dust
that common life we each and all bent out of orbit from
to which we must return simply to say

this is where I came from
this is what I know"
(Rich 1981)

Journal Entry Oct. 7th 1992

"A. asked us to "free write", to write spontaneously and without editing, in response to "this is where I came from, this is what I know" (Rich 1981). My pen wrote the following: "Stern grandmother. Slimy snail paths on the carpet. A coat stand. Metallic tray for umbrellas. Resounding metal. The sound of loneliness. Victoriana. Heavy bedroom furniture. Marble washstands. Books under the bedcovers. Dust motes dancing in sunbeams. Dancing naked in front of the wardrobe mirror. Scared of discovery."

Journal Entry Nov. 4th 1992

"--my own childhood fears -- of darkness, loneliness and confusion, the feeling of not being in control, of powerlessness. So many memories stored, with their emotional and evocative tentacles stretching into today's responses at a level felt but not understood."

My personal community impinged upon me (Henry 1963).

I learned that if I displeased her, I made my mother ill and unhappy. I learned that if my mother was ill and unhappy, I must have displeased her. I learned that my mother was always ill and unhappy. I learned that I could never be good enough, that nothing I did was ever sufficient.

I learned that if I could multiply any number by eleven, my father praised me. I learned that if I could solve the jumbled word puzzle in the Daily Express, my father thought I was intelligent. I learned that my father wanted a daughter of whom he could be proud.

Yet I also learned nurturing from my dad.

Journal Entry 24th. November 1992

"My dad was "outside the norm" He was the one who nurtured me in our family. I was born when he was in his mid forties and he was ready to play, to give me all of his attention. I was real to him. I was fortunate to learn so early in life that men can be gentle."

Freewrite Nov. 25th. 1992

"In response to the quotation, "The man came in from the kitchen and picked up the child in his arms," I wrote the following:

"He held her close, cradling her head against his shoulder, wrapping her in safety and security. "It's alright now, I am here. I will always look after you." Comforted, the child relaxed, tension leaving her body with the promise of care. Dry, hiccuping sobs were all that remained of her grief.

Together they moved to the living room. "Now tell me why you are sad. What has happened to make my little girl cry?" The large white handkerchief, always crisp and clean, source of so many magic tricks, the disappearing coins, the broken matchsticks, was used for its intended purpose. The tears absorbed, the healing conversation premised on love began.

He was the only one who listened, who cared. She was always to busy, too wrapped up in herself, to be a mother, to be a friend."

The wider community also impinged upon me.

The 1944 Education Act provided for a tripartite allocation of power between the Department of Education and Science, the Local Education Authority and the school. Primary and secondary schools were created, with grammar school selection by means of the 11+ examination.

I was the first generation of working class children for whom selection at 11+ plus meant the chance of grammar school education and the opportunity of grant assisted higher education. Both school and the community valued the criteria by which selection was made. I attended a primary school in which there were four streamed classes in each year group. Classes themselves were further divided into ability groups. Children were allocated to a class and a group according to their capacity in reading and skill in juggling numbers. An introverted bookworm and public performer at number juggling, I was in the top group in the top class. I could win at that system. I knew how to satisfy it.

I remember those who couldn't.

"Melvin Bloggs (from the D group on the right hand side of the classroom), what is a widow? "Sir, something you look through, sir." "Bloggs, are you a fool? Bloggs, everyone is laughing at you. (Nervous titters from the winners on the other side of the classroom.) Bloggs, what is a widow?" "I don't know sir." "Then Bloggs, you are a fool!"

The humiliated Melvin Bloggs went "down" to the B class the following Monday. Everyone knew, even our parents. It was talked about in my grandmother's corner shop.

Only once I "played" with water with a student teacher. That was my only experience of practical mathematics. We painted on Friday afternoons, but only if we had finished the work of the week. Otherwise, the timetable was strict. What happened in school was dominated by the tests we would all take in the year of our eleventh birthday. We sat in rows facing the blackboard, were taught as a whole class and drilled as a regiment. Schools were judged by their 11+ results and we children were the means by which they would be valued. Our self esteem became based on our speed in completing the arithmetic paper without any "silly mistakes". Teachers were assessed by their strengths in "getting children through the scholarship". They could not afford to let us fail.

I learned to value other people's right answers. I knew that art and singing were not as important as arithmetic and English, that history, geography and nature study were about having a good memory for facts and that P.T. and sewing were at the bottom of the academic hierarchy. I couldn't paint, sing or sew. Those who could sew might be very nice, but they would never pass the eleven plus. Success was speed and accuracy and satisfying the system and, after all the sacrifices my mother had made for me, I could not contemplate otherwise. I was a "child of empiric training that cripples with institutionalised expectations" (Fromm 1942). I "aimed at living exclusively for what was expected of (me)" (Helle 1991)

I also learned that there were other systems of valuing and winning. The prettiest girl with curly fair hair, Susan Clark, was always "Sir's" selected partner in country dancing. She grew up and became a hairdresser, I think. I was fat and had straight brown hair. The fastest runners and most expert catchers were always chosen first for the rounders team. Other children liked them best. I couldn't

dance, catch or run. I, too, along with Melvin Bloggs, learned the humiliation of exclusion, by "Sir" and by my peers.

The hermeneutic circle of this platform of knowledge, the hermeneutic circle of my childhood, was based upon the metaphor of "conformity".

"In the beginning we grasp whatever we can" (Rich 1983).

"CHANCE"

This era in my life was based on "chance"

Existentialists write that individuals are catapulted into an essentially meaningless world by chance. Furthermore, I have argued that people are born into and create their lives within a web of connection to others. "One is born into a culture composed of interlocking patterns of meaning and action" (Bruner 1986).

"Yours was a difficult birth. Doctor Brauer said that I was very brave. I was in labour for twenty four hours and then I was badly torn. He said that I was a British warrior."

By chance, I was born in the north-east of England at the end of the second world war, into a mining community with specific and particular and powerful ways of seeing reality, a close knit community that didn't like difference. By chance I was catapulted into that chilly bedroom above the corner shop in Villiers St., Spennymoor. By chance I inherited a mother still mourning the death of her alcoholic father and the Canadian defection of her fiance, a mother determined never to be powerless again, a mother resentful of joy. By chance I inherited an elderly, flippant father, powerless to resist, other than by evasion and absence, the domination of his wife.

"A person is born into a personal community", a group of intimates to which (s)he is linked for life by tradition (Henry 1963).

By the chance of my birth, I learned to make meaning.

CONCLUSION

"It is our inward journey that leads us through time, forward or back, seldom in a straight line, most often spiralling. Each of us is

noving, changing, with respect to others. As we discover, we
emember, remembering, we discover" (Welty 1984).

have been engaged on an inward journey, a journey of reflexivity
hat led me to reflect on my life and then reflexively examine my
eflective interpretations. I have traced my hermeneutic circles and
ndicated how my interpretive processes influenced my
nterpretation of events. Throughout I have been influenced by my
ersonal myth, as described in chapter six. With this essential
oncept of myself as reflective onlooker, seeking always to make my
wn meanings, my life myth as "little match girl' permeates each
latform of interpretation.

n order to reflect upon my life I have drawn on present memories
f the past as well as using journal entries and previous writings. In
onsidering my journal and diary writings, I am aware of the
houghts of Nietzsche, Nin and Kafka. Nietzsche (1966) comments
hat solitude is an essential aspect of diary writing. In his "cave" man
hinks his private thoughts, which "acquire a peculiar twilight colour"
Nietzsche 1966). This cave has no mirrors or windows. It is a self
ontained universe in which man communicates with his own mind.
nais Nin (1966) also calls a diary a protective cave, a dream, a
nyth, an endless story, giving the illusion of warm ambience. In
aying that a diary is the only place in which man can be himself,
afka (1964) describes a diary as a place of tranquillity. From the
abyrinth of my mind I have created a protective "cave" of journal
riting, a place in which I could create and be myself. However this
lace of protection at times becomes a place of challenge. Interior
nonologues may reveal inner landscapes of considerable ambiguity
Aronson 1991). As a result of learning to see, Aronson writes of the
ear of uttering the unutterable. In my journal writing I have
hanced upon that which I found initially unutterable. The
ecognition of purposelessness, the acceptance of no external truth,
he absence of the "truly true", each ambiguity, when originally
limpsed, was unutterable. I learned to say their names.
urthermore, Aronson (1991) writes that the fear of nothingness
nay lead to the keeping of a diary. Permeating my life history has
een this fear of nothingness, both "invisible" nothingness and
unsituated" nothingness. I keep a diary in order to be some body.

n my journey towards being some body, I have "integrate(d)
agments of history, gathering loose threads from the distant past"
Lightfoot 1988). "You look at where you're going and where you are

and it never makes sense, but then you look at where you've been and a pattern seems to emerge" (Persig 1974). I have woven together stories into layers of constantly shifting connections. The "thickness of (my) personal identity" has been revealed through an emerging story, a story which has a narrative plot characterised by connections across time, by intentions and by an attitude towards life (Brockelman 1985). Such intentions and attitudes pervade the interpretation of what life and reality are about for me.

As Noddings(1992) describes it, life is a composition, a poem, which finds it's way as it goes. My life has been thus. Through reflection and recognition, I have composed my life (Bateson 1989) from the happenings of my existence. However, this inward journey, this composition, this journey to a best truth, even my retreat into the cave which is my mind, has been firmly located in an external world. As I have examined myself I have been drawn constantly outside of myself, to a world of language, of beliefs, a world of changing paradigms, a world which shapes and reshapes me, a world without which "I" would not exist. MacIntyre (1981) states that, at best, we are "co-authors of our life stories." Given by chance our moral starting point, we are bequeathed loyalties, traditions and inherited roles. An awareness of the co-authorship of my life story by the culture/s of my life gives me a sense of secondary control. I am mindful and accepting of that which is beyond my jurisdiction. I take responsibility for and exercise choice over that which is within my influence.

Adrienne Rich wrote of Madame Curie's death from radiation sickness.

"She died a famous woman denying
her wounds
denying
her wounds came from the same source as her power
(Rich 1978)

In co-authoring the composition of my life, I have recognised that that which has wounded me has also paradoxically empowered me. The lack of maternal nurturing I received as a child supported my sense of independence and my search for individuality. It enabled me to create and maintain a perspective which valued, but which was not dominated by, the need for affiliation. I was damaged by invisibility imposed upon me by the chance of my birth. As a result,

I have fought to be some body. I was challenged by the mindless imposition of power. As a result, I have empowered myself and others. My power has come from the same source as my wounds. From wounds, I have gained strength. From exclusions, I have gained enlightenment.

"Greatness in teaching requires a serious encounter with autobiography: who are you, how did you come to take on your views and outlooks? What forces helped to shape you?"

"Teachers, whatever else they teach, teach themselves" (Ayers 1993).

CHAPTER NINE

CONCLUDING THOUGHTS: THE BUBBLE HAS BURST

INTRODUCTION

In this final chapter I present my concluding thoughts. I examine the change of focus which resulted from collecting and considering the life narratives of others and which occurred part way through researching this thesis. I then consider the two strands which emerged as necessary considerations and which resulted in the use of reflective narrative to study myself, rather than others. I outline and examine these strands. The first strand is the need to know the interpretive frameworks which govern my understanding as a prerequisite to understanding the interpretive frameworks of others. The second strand is the development of a rationale for self creation and self renewal through the use of reflective narrative. Both strands recognise and incorporate the need for a prior, personal and academic exploration of what it means to make self. My concluding thoughts on the research question which underpins this study are explored and I end with an indication of how the use of reflective narrative has helped me re-story my life. Appropriately, in this study of life writing, I close with an extract from my journal which highlights a new beginning.

A CHANGE IN FOCUS IN THIS THESIS

This is not the thesis I intended to write. I have come to the conclusion that it is the thesis which had to be written before I could write the thesis I originally contemplated writing.

With an interest in exploring journal writing as a means of retrospective analysis of practice, five years ago I began to collect examples of journal writing from other teachers. I approached teachers with whom I had previously worked in England and asked if they would be willing to keep a personal/professional journal and to share it with me. Several teachers cooperated and gave me copies of reflective narrative about their lives in education. Their journal entries covered a range of topics and exposed varying systems of interpretation. I include extracts from their writing in illustration of the diversity I encountered, a diversity which prompted me to rethink my research methodology.

Sheila wrote of support she gained from her class at a time of personal bereavement. " Mum told me to have a good cry and then go straight back to my class. "They need you, Sheila." And so I took her advice. My children sensed I had been upset but said nothing. They recited poems to me and I, in turn, recited poems back to them. I took my strength from my children that day." She wrote of the support given by colleagues at her school when she was interviewed for a promotion post in another school. "I was really touched tonight when every single member of staff came to wish me luck. -- I know they both respect and like me." She wrote of her feelings of self doubt. "When things go wrong at school I have to take a long hard look at myself and take the blame." Classroom and curriculum organisation were described. "I went into school this morning with the whole day's activities planned, organised and set up but we used none of the activities planned and had a lovely day." Instead she had responded to the children's interests and built a day around a study of energy forces. Sheila's journal continued to contain her thoughts about her life and herself as a teacher. It included descriptions which tangled the personal and the professional in a seamless mix of recollections and observations.

June wrote of her experiences as a recently appointed head teacher. "My enthusiasm for my new post is as abounding as it was initially, in spite of a series of minor frustrations which succeeded in deflecting my attention from the short term goals which I had set myself." "My first term as Headteacher has been predominantly spent in assimilating information, creating organisation out of chaos, getting the relationships right and planting the seeds of change." She wrote further of the demands of her role. "This has been a most difficult week. The majority of my time has been spent outside of school attending case conferences and other meetings. Several meetings on the same day have meant that I have skipped meals and consequently I have felt tired and my concentration has been low." Relationships are mentioned often. "The area I have found most difficult is --- to be sensitive to individual needs, but also to realise that the school must improve its standards and performance." "This week a great deal of my time has been spent on trivia, the week before on important decisions, but in both weeks the emphasis has been on people and relationships." June also acknowledged her feelings. "I get a great deal of enjoyment from my role, even though I am plagued with self doubt." "My biggest concern about my headship is the effectiveness of my leadership." June's journal traced her

experiences of the first few months of headship and put into words the challenges and joys of that time.

Pauline said that she found it hard to commit herself to words on paper. Instead she preferred to record her thoughts on audiotape, which became a spoken journal. Throughout, her thoughts were not just of events but of her response to events. She talked about what had happened in her life and followed these descriptions with comments on her feelings and thoughts. Pauline acknowledged that the concept of learning permeates her observations in and out of school and demonstrated her skill in analysing learning in others, as well as in herself. She spoke of her feelings about staff disagreements in her present school at a time of change and demonstrated irritation at teachers who dismissed, without thought, necessary and imperative developments which had been carefully considered by others. She talked of her emotions upon returning to the school in which she had spent her first years of teaching, of seeing the same carpet and furniture which she had used. Memories and feelings had returned and her visit had been an emotional experience which captured for her the sense of belonging she had felt when teaching there.

In 1992 I was invited to be a visiting scholar at the Graduate School of Education, Harvard University. I continued to collect samples of journal writing from the students I met there. In order to explore with them more fully the reflective accounts of their practice, I also talked with them extensively about the contents of their journals. They wrote and talked of their experiences as learners in a graduate programme and linked their emerging insights on teaching and learning with the world of the classroom, to which they would shortly be returning. One colleague and I were involved in "dialogue journal writing". We shared our journals and commented in writing on the contents with each other. In addition, I interviewed undergraduate students about the experience of beginning to write a journal.

Fiona wrote of her preoccupation with the learning processes of others and, through such examinations, demonstrated her own learning. She wrote of both teaching and learning and of herself as a teacher and a learner. From the role of teacher she asks " Can one teach something that the other does not already know? Is learning framing things we know in new ways?" and writes that this ' brings me to another question. How does one know what their students

know?" She goes on to say "I have always been plagued by the "right answer" syndrome. Students seem to be motivated primarily by getting the preset right answer and seem to ignore reason, process and learning." As a learner she writes of one professor who engineers learning experiences unobtrusively as being "like the wind, sometimes you don't sense it, but it is always there and changing things." In writing of another of her graduate classes, in which she is ostensibly the learner, she notes "I wish we could start from where we the learners are and build off our knowledge, instead of starting where the lecturer is. --- I feel I could get so much more out of it, if it were taught differently." She transfers such insights back to her practice as a teacher and asks "How many times have I assumed a student was approaching a problem "the right way" because they understand it the way I understand it? Perhaps they have a completely different understanding that is wonderful and interesting and I missed it." Fiona moves in and out of the roles of learner and teacher, transferring insights from each in development of the other.

Anna attended one of the same classes on teaching and learning as Fiona, but experienced it very differently. She writes of the awakening experience of the new. "I feel changed already. People do see things differently. What is obvious to one is not to another. Even what people choose to focus on. What questions people ask and answer. All so different." Her feelings in a new situation surface constantly. "My insecurity ---- Why am I so quick to assume that other people are smarter, better?" "Why so ready to believe I can't do this or that?" Her views on authority also come through. "Even though there was much I did not swallow from my Catholic upbringing, there were strong forces in school, church and home saying "Believe what we tell you"." In writing a paper for a different class, a class on the psychology of girls and women, she recognises that she has "kept the lid on her mind and her heart so badly for so long." She writes of the role of trauma and fear in her life and the life of her mother. "The fear and paralysis were the metamessages or medium through which I was struggling. Like a colloidal ooze, I moved very slowly. I ran from it too. But I knew I had to persist." Reflection on keeping a journal led to the following entry, "The journal has helped. To release fears, to write affirmations, to analyse my relationships. To be there whenever I needed to say something. Private. Nobody need even see this stuff." "Writing and speaking are empowering."

Barbara's journal entries demonstrated the personal agenda for study she brought with her to Harvard. Having chosen to work with Howard Gardner because of her interest in multiple intelligences, Barbara wanted to consider how the concept of multiple intelligences impinged upon curriculum issues. She wrote "First of all, what is the purpose of education? I feel a real conflict between an imposed high speed curriculum, designed to prepare test takers and fill the work force and a child centred, open-ended environment which allows children to construct their own meaning and interact more intimately with their world." She writes of the difference between learning and understanding and ponders whether "the experts think so highly of themselves and their important knowledge that they want to make it as difficult as possible to attain understanding i.e. only the best survive to join our club." She rejects the concept of a computer model of the human mind saying " I find this very unsettling and am hoping to find some support for a view of our humanity as more than mechanised creatures. I am looking for the affect." "I've always thought that education was complex, but now that I have time to study, reflect and organise my understanding, it keeps getting more and more complex. Eeek!!! "

Mary had kept a journal throughout her adolescence and youth. Upon arriving in a new place she wrote, "All around me confusion, alienation, detachment, depression. I feel it all. In one word, I describe myself at a loss. Loss of my friends from SUNY, loss of interest in meeting new people, loss of good feelings about myself, loss of a centre in my life.--I fumble around in this narrow existence of mine, complaining of what I don't have, yet I lack the courage to go out and get what I want, simply by nature of the fact that I just don't know what it is. I'm always changing. What works in January is shoved off and ridiculed in June. Into this---outta that. When am I going to find me?"

Mandy had kept a journal during her a visit to India. She wrote, 'How can I ever begin to describe sights, smells and sounds? Touchdown in Bombay was so full. Time was so transformed as every moment of imagining became some reality. Faces all over, staring. Men and women staring. Look at the moon upside down, sideways, holding everything in." Having been asked for a response, I wrote back to her, "When you talk of the moon being upside down, I empathise with your feeling of disorientation. I am there at the airport with you, as much an object of scrutiny as one who scrutinises."

All of these manifestations of reflectivity included personal insights and feelings, as well as professional observations. Their writings presented the personal worlds in which they lived and gave indications of the lenses through which they viewed, interpreted and made personal the events of the public world. I am grateful to these people for so willingly giving of their time and sharing their thoughts.

Deluged by a mountain of data, the range and diversity of which is indicated by these brief journal extracts I have included here as illustration, I experienced a major dilemma. I read and reread the journal entries. I listened several times to the audio taped interviews. How could I do justice to the myriad of thoughts and feelings that had been expressed, of which only a minute fraction are indicated in the extracts I have given here? How could I represent the self doubt of Anna, Fiona's preoccupation with learning and teaching and Barbara's search for affect in the curriculum in ways which honoured their perceptions and values, rather than emphasising mine? There is no such thing as an innocent eye. From a deconstructionist perspective, my ways of reading their writings were just that, ways of reading which were idiosyncratic to me. Acknowledging the absence of a single mode of interpretation, giving credence to the concept of multiple truths, required me to think again about the content of this thesis. Increasingly I recognised that, before I could attempt any analysis of the journals of others, I had some hard thinking and additional research to do.

I tried to encapsulate my dilemma. Aspiring to the concept of allowing each of those researched to "speak with their own voice", I considered using verbatim extracts from their reflective narratives, without any explicit attempt at interpretation or classification on my part. Immediately I recognised the impossibility of this approach. I might consciously refrain from analysis and interpretation, but my very act of selecting from the totality of their writings that which was to be included, inevitably represents an act of interpretation. On what basis would I select? My interpretation, although implicit, would be no less restrictive and powerful. Therefore, primarily, before I could embark on systematic reading and representation of the journals of others, I acknowledged that I needed to clarify my interpretive framework/s as a person in order to clarify my interpretive framework/s as a reader of journals. How could I write of the journal experiences of others and value the interpretive lenses through which they were written without acknowledging and

seeking to gain understanding of the interpretive lenses which govern my perception and reading? It became increasingly apparent that I needed to experience and then reflexively examine my own narrative before I could write a thesis on the personal writing of others. Hence my heuristic journey throughout this thesis. Hence the claim that this is the thesis which had to be written before I could write the thesis I originally contemplated writing.

Secondly, I recognised that in order to examine the writing of others, I needed to develop a rationale for reflective narrative and journal writing. Ideally, and in keeping with the argument I sought to present, this rationale should emerge from that which it was seeking to examine. That is, in order to use reflective narrative to provide a rationale for reflective narrative, I needed to examine one or more individual's processes of journal writing, I needed to embark upon a systematic and sequential study of one or more persons using reflective narrative over a period of time. The journal extracts that I had collected from others were of the moment. My geographical distance from the writers precluded a more long term engagement. My knowledge of and contact with them was too limited for such a study. Therefore I could not use their work as the basis from which I could seek to establish a rationale for journal writing.

The two issues coalesced as I considered my way forward. I needed to explore my interpretive framework/s in order to be aware of the basis from which I examined the writings of others. I needed to study reflective narrative written over a period of time in order to extract a framework or rationale for its practice. The focus of my research shifted. Although the research issue stayed the same and the development of teachers was my overall theme, I decided to use myself, as brought into being through reflective narrative, and subject the ways in which I created myself through language to rigorous scrutiny in order to clarify my thinking on the use of reflective narrative in the formation and development of self, both myself and other selves.

THE EMERGING FOCUS OF THIS THESIS

As indicated above, as a result of emerging understandings part way through writing this thesis, I moved from a study of others to a study of myself. Aiming to explore the question which underpins this study, "How can a self know itself, understand its formation and influence its renewal and evolution?, I sought for two strands of

learning. I sought first of all to apply the question to myself and to identify and understand the interpretive frameworks which govern my understanding. Secondly, through an examination of my use of reflective narrative, I sought to establish a rationale for retrospective analysis through life writing. Through a study of these two strands I anticipated deepened exploration of the question which has underpinned this research.

THE INTERPRETIVE FRAMEWORKS WHICH GOVERN MY UNDERSTANDING

In the preceding chapter, I wrote autobiographically of hermeneutic circles of interpretation as they have evolved and influenced me throughout my life. Presenting them retrospectively, I sought to demonstrate connections between the platforms of knowledge they represent, platforms which are seamlessly linked and mutually influential. The description I gave was polished, a result of reflexive contemplation, tidied of ambiguities and smoothed of many contradictions. It represents my previous and current platforms of knowledge, my past and present best truths and deliberately celebrates the clarity of arriving upon a platform of interpretation rather than the confusion of journeying.

However, in comparison, I seek here in these concluding comments to hold onto the complexity of the journey to best truths, a complexity which is demonstrated as well as stated in this thesis. Additionally, I recognise and have sought to retain throughout this study the ambiguities and confusions which accompany journeying at the frontiers of personal meaning making and understanding. The consistent thread which permeates this thesis is a therefore a thread of growth and change, not certainty. Studying myself has inevitably reflected conscious changes in perceptions and understandings. It is tempting at this final stage of writing to go back and rewrite obvious anomalies in earlier chapters, in order to make my present lens of interpretation more compelling and cohesive. Such anomalies are most apparent in journal extracts, with their essential nature of immediacy, their quality of capturing that particular moment of understanding, but also exist in earlier chapters, particularly in chapter one, where I explore my then perception of my world. However, rewriting would take away from the demonstration of learning through reflective narrative which I have tried to indicate as well as describe throughout this thesis. So, I resist the temptation

to correct anomalies and instead value them as indicators of developing understandings.

Furthermore, paradigm shifts, although often radical, are not always absolute. Previous paradigms continue to influence the new. Gergen(1991) suggests that language of earlier paradigms of understanding, such as words from romanticist and rational concepts of the self, permeate postmodern thinking. Similarly, language and concepts from my previous platforms of knowledge continue to echo through my understandings of today. The influence of earlier interpretive frameworks reverberates, often without my conscious awareness, through my present framework of meaning making. For example, in seeking to make new meanings, I only have the words of the past. In creating change, these words inevitably, and often inadvertently, impinge upon the new with the previous and unchanging. So I recognise that, in addition to the lack of cohesion which comes from conscious change, this thesis also contains incoherences from the immutability of language and its use.

Instead of smoothing out anomalies and incoherences I instead seek to leave them in demonstration of the process of my learning. I seek to stay true to the Rortyan "absence of a final language" (Rorty 1989), recognising that anomalies and incoherences indicate impermanent frontiers of learning and reflect my never ending search for a best truth, in which the search itself becomes the reason for being.

This thesis was largely written before I considered the concept of circles of interpretation. My preliminary understandings came into being through reflective narrative, by expression in words, and thus became available for scrutiny. I was then able to examine these reflective narratives and explore the ways in which I was making meaning. Subsequent analysis enabled me to identify my changing lenses of interpretation, the hermeneutic circles within which I was and am operating. Therefore, throughout this thesis it is possible to trace the then existing hermeneutic circle within which I was making meaning at the time of each piece of writing. I have extrapolated from my writings my stages of interpretation, rather than vice versa. This study is thus an example of the process advocated within it. Reflective narrative is used to create meaning and is then examined reflexively in order to recognise the lens through which meaning has been made.

As stated, these interpretive lenses have been explored in the preceding autobiographical chapter, with its focus on hermeneutic circles of interpretation and platforms of knowledge. In that chapter, from the position of a present day interpretation, I have retrospectively outlined the interpretive frameworks of my life. I have moved backwards from "choice" to "challenge", from "challenge" to "contradictions" to "certainty" to "conflict" to "conformity" to "chance". Accordingly, as well as seeking to recreate, albeit through the interpretive lens of today, circles of interpretation from my earlier life, this thesis captures my most recent sequential hermeneutic circles of interpretation, circles which existed during the years in which it has been written.

Rereading this thesis and my journal entries helps me to trace footprints of my beliefs which existed during the process of writing them. The confusion of "contradictions" and doubt which marked the beginning of this study is apparent. I wrote of embracing the concept of an "ironist" (Rorty 1989), with its recognition of the inevitability of change and the absence of a final language.

My interpretive stage of "challenge", with its initial advocacy of feminism, is evident in earlier chapters, particularly in the first chapter in which I focused on moving from silence to voice, from invisibility to visibility and from acquiescence to resistance, each a feminist issue argued with feminist language. Still within a paradigm of "challenge", in chapter two I challenged the concept of an essential and enduring self, arguing instead that the self is historically and contextually created and contingent. I suggested that the self is brought into being through language, language being the bridge which connects the idiosyncratic construction of personal meaning, through a process of constructivism, from the social constructionist forces of the world outside of the self. Recognising that the extension of a constructivist and social constructionist argument leads to the recognition of a world of multiple perspectives, in chapter three I explored the postmodern "challenge" to the concept of an external objective truth. In our emerging postmodern world of complex realities, the landscape within which teachers of the Western world operate is a landscape in upheaval. Just as paradigms of learning are moving from received knowledge and logico-scientific thought, androcentric certainty is moving to feminist questioning. The changing paradigms outlined in chapter three are interdependent. Each based upon the postmodern concept of the absence of an external truth, they explore the ramifications of such a radical

perspective. I outline the challenge of postmodern perspectives in world views, epistemologies and research methodologies.

Having embraced the "challenge" of multiple perspectives, I moved to the concept of responsible "choice" in the construction and selection of self. I suggested that knowledge of the personal self/ves is an integral part of professional and personal development and a precursor to making responsible choices. Self knowledge can be gained from a process of concerted and conscious introspection through the use of reflective narrative or life writing (Smith 1994). From knowledge of the personal and professional, one is in a strengthened position to choose a moral life and a personal pedagogy. However, I recognise throughout that choice is never boundless. Instead we inherit a world of finite possibilities, a world circumscribed by the forces of social constructionism, restricted by our inherited language which mediates these forces and bounded by the idiosyncratic meanings we construct. I argue that, through the use of narrative, truth is made, not found, and soul is made, not given. The making of each involves the responsibility of choice, albeit choice limited by cultural and historical contingents.

Unlike the clarity of quantitative research, with its sharpened emphasis on conclusions arrived at through hypothesis and scientific methodologies, my concluding comments on interpretive frameworks reflect a present level of understanding, not a final destination or a definitive position. Similarly, a rereading of this thesis will indicate that understandings have not emerged in a linear and self contained fashion. For example, having overtly owned the concept of a socially constructed self, there are times when the language of an essential, romantic self influences me. Also, I ricochet between the notion of multiple and universal truths, without necessarily always recognising the inherent contradictions. I view such ambiguities as inevitable in the process of constructing knowledge. The resolution of one ambiguity merely leads to the formation of another. Knowledge is never clear cut. Echoes of previous understandings and anticipations of future knowledge impinge upon and complicate present knowing.

A RATIONALE FOR USING REFLECTIVE NARRATIVE IN THE FORMATION AND EVOLUTION OF SELVES

In seeking for a rationale for the use of reflective narrative in the formation and evolution of selves to emerge from the use of life

writing, I have drawn upon personal writing, both autobiographical and journal writing, throughout this thesis to indicate how my use of reflective narrative has been influential in the formation and evolution of myself. Thus, an emerging rationale for the use of reflective narrative in the formation of selves came from my reflective narratives.

Primarily, I recognised that there are no selves without the words of the world. Selves are created through text, reflective narratives create selves. Until I expressed events and myself in words we did not exist in any tangible form. Furthermore, subsequent examination of such texts provides a means for a self to know itself. Both the underlying hermeneutic circles of interpretation and the personal myths which control perception become available for scrutiny and thus the potential for restorying and change is provided. Narrative and texts are therefore essential in both the creation and knowing of a self. Working from this insight, I examined my life writing in order to better know the self created through it.

Initially, I recognised how the research issue which underpins this study had emerged from my previous questioning about the nature of subjectivity. I had written earlier (Gates 1986,1987) about the subjective bases of judgement and of my interest in exploring the means by which one understands and makes experiences from the events of a life. Deepening awareness as a result of the reflective process led me to use reflectivity more consciously and to draw upon journal and autobiographical writing to examine the process of reflectivity itself as a basis for personal and professional growth. Contrasting the processes of making role, face or soul through reflectivity, I used journal extracts and personal writing, including writing about my own teaching experiences, to indicate and highlight how my concept of journeying to a best truth had emerged from my use of reflective narrative. My journals captured my doubt, explored the notion of mindfulness, of being aware, and illustrated the stages and stumbles on my journey to making responsible, albeit constrained, choices, to making soul. Through an examination of my life writing it became apparent to me that an underlying interpretive framework, a personal myth, lay beneath every piece of reflective narrative. In an exploration of soul making as fiction I became interested in the personal myths of individuals, myths which assumed the dimension of personal grand narratives and which had the potential to permeate every aspect of personal storying. I explored the constraints and constructs of these myths,

demonstrating through narrative that, although myths may be static, reflectivity could lead to a process of personal growth through restorying oneself. Furthermore, I used narrative to explore and demonstrate the power of narrative. Illustrating that selves and worlds are made by words, my argument was manifestly circular. From a self immersed in and constructed by words, I used narrative strategies to re-create my world and my developing self.

My rationale for reflective narrative thus emerged from my use of reflective narrative. I wrote about my interpretations of my life and then reflected further upon the text I had created. My considerations, as indicated in the process of journeying towards a best truth, took into account the thoughts of others. I continually placed my emerging understandings dialectically alongside the understandings of others. Thus I interpreted the events of my life and then interpreted my interpretations. This process of reflexivity demonstrated both the potential for learning and the potential for growth implicit within the use of life writing.

Having explored these issues throughout this thesis, it seems to me that I am now ready to write the thesis I originally intended. I have an understanding of my lenses of interpretation, the hermeneutic circle in which I currently reside and the platforms of knowledge which have governed my previous ways of seeing. As part of the process of determining and identifying my mode/s of interpretation, I have built up an explanation of principles of belief in reflective narrative. Together these provide an explicit background against which I could now both examine and own my examination of the journal writings of others. However, I also recognise that the very process of examining the journal extracts of others would itself change my perceptions and demand further reflexivity. From change, I change. I can only seek, fleetingly and reflexively, to catch the moment.

At this time of concluding comments, I look forward. As stated, this thesis has been a necessary prerequisite to the thesis I intended to write. Without this study my comments would have been both self defeating and unsituated. They would have been self defeating, in that I would have advocated reflective narrative as a means of self creation and self understanding, without having personally demonstrated that self creation and self understanding emerges from the process. Additionally, I would have remained an unsituated writer, invisible and unknown, with my voice coming from nowhere,

while claiming that voices and perspectives are forged in context. In short, my thesis would have been a contradiction of its message and its advocacy.

CONCLUDING THOUGHTS ON THE RESEARCH QUESTION

I now turn to an examination of the question which underpins this study and explore how I have come to deepen my understanding of the issues it contains.

"How can a self know itself, understand its formation and influence its renewal and evolution?" Whilst not proposing to do other than touch upon arguments which have been expounded more fully earlier in this thesis, I turn again to this succinctly expressed research issue to indicate the development of reasoning throughout this thesis.

Permeating my research issue is the key concept of narrative.

Primarily, I suggest that a self is formed as a result of semiotics. The forces of social constructionism impinge upon an individual semiotically. Through immersion in a world of signs, including the world of language, a self is constructed in relationship with and from the words of the world. They are the pieces from which a self is put together. A self then uses narrative to construct experiences from events. From the happenings of a life, narrative is used to interpret, to present a story, an account, an understanding. A narrative account is thus a presentation, something which is created linguistically through the telling, not a representation, something which existed previously and was captured in the telling. Thus narrative has a dual role in the formation of the self. The self is formed from the words of the world. The self then creates and recreates itself using the words of the world.

Secondly, I suggest that a self can come to know itself through the use of narrative. A narrative presentation of events becomes a text available for examination and reflection. The writer becomes a reader of his story, there is potential for critical distance to be gained and a process of reflexivity may lead deeper self understanding.

Finally, in considering the concepts of evolution and renewal of the self, again narrative is crucial. Just as a reflexive process may deepen understanding, so too it may lead to the possibility of change.

Reflective narrative allows for the opportunity to examine the self that has been created in words. Such examination allows for choice and journeying, albeit inevitably within socially constructed confines. In an earlier chapter I have outlined the concept of journeying towards a best truth. Reflective narrative is a prerequisite of such a journey. From self knowledge comes the potential for moral choice. Living in good faith requires that one must choose a life.

Therefore the focus on self knowledge, self construction and self renewal and evolution, which has been the essential focus of this thesis, is based upon narrative. I have argued that reflective narrative is the key to professional and personal growth.

MY CONCLUSION

Let me then take my argument and apply it to myself. I have indicated that I have used reflective narrative to construct and know myself and that my story can then be used for self renewal and evolution. Therefore, in this thesis I have argued for the storied nature of human conduct and have also suggested that it is possible to restory oneself, that through reflectivity one can rewrite one's story and thus recreate oneself in a different way. Through the use of irony, I seek to harness the capacity to continually look at things as if they could be different, to hear different languages and different voices. I have indicated that I presently inhabit an interpretive platform based on choice. Adrienne Rich writes of "knowing the world, and my place in it, not in order to stare with bitterness or detachment, but as a powerful and womanly series of choices" (Rich 1983). I use these thoughts in considering my present relationship with my mother.

I have written of our earlier relationship, of the dominance I had experienced and the invisibility I had felt. My anger was obvious. Now I have a sense of peace. What has changed? I have changed my view of our relationship and recognise more clearly the forces which created her. Her control of me and denial of my separateness were part of her story. Her story belongs to her. I have rewritten my own. I am no longer invisible. I have filled myself with myself and see my reflection when I look in the eyes of others. I am separate from her and she is separate from me. If challenged by her comments, I restate my sense of myself to her.

In a story of mothers and daughters Amy Tan writes of a daughter saying "I saw what I had been fighting for. It was for me, a scared child, who had run away a long time ago to what I had imagined was a safer place. And, hiding in this place, behind my invisible barriers, I knew what lay on the other side. Her side attacks, her secret weapons. Her uncanny ability to find my weakest spots. But in the brief instant that I had peered over the barriers I could finally see what was really there. An old woman, a wok for her armour, a knitting needle for her sword, getting a little crabby as she waited patiently for her daughter to invite her in" (Tan 1989).

Like Don Quixote, jousting at windmills, I had been jousting at the powerful figure of my childhood. Then my mother had written my story, but I had owned it. I had allowed her to determine my reality. Together we had colluded in maintaining her myth. Reclamation is a long, slow process. Word by word, paragraph by paragraph, I write my autobiography. The process of separation allows us both to see the other more clearly. For the first time I am able to "invite her in" (Tan 1989). For the first time there is somewhere for me to invite her that is different from herself.

From this brief extract I both recognise and demonstrate the potential for restorying oneself which comes from life writing. Having composed my life, I have seen it differently. Having examined my text, I have rewritten it. The potential for rewriting is immense. Drawing upon the protean nature of a postmodern self, my story could have a variety of endings. I choose this ending today.

In the first chapter of this thesis I posed Rebecca's question. "What happens to a bubble when it bursts?" Throughout the thesis I have sought to give my answer. Having burst the bubble of positivism as applied to the development of teachers, my emphasis has been on subjectivity, on the lack of certainty, on the use of reflective narrative in the recognition of multiple realities and a myriad of possible selves. When the bubble of positivism bursts the world is rainbow full of possibility. Earlier I invited prospective immigrants to "remember their names" (Rich 1969). I now invite them to share with me the realisation of the endless proliferation of freedom (Rorty 1989) which results.

My concluding thoughts capture my fascination with the nature of knowing linked with the concept of a narratively created self. My

granddaughter, the source of so much inspiration, again challenged my composure.

Journal Entry May 1994

"Rebecca's hand slipped into mine. We were walking in the Los Altos Hills, close by a riding stable, high above the campus of Stanford University, where I was enjoying a much appreciated semester as a visiting scholar. The San Francisco Bay sparkled beneath us and somewhere overhead I could hear the sound of swallows mingled with the distant sounds of a jet flying, presumably, into the city airport thirty miles to the north.

Two seconds before Rebecca had been side by side with grandad, as together they had felt the softness of coat on a horse's nose and fed him apple, with their palms flattened to make sure he didn't bite their fingers. Rachel was still engrossed with the stable cat, out to enjoy the midday sun and purring loudly as it rubbed itself, turn and turn about, against the fencepost and her leg.

But Rebecca's hand was in mine. "Grandma." "Yes, my love.' "Grandma", a puzzled voice went on, "How do you know your brain has gone to sleep if your brain has gone to sleep?" I was jolted from my reverie. "What do you mean , Rebecca?" "Well, you know with your brain, so if its asleep how do you know its asleep? And if its asleep, can you be awake?"

Having read The Astonishing Hypothesis (Crick 1994), in which Crick claims that humans are just "a pack of neurons", Rebecca's words reminded me of the power of neural connections in the construction of the self. "Consciousness is the only access human beings have to the world. All we can ever know must present itself to consciousness" (Van Manen 1990). She reminded me that we, as humans, possess the capacity to be conscious of our consciousness.

This thesis has been written at a time in my life when I am marvelling at the connections being made within the minds of my granddaughters. Their innocent wonderings are often incisive, cutting through the layers of cultural conditioning and habitual ways of seeing in which I am blanketed and challenging me to see things differently. Simultaneously, I am saddened by the progressive senile dementia from which my mother is suffering. For her, connections

are being lost and it is as if she remembers she is not remembering and is bewildered by the spaces in her knowing.

My fascination with "knowing" and the self has deepened as I see at first hand both the growth of consciousness , the growth of self, and the loss of consciousness, the loss of self, in those closest and dearest to me.

Rebecca's hand tightened in mine as we hurried to be the leaders on the hike back home.

Later that evening, this evening, I sit in front of my blank computer screen and wonder. This journey of discovery I embarked on a life time ago and systemised under the umbrella of a Ph.D. five years ago, why, what, how, who? Questions, always more questions.

Story forms and informs life. Life forms and informs story. (Widdershoven 1993). My mind spins on, storying, always storying. Neurons, neural networks, connections, constructions, spinning words, making meanings.

"Yes, but Nick, who am I?" New Years Eve, a time for looking backwards and forwards. "Who am I?"

"Yours was a difficult birth." Mine has been a difficult birth. I struggled to free myself from the pain of my mother. From the contractions of her womb and the contractions of her life. From the limitations of my understanding, within the limitations of my understanding, I struggle. Yet I know, do I know? I think I know, that "I" am already.

"You are just a pack of neurons!" (Crick 1994).

"I is nothing other than the instance saying "I" "(Barthes 1977).

And so I say "I". Paradoxically this is both my ending and my beginning."

"To understand life is to understand ourselves and that is both the beginning and end of education"

Krishnamurti J. 1964

"We shall not seek from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time"

T.S. Eliot Little Gidding (1958)

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