

Mapping the contours of teacher identity: Charting a journey to an arts informed methodology

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This thesis is submitted to fulfil requirements for the degree of Master of Education (Research).

September 2023

Author's Declaration

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Laura Lyons

Acknowledgements

I would like to take this opportunity to acknowledge all the support I have received in pursuit of this project.

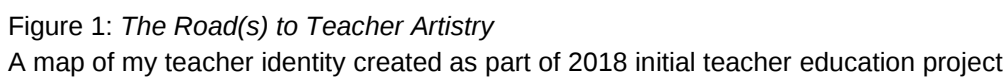
I am incredibly grateful to my supervisors, Dr Nicole Brunner and Dr Alison Grove O'Grady, for their generosity and fierce intellects. You gave me the courage to explore uncharted territories, be open to the unexpected and to imagine new possibilities. I am privileged to work with and learn from you both.

My heartfelt thanks to my family and friends for your patience and encouragement. I am particularly grateful to Pippa and Gen for being critical friends. Special thanks to Lara for proofreading my thesis.

Finally, I dedicate this research to teachers. Who teachers are, matters. I hope this project makes a contribution to how teachers are understood and valued.

Abstract

In recent decades, the heightened culture of accountability in education and demand for teacher quality have complicated what it means to become a teacher. Educational reform has largely focused on questions of what to teach and how best to teach it, seldom asking the who question - “who is the self that teaches?” (Palmer, 2007, p. 30). This project attends to the important question of “who” by exploring how I constructed and made sense of my teacher identity as a pre-service teacher (PST) through lived experiences of place in an initial teacher education course. There is growing interest in the topic of teacher identity in the current educational climate of increasing and persistent teacher attrition and its relationship to the quality of teaching, motivation to teach, and commitment to the profession. Although teacher attrition for all career stages matters, beginning teachers’ attrition is critical because the initial years of teaching have long-term implications for teaching effectiveness and career longevity, and beginning teachers are more vulnerable to burnout as they learn to navigate explicit and implicit school norms, manoeuvre social and political structures of the school and meet accountability demands (Hong & Looney, 2019). Teacher identity can be a source of agency, however it is an elusive and subjective construct which makes observation and sense making difficult. It is a challenge for conventional research methods that have been shown to be limited in making teachers’ identities visible, highlighting the need for alternative modes of inquiry and representation. In this project, I position myself as teacher-researcher and bricoleur to demonstrate the potential of mapping teacher identity through the lens of place, by providing a self-study account of mapping my own teacher identity as a PST entering the profession. Mapping is an arts-informed approach that offers opportunities to explore the ineffable and render tacit influences on identity visible, primarily because such research relies on tools other than words and positions the participant as researcher. In tracing the process and impact of creating a map as a means of making tangible the influence of experience and place on my identity development, I demonstrate the wider potential of mapping and distil the principles of a new methodology that can support other beginning teachers to reflect on their teacher identities.



“Identity and integrity can never be fully named or known by anyone, including the person who bears them. They constitute that familiar strangeness we take with us to the grave, elusive realities that can be caught only occasionally out of the corner of the eye.”

(Palmer, 2007, p. 39)

Plotting the coordinates: The project

In 2018, I undertook the final year of my undergraduate degree in teaching. The structure of the degree provided the flexibility to choose an elective unit to tailor your teaching expertise. One option was a course focused on creativity, learning, and teacher artistry. The course comprised a series of lectures, practical workshops, and site-based experiences in creative institutions and public art spaces located throughout inner Sydney. Some of the site-based experiences were highly structured workshops led by artists who were experts in their fields, whereas other visits to public art spaces were unstructured and PSTs wandered around the art spaces without any explicit instructions as to its immediate relevance to the course or teaching creatively. Sites and workshops included:

- Bollywood dance workshop at Sydney University to heighten understanding of embodiment.
- Process drama at Sydney Theatre Company to embody storytelling and perspectives.
- Immersive experience at NSW State Library to see ephemera and historical artefacts at play.
- Museum of Contemporary Art & Australian Centre for Photography to personally engage with the installations and artefacts.

For the culminating assessment task of this course, PSTs were required to critically reflect on these teaching and learning experiences through the lens of our evolving identities as teacher artists, as well in the context of relevant theory, policy, and practice examined in the course. We were encouraged to present our work as teacher artists and incorporate artistic forms of expression. Given

our engagement with creative institutions and site-based experiences, I decided to create a map for my project using artistic practices and this is what followed.

Maps are commonly understood as visual representations of location, so mapping seemed like an obvious choice for reflecting on place and my experiences there. In the first instance, a map could be a visual representation of all the visited sites and cohere them together, in one image, charting them as influences on my teacher identity. For me, a map made it possible to view these sites in relation to each other, which then allowed me to reflect on the relationships between the places and my experiences in the context of my identity development as a beginning teacher.

I purchased a tourist's map of inner Sydney and traced the outline onto butcher's paper in pencil, giving me the freedom to emphasise particular locations on the map and label locations that weren't explicit on the tourist map but were significant to me during this course. I traced the topography of the harbour and shoreline, main roads and grids of cross streets, as well as particularly well known landmarks such as the Sydney Opera House and Sydney Harbour Bridge to give a recognisable sense of place.

Throughout the course, I had kept a journal, cataloguing the places that we had visited and where I'd had site-based experiences that made me reflect on creativity and my identity as a PST. I referred to earlier entries that I had made in my journal, as well as critical readings, in the process of planning my map. I had noted my experiences in each place, what I had learned and relevant concepts from lectures and critical readings that related to those experiences (Appendix A). From the journal and readings, I drew a mind-map; conceptually mapping locations and experiences to key concepts and knowledge. The combination of mind-mapping my thinking, reading, visiting sites of learning, and undertaking site-specific experiences formed an early stage of my identity development. They allowed for reflection on the influence of and relationship between place, experience, and knowledge.

Once I had conceptually mapped these places, I then returned to the traced map and plotted out pivotal sites that I had directly visited to undertake workshops or tours throughout the course. Plotting these sites prompted further reflection on which places and experiences were significant to me and warranted inclusion. To highlight their importance and indicate their relationship to one another, I used a building symbol for each site. One issue I encountered here was that the borders of the map I had traced didn't include Sydney University to the south-west of the city or the Centre for Photography in the east. I extended the borders of the traced map to include these places, as they were significant sites that I wanted to capture in my visual representation and reflections. Creating the map was an iterative process - I retraced it onto butcher's paper a number of times and experimented with the scale, borders and labels to explore different representations of my knowledge and experiences, until I felt satisfied that the map reflected me. For the final version, instead of tracing, I improvised a sketch of the main roads and the cross streets. I sketched familiar places from memory, eliciting feelings and sensations associated with the places. I shifted the scale of the map here too, positioning Sydney University in the inner west and the Centre for Photography in the east a little closer to the other sites. Condensing the map reduced the neutral space between locations, consequently allowing their proximity to reflect the relationship between these locations in my teacher identity.

At this stage, I had sketched a map of inner Sydney largely with fidelity (with the exception of the sites at the borders) and plotted only key landmarks and the places I had directly visited during my creativity course which I deemed significant to my understanding of creativity and my own teacher identity. Although I had plotted their shapes, the roads, streets, waterways, and parks remained unlabelled. As I had begun to play with borders and scale to express my engagement with these places, I decided to experiment with other seemingly objective features of the map. Using my mind-map, I labelled the streets and roads around each plotted site with related concepts and terms which conveyed the knowledge associated with my experiences in these places. As shown in Figure 2, the streets directly surrounding each site related closely to the site-based experience (e.g. Sydney Theatre Company - Embodiment Road, Enactment Street), but the larger roads between the places

were labelled with broader concepts that linked the experiences and characterised the cumulative influence of these experiences on my teacher identity (e.g. Teacher Artistry Road, Creative Partnership Road).

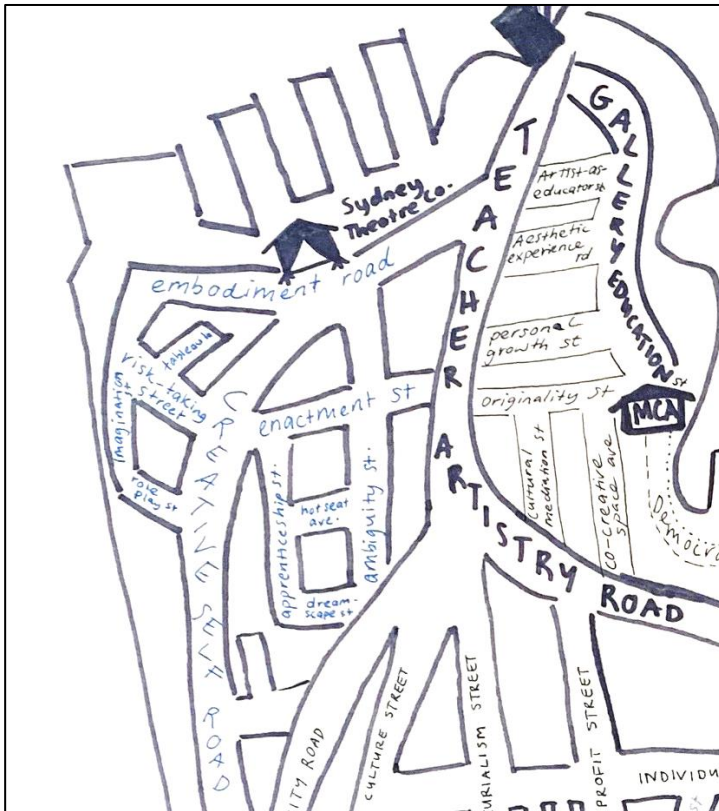


Figure 2: Sydney Theatre Company and surrounding roads

I started to notice features of the topography and cityscape that resonated with my reflections on teacher identity and some of the broader, external influences. While my map now visually represented my engagement with the specific places I had visited and my experiences at those sites, there were also broader socio-political influences on my sense of self as a teacher that I had been reflecting on and wanted to capture in my representation. These overarching and pervasive influences on my teacher identity and my ability to be a creative teacher - not specific to any particular experience - permeated each site in some way. Many of these influences were listed as related concepts in my mind-map, but the metaphors themselves were drawn from the qualities of particular places.

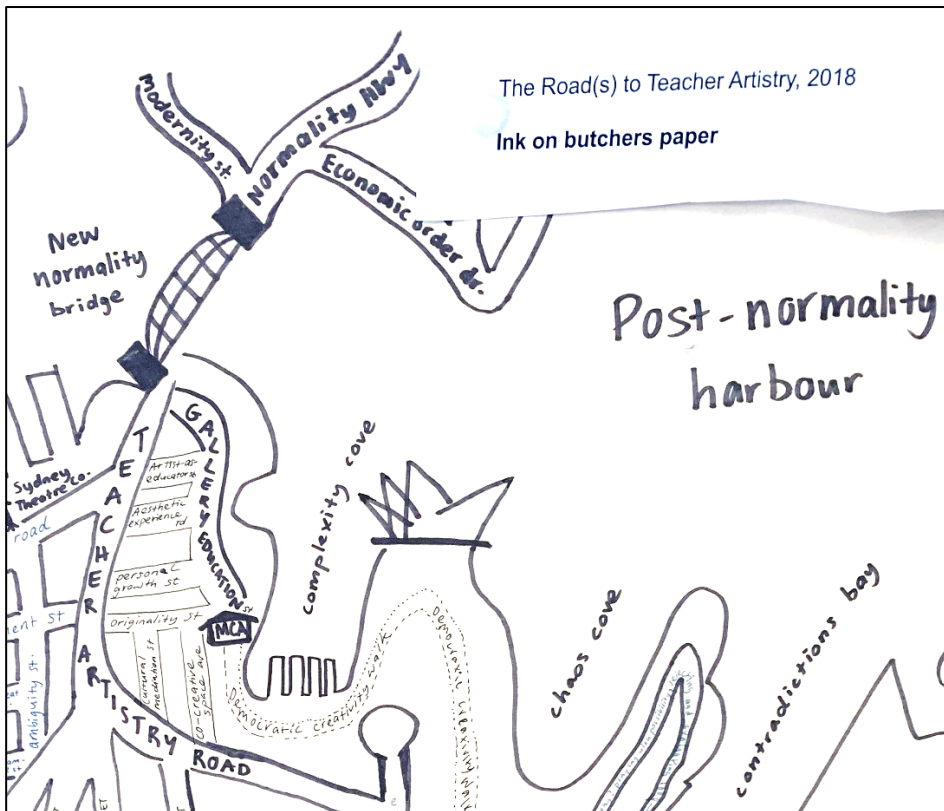


Figure 3: Post-normality harbour

For example, as shown in Figure 3, the murky, unpredictable but fluid waters of the harbour were recast as a metaphor for post-normality (i.e. Post-normality harbour) representing the complex, chaotic and contradictory qualities of the post-normal society we are transitioning into (Sardar, 2010). Likewise, the concrete skyscrapers of the CBD became a metaphor for the rigid, conforming, and commodifying capitalist discourses shaping creativity and education; the spaghetti junction leading to the Anzac Bridge became a metaphor for the spiralling, overlapping, and intersecting strands of the educational policy context (i.e. Policy Intersection - see Figure 4), as well as the “placelessness” of contemporary society where modernity and globalisation have rendered places (including schools) indistinguishable from one another (Casey, 2013; Gruenewald, 2003) and teachers as technicians who are interchangeable between settings (Elbaz-Luwisch, 2004). I avoided attaching these concepts to places associated with particular experiences in the creativity course, because they felt more abstract as concepts and detached from my personal experiences. These concepts represented external realities that influence the personal.

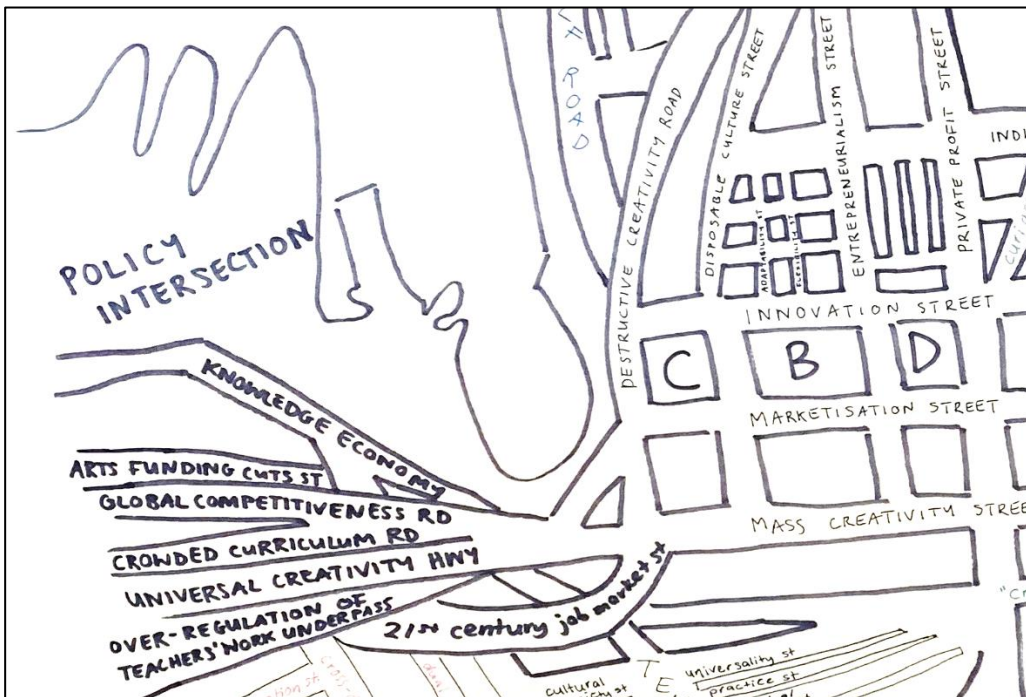


Figure 4: Policy intersection and the CBD

I presented my project to an audience of my PST peers at a showcase that concluded our course. I showed the draft maps and explained the iterative process. I described how I plotted the places we had been and renamed the streets and other topographical features to reflect our experiences there. I then showed them the final map and explained the visual representation of the sites we had all visited, and how they had influenced my teacher identity as a creative teacher. The course was complete, the loose ends all tied up, but this was not the end of my mapping journey.

Shortly after the conclusion of this course, I graduated from my degree and entered the teaching profession at a school that sits just outside the confines of my map. As the everyday realities of teaching tested my understanding of who I was as an early career teacher (ECT), I found myself returning to my mapping project and the identity I had articulated there. I reminded myself of the creative teacher that I hoped to become and the experiences that I had mapped in teacher education that engendered that commitment and approach. The visual metaphors became tangible representations of the tensions I experienced as an ECT and as I struggled to locate myself in a

complex web of competing demands and discourses. I continued to chart my identity as it developed beyond the map object itself, while returning to the map as an anchor for my identity and a vehicle for self-reflection.

Mapping beyond initial teacher education

The impetus for this research is personal and professional. As a PST, I experimented with artistic mapping as a tool for representing professional learning experiences. As part of a reflective project on teacher identity, I decided to create a map to represent the key places and experiences I had throughout the course. I reflected on my experiences in these places as I mapped, as well as the accumulated meaning embedded in place and the meaning-making tools that I brought with me to interpret the contradictory meanings embedded there, which allowed me to contextualise experiences in broader social, cultural, and political dynamics. I experimented with the conventions of maps to convey my new understandings, such as shifting boundaries and names, and creating metaphors and symbols. In this way, the mapping process preceded the final map artefact in its significance as a tool for reflection on my experiences and teacher identity.

Unexpectedly, mapping my experiences and understandings for this PST project had implications for my teacher identity long after creating the map - when I entered the profession as an ECT I was disheartened by the overdetermined and over-regulated situation of teachers' work, where space for professional autonomy and judgement is minimised (Ball, 1993). Teachers often question their identity when their sense of what it means to be a teacher is challenged (Cross Francis et al., 2018, p. 135). In having limited space and agency to embody what I perceived a teacher to be, I experienced this dislocating phenomenon, which represents a point of vulnerability to attrition. The mismatch between "idealistic" conceptions of teaching and its realities has been identified as a problem contributing to ECTs' decisions to leave the profession in such high numbers (Johnson et al., 2014). When my professional identity was tested, I was drawn back to my map project and the identity articulated within it - my personal lived experiences of place and the broader contexts these experiences were situated within. Re-visiting my map project generated fresh reflection on my identity and bolstered my commitment to who I wanted to be as a teacher in spite of the seemingly prohibitive external realities. Identity development is dynamic; change is not immediate but the result

of ongoing experiences through which teachers must reflect, analyse and make sense of, for a cohesive teacher identity to emerge (Schutz et al., 2018, p. 57). In this case, mapping acted as a tool that not only elicited new understandings of my developing teacher identity as a PST at the time of the map's creation, but a tool with ongoing significance for my identity development as an ECT, as it was tested by the realities of contemporary teaching contexts.

This research project was designed during the ECT phase of my career to first understand how my teacher identity developed through my PST mapping project and, second, how mapping can support the process of identity development and offer potential as a methodology for other PSTs and their identity development. The map and mapping process developed during my undergraduate elective course in teacher creativity forms the data for this current project, re-examined through my lens as I moved from PST to ECT. Drawing on arts-informed inquiry and a bricolage self-study approach incorporating phenomenology and narrative inquiry, I returned to the map and my journals that documented my mapping process, to analyse the process through multiple perspectives. The driving aim of this project was to determine how my own mapping process could be used as both professional learning and research methodology with beginning teachers to understand and support reflexivity for conscious identity development.

Literature review

There are three interrelated concepts underpinning this project – teacher identity, place, and cartography. The following review of literature establishes these concepts and their relationships to one another. This project is primarily concerned with beginning teacher identity and its development through experiences in place, as well as how it is “mapped” by appropriating the conventions of cartography. The three concepts provide the framework for analysing my arts-informed mapping methodology, which bridges these three ideas in a nascent field of research.

Teacher identity

Identity is an elusive, fluid concept and researchers continue to build an understanding of how teacher identities are formed, which has consequently generated divergent approaches for both understanding and fostering teacher identities (Alsup, 2019; Schutz et al., 2018; Zhang & Wang, 2022). The construct of teacher identity as an analytic lens for teachers’ professional development continues to be a growing field of research for pre-service and in-service teachers, which Feser and Haak (2023) assert is evidence that teachers’ professionalism extends well beyond knowledge and abilities. Its complexity is illustrated by the multiple, overlapping theoretical frameworks commonly used in teacher identity research including personal (Mead, 1934), social (Coldron & Smith, 1999) and narrative identity (Beattie, 2000; Connelly & Clandinin, 2006) frameworks – each focusing on a particular aspect of teacher identity, but strongly interwoven (Feser & Haak, 2023; Leeferink et al., 2019). The following section outlines these theoretical frameworks and their relevance to my project, as I have illustrated in Figure 5 below.

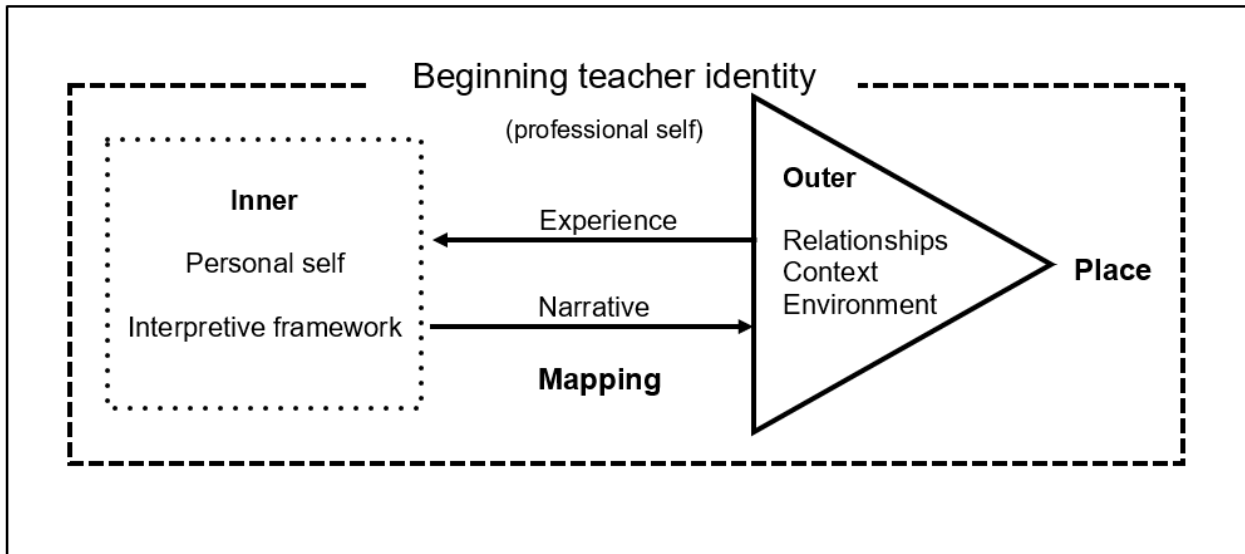


Figure 5: Beginning teacher identity framework

Teacher identity is often defined as one's "sense of self as a teacher" (Cross Francis et al., 2018, p. 135). "Self" is a symbolic interactionist concept that describes the awareness we have of ourselves as objects (Mead, 1934). As shown in Figure 5, teacher identity is characterised by the entwinement of personal and professional selves (Day & Gu, 2010; Kelchtermans, 2018). The unavoidable interrelationship between professional and personal identities is accounted for by the overwhelming evidence that teaching demands significant personal investment along with intellectual and emotional energy to connect self, subject and students (Day & Gu, 2010; Palmer, 2007). Occupation is often considered important in defining one's identity but for teachers the reverse is also true. Nias (1989) argued that the "self" shapes the way teachers construe the nature of their work and their self-image, because the personal cannot be easily separated from the craft of teaching. The process of becoming a teacher is inextricably linked to the personal lives of teachers and interwoven with their personal knowledge, beliefs, interests, memories, self-images, emotions and biography (Feser & Hasak, 2023; Leeferink et al., 2019). This project is particularly focused on the identity development of beginning teachers (including PSTs and ECTs) as they learn to teach and become teachers. The overlap of personal and professional selves as part of this transition process therefore formed a key

part of my interwoven conceptual framework for exploring beginning teacher identity, which I return to throughout my analysis.

Social processes are central to identity development, as the concept of self is not directly observable or tangible to the individual, and interactions with others enable individuals to become aware of themselves as objects (Nias, 1989). Based on this understanding, personal identity is a structure that is negotiated through interaction with an individual's social and physical environments (Feser & Haak, 2023). Through interaction with others, "we learn to take other people's perspectives and... see ourselves as we think they see us" (Nias, 1989, p. 19). The contexts in which we immerse ourselves also shape who we perceive ourselves to be and how others perceive us (Gee, 2000; Rodgers & Scott, 2008). Part of constructing an identity as a teacher is "taking a position in social space" and "a matter of where, within the professional pertinent array of possibilities, a particular person is located" (Coldron & Smith, 1999, p. 714).

In addition to the social environment, there is evidence that physical environments also shape teachers' identities (Lavina, 2020,) because particular places with particular attributes shape identities and their possibilities (Gruenewald, 2003). The school environment, the nature of learner population, and the impact of colleagues and administrators can all be influential in shaping new teacher identity (Beauchamp & Thomas, 2009), as well as political, historical and social forces (Britzman, 2003; Mockler, 2011). Teachers' identities are continually formed and reshaped based on how they negotiate interactions, present themselves to others and internalise the external environment (Cross Francis et al., 2018). The interaction between the self and environment is of particular relevance to this project and underpins my exploration of identity development in relation to place. As the self is not directly observable (Feser & Haak, 2023; Nias, 1989), teachers' sense of self is difficult to understand and reflect upon (Black, 2002). Reflection plays an important role in exploring and shaping teacher identity, by looking backwards and considering the value of the past for the future (Beauchamp & Thomas, 2009). I will examine place as a more tangible concept and indirect means of exploring the influences shaping teacher identity, as represented in Figure 5. As

place is encountered through experience, it is important to first consider the role of teachers' experiences in their identity development.

Experiences early in life formulate the “co-ordinates” of identity and continue to shape later teaching, requiring a “whole life perspective” to understand teacher identity (Woods, 1984, p. 259). Teachers experience their work and make sense of themselves through a personal interpretive framework – “a set of cognitions, mental representations that operate as a lens through which teachers look at their job and give meaning to it” (Kelchtermans, 2009, p. 260). The personal framework guides teachers' interpretations and actions in particular situations but is, at the same time, modified by and resulting from these meaningful interactions with that context, making it both the outcome of experiences as well as a condition for future professional practice (Kelchtermans, 2018). These latent structures manifest themselves in individuals' actions and constitute experiences (Feser & Haak, 2023). Thus, teachers' knowledge is embedded in their experiences and actions but often tacit, meaning these powerful forces for guiding teachers' actions often remain unexamined (Black, 2002). The corollary is that stories of experience can crystallise teachers' conceptualisation of their work and lived experiences (Lavina, 2020). The otherwise tacit and abstract nature of teacher knowledge and identity is central to my conceptual framework. By focusing on experiences in place, my analysis makes the influences and processes shaping teacher identity visible.

The role of teachers' experiences through their personal (Kelchtermans & Vandenberghe, 1994; Leeferink et al., 2019), social (Coldron & Smith, 1999) and school biographies (Britzman, 2003) is widely recognised in the development of their identities. This consistency exists even though the emphasis of the studies may differ. The mass experience of compulsory education socialises teachers into their identities before entering the profession and the assumptions formed from the cumulative experience of their school lives implicitly serve as a frame of reference for prospective teachers' self-images (Britzman, 2003). Lortie's (1975) seminal notion of “an apprenticeship of observation” acknowledges the unavoidable influence of school biography on teachers' identities and even instructional practices, both of which PSTs can uncritically reproduce to mirror the ones they

themselves encountered in the role of a student, if these personal influences remain unexamined (Leeferink et al., 2019; Rinke et al., 2014). Teachers' work brings new and conflictive demands that necessarily exceed the resources of school biography, which creates unexpected pressure for PSTs when learning to teach and becoming a teacher (Britzman, 2003). Teachers' beliefs, values and dispositions have been shaped by their personal and school biographies, and are likely to be in tension or conflict with the ideals of various social contexts including educational policy, professional communities' norms and visions for teaching, relationships with school administrators and colleagues, and students' learning processes and outcomes (Cross Francis et al., 2018). It is widely recognised that PSTs must undergo identity development and a psychological shift to integrate an individual's various experiences as a teacher with other life experiences, into a coherent whole (Alsup, 2019; Beauchamp & Thomas, 2009; Dugas, 2021; Rodgers & Scott, 2008). Identities may shift and constantly evolve throughout the lifespan of a teacher's career (Beauchamp & Thomas, 2009; Rinke et al., 2014). However, the complex set of influences at the boundary between PSTs lives as students and their lives as professionals causes them to confront their identities in new and sometimes disruptive ways (Beauchamp & Thomas, 2011). The shift from the protected environment of initial teacher education into schools can challenge PSTs notions of who they are as teachers, which makes this period of identity development destabilising and particularly worthy of study (Beauchamp & Thomas, 2011, p. 6).

Teachers' identity development is ongoing and continuous over the lifespan of a career (Dugas, 2021; Richardson & Watt, 2018). Its characterisation as continuous suggests that identity development is gradual and even, but as they begin to encounter the workplace, beginning teachers experience these processes intensely with transformative peaks and troughs (Leeferink et al., 2019). Identity formation and professional learning occur when an individual moves from the periphery to full participation in the practices of a particular community or professional group (Foley et al., 2022), thus entering the profession constitutes a significant stage of identity development for teachers. Beginning teachers negotiate a "borderland discourse" – a new space in between two discourses and a site of alternative discourse in which "disparate personal and professional subjectivities are put into contact

towards a point of integration... [where] such integration of tensions allowed participants to begin to visualise a professional identity” (Alsup, 2019, p. 6). Identity development occurs in this contested space, where teachers’ internal meaning-making structures and frameworks encounter external and normative demands (Rodgers & Scott, 2008).

Entering the profession foregrounds tensions and precipitates identity development through a process of integrating sub-identities that may or may not conflict with one another (Dugas, 2021; Schutz et al., 2018). Drawing on Dewey’s work on experience (1972), Rodgers and Scott argue that integration is a meaning-making process that transforms experience through reflection (2008). The integration towards unity emerges through the narratives and stories we tell ourselves about who we are, where teachers make sense of ones’, sometimes conflicting, collection of identities (Alsup, 2018). The eventual goal of the teacher is not to “iron out all ideological tension” (Alsup, 2019 p. 30), but cohere the various strands of identity that comprise the teacher’s self, such that they can co-exist and the teacher’s identity can be enacted effectively. Therefore, processes that prepare and support beginning teachers to negotiate the fraught passage through the “borderland discourse” between teacher education and in-service teaching are crucial, in order to enable the integration of tensions towards a cohesive teacher identity.

It was noted some time ago that relatively little was known about how PSTs, facilitated by teacher educators, should go about making a shift in the way they think about themselves and the process is like a “black box” (Rodgers & Scott, 2008, p. 733). Research increasingly suggests that examining the experiences of PSTs and focusing on the personal influences, such as beliefs and previous learning experiences as a student, appears to stimulate student teachers’ professional development (Leeferink et al., 2019; Rinke et al., 2014). As such, my analysis proceeds from the understanding that personal experience and life history are sources of professional knowledge that can shape PSTs identity development.

In order to examine personal experience and its influence on teacher identity, some studies have focused on critical events that trigger identity development (Schutz et al., 2018). Crucially, it is the meanings assigned to those experiences by the individual, and the identity stories that are told and retold related to those events, that contribute to identity development. Storytelling is a natural way to make sense of events, situations and encounters throughout life, although it is never a neutral representation of facts (Kelchtermans, 2018). Much like a narrative, identity is embedded in the coherence of one's life story, both of which have a beginning, middle and end (MacIntyre, 1981). Qualitative researchers have engaged teachers in narrative inquiry to examine their experiential history and reformulate their understanding by generating an image that can be challenged in reflection (Alsup, 2019; Beattie, 2000; Clandinin, 2006; Elbaz-Luwisch, 2007). Narrative approaches provide a valuable form of professional learning, particularly for beginning teachers, as the processes of reflection and inquiry encourage them to question their life-histories, socialisation and ideologies, and "re-script the stories of their current and future professional lives" (Beattie, 2000, p. 18). Similarly, arts-informed processes have been used as meaning-making tools to support teachers' identity development by making their self-conceptions visible and eliciting self-awareness and reflection (McKay & Sappa, 2020). Approaches that make identity visible for reflection are particularly pertinent, as the "self" and sense-making structures that underpin teacher identity are intangible and latent (Feser & Haak, 2023; Nias, 1989). Making sense of what it means to be a teacher is increasingly challenging as teachers' work becomes more ambiguous and demanding (Black, 2002). Therefore, approaches for understanding and fostering identity development are ever-more relevant.

Teacher education is often critiqued for failing to prepare teachers for the demands they encounter early in their careers, while simultaneously positioned as a solution to "fix" early career teachers' deficits (Johnson et al., 2014, p. 532). This simplistic perspective has been ineffective in the past (Johnson et al., 2014), as it often reduces the work of new teachers to mere knowledge and skills in terms of externally formulated professional standards (Alsup, 2019; Dugas, 2021; Leeferink et al., 2019). Initial teacher education already gives strong emphasis to past experiences and frequently asks PSTs to examine and challenge prior assumptions about the nature of schooling, curriculum

and instruction (Rinke et al., 2014), although explicit teacher identity work remains at the margins of initial teacher education and in-service professional development programs (Dugas, 2021). This is due to accountability agendas that frame teacher education almost exclusively as a collection of knowledge and skills (Dugas, 2021), and standardise, regulate and control the content of teacher education as proxies for ensuring teacher quality, in order to meet distant political agendas that are far removed from the realities of the classroom (Mayer, 2004). Neoliberal doctrines conceptualise teachers' work as roles, or "what teachers 'do'", which is easier to quantify, measure and mandate than professional identity, or "who teachers 'are'" (Mockler, 2011, p. 525).

These political discourses prevail in shaping teacher education despite the demonstrated potential of a teacher identity lens for stimulating development and the importance of developing a strong sense of professional identity for new teachers. In her study of PSTs transitioning to ECTs, Alsup found that "only the pre-service teachers who had a strong sense of their personal identity and its connection or disconnection with their professional identity were able to successfully transition into the profession" (2019, p. 27). In a study of preservice teachers using drawings to make sense of their emerging identities, Bennett (2013) concluded that formation of a clear self-image and ownership of an emerging professional identity are necessary conditions that support beginning teachers to effectively apply knowledge acquired from teacher education programs into workplace situations in the future. Based on the experiences of 60 graduate teachers, Johnson et al., (2014) showed that robust teacher identities and the capacity for resilience are dynamically linked. Further, to succeed over time, Day (2018) argues that teachers need to possess and sustain a positive sense of professional identity. These connections are significant at a time when high levels of burnout and rates of attrition, particularly for ECTs, characterise the profession (McKay & Sappa, 2020).

Neoliberal reforms have changed the nature of teachers' work and their identities have begun to clash with the nature of their careers as the moral dimension is filtered out (Haq, 2016; Mockler, 2011). Research has shown that when ECTs experienced a greater mismatch between their conceptualisations of themselves and their environment, their identity development processes were

more demanding and had greater emotional intensity (Ruohotie-Lyhty, 2018). Persistent and increasing tensions accompanied by lack of support often leads to teachers' decision to leave the profession (Cross Francis et al., 2018). Further, comparisons of pre-service and in-service teacher identity development found that the underlying dynamics were the same, but PSTs expressed a greater sense of freedom in developing their identities than ECTs who reported their immediate responsibilities severely curtailed the possibilities they had for defining their identities themselves (Ruohotie-Lyhty, 2018). This suggests that PSTs are better placed to explore their identities in initial teacher education before they enter the profession and encounter the pluralistic, competing demands of in-service teaching. Identity development is a vulnerable process and teacher educators can provide safe spaces for PSTs to engage with this work, by "allowing students to experience their frustration, but then engaging them in a reconstructing process" (Dugas, 2021, p. 258). For teacher identity to inform the praxis of ECTs, teacher education must facilitate opportunities for PSTs to become aware of their own identity, learn how their identity processes shape their teaching decisions and, crucially, be empowered to revise the narratives and discourses that interfere with effective teaching (Dugas, 2021).

Research is growing into approaches that support teachers to undertake identity learning and development. A systematic literature review found that arts approaches support identity development by providing a structure for previously ill-defined processes of reflection and tapping into thinking beyond cognitive levels to allow for deeper understanding of emotions and emotional responses in ways that are transformative (McKay & Sappa, 2020). This project contributes to the growing body of research at the intersection of teacher identity and arts, illuminating the potential role of arts in teacher identity development and addresses the "how" by exploring an arts-informed process that supports identity development for beginning teachers.

Place

Place has often been defined geometrically in relation to the concept of space, where place is

understood in terms of dimensionality and location on a grid. Such objective conceptions relying on physical-mathematical notions have been attributed to Aristotle in his fourth book of *Physics*, which Cannatella characterises as “one rigorous precursor for all modern thinking on place” (2007, p. 628). According to Cannatella (2007) Aristotle’s account is missing “the stories we tell and the feelings we have for places, how we live as a condition of place, social living and experience” (p. 628). Relying on spatial definitions does not capture the notion of place in all its complexity. Objective notions of place are perhaps better understood through the concept of space, which has been critiqued as the emptiest and most abstract of terms to describe the world which we inhabit and “detached from the realities of life and experience” (Ingold, 2011, p. 145). Conversely, phenomenological approaches (Cannatella, 2007; Gruenewald, 2003) understand place as defined through human experience and perception of them. For Cannatella, “what a place is, comes alive phenomenologically... by our experiences of the world” (2007, p. 624). Gruenewald observes the fluidity and subjectivity in defining place as a consequence of experiencing it – “My experience of a site might be very different from yours and thus produce a significantly different place” (2003, p. 622).

Malpas (2018) takes issue with distinguishing place from space by virtue of its phenomenological quality, and argues that this definition treats place as merely a subjective and affective response to physical space. For Malpas, “place is not to be viewed as a purely ‘objective’ concept – a concept to be explicated by reference to objects existing in a physical space – neither is it a purely ‘subjective’ notion” (2018, p. 33). Such complexity is related to Malpas’ (2018) contention that place itself actually structures subjectivity and is therefore determinative of the nature of the subject relating to place. Malpas explains that “one does not first have a subject that apprehends certain features of the world in terms of the idea of place; rather, the structure of subjectivity is given in and through the structure of place” (Malpas, 2018, p. 34). It is clear that our immersion within place inherently shapes and complicates our understanding of the concept as even our perception itself is “always placed, always proceeds from place, is always constrained by place” (Malpas, 2018, p. 37). Place is a condition of being, as “to be at all – to exist in any way – is to be somewhere, and to be somewhere is to be in

some kind of place... nothing we do is unplaced" (Casey, 2013, p. ix). Our perpetual "placedness" has implications for our subjectivity and inherently shapes it. As this project explores identity and how it is shaped through a subjective and contextual sense-making framework (Kelchtermans, 2018), place is a useful concept for examining identity. If place structures subjectivity, examining place could provide insight into the subjectivities that shape teacher identity and its development.

Following in the hermeneutic and phenomenological traditions, Heidegger's configuration of "being-in-the-world" (1962) has been influential in modern conceptions of place (Cannatella, 2007; Casey, 1993, 2013; Malpas, 2012, 2018). Heidegger understands place as a consequence of "dwelling" which Cannatella explains as "a belongingness to the world, that which gathers... stays with things, thinks, builds, unfolds, secures the earth" (2007, p. 622). "Being-in-the-world" characterises human existence as inseparable from where we exist (Malpas, 2018), particularly when being is understood in two senses. In *Being and Time* (1962), Heidegger distinguishes being as both the ontological mode of human *be-ing* that he calls "Dasein", in addition to the more prevalent, narrower notion of place as physical containment and position in space (Malpas, 2018). Being in each of these senses reflects the "placidness" that is essential to our being human", as both an underlying ontological structure of being and the "specific places in which we live and move" (Malpas, 2012, pp. 63-64). Thus, place is defined by our being in it ontologically, spatially and phenomenologically. Casey asserts that Heidegger has not adequately assessed the role of the human body in the experience of places, nor considered the amplitude and complexity of the philosophical consequences of being-in-place (1993). He argues that place deserves renewed respect for its power to "tell us who and what we are in terms of *where we are* (as well as where we are not)" (Casey, 1993, p. xv).

As we come to know places by experiencing them, in turn, we are able to "experience ourselves, and other things, in relation to place" (Malpas, 2018, p. 9). Further, Cannatella explains that "place is primarily an aesthetically lived experience where we create ourselves" (2007, p. 622). Malpas has expanded on these propositions to characterise identity as "place-bound" where "the identity of persons is inextricably bound to place, and not merely to place in some general, abstract

sense...[but] to those *particular* places...through which a person's life is lived" (2018, p. 12). The particularity of place is therefore emphasised as an affect of individual experience and a key determinant of identity. As Geertz has observed, "[N]o one lives in the world in general" (1996, p. 259). The particularity of place is constructed through an individual's experience of it. Gruenewald also makes a link between identity and specific places, asserting that "places make us: As occupants of particular places with particular attributes, our identity and possibilities are shaped" (2003, p. 621). It is worth noting that the particularity of place has been complicated by the forces of modernity and globalisation, resulting in the "indifferent sameness-of-place on a global scale" where places are rendered indistinguishable from one another as a result of architectural and commercial uniformity (Casey, 2013, p. 14). Such critiques have been extended to the "placelessness" of schooling today (Gruenewald, 2003; Kitchens, 2009). As "locations become interchangeable... teachers are viewed as independent, expert professionals [who] should be able to deploy their skills in any setting" (Elbaz-Luwisch, 2004, p. 391). However, like humans in general, teachers' lives and identities are also placed. The ways in which particular places shape who we are as people warrants further attention, especially who we are as teachers.

There is a dynamic interplay between people and place, where each can affect and alter the other (Kitchens, 2009). Environmental thought has prominently highlighted the effect of human activity on the landscapes in which human beings dwell, but this relationship is not unidirectional (Malpas, 2018). Through our experience of places, we are also shaped by them (Gruenewald, 2003; Malpas, 2018). As we experience place, the "outer" spaces that we dwell in are intimately incorporated within us as part of our "inner" lives in the form of memories, thoughts and feelings (Malpas, 2018, p. 6). Place has been positioned as a generative mode of analysis in relation to identity, as "self is to be discovered through an investigation of the places it inhabits" (Malpas, 2018, p. 5). Such a method has been proposed in the form of "topoanalysis" which Bachelard defined as "the systematic psychological study of the sites of our intimate lives" (1958/1994, p. 8).

The influence of place can be extended beyond the philosophical and psychological realm as a result of the multidimensional influence that place can exert upon the self. Casey argues that we even “come to share features with the local landscape” that we inhabit (1993, p. 305). Gruenewald has considered the features of place and delineated these as perceptual, sociological, ideological, political and ecological dimensions, which mediate our experiences and, in turn, shape such aspects of our identities (2003). Places are not neutral – people and cultures invest them with meaning and therefore places are cultural products that become pedagogical by teaching and reproducing particular ways of thinking (Gruenewald, 2003). Drawing on social constructivism and critical geography, Gruenewald adumbrates the sociological, cultural and political dimensions of place, which simultaneously reflect and reproduce social relationships of power (2003). As place is experienced, subjects engage with the established power dynamics and culture embedded there. Human experience, identity and culture are mediated and shaped through place, making these “inseparable from our relationship with places” (Gruenewald, 2003, p. 627). Places, memory, experience and identity are woven together over time – “we live our lives in places, and our relationship to them colours who we are” (Gruenewald, 2003, p. 625). The richness of meaning embedded in place has been recognised by social theorists, spurring studies in ecofeminism, bioregionalism, social and political ecology and critical geography. These approaches realise the agency of place in determining human activities, thoughts and identities (Malpas, 2018). As place and identity are intimately linked, examining place can therefore be revealing of identity and offers a mode of analysis for illuminating the experiential, sociological, ideological and political influences on teachers’ identities.

Teacher identity/place

There is growing interest in how place relates to teachers’ identities (Bertling, 2017; Elbaz-Luwisch, 2004; Lavina, 2020; Lavina et al., 2017), which responds to a gap in research. Elbaz-Luwisch explains that while there are detailed understandings of how teachers develop professional identities in relation to biography, school settings and educational systems, “what we lack is a sense of the

teacher in a *place*—a specific location that holds meaning, that matters to those who inhabit it” (2004, p. 387). This project is positioned at this disjuncture, with the view of reconnecting teachers to place and the “heavy tangles of meaning [there]... often obscure and undetected” (Bertling, 2017, p. 92). Research has begun to explore teachers’ relationships to place. Using an arts-based educational research design (Bertling, 2017), PSTs psychogeographically “drifted” through school zones and then engaged in “metaphoric cartography” to map their explorations using artistic practices. Metaphorical maps combine the power and intuitiveness of metaphor with cartographic representation to communicate and share knowledge (Celentano & Pittarello, 2012). The study did not explicitly investigate teacher identity, but participants explored place in ways that are nonetheless relevant. They were positioned to critically examine their encounters with the built environment in the context of previous experience and embedded personal and collective meanings that overlap (Bertling, 2017).

Lavina and her colleagues similarly adopted an arts-informed approach to trace teacher identity journeys (2020; Lavina et al., 2017). Influenced by portraiture, bricolage, and artists’ methods, the study captured stories of experiences through seven aesthetic frames requiring photos, drawings, narratives or artefacts (Lavina et al., 2017). The study adopted a “place-based approach” to consider “teachers’ identities-in-place” (Lavina et al., 2017, p. 144), although only one frame related explicitly to place. While Bertling (2017) demonstrated the potential of metaphoric cartography for critically examining teachers’ encounters with place, it was without an explicit focus on teacher identity. This project expands upon metaphoric cartographic research (Bertling, 2017) and a “place-based approach” (Lavina et al., 2017) to teacher identity, by applying a mapping methodology to explicitly focus on teacher identity and generate new understandings of teacher identity in place.

Cartography & mapping

My project draws on features of cartography and artistic mapping to inform its methodology. The Western science of cartography is preoccupied with producing “truth documents” that accurately

capture the spatial relations of features on the earth's surface through the medium of a map (Dodge et al., 2009, pp. 4-5). The objectivity and neutrality of maps and the practices that bring them into being have been challenged by social constructivism, critical and post-representational cartography – although it should be acknowledged that Indigenous mapping (Perkins, 2009) long precedes Western cartography in this theoretical turn. Mapping creates and builds the world as much as measuring and describing it (Corner, 2011). Mapmaking involves subjective decisions, thereby imbuing maps with the values of the individuals who construct them and the culture in which those individuals live (Harley, 1989). Maps can be read as biographical with the power to tell the stories of their makers, the landscapes they portray, and the cumulative personal experiences and memories of events lived in those places (Harley, 2011). Maps produce and privilege certain kinds of knowledge and power (Dodge et al., 2009, p. 9). Thus, a map is not merely a representation but an “inscription that does... work in the world” (Pickles, 2004, p. 67). Drawing on Deleuze and Guattari's work (1987), Corner characterises mapping as rhizomatic: it is infinitely open with many diverse entryways, exits and “lines of flight” which allow “a plurality of readings, uses and effects” to unfold, making new places and actions possible (2011, p. 99). This project explores post-representational conceptions of cartography, which have generated new possibilities for mapping – cognitive, social, performative and embodied cartographies (Dodge et al., 2009; Holman Jones & Harris, 2016; Perkins, 2009).

Powell (2010) has explored the affordances and potential of mapping as a powerful, visual research method. Although there is little distinction made between the terms “cartography” and “mapping” in the literature, it appears that mapping is generally the preferred term for discussing post-representational cartographic practices (Corner, 2011; Powell, 2010) perhaps for its semantic distance from the science of cartography. The multisensory nature of visual methods supports the research of elusive and complex forms of experience, by providing a “language metaphorically and experientially close to [subjects]” (MacDougall, 1997, as cited in Powell, 2010, p. 541). Because of its ability to evoke the senses, Powell argues that “maps highlight the involuted relationships between self and place and the ways in which self and place are mutually constitutive and relational” (2010, p. 553). She argues that mapping is “palimpsestuous” – layers of rewritten text and reinscription of

discourses – therefore, when applied to lived experiences of the built environment, mapping also draws attention to the relationships between material, visual, cultural and social experiences of place (Powell, 2010, p. 541). Such dynamics are invisible in conventional maps but an artistic approach illuminates these relationships by disrupting the aesthetic conventions of cartography, through abstract or metaphoric representations of place, playful reconfigurations of space, scale, borders and symbols and use of artistic media such as collage, assemblage and drawing (Powell, 2010). A post-representational and artistic understanding of mapping forms the theoretical and methodological base of this project, where mapping is adopted as an arts-informed approach to exploring teacher identity through place.

Significance

In their framework for promoting ECT resilience, Johnson et al. (2014) identified the development of robust teacher identities as one condition for becoming a more resilient teacher. The study concluded that teachers need to: “a) understand that personal and professional identities are linked and interconnected; (b) engage in forms of self-reflection that situate personal experiences within broader social, historical, and political contexts” (Johnson et al., 2014, p. 541). My project responds directly to these needs by developing a mapping methodology through analysis of a process that was significant to my identity development as a teacher. Using my experience as a starting point, the purpose of this project was to understand how mapping supported my teacher identity development and elicited self-understanding through engagement with and reflection on place. Further to this, the research also investigated how the process could be extrapolated to a framework that could support other ECTs to reflect on their identities.

Teacher attrition research has largely focused on external factors that result in individuals’ loss of commitment (Day & Gu, 2010). This deficit perspective has been critiqued and resulted in a focus on resilience over attrition and a shift towards factors that positively influence teachers’ resilience, commitment and agency (Johnson et al., 2014; Kelchtermans, 2017). Place and self co-constitute one another, which mapping can highlight (Powell, 2010, p. 553). Mapping therefore has potential to examine how the teaching self is constructed through place and teachers’ lived experiences in place. Mapping offers a tool for self-reflection by situating personal experiences in broader contexts, and making these elusive relationships visible using arts-informed practices such as drawing. Moreover, the arts can activate creative processes that are essential for learning and identity development (McKay & Sappa, 2020).

My arts-informed methodology therefore has potential significance as a form of professional development that supports teachers to explore and develop their identities during teacher education.

This can in turn support PSTs to successfully transition into the profession (Alsup, 2019; Bennett, 2013) and become more resilient ECTs with robust teacher identities (Johnson et al., 2014). The methodology can “open up the personal/professional/social worlds we seek to understand” (Black & O’Dea, 2015, p. 13) and chart the “moving intersection of the inner and outer forces” where identity forms (Palmer, 2007, p. 30). By making the influences on an individual’s identity visible, this methodology can also support teachers to assume agency and author their own stories, rather than being authored by external forces (Rodgers & Scott, 2008). This is pertinent when relentless, external accountability measures and standardisation frame teacher education, driving a focus on teachers’ knowledge and skills (Alsup, 2019; Dugas, 2021), and schools where teachers are de-professionalised and their identity maintenance is disrupted (Haq, 2016). This project offers a framework and methodology to advance the important identity work of teachers operating in increasingly hostile and complex professional worlds.

Theoretical framework & methodological approach

This project is positioned in the postmodern qualitative research landscape which informs its bricolage methodological approach. The postmodern turn shifted the emphasis in qualitative research from knowledge to experience, theory to practice and mind to body (Sarup, 1993). A “crisis of representation” followed where qualitative researchers could no longer directly capture lived experience as the social text written by researchers was recognised as creating this experience, which consequently problematised the legitimacy of the researcher’s evaluation and interpretation (Denzin & Lincoln, 2005). Alternative approaches to conventional qualitative methods emerged to address the traditionally distanced perspective and moral commitment of the researcher, generating methods with converging and diverging components such as self-study, autoethnography, phenomenology, narrative inquiry and life history, all of which make explicit the position of the researcher as part of “coming-to-know process” (Hamilton & Pinnegar, 2009, p. 68).

My project drew on Kincheloe’s (2001) integrative model of bricolage to analyse my teacher identity by “taking research strategies from a variety of scholarly disciplines and traditions as they are needed in the unfolding context of the research situation” (Steinberg, 2015, p. 113). For early career researchers such as myself, singular methodological approaches and templates can offer support when new to qualitative research, but such approaches standardise and narrow methodological choices, unwittingly oversimplifying the research process and limiting the potential of the data (Pratt et al., 2022). The conceptual complexity of teacher identity necessitated an alternative approach in methodological bricolage, where the researcher creatively “cobbles together” from a broad set of methods in the process of designing, conducting and presenting the research, to create an “effective arrangement” that coheres as an argument and story (Pratt et al., 2022, pp. 217-218). As I wrestled with the complexity of my teacher identity, I experimented with a range of methods to analyse this elusive concept. Bricoleurs’ ability to use resources to the best effect relies on their understanding of what resources are available (Pratt et al., 2022), so I expanded my understanding of methodologies

and experimented with a range of approaches to capture my teacher identity cohesively, which no methodology could comprehensively achieve in isolation. Through an iterative process, I refined and cohered my methodological bricolage, rather than a “kitchen sink” approach “whereby authors throw in as many moves as they can” (Pratt et al., 2022, p. 234). The bricolage of methods I used to analyse my teacher identity is depicted below in Figure 6.

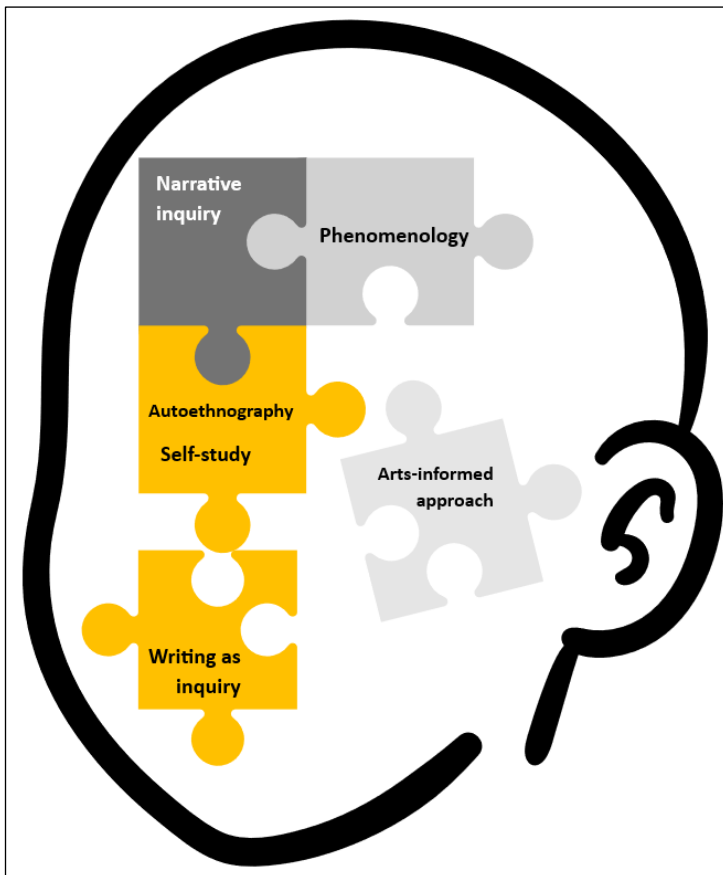


Figure 6: My bricolage methodological approach to analysing teacher identity informed by Kincheloe (2001)

I elucidate my methodological bricolage in the following section and position myself as a bricoleur who uses the available resources to the best effect and in ways that have not been previously envisioned (Pratt et al., 2022). Using a self-study approach (Hamilton & Pinnegar, 2009) with components of phenomenology (Heidegger, 1962), narrative inquiry (Clandinin & Rosiek, 2006), and writing as method of inquiry (Richardson & St Pierre, 2005), my project examines artistic mapping as an arts-informed methodology to reflect on teacher identity and place, where I as the researcher

examine my own experiences in place and its influence on my teacher identity. Qualitative researchers often use a descriptive data collection, analysis and interpretation spiral and allow theoretical perspectives and questions to emerge throughout the study (Hamilton & Pinnegar, 2009). Therefore, research questions were not identified to drive this project, but emerged throughout the research process. As I have addressed, the relationship between the mapping process and my teacher identity emerged during an undergraduate teacher education course and subsequently made mapping a topic of interest. This chapter outlines the framework used to examine my PST experience of mapping, to develop a methodology for research and teacher practice.

Self-study

Self-study is a methodology “starting with ourselves” (Van Manen, 1990, p. 29) by focusing on the researcher’s own self and experience with the purpose of illuminating significant social questions and has predominately been initiated and conducted by teacher educators and researchers (Butler & Branyon, 2020; Pithouse, 2012). In continuation of that tradition, I have positioned myself as the researcher and my “self” as the subject of research in this project, in order to explore the nature of beginning teacher identity and its development. As teacher identity is highly subjective and perceived through a “personal interpretive framework... that operate[s] as a lens through which teachers look at their job, give meaning to it and act in it” (Kelchtermans, 2009, p. 260), self-study is well-suited to exploring the concept. The researcher is the lens through which self-study is undertaken (Ewing, 2010) and, in examining my mapping project, self-study provides an interior perspective of my subjective framework that would otherwise be largely unobservable to a researcher. De Freitas calls this “the power of the “inside” through introspection” (2008, p. 471).

Locating knowledge claims in subjective language of the first person and situating researchers in the frame effectively counters positivist paradigms that extol the virtue of objective distance in the research process, although such a high degree of researcher presence also demands reflexivity (de Freitas, 2008). Reflexivity engages the self in critical exploration of experience, perceptions and

positions, and the insight gained into these can be used as a starting point to connect self with “the other” and develop shared understandings of educational issues and approaches for addressing them (Kirk, 2005). Like Kirk (2005), reflexivity acted as the crucial pivot point of my methodological framework that I used to connect self-study with the exploration of beginning teacher identity development. My own experiences as a beginning teacher are the starting point for theorising and, from further reflexive analysis, “continuities and discontinuities... between self and other, and between theory and practice, become sources of insights and a spring-board for further investigation” into how beginning teachers’ identities are formed (Kirk, 2005, pp. 233-234). An explicitly reflexive approach addresses questions about the trustworthiness, quality, and generalisability. Self-study researchers establish the quality of their work by exploring their coming-to-know process, interrogating ideas, engaging in interior questioning and conversations, juxtaposing theories and wondering what they see in relation (Hamilton et al., 2009). Self-study research is “more about *becoming* and revealing what we know than about generalising ideas” (Hamilton et al., 2009, p. 331). Instead of focusing on traditional measures of validity such as generalisability, this statement implies the situatedness of the self-study researcher in the context and communities of their research, just as I am a teacher-researcher situated alongside teachers and the development of our professional identities, which creates an ethical commitment to the community in which this research is embedded (Hamilton et al., 2009). My project looks beyond the self and connects my own experience to the wider discourse in research on teaching, teacher education, and identity; thereby having the “most potential for informing and impacting not only teacher education practice but the practice of our students” (Hamilton et al., 2009, p. 332).

The distinction between self-study and autoethnography should be noted, as both methodologies overlap in ways that are relevant to this project. Self-studies and autoethnographies are often written in first person and reveal aspects of self and experience through the researcher, but autoethnography is distinguishable for its study and critique of culture through the lens of the self and personal experience (Hamilton & Pinnegar, 2009; Holman Jones, 2018). Autoethnographers focus on “how our experiences within cultures are enlarged and/or constrained by relations of power” and

“view their work as a means of pointing out the politics of their positioning” (Holman Jones, 2018, p. 5). My project considered the personal and particular in the context of broader social, cultural, and political dynamics, however, self-study is characterised by its methodological hybridity (Fletcher, 2020; LaBoskey, 2004). Accordingly, this project drew on components of autoethnography while not being constrained by it methodologically. To undertake analysis of the external influences on the self, I applied “an ethnographic wide angle lens, focusing outward on social and cultural aspects of [my] personal experience” before looking “inward, exposing the vulnerable self that is moved by and may move through, refract, and resist cultural interpretations” (Scott-Hoy & Ellis, 2008, p. 131). Autoethnography provided one of the many analytical approaches that I used to explore the influences on my multifaceted teacher identity, but I was not constrained by the inward and outward analytical movement that typifies this approach when analysis was better suited to other methods available. Autoethnography forms part of my methodological bricolage, as bricoleurs “attempt to widen their perspective through methodological diversity... compensating for the blindness of relying on one model of reading” (Steinberg, 2015, p. 114). I drew on an autoethnographic lens to analyse my teaching self as socially and culturally situated, as part of a bricolage of other qualitative approaches that supported my identity analysis including phenomenology, narrative inquiry, arts-informed research and writing as research.

Hermeneutic phenomenology

My project draws on methodological components of hermeneutic phenomenology to make sense of the self from lived experience. Self-study and phenomenology overlap methodologically, as phenomenologists use personal experience as the starting point for research (Hamilton & Pinnegar, 2009). Phenomenology is the study of lived experience and the researcher often returns to re-examine everyday or taken for granted experiences to uncover new or forgotten meanings (Brinkmann, 2012; Lavery, 2003). For hermeneutic phenomenologists like Heidegger (1962), experience itself is an interpretive activity where every encounter involves an interpretation influenced by an individual’s background or historicity, which have cumulative effects on individual

and social levels (Laverty, 2003). Hermeneutic research requires self-reflexivity, “an ongoing conversation about the experience while simultaneously living in the moment, actively constructing interpretations of the experience and questioning how those interpretations came about... moving back and forth between the parts and the whole of the text” (Laverty, 2003, p. 30). Using my experience as a starting point, a reflexive approach can highlight the interpretive process that is embedded in experience. As “teachers’ self-understanding is at the same time the result or outcome of experiences” (Kelchtermans, 2018, p. 229) and conceived through “teachers’ personal interpretive framework” (p. 230), understanding experience and the lens through which it is interpreted are both critical to articulating a teacher identity.

Narrative Inquiry

Narrative inquiry also overlaps with phenomenology, as it is concerned with the study of experience as a story (Connelly & Clandinin, 2006; Hamilton & Pinnegar, 2009). Moreover, narratives of experience are crucial resources for understanding identity as “people shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories” (Clandinin & Rosiek, 2006, p. 479). Thus, “we construct ourselves through narrative and make sense of our lives by telling stories of our lives” (Beattie, 2000). MacIntyre’s concept of self underpins this notion – “self... resides in the unity of a narrative which links birth to life to death as narrative unites beginning to middle to end” (1981, p. 205). The processes of inquiry and reflection on experience allow an individual to identify what has personal significance, and meaning in relation to others and in the context of the social and cultural systems providing meaning to that individual (Beattie, 2000). My project proceeded from this theoretical basis and drew on narrative inquiry as a means for making sense of experiences and how they cohere to form an identity. However, aspects of narrative inquiry are re-contextualised in an arts-informed approach, where the storytelling and sense-making occurs through artistic practices as well as words.

Arts-informed research

The principles of arts-informed methods provided part of the theoretical framework for analysing my initial artistic mapping, one that I returned to throughout the analysis of my mapping process and text. My project is situated in the arts-informed mode and form of qualitative research in the social sciences that is influenced by artistic practices, but importantly not based within the arts as it is broadly known (Knowles & Cole, 2007). Arts-informed research aims to enhance understanding of the human condition through alternative and expansive representational forms of inquiry, and reach multiple audiences by making scholarship more accessible (Knowles & Cole, 2007). Such approaches challenge the dominant paradigm of positivism that has historically governed how research is conducted and knowledge is valued, and instead “reflects how individuals in society actually experience and process the world” (Knowles & Cole, 2007, p. 59). Arts-informed research is defined by a “commitment to a particular art form” in the inquiry process and the representation of the research text, and relationship between the form and substance of the research determines methodological integrity (Knowles & Cole, 2007, p. 61). In my initial teacher project, I drew a map that represented my teacher identity, which constituted the research text for this project and informed my arts-informed approach to analysing the text, as part of a bricolage of methodological tools. Drawing itself is valued by researchers as an arts-informed method because it can “offer a different kind of glimpse into human sense-making than written or spoken texts do, because they can express that which is not easily put into words” (Weber & Mitchell, 1996, p. 304). Further, Powell has explored drawing as one of many artistic approaches that can disrupt the aesthetic conventions of mapping to explore the lived experience of place (Powell, 2010). For arts-informed researchers, artistic products are texts embedded with meaning to be read and interpreted (Mitchell et al., 2012). To understand my teacher identity through the lens of place, I analysed my map and the meaning embedded within this research text.

Writing as method of inquiry

In research, writing is often conceived as a tool for presenting findings, but Richardson (2005) argued that the writing process and product are deeply intertwined and a valid method of inquiry. Writing was an intrinsic part of my project, as it allows qualitative researchers “to experiment with analyses, different perspectives on the textual material, and ways of presenting, as a method of inquiry in its own right” (Brinkmann, 2012, p. 79). As I sought to articulate my teacher identity as represented in the map and mapping process, writing was a critical tool for analysis, interpretation and re-interpretation. Textual approaches in visual studies have some precedence – when drawing is used as a research method, the process often entails writing and talking with participants about the meaning embedded in their drawing and prompts further relevant data generation that adds to the emerging understanding of the phenomenon in question (Mitchell et al., 2012). This research process is not a linear collection and presentation of data, but a creative, recursive and sometimes collaborative process, where meaning is made and remade through cycles of reflection, revisiting and deep thinking (Pithouse, 2012). In my project, writing represented a valuable method of inquiry that enabled me to explore the identity embedded within my map and elucidate the components of this bricolage methodology. The writing process and product are constitutive elements.

Each of these theories provide the framework for analysis of mapping my identity. As mapping my teacher identity in initial teacher education evolved into a research project as an ECT, I became a methodological bricoleur and experimented with various approaches to solve the particular problems and challenges posed by my project, thereby combining methods for a new purpose (Pratt et al., 2022). As I sought to understand my teacher identity from different angles, I creatively combined elements of self-study, autoethnography, phenomenology, narrative and writing as inquiry and an arts-informed approach to construct a bricolage methodology. My bricolage methodology underpins the following analysis of my beginning teacher identity in “a complex collage [that] weaves together the scholar’s images, insights and interpretations” (Steinberg, 2015, p. 114).

Charting the contours of my identity and terrain of the profession

The map and mapping process represent sources of self-generated data in relation to my teacher identity. Everyday materials, situations and interactions constitute rich sources of data that can provide insightful analyses of our social and personal life processes (Brinkmann, 2012). This project, where my data was drawn from the everyday world of my initial teacher education and an elective course on creativity and teacher artistry, analyses of everyday data are made rigorous by the theories that are applied as tools in qualitative inquiry (Brinkmann, 2012). In the context of learning to teach and becoming a teacher, Britzman (2003) problematised the relationship between theory and experience in teacher education where “theories are typically presented as abstracted from the experiences they seek to bracket” (2003, p. 64). The structure of academia fragments knowledge from lived experience and separates theory from practice, rather than positioning teachers as theorising agents making sense of their work and complex subjective experience (Britzman, 2003). Teacher education is well-positioned to bridge this gap between theory and practice. Research with teachers indicates that teacher education can be a source of professional learning that supports identity development through examination and transformation of existing knowledge, and developing teachers’ own authentic voices while acknowledging the value of other voices in the educational arena (Beattie, 2000; Dugas, 2021). Britzman (2003) posited that “theory is practice” and should be positioned as dialogic to lived experience (2003, p. 68). My initial analysis of my mapping process was framed by Britzman’s (2003) understanding of knowledge, lived experience and theory as dialogic, rather than an imposition of detached theory or knowledge. The following section outlines key experiences from my initial teacher education creativity course that contributed to the creation of my initial mapping experience. As a bricoleur, I shift between methodological tools to make sense of my experiences and narrate my developing identity through the lens of place, underpinned by my theoretical framework that draws together teacher identity, place and mapping.

Bollywood dance workshop in education annex

This workshop can be understood as an early stage of mapping place and self, both cognitively and corporeally. The workshop took place at Sydney University, in a studio that is generally designated for drama classes. Before I visited this place, I had an image of it in my mind as open and spacious, perhaps with stage blocks cluttered in a corner like the drama rooms and theatre we had when I was at school. As we experience place, the “outer” spaces that we dwell in are intimately incorporated within us as part of our “inner” lives in the form of memories, thoughts and feelings (Malpas, 2018, p. 6). Although I had not visited this specific place, I had already cognitively mapped the studio based on my past experiences and knowledge of similar places. Cognitive maps are internal spatial representations of places we have experienced directly or indirectly (Bell, 2009). What we know about the world from memories, experiences and stories is accompanied by the affective responses that knowledge evokes (Bell, 2009). While I had not physically visited the drama studio before, I imbued it with what I knew, remembered, and felt about educational drama spaces before - places I was not very familiar with and did not feel particularly comfortable or confident with. I associated the studio with knowledge and expression reserved for the dramatic arts, which I had not fully comprehended the relevance of to my teacher identity and practice.

Cognitive and corporeal understandings are interwoven through experience and movement in place (Ingold, 2011; Pink et al., 2010). By moving through the drama studio I was engaging with my established cognitive maps and re-mapping these as the place accumulated new meaning through my experiences there - new understandings of dance, artistic forms of knowledge and how these can form parts of my own teaching practice and identity. My experience of the workshop in the dance annex can be characterised as “a cartography of the body... the shifting, temporary relationship between experience (a doing), the corporeal (embodiment), and the known (knowledge)” (Holman Jones & Harris, 2016, p. 5). The corporeality of mapping practices are highlighted in this experience, showing that mapping and the associated knowledge construction is embodied and affective. As I moved through place, I was mapping the studio with my body but I also mapped existing knowledge -

what I knew of dance and my belief that it was not something relevant to me as a teacher. I also re-mapped new understandings of artistic practices and my self-understanding as I accumulated new experiences and knowledge i.e. that I could practice this skill and it could form part of my teaching practice and identity. In this sense, I was not just mapping place but my teacher identity, as the dance workshop generated fresh insights into my understanding of myself as a creative, artistic teacher.

In the Bollywood dance workshop, a dance instructor demonstrated how to use our bodies to construct and express knowledge, and to heighten understanding of the critical role of embodied work in teacher artistry. I was apprehensive at the outset of the workshop because I did not consider myself a dancer or possessing much skill in the domain. However, when dance was reframed as a tool for embodied learning and knowing, my confidence with the technical skill of dancing was no longer relevant. "Pedestrian movement" can be used as a mode of inquiry and representation in social research without expertise in dance or choreography, instead using "the everyday movement we use to live our lives" (Blumenfeld-Jones, 2008, p. 180). We positioned our bodies into patterns and moved to represent knowledge such as numerical patterns, but in doing so I also constructed self-knowledge about my own creative capacities. I was dancing, which challenged my belief that I was not a creative person. I had assumed that dance was reserved for inherently artistic and physically creative people. My experience represented the democratisation of creativity (Harris, 2016) where we all have the capacity to be creative and creativity is not dependent on inherent artistic ability. This shifted my perception of myself - I realised that I did not need to have the artistic ability of a dancer to be able to dance, nor to use dancing skills for learning, or even for teaching.

It also demonstrated that artistic expression was a valid and available form of knowing and learning to me as an individual and a teacher. Artistic approaches such as dance, music, visual arts, poetry and literature can "give us insights that inform us in the special ways that only artistically rendered forms make possible" (Eisner, 1993, p. 7). According to Ewing, "it is just as possible and plausible to

know and understand phenomena in the world through dance, song, poetry, theatre, drawing, sculpture and story as it is through a conventional scientific report" (2010, p. 135).

The workshop revealed a tension between the available identities that we are socialised into, and the identities we can forge ourselves when alternative resources and possibilities are provided through our experiences. Britzman argued, "because teachers were once students in compulsory education, their sense of the teacher's world is strangely established before they begin" (2003, p. 1). Teachers' identities are in a sense "determined biographically" by their experiences of school, but they are also "socially given" (Coldron & Smith, 1999, p. 714). Teachers acquire their identities in social space, where they view the patterned sets of meanings and possibilities available for being a teacher (Coldron & Smith, 1999; Nias, 1989). Britzman (2003) observed that stereotypical images of teachers abound - bookish, brainy, kind or mean, self-sacrificing, overworked and underpaid. Such stereotypes can be damaging as "trapped within these images, teachers come to resemble things or conditions; their identity assumes an essentialist quality... the multiple identities of the teacher - both given and possible - become lost in a cycle of cultural determinism" (Britzman, 2003, pp. 28-29).

Pertinently, Britzman analogised such cultural knowledge and schooling experiences as "akin to a map" (2003, p. 14) for those learning to teach. I had already oriented myself to what a teacher was in relation to my inherently limited school biography and representations of teachers in teacher education and the broader culture. Knowledge forms a cognitive map or "personal interpretive framework - a set of cognitions, mental representations that operates as a lens through which teachers look at their job, give meaning to it and act in it" (Kelchtermans, 2009, p. 260). I imposed limitations on my teacher identity in this way - teachers who were creative were the eccentric ones, often in the performing or visual arts faculties. I did not identify with these stereotypes and brought this cognitive map of experience and knowledge with me to the dance studio in the experience described above. I was excluding creativity from my teacher identity because I could not see how I

could be a creative teacher without invoking stereotypical images of eccentricity and whimsy from my school biography. The experience of the dance workshop remapped the possibilities of my identity.

As teachers accumulate experiences, they position themselves in relation to these possibilities and create their own patterns of meaning (Coldron & Smith, 1999). In addition to cultural stereotypes of teacher identity, Coldron and Smith (1999) critiqued the narrow and prescriptive possibilities afforded to teachers by imposing standards of competence and surveilling teachers' work, which leave little room for teachers to engage with wider resources and discourses that can be brought into critical relation to teaching, particularly the discourses of craft, moral, artistic and scientific traditions. The dance workshop engaged me in artistic discourses and provided the resources and possibilities for me to test my identity as a creative and artistic teacher, a possibility I had previously considered as unavailable to me. I had constructed my identity in relation to the possibilities available - hard-working, caring, self-sacrificing - where I was unable to view myself as a creative or artistic teacher. By embodying artistic practices through dance, I was able to access new possibilities for my identity and reframe my teacher identity in relation to these resources.

Once I began to view myself as a creative teacher who could potentially use creative and embodied pedagogies, I was able to experiment with creativity in my teaching and affirm that aspect of my teacher identity through experience. For teachers, self-understanding is "at the same time the result or outcome of experiences... as well as a condition for future professional practice" (Kelchtermans, 2018, p. 229). In this sense, my understanding of myself as a teacher was widened by my experience, which could in turn inform my approach to teaching practice in the future. The accumulation of experience in the classroom leads to continual refinement of an identity, where each small affirmation or rejection in relation to these possibilities patterns teacher practice and allows the teacher to judge what is achievable with increasing confidence (Coldron & Smith, 1999). Just as Britzman (2003) argued, it is in learning to teach and practice that our teaching selves are actually constituted, and that these selves in turn constrain and open the possibilities of creative pedagogies.

Process Drama at Sydney Theatre Company

The second site workshop involved beginning teachers attending Sydney Theatre Company (STC) for a process drama workshop. Process drama is an improvised form that invites participants to interact with events and characters from settings or circumstances they may have never experienced through a series of activities that could include tableau, movement, mime, writing-in-role, thought-tracking and improvisation (Cogswell & McLauchlan, 2014). It is a powerful way to experientially learn and “brings mind, body, emotions, imagination and memories into the classroom to shape and deepen your learning” (Haseman & O’Toole, 2017, p. viii). Using a children’s picture book as stimulus, an actor and educator at the theatre facilitated a process drama. We created tableaus and soundscapes to develop and express our understanding of the story and characters. The workshop was playful, experimental and collaborative.

Mapping cognitively and psychogeographically

Theatres are places that I had previously only visited as an audience member, not a participant. Just like the studio for the dance workshop, I had already cognitively mapped the theatre from my memories and past experiences (Bell, 2009). I had only experienced the theatre from the perspective of an audience member, so I had mapped the spaces of the stage and behind the curtain from secondhand knowledge and my impressions from a distance, rather than through direct experience. During the site visit, I participated in drama-based activities on-stage and backstage. Drama is considered a site and process for creative learning and teaching because “the culture of the drama space itself often has particular physical and psychic qualities which encourage creative processes and interactions” (Neelands, 2011, p. 168). My direct experience of this part of the theatre that was previously unknowable to me allowed me to remap my cognitive understandings of creative and artistic spaces, as well as my relation to them.

The process of experiencing unfamiliar places mirrors elements of the Situationists’ practice of “drifting”, an avant-garde artistic movement from the 1960s who reconfigured their relationship to

urban space by meandering through city streets aimlessly (O'Rourke, 2013). Such walks were a political response to the evolving modern landscape and industrialisation, but moreover, the Situationists engaged an artistic, narrative methodology to make sense of and critique their relationship to place (Vaughan, 2009). While the intention of visiting the STC was not politically motivated, it had the same outcome of reconfiguring my relationship with place by critically engaging with it. I had previously considered myself excluded from parts of the theatre and the skills associated with these places - backstage and onstage, where all the creative drama skills of acting and performance develop. By engaging with place through explicitly drama skills-based activities, I was able to remap the drama space and the skills associated with it as somewhere knowable and accessible to me. This experience highlights the instructive qualities of places themselves. Places are not just topographical, but also produce and teach particular ways of thinking about, feeling, and being in the world (Gruenewald, 2003). By engaging with arts spaces as participants instead of merely as audiences, such places can teach those seemingly outside of the arts about the value of artistic approaches to learning, knowing and being. As a PST, visiting and closely engaging with spaces within the theatre, which the public are often excluded from, invited me to view myself as a creative practitioner. The experience I have described shows that engagement with place shaped my identity and that art spaces and creative institutions influenced me in quite particular ways.

The site visit represented a shift in my perception of myself as a beginning teacher. By participating in the drama workshop, I continued to develop an understanding of myself as capable of creativity. As I became more comfortable and confident with imagining and performing other perspectives in the workshop, I began to think about how I could use artistic modes of inquiry with my students and, in turn, support the development of their creativity and learning through creative pedagogies. Teachers' professional identity is not just an outcome of experiences, but also a determinant for future professional practice (Kelchtermans, 2018). The workshop demonstrates that by understanding myself as capable of creativity, I was also able to imagine the creative possibilities for my future teaching.

Psychological shift

While I recognise that my experience of the process of identity development is unavoidably personal and specific to me as an individual, I would like to consider how the site visit at STC contributed to the formation of my teacher identity. Teacher identity is variously defined, but the literature largely agrees that becoming a teacher means “transforming an identity” (Carter & Doyle, 1996, p. 139). Identity development is implicitly a process requiring a “psychological shift in how [teachers] think about themselves” (Rodgers & Scott, 2008, p. 733). The workshop at STC is one of many experiences in the Creativity, Learning and Teacher Artistry course that precipitated a shift in my teacher identity. Evident in the discussion above, the site visits and workshops generated a “creativity cultivating context” (Meijer & Oosterheert, 2018, p. 124) that shifted my perception of myself as a teacher who was not inherently creative to one that had the ability to be so. The opacity of this transformation is captured by Rodgers and Scott’s (2008) characterisation of teacher identity development as a “black box” - teachers are exhorted to find their voice and shape their professional paths and identities, but how teachers should go about making psychological shifts and how teacher educators can facilitate this has been left largely unexplored (2008, p. 733). It is apparent that my experience at STC, among other site visits and workshops throughout the course, resulted in a shift in the way I came to perceive myself as a teacher. Exposure to creative skills and arts spaces that I previously felt somewhat excluded from, enabled me to develop my identity as a creative teacher. However, Rodgers and Scott’s (2008) work on identity development suggest that my psychological shift was less about the experience at the time itself and instead emphasise the role of reflection in making meaning of such experiences in a way that makes sense of the self. Accordingly, my analysis draws away from the experiences that I had as a PST during this course and towards my reflection on those experiences through mapping as part of my identity development.

Identity as storied through reflection

The practice of narrative, or the stories that one tells oneself and that others tell, is a widely embraced approach for making sense of our experiences and ourselves (Rodgers & Scott, 2008).

Identity is embedded in the “coherence of one’s life story and an individual’s choice to make one kind of unity... rather than another” (Beattie, 1995, p. 61). Further, narrative can “render life’s experiences meaningful because of the continuity and unity they bring to that life” (Beattie, 1995, p. 63). Dewey referred to this as the “experiential continuum” (1972, p. 33), which Britzman explained as concerned with the work of shaping and interpreting experience and “whether we see ourselves as authors of, rather than as authored by, our experience” (2003, p. 50). The experiences discussed above are not significant in and of themselves, but they become significant for the coherence that they bring to the stories that I tell about myself as a teacher, distinctive from what the experiences tell me about myself. The story that I began to tell myself was: “I am a creative teacher”, and these experiences strung together provide the basis for this story, rendering them significant. Perhaps the choice to make a creative “kind of unity rather than another” (Beattie, 1995, p. 61) was a product of the “creativity cultivating context” (Meijer & Oosterheert, 2018, p. 124) resulting from the specific site visits and workshops. Forging a particular kind of identity is of less interest in my project than the “black box” (Rodgers & Scott, 2008, p. 733) or the mechanism by which a psychological shift occurs, how these experiences come to cohere to provide any kind of unity and “whether such interpretations lead to transformative knowledge about the self and the social world” (Britzman, 2003, p. 50). My project explores how this opaque process of identity development can be facilitated through mapping, by encouraging reflection on experiences to cohere a teacher identity.

Mapping an identity

As discussed, the map was created as part of a reflective task for my teacher education course, where beginning teachers were encouraged to use artistic forms of expression to critically reflect on teaching and learning experiences through the lens of our evolving identities as teacher artists, as well in the context of relevant theory, policy and practice examined in the course. Some of the experiences in the form of workshops and site-visits have been outlined above with reflections on their significance for the development of my teacher identity. These reflections did not consciously take place during the experiences themselves but emerged later, during and after mapping. Britzman

emphasised the distinction between “experience” and “narrative of lived experience” - they can never be synonymous (2003, p. 35). This highlights the interpretation of experience as distinctive, which requires a shift away from the experiences themselves. This section will address what mapping revealed about my teacher identity, before closely examining how the process may have enabled teacher identity development in the following section.

The lives and identities of teachers are complex, particularly for beginning teachers entering profession. Britzman (2003) has illuminated the disjunction between the two experiences of learning to teach and becoming a teacher, which are complicated by each individual’s accumulated school biography - “the conflicted history of their own deep investments in and ambivalence about what a teacher is and does” (2003, p. 2). This disconnect is precisely where mapping emerged as a useful tool for reflection upon my evolving teacher identity, just as I was negotiating the transition from a PST to the profession. Britzman (2003) argued that “student teachers rarely have the space and official encouragement to consistently theorize about their lived experience [which] further distances theory from practice” (p. 64). The context of complex and contradictory realities in teaching and learning produces a “struggle for voice” (Britzman, 2003, p. 3) The map embodies many of these contradictions and offered a process for making these visible - or rather giving voice to such complexities.

As I mapped my identity artistically, I reflected on my direct experiences of place and how they had begun to shape my identity as a creative teacher. I traced these places onto the map and labelled them, making these influences visible in Figure 8 below. During the process, I also began to consider influences beyond the direct experiences represented on the map, which were inspired by the landscapes and landmarks around the places I encountered.



Figure 8: Detailed sections of the map that reflect tensions through metaphors in the landscape

The tension between the concrete, built-up urban environment and the open, turbulent water of the harbour offered a metaphor for exploring tensions in my identity. I represented my identity through the lens of place and descriptive metaphors emerged for influences that I had previously felt but found hard to articulate in words. The chaotic, overlapping entry and exit points onto the Anzac Bridge reminded me of the competing discourses and policy contexts that schooling occupies, which complicated my understanding of what it is to be a teacher. By contrast, the fluid but turbid waters of the harbour evoked other external influences on my identity - the complexities of modern society that shape how I see my work and what it means to be a teacher. My experiences in arts spaces had

made me motivated to be a creative teacher who can adapt to a rapidly changing, increasingly complex society and engage learners in novel ways that prepare them for its challenges. The oppressive grey buildings in the city cast shadows over the sites of my creative experiences and reminded me that I feel cynical about capitalist and neoliberal discourses, and their commodifying influence on society and education. Much like the shadows of tall buildings, my map showed that these influences are unavoidable and loom large.

Just as these places framed the sites I had visited and depicted on the map, the metaphors framed my identity and the experiences that had contributed to it. The process of mapping and exploring my identity through the lens of place enabled me to reflect on my identity as comprised of more than my direct experience - there were influences shaping my identity that were outside of it, occupying the periphery. Day (2018) observed that any discussions of the nature of teacher identity must include a consideration of the extent to which individual teachers can exercise efficacy and agency within changing economic, cultural and social structures and the extent to which these changes indeed determine teachers' professional identities or not. It is interesting that I identified these influences at this point of my teacher identity development. A criticism frequently levelled against beginning teachers, and their initial teacher education, is that they are unprepared for the realities of real-world teaching (Johnson et al., 2014; Hong & Looney, 2019). Beginning teachers are characterised as "naive, inept, inexperienced, and unprepared" and "the problem is caused by the dualism between real world of schools and the imaginary world of the university" (Britzman, 2003, pp. 198-199). However, the contradictions articulated in my map show an acute awareness of the realities shaping teachers' work and identity - an understanding that was constructed from my teacher education no less. Day argues, "Whilst the power exerted by structures and discourses which inform these are undeniable influences, nevertheless, they need not *determine* how individuals feel or act... it is not necessarily the case that their existence...must always result in negative effects on all teachers" (2018, p. 63). When I mapped my identity as a beginning teacher, I represented and recognised these influences as undeniable parts of my identity. In this way, mapping contributed to my identity

development by making tacit knowledge visible (Black, 2002) and my self-understanding explicit with a sense of coherence (Kelchtermans, 2018).

When I entered the profession, it is these structures and discourses that tested the identity framed within them - my identity as a creative, caring and efficacious teacher was challenged by prescriptive curriculum, standardised testing agendas and the commodification of education where parents and students are customers and teachers are positioned as service providers. Everyday experiences of the tensions embedded in the map brought me back to it as a beginning teacher, to remind myself of who I was as a teacher and how my identity was situated in the contours of the profession. It provided a coherent representation of my identity that was, as Day suggested (2018), undeniably influenced by these structures and discourses without being determined by them. Teachers who are able to maintain their sense of self in school environments radically changed by the global neoliberal reform culture have been described as “principled resisters” (Haq, 2016). However, such is the extent of this culture, teachers’ identities have begun to clash with the nature of their careers, where policies and practices manage, control and challenge the moral dimension of teaching, resulting in the corollary - “principled leavers” (Haq, 2016). Research has found that innovative, creative and capable ECTs have left the profession because the school system did not match their expectations of the role - instead of contributing to the public good, they were confronted by performativity discourses and private good through competition (Gallant & Riley, 2017). Santaro (2013) has suggested that the demoralising schooling environment disrupts teachers’ identity maintenance, which could also be contributing to teachers choosing to leave the profession. This highlights the importance of ongoing, continuous identity development as a form of professional development for teachers throughout their careers. Perhaps, moreover, it could be posited that such is the hostility of the current educational climate, teachers may be unable to sustain integrity to their identities and, invariably, the pervasive structures of neoliberalism become entangled in what it means to be a teacher - thereby determining a teacher’s identity and having negative effects upon it (Day, 2018).

Despite my bolstered self-understanding as a beginning teacher, untenable realities constrained the way I could embody my identity and ultimately led me to chart a new path away from the classroom and into educational policy making. Perhaps this highlights a potential limitation of a mapping methodology for supporting PSTs to develop robust teacher identities that can withstand the current educational climate. Identity-centred initial teacher education programs are positioned as a corrective to the “excesses of an education system framed in the language of accountability and standards” (Dugas, 2021, p. 243), but there is also need for ongoing identity development beyond initial teacher education through professional learning (Larsen & Allen, 2021) - moreover the current educational climate of over-regulation and heightened accountability contribute to the erosion of teachers’ autonomy and agency (Hong & Looney, 2019). The identity development of millennial teachers is paradoxical in that teachers still must live and work in the predominately standardised, quantified, and micro-managed world of education and at the same time negotiate their identities as agentic individuals within this stifling context (Alsup, 2019). However, ongoing and meaningful in-service identity development can directly address this paradox, by empowering teachers and making them agents in their own meaning-making. Teachers’ articulation of an identity may work as a political tool that positions teachers in opposition to the “regimes of instrumentality” (Mockler, 2011, p. 524). Becoming aware of their identities and the political, historical and social forces that shape them can support teachers to assume agency and shift “from being authored by these forces to authoring their own stories” (Rodgers & Scott, 2008, p. 733). My identity development reflects this, as becoming aware of the external political forces on my teacher identity encouraged me to directly address how these forces influence the work of teachers, by taking up a role in policy development. In this way, I assumed agency over the political forces that shape and constrain my identity as a teacher and positioned myself to renegotiate these influences.

It is clear that the transition between initial teacher education and in-service teaching is precarious. Like other beginning teachers, I navigated a “borderland discourse” (Alsup, 2019) where identity tensions emerge intensely (Beauchamp & Thomas, 2011; Cross Francis et al., 2018). Identity tensions can be a source of challenge and professional growth if actively managed, but persistent

and increasing tensions accompanied by lack of support often leads to teachers' decisions to leave the profession (Cross Francis et al., 2018). As such it is critical to continue supporting teachers' identity development processes during this precarious transition period. I undertook mapping as a PST, but the process could provide a form of ongoing professional development to support beginning teachers as they make this transition. It is noted that the perceived value of in-service professional development has been undermined by performativity agendas where it is viewed as an act of compliance (Gallant & Riley, 2017; Larsen & Allen, 2021). Provision of and participation in professional learning is not enough to support beginning teachers in their identity development; it must be valued, prioritized, and enacted for the purpose of their professional and personal growth to be transformative (Larsen & Allen, 2021). This represents a challenge to the value of mapping in practice that could be the subject of future research.

ECTs need time and space to explicitly "engage in self-reflection to accommodate new and different ways of thinking, to challenge their beliefs, assumptions and values, and to negotiate the dilemmas and contradictions of teaching, [so] they are more likely to develop a robust teacher identity" (Johnson et al., 2014, p. 543). The broader implementation of identity-centred, in-service teacher development programs "remains an unfulfilled promise of a transformative approach to teacher development" (Dugas, 2021, p. 244). Often, the normative discourse of learning to teach presents coming to terms with "one's intentions, values, as well as one's views of knowing, being and acting" as an individual dilemma, precluding the recognition of the role of contradictory realities in negotiating an identity (Britzman, 2003, p. 31). Rather than attributing ECTs' struggle to transition successfully from student to teacher as a failure of the individual, or their preparation in initial teacher education, this project highlights that the contradictory realities characterising school environments represent significant challenges to developing a robust teacher identity. Although not a panacea, mapping can provide a form of professional learning that supports beginning teachers to negotiate this transition through identity development.

Mapping a new arts-informed methodology

Based on the findings of my self-study, I constructed an arts-informed mapping methodology to be used by other beginning teachers as professional learning and research that develops and explores teacher identity. It is evident from the data analysis that the mapping process supported my teacher identity development as an individual. Further, a bricolage of methodologies not only contributed to my teacher identity analysis, but also supported my understanding of methods and methodologies, and how the mapping process could be applied methodologically. With that in mind, I developed the initial mapping process into an arts-informed methodology that could support other beginning teachers to reflect on their own emerging identities. The scope of this project is limited to my personal experience, however raising methodological questions about arts-informed mapping illuminated its potential as an identity development tool for other beginning teachers.

I continued to position myself as a bricoleur, but this time in Levi-Strauss' (1966) conception of the term which is distinctive from Kincheloe's (2001) integrative model that I used to analyse my teacher identity. An integrative model understands bricolage as akin to the process of forming a mixture where individual components combine while maintaining their individual identity, whereas Levi-Strauss (1966) articulates a transformative model of bricolage that is "the formation of a compound by the amalgamation of individual components to form an entirely new substance, distinctive from the original elements" (Brunker, 2018, p.110). In contrast to combining methodological elements, Levi-Strauss' (1966) conception of bricolage involves "the makeshift adaptation of existing structures and functions to new ends" (Johnson, 2012, p. 356). I have constructed a new methodology that adapts and innovates existing methodologies to support teachers to examine and develop their identities through the lens of place. I analysed the mapping process to distil its principles and understand how it is distinctive from research methodologies drawing on artistic and mapping practices to examine teacher identity through place. In particular, I considered Bertling's (2017) investigation into student teachers' lived experiences of place through "metaphoric cartography", as well as an arts-informed

model for exploring teachers' identity journeys using seven aesthetic frames (Lavina et al., 2017). To construct a new methodology, I adapted post-representational mapping practices such as cognitive, corporeal and psychogeographic mapping and recast these approaches as methodological tools for examining and developing teacher identity through the lens of place.

The methodology

Applying a reflexive lens to my mapping process revealed insights into my own teacher identity, but also highlighted the process from which these understandings emerged. This section distils and constructs the principles of the methodology so that it can be used as an arts-informed tool for reflection by other teachers, particularly those making the transition from preservice to early career teaching. The methodology has potential for teachers at all stages of identity development, however, my self-study research demonstrated its particular relevance to beginning teachers. While the urge to develop an understanding of self continues over the span of a career, this concern is usually higher for ECTs (Kelchtermans, 2018). Learning to teach and actually becoming a teacher is a complex and contradictory process of negotiation (Britzman, 2003) and beginning teachers experience identity tensions intensely as they negotiate the transition between teacher education and in-service teaching (Alsup, 2019; Beauchamp & Thomas, 2011; Cross Francis et al., 2018). Despite these challenges, PSTs are rarely given opportunities or encouragement to theorise about their lived experiences (Britzman, 2003; Mockler, 2011) and begin the process of integrating emergent tensions into a coherent identity (Dugas, 2021). A methodology that supports reflection on experience and identity integration is thus particularly relevant to beginning teachers, which is the context that mapping has been constructed from.

The mapping methodology can broadly be distinguished into three key stages: corporeal mapping, artistic mapping and finally mapping an identity. I have depicted these stages below in Figure 9. The following section outlines the stages and how participants could engage with a mapping methodology.

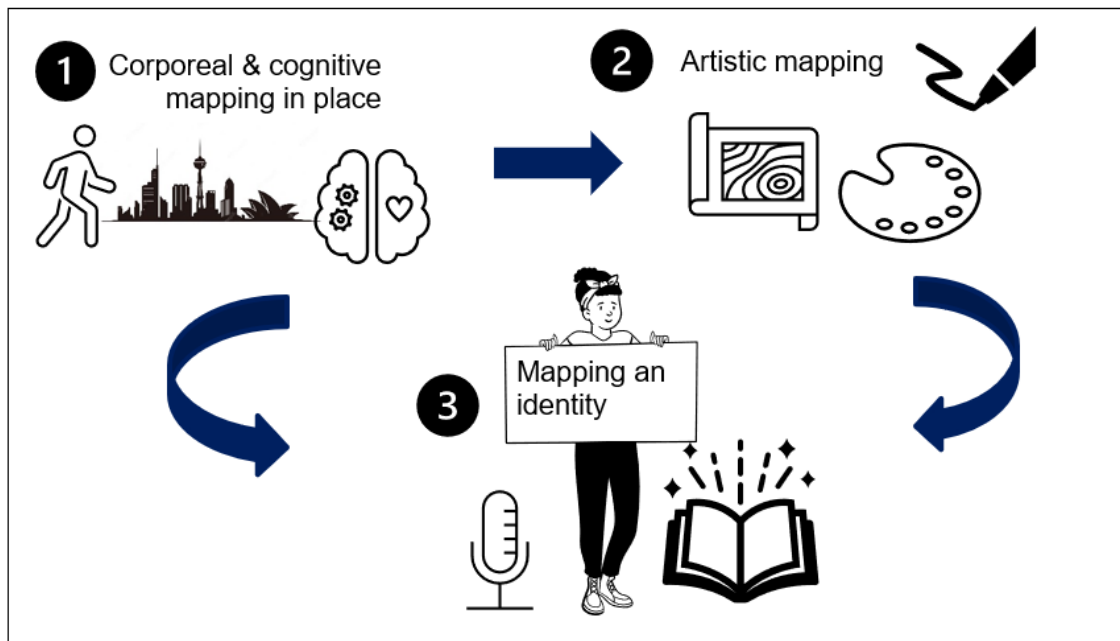


Figure 9: My arts-informed mapping methodology informed by Levi Strauss' (1966) bricolage

Corporeal and cognitive mapping

This stage of the mapping methodology is concerned with beginning teachers' engagement with places through direct experience and "plots the coordinates", as I did in my initial teacher project, by generating experiential material for the following stages of mapping. It could involve immediate experiences in places that are relevant to aspects of teacher identity – such as excursions to educational institutions or creative spaces. However, this stage extends beyond the participants' immediate experiences of place and will include accumulated experiences in place, or other places that have been significant to their teacher identities. Every time a subject encounters place, the experience constitutes a cumulative affective and embodied form of mapping. For example, in visiting a school, university or art gallery, a participant will not only be engaging with that immediate place, but they will also be engaged with previous experiences and feelings in relation to schools, universities or art galleries. They may encounter places that evoke feelings and ideas related to their teacher identities and prompt them to consider memories of other places that have informed their

self-perceptions. Participants may keep journals to record these sensations, ideas and memories of place.

In this stage, participants corporeally map by directly encountering places relevant to their teacher identities, but also consider other places that they have already mapped bodily and cognitively throughout their school biography, which have shaped their identities. The concept of corporeal mapping is borrowed from Holman Jones and Harris who explore the role of bodies and experiences in charting “territories of material and affective connection in and through... landscapes” (2016, p. 1). Rather than preceding mapping, post-representational cartographers characterise movement through place as an affective and embodied form of mapping itself (Holman Jones & Harris, 2016; O’Rourke, 2013; Vaughan, 2009) and constitutive of our understandings of place (Ingold, 2011; Malpas, 2018). In doing so, participants will also be engaged psychologically and cognitively as they navigate place. Cognitive mapping relates to the knowledge coded in our memories about the places we have visited or learned about, creating an internal spatial representation of the world as we know it and the accompanying affective responses this knowledge evokes (Bell, 2009). The “outer” spaces that we dwell in are thus intimately incorporated within us as part of our “inner” lives in the form of memories, thoughts and feelings (Malpas, 2018, p. 6).

The first stage of the methodology aligns with aspects of Bertling’s (2017) study into student teachers’ construction of place. Bertling (2017) draws on “metaphoric cartography” as a methodology to support physical and conceptual explorations of familiar school zones and the surrounding community, before participants construct artistic representations to depict their subjective conceptions of place and critically examine pedagogical implications. Adapted from Soja’s (1996) concepts of Firstspace, Secondspace and Thirdspace, Bertling’s (2017) methodology involves three phases – physical, conceptual and critical. There are clear parallels between both methodologies in that they are aimed at student teachers and the first stage positions the participants to engage with place in similar ways. This stage enables participants to develop experiential knowledge of place “through their bodily explorations... traversing the physical space of their school zones... to develop

firsthand knowledge of the physical location” (Bertling, 2017, p. 96). The scope of places visited in Bertling’s study (2017) is somewhat limited in that participants explore their familiar school site and the community directly around it. To broaden the possibilities for PSTs to reflect on place and the various influences on their identities, this stage could involve exploration of non-educational sites or educational sites other than school and its surrounding area. For example, to reflect on our creativity and teacher-artist identities, we visited arts spaces such as art galleries and theatres. To prompt reflections on specific aspects of identity, beginning teachers could visit places that are linked thematically or chosen by the participants for holding particular significance to who they are or how they see themselves. Regardless of the specific places physically explored, the cognitive aspect of this stage recognises experiences of place as cumulative and extending beyond the immediate and physical experience of place. A key aspect of encountering place is that it evokes memories and knowledge that have been influential on the participants.

Corporeal and cognitive mapping also has some parallels with Lavina et al.’s (2017) place-based framework for exploring teacher identity development. The framework’s methodology delineated seven aesthetic frames to support teachers to reflect upon different influences on their identities through a variety of artistic modes. Only one of these frames was explicitly “place-based” – participants were invited to provide a “photo of personal place... significant place of meaning” to form part of a visual and textual narrative of teachers’ developing identities (Lavina et al., 2017, pp. 148-149). Despite the articulated focus on place-based identities, there appears to be a gap in the methodological approach. A methodology like Bertling’s cartographic mapping (2017) could provide a more explicit focus on place. With its origins in the science of cartography, mapping positions participants to consider their relationship to place and its representation. Mapping centres place as the lens for exploration that can lead to an interrogation of other influences on identity. A distinction between Bertling (2017) and Lavina et al.’s (2017) methodologies is that the latter foregrounds teacher identity as the key focus. A methodology that addresses both the methodological approach of mapping and the focus on teacher identity bridges the gap between these studies and creates new possibilities.

Artistic mapping

This stage involves representing place, and reflecting on one's experiences there in the process, through creating a map using artistic practices. Participants begin by plotting, on a conventional map, key locations that represent their teacher identity. Beginning teachers can consider which places have been important influences on their identity development. By plotting these places, participants can also consider the relationship between these influences and start to cohere them in a single representation.

This stage can encourage participants to shift their conceptions of place as an objective spatial location to a subjective construction. By beginning with a conventional cartographic map, participants first engage with place as presented as objective and neutral, and the map as a "truth document" aiming to capture the spatial features of the earth's surface (Dodge et al., 2011, pp. 4-5). The next part of the mapping process, however, invites participants to understand place as socially and subjectively constructed. Beginning teachers use artistic practices to experiment with the conventions of the map and imbue the representation with their own subjectivities. According to Powell's work on mapping as a multisensory research method, "moving beyond the conventional use of maps as a means to mark geographic space and place means that as an aesthetic device maps afford the opportunity for depicting multisensory, lived experiences of space, time, and place in nonlinear ways" (2010, p. 540). An artistic approach to mapping disrupts the conventions of mapping such as legend, scale and symbol, plays with scale and borders, involves abstract and metaphoric representations of place, and uses a cartography of concepts rather than physical places (Powell, 2010). Participants are invited to use artistic practices to experiment with the conventions of mapping to express their own identities-in-place.

My own research has focused on drawing as the predominant artistic mode of post-representational mapping, which has been noted for some specific advantages. It is "low-tech" in that a pencil and paper are all that are required, but moreover it actively engages participants and is effective at

“getting at their inner world... memories, thoughts and feelings” (Mitchell et al., 2012, p. 20). This is broadly true of visual modes of inquiry, as Weber has observed, “Images can be used to capture the ineffable... some things just need to be shown, not merely stated. Artistic images can help us access those elusive hard-to-put-into-words aspects of knowledge that might otherwise remain hidden or ignored” (2008, p. 44). Thus, the best artistic mode is the one that aligns with the participants’ ability to express their interior world and could include modes other than drawing, such as collage, painting, tapestry or other media. In their framework for “doing” visual research, Mitchell et al. note that there is not “a single, prescriptive approach to using drawing as a data-generation tool” and offer the following recommendations for an ethical and participatory approach: a reassuring invitation to draw, a choice of drawing tools and a leisurely pace (2012). Alongside an experimental approach to cartographic conventions and mapping, these principles underpin this stage of the methodology as participants artistically represent their relationships to place and their influence on teacher identity.

Mapping an identity

Importantly, drawing as a research method must give voice to the participant and their interpretation of the meaning embedded in their drawing, through talking or writing (Mitchell et al., 2012). A discussion of “what the drawing means, and/or clarification of the explanation, often prompts further relevant data generation... add[ing] to the emerging understanding of the phenomenon in question” (Mitchell et al., 2012, p. 25). This means opportunities must be created during or after the artistic mapping stage to discuss what the drawing illustrates about the participants’ relationships with place and their teacher identities. Identity is an elusive concept and by making the influences on it visible, it is possible to render identity an object for reflection. Making the experiences of teachers and their work visible and recognisable is crucial to making sense of who teachers are and what they do (Black, 2002). This could unfold in different ways throughout the process of cognitive, corporeal and artistic mapping – as participants engage with place, as they reflect on and construct their identities as they move through it, as they represent and refine their understandings of their identity and place through artistic mapping. The process is iterative and necessarily shifting as new insight and self-

understanding is generated. Participants could add observations to process journals and record these insights as they are constructed, or have discussions with other participants or the researcher as they construct their maps. Discussions and observations should be guided in terms of teacher identity but leave flexibility for participants to address any concepts they view as relevant to their explorations. However, a final civic dissemination of their identities as maps could offer further clarity and serve a broader social purpose.

Arts-informed research strives to “increase the agency of those involved... to inspire ethically informed social action...[and] because of the accessibility of the arts, such research outcomes or findings can be shared with the wider community” (Ewing, 2010, p. 12). Drawings are particularly powerful as they are “veridical... [and] give voice to the traditionally voiceless, encourage expression, and demand attention” (Mitchell et al., 2012, p. 26). Participants could present their maps in a public exhibition or a closed forum, alongside verbal or written explanations. Participants would choose to display their maps and lead the curation, including where and how the maps are displayed. As “being a teacher is a matter of being seen as a teacher by himself or herself and by others... a matter of acquiring and then redefining an identity that is socially legitimated” (Coldron & Smith, 1999, p. 712), then presenting one’s identity to an audience could actively contribute to the identity development of participants and socially legitimize those identities. Conversely, exhibiting an array of teacher identities could serve a social purpose, by presenting a broad audience with varied possibilities for what it means to be a teacher. Teacher or not, perceptions of teachers are in part determined by school biographies and essentialist stereotypes where “trapped within these images, teachers come to resemble things or conditions” (Britzman, 2003, p. 28). The value of civic dissemination is therefore three-fold. First, it provides an opportunity for beginning teachers to test and validate their identities. Second, it generously offers society the chance to understand the complexity of what it is to teach and the self that teaches. Third, it presents the participants’ self-generated data and their interpretation of it in a cohesive and pluralistic array of teaching identities.

Mapping as professional learning and participatory research

Like some arts-informed approaches, participatory visual methods are concerned with visual material that is participant-generated, allowing participants to create data about themselves and enter into a concomitant learning process with the researcher (Yang, 2017). Its potential overlaps with phenomenological and arts-informed approaches, as studies into adult learning suggest that participatory visual methods can be effective in engaging learners in a reflexive process to analyse their own experiences, developing learners' sense of agency and allowing learners to create new self-images by taking control of their own representations (Yang, 2017).

This project evolved from an initial teacher education course that engendered a participatory approach, which is methodologically defined by participants engaging in the process of data generation and having greater control over their representations than conventionally researcher-created material (Yang, 2017). I was encouraged to use artistic forms of expression to critically reflect on teaching and learning experiences throughout the course, resulting in the mapping process central to my research project. A participatory approach to the mapping methodology could offer much to the body of teacher identity research and beginning teachers participating in the research. My self-study traced how mapping contributed to my teacher identity development and extrapolated from this to show the methodological potential for other beginning teachers. As teachers' identity development has been understood as an ongoing process of professional learning (Beattie, 2000; Kelchtermans, 2009), a participatory mapping methodology could offer a valuable form of professional learning that provides beginning teachers with opportunities to theorise about their lived experiences and meaningfully reflect on the influences on their identities. Identity development occurs when one negotiates their life story, behaviours and positioning by others into a cohesive whole, but when teachers are then empowered to revise those life narratives they can challenge power structures and educational discourses that interfere with effective teaching (Dugas, 2021). By making beginning teachers aware of their identities, and the forces that shape them, they can become agents of their own meaning-making and shift "from being authored by these forces to

authoring their own stories” (Rodgers & Scott, 2008, p. 733), which is highly relevant when teachers’ autonomy is increasingly being undermined by performative discourses and leading ECTs to leave the profession (Gallant & Riley, 2017).

A participatory approach supports concomitant learning about identity for the participant and researcher (Yang, 2017) and can therefore make a valuable contribution to teacher identity research and the development of beginning teachers themselves. The transformative potential of arts processes in particular for teachers’ identity development has been highlighted (McKay & Sappa, 2020). The power of an arts-informed approach to mapping has been shown to generate data in relation to the elusive concept of identity. The mapping process, artefact and participants’ presentation of their materials all offer insights into beginning teachers’ sense-making process and how they perceive themselves and their work. Thus, this methodology can add to a growing body of teacher identity research, particularly to how beginning teachers understand themselves through the lens of place and how this contributes to their identity development.

Limitations

The first part of this project provided a window into a single teacher identity - my own. The very narrow sample of one research participant may be regarded as a limitation, but the purpose of this project was to highlight the personal and particular (Ewing, 2010). Teacher identity is a highly subjective, idiosyncratic and personally experienced construct (Kelchtermans, 2018). It is only by positioning self-as-researcher and exploring my own identity that I was able to glean deep insights into my teacher identity processes through “the power of the “inside”” (de Freitas, 2008, p. 471). The conceptual focus on a highly subjective concept aligned with the research design, as the nature of arts-informed research and self-study is that the researcher is “very much the lens through which the research is undertaken” (Ewing, 2010, p. 137). This allowed me to explore both the inner and outer influences on my teacher identity processes as a teacher and researcher. I recognised my positionality as an ECT while undertaking this project. My career stage and experiences informed my approach and shaped the conclusions drawn, such as what may have been useful to me as a PST.

In arts-informed research, there is no basis for making any use of traditional conventions of generalisability and replicability, as there is “veracity in the general residing in the particular” (Ewing, 2010, p. 138). This is evident in the second part of my project where I constructed a methodology from mapping my teacher identity. By examining my own approach to mapping my teacher identity, I have constructed an arts-informed mapping methodology that can support the identity development of beginning teachers and increase their agency over authoring their own identities, by making their storied identities visible through the lens of place. Arts-informed methods strive to increase the agency of those involved (Ewing, 2010). Thus, the focus on my own teacher identity with self-as-researcher has been generative, rather than a limitation. There is ample potential as a result of this project to expand beyond self-study and research the potential of the mapping methodology with PSTs and ECTs, as well as teachers at other stages of identity development.

It is important to recognise the limitations of the resulting mapping methodology as a panacea for beginning teachers' experiencing identity tensions and deciding to leave the profession. As this project has made clear, the performativity discourse pervading school systems is a challenge on many levels. This educational climate can heighten identity tensions that beginning teachers experience when entering the profession (Alsup, 2019; Cross Francis et al., 2018; Gallant & Riley, 2017). This means that millennial teachers are experiencing more disparate identity tensions in more complex contexts, making it increasingly difficult to integrate and cohere (Alsup, 2019; Haq, 2016). Accountability agendas have also unwittingly reframed professional learning as a compliance measure, undermining meaningful opportunities for identity development (Larsen & Allen, 2021). To meaningfully contribute to teacher identity development, this mapping methodology will also have to negotiate its relationship to the forces that necessitate it.

Given PSTs appear to have greater freedom in developing their identities in initial teacher education compared to their ECT counterparts whose immediate responsibilities curtail their possibilities (Ruohotie-Lyhty, 2018), teacher education could provide a safe environment for PSTs to begin explicit identity work, with the support of teacher educators "allowing students to experience their frustration, but then engaging them in a reconstructing process" (Dugas, 2021, p. 258). This could provide a basis for ongoing in-service professional development, much like mapping has provided for me as pre-service and in-service teacher.

Future possibilities

This thesis evolved from a project in my initial teacher education, where I experimented with mapping to represent my beginning teacher identity through the lens of place. When I experienced identity tensions as an ECT, I was drawn back to the map and the identity I had articulated there. Using a bricolage of methods as an early career researcher and teacher, I analysed my identity development through the theoretical framework of teacher identity, place and cartography. This process made tacit influences on my identity visible such as the mass experience of schooling (Britzman, 2003) and apprenticeship of observation (Lortie, 1975), my latent personal interpretive framework (Kelchtermans, 2018) and the normative demands of external political, historical and social forces (Rodgers & Scott, 2008). Retracing the steps of my own mapping, I constructed an arts-informed mapping methodology for other beginning teachers to explore and develop their identities through the lens of place, which can also generate valuable insights for teacher identity research. This provides an agentic approach for beginning teachers to author their own identities, which is increasingly important in an educational climate where teachers “struggle for voice” in the conflicts of “institutional imperatives and constraints, curricular pressures, and the social, historical, personal and economic contexts of learning” (Britzman, 2003, p. 20). ECTs are leaving the profession when identity tensions are persistent and accompanied by lack of support (Cross Francis et al., 2018; Gallant & Riley, 2017). This mapping methodology can address the latter as a form of pre-service or in-service professional development, although careful consideration will need to be made to ensure that it is viewed as purposeful professional learning rather than an act of compliance (Gallant & Riley, 2017; Larsen & Allen, 2021).

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Appendix A

- Bollywood dancing @ uni
 - hand-clapping sequence (parts)
 - creating machine using each student forming a part (whole class)
 - slow } dynamism?
 - fast }
 - mechanical }
 - elastic band shapes (in group)
 - 2D, 3D, sequence of 5 transitions
 - must sheet music (ta, tee, too) (parts)
 - match movements
 - simultaneously perform
 - Bollywood dancing (parts/whole class)
 - sequences
- Reflection: unique product, collaborative, "new", fun, actively engaged
- State library
 - tour: Shakespeare room, Donald ^{Home} room, old library, new
 - artefacts: historical, literans
 - build narrative using artefacts
 - costumes: role-play
 - photographs
 - Indigenous storytelling/map.
- Reflection: story-telling, interactive, others' expertise utilised.

- Process drama at STC
- The Tricycle (picturebook)
 - Book cover + "I wonder"
 - opening up possibilities
 - Setting + round circle, closed eyes
 - "I feel", "I can hear", "I can smell"
 - Different perspectives (of the hedge)
 - Tableau pre-reading (haves/have-nots)
 - Conscience alley (decision)
 - Dreamscape + whispering worries
 - Role-play to guess ending
 - Hot-seat (teacher-in-role)
 - Miming scene + freeze
 - teacher asks questions
 - why....? teaching &
- Reflection: embodied learning, deeper learning, insights, comprehension, social justice, safe space, trust

