

**Understanding Creativity and Alienation in
Language Teacher Education:
a critical ethnographic study**

**Thesis submitted in accordance with the
requirements of the University of Chester for the
degree of**

Doctor of Education

by Bethan Hulse

February 2015

Declaration

I declare that the material being presented for examination is my own work except where otherwise identified by references and that I have not plagiarised another's work. I also declare that this work has not been submitted for any other award of the University of Chester or that of any other Higher Education Institution.

Signed:

Date:

Acknowledgements

I would like to thank the Ed.D tutors at the University of Chester for sharing their knowledge and expertise with me over the course of my studies. In particular, I would like to thank my supervisors Professor Rob Hulme and Dr Paul Moran for their guidance, encouragement and inspiration.

Dedication

For Dad

**Understanding Creativity and Alienation in Language
Teacher Education: a critical ethnographic study
Bethan Hulse**

Abstract

This research explores the processes of learning to teach Modern Languages (MLs) in the rapidly changing landscape of teacher education. It employs a postmodern critical ethnographic methodology (Lather, 1991) to examine the experiences of a group of student teachers and me, as their tutor, over the course of a one year PGCE programme. The focus is on how experiences in University and in School shape their emerging professional identities, in particular how these experiences encourage or discourage the development of a creative approach to the practice of language teaching. There is evidence which suggests that ML teaching is often mundane and does not inspire young people to study Languages (The Office for Standards in Education (Ofsted), 2011). However, the pressures of 'performative' requirements which privilege that which is measurable (Ball, 2003) act as a discouragement to creativity. This thesis finds that whilst student teachers express a desire to be more creative, they find it difficult to implement their ideas in School. I draw on postmodern interpretations of Marx and Freud to problematize the notion of 'professional autonomy' and to argue that the early formation of professional identity is a process of acquiescence to oppressive external structures over which individuals have no control, resulting in the alienation of the individual from the work they do. I also explore questions concerning the nature of subjectivity and the relationship between the individual and the external world through Romantic philosophy and poetry. As both subject and object of this ethnographic study, I employ a reflexive methodology to explore the evolution of my own professional identity. The critical narrative emerges from the data, which reveals how professional identities are simultaneously constructed and alienated.

Summary of portfolio

This thesis builds on work I have undertaken as part of the Doctorate in Education over the course of the past four years. Below I provide a brief summary of the assignments I completed.

Research Methods

In this first assignment, I encountered postmodern critiques of positivist research traditions which enabled me to question the research methods I had previously employed in my work. I drew on Gadamer's (1975) notion of hermeneutic listening to develop my interview techniques and began to study postmodernist researchers such as Patti Lather and Lisa Mazzei (2007).

Creativity

This module encouraged me to explore different ways of presenting data. As part of the assignment, I produced a short DVD which included video clips of a University seminar in which I introduced my students to drama. This was interspersed with a reflective commentary. Through this assignment I became acquainted with the literature on creativity which helped me to probe some of the issues relating to my practice.

Social Theory

For this assignment I was required to undertake an in-depth study of a theorist of my own choice. My interest in French philosophy, and newly acquired interest in postmodernism led me to select Derrida. I also read works by Foucault and Bourdieu and found a deeper connection with Derrida's ideas.

Policy analysis

This assignment gave me the opportunity to probe the relationship between policy and practice in Modern Languages. I undertook an analysis of Modern Languages policy documents which employed Derrida's notion of deconstruction.

Institutions, Discontinuities and Systems of Thought

The work I undertook for this module enabled me to develop my understanding of postmodernist philosophy, in particular post-feminist thinkers such as Julia Kristeva. The study I completed explored the relationship between institutional influences and the emerging professional identities of language teachers. It presented a critique of the corporatization of Education in Academy schools.

Table of Contents

Contents	Page Number
<u>Chapter 1: Introduction</u>	11
1:1 Identification of the problem	11
1:2 Research aims	12
1:3 Overview of research on language teacher identity	14
1:4 Themes of Creativity and Alienation	16
1:5 Methodology	20
1:6 Research questions	22
1:7 Main findings	23
1:8 Outline of content of chapters	25
<u>Chapter 2: Background and Context of Language Teacher Education</u>	27
Outline of Chapter 2	27
2:1 Context: The shifting sands of ITE	27
2:1 (i) My local professional context	27
2:1 (ii) New managerialism and performativity	30
2:1 (iii) The contested nature of 'professionalism'	33
2:1 (iv) Professional knowledge: the relationship between theory and practice	34
2:1 (iv)Theorising the relationship between the university and school	39
2:2 The development of professional identity in student teachers of ML	42
2:2 (i) Contextual constraints	42

2:2 (ii) The influence of Modern Languages policy and practice on student teacher identity	43
2:2 (iii) ML Subject pedagogy as ethical practice	46
2:2 (iv) The Target Language issue	47
2:3 Theorising the construction of professional identity and its alienation	49
2:3(i) Agency	49
2:3 (ii) Subjectivity	50
2:4 Review of current policy and practice in Initial Teacher Education	52
2:4 (i) The influence of Neoliberalism in Initial Teacher Education	53
2:4 (ii) The Importance of Teaching	54
2:4 (iii) The influence of neoliberalism on language teaching and learning	56
2:4 (iv) Alienation in the Workplace: Theoretical perspectives	57
Summary of Chapter 2	61
<u>Chapter 3: Creativity in Language Teacher Education</u>	62
Overview of Chapter 3	62
3:1 Creativity in Teacher Education	63
3:1 (i) Creativity as Resistance	63
3:1 (ii) Creative approaches to ITE: the co-construction of new knowledge	64
3:1 (iii) Theorising ‘professional autonomy’: Althusser, Kristeva and Lacan	66
3:1 (iv) Challenging current practice	69
3:1 (v) Problematising identity formation	70
3:2 Critical review of the literature on creativity in education	72

3:2 (i) Defining Creativity	72
3:2 (ii) What's missing? The Ethical Dimension	76
3:2 (iii) Creative Practice and professional autonomy	77
3:3 Reflections on my practice	78
3:3 (i) Creating an environment which is conducive to creative practice	78
3:3 (ii) Creativity in the Modern Languages curriculum	80
3:3 (iii) Reflections on creativity within my own practice	82
3:3 (iv) The paradoxes of creative practice	86
3:3 (iv) The aesthetic dimensions of creative practice	88
3:4 Analysis of creativity in practice: applying theories of alienation	90
3:4 (i) Creativity as an 'Ideal'	90
3:4 (ii) Baudelaire's Romantic Alienated Subject	92
Summary of Chapter 3	94
<u>Chapter 4: Methodology, Ethics and Research Methods</u>	95
4:1 Research Methodology	95
4:1(i) Justification for research methodology	95
4:1(ii) The selection of critical ethnography as methodology	96
4:1(iii) Applying a postmodern methodology	97
4:2 Ethics, Reflexivity and Validity	99
4:2(i) Research Ethics	99
4:2(ii) Validity	101
4:3(iii) The Researcher's self- location	103

4:3 Research Methods	105
4:3 (i) Overview of research methods	105
4:3 (ii) Table of data	108
4:2 (iii) Data analysis	109
4:4 Data collection methods	110
4:4 (i) Personal philosophies of teaching and learning languages (PHASE 1)	110
4:4 (ii) Observations of ML lessons (PHASE 3)	112
4:4 (iii) Semi-structured individual interviews (PHASE 3)	113
4:4 (iv) Recordings of seminar discussions (PHASES 2 and 4)	114
4:4 (v) Creativity Checklist and Questionnaire (PHASES 3 and 4)	114
4:4 (vi) My Reflective Research Journal (PHASES 1-4)	115
Summary of Chapter 4	117
<u>Chapter 5: Presentation of Research findings</u>	118
Overview of Chapter 5	118
5:1 Research Question 1	119
5:1 (i) How do student teachers view creativity in the context of Language teaching?	119
5:1 (ii) What do they think creativity is?	120
5:1 (iii) Do the students think creativity is important?	129
5:1 (vi) Are they motivated to experiment with creative approaches?	130
5:2 Research Question 2	133
5:2 (i) How do student teachers view the university's input into the development of creative practice?	133

5:2 (ii) To what extent do they agree with my interpretations of creative practice in ML?	135
5:3 Research Question 3	137
5:3 (i) What opportunities do they have in school to develop creativity?	137
5:3 (ii) To what extent do they feel they encouraged and supported to be creative in the classroom?	140
5:3 (iii) How do they view the tensions between creativity and performative requirements?	142
5:4 Research Question 4	150
5:4 (i) How do student teachers view their experiences of creative practice? in terms of the development of their professional identity?	150
Summary of Chapter 5	155
<u>Chapter 6: Concluding discussion</u>	160
Overview of Chapter 6	160
6:1 Alienated Labour	156
6:2 Professional autonomy	157
6:3 Neoliberalism and identity formation	158
6:4 Implications for creativity in language teaching and learning	159
6:5 Creativity as the reassertion of the Subject	160

<u>List of References</u>	163
----------------------------------	------------

Appendices

Appendix 1: Group posters

Appendix 2: Overview of data bricolage

Appendix 3: Example of semi-structured interview schedule

Appendix 4: Creativity Checklist

Appendix 5: Questionnaire: Analysis of responses

Appendix 6: Example from reflective research journal

Appendix 7: List of topics selected for subject assignment: practitioner enquiry

Appendix 8: Brief biographies of participants

Chapter 1: Introduction to the Study

1:1 Identification of the problem

Observation of Chloë , High School X, March 2014, French Year 9 Set 1

Chloë begins her lesson with an authentic French advert for a brand of oven chips which she had found on the internet. It features an amusing photograph of a small boy having his cheek pinched by his granny. The slogan is 'Frites comme Mamie sans aller voir Mamie' (Chips like granny's without having to visit granny). It is a creative and interesting way to introduce the new topic of food which captures the attention of the pupils, as intended. However, several boys are still arriving late for the lesson and Chloë must now move away from the advert on the screen to settle the latecomers. Consequently they miss seeing the advert. She is a little flustered as the lesson is now starting late through no fault of hers. The pupils are not to blame either as they have to walk some distance from their previous lesson. Chloë draws the attention of the pupils away from the advert to the objective for the lesson which is to learn how to say which foods they like and dislike. Chloë has a calm authority and the class quickly settles down. Chloë then puts on a very engaging video clip featuring a song and authentic pictures of French foods accompanied with the written words in French. It is a very well chosen resource with cultural as well as linguistic value. The pupils are engrossed in the colourful images on the screen and the lively song which accompanies it. It is an excellent example of creative practice. However, after less than a minute, Chloë cuts this activity short and asks the pupils to write down the objectives. Time is short and there is a lot to get through. The pupils turn their attention from the video and begin to copy down the objectives from the board.

I present the above personal reflection on Chloë's lesson as an illustration of a problem which is at the centre of my professional practice as a language teacher educator, namely how to encourage my students to develop creative approaches to language teaching. As an experienced ML teacher myself, I am acutely aware of the tensions Chloë is having to deal with. Whilst she wants her pupils to enjoy the lesson and has prepared some creative authentic resources to stimulate their interest, she must also take cognizance of performative requirements (Ball, 2008, p.49) which she perceives as being of greater

importance. The advert and video clip become distractions from the 'main business' of language learning, the 'learning objectives', and are quickly dispensed with. Creativity is squeezed into small spaces, all but crushed by external pressures, principally those of time and curriculum constraints. The result of this is a deadening of the experience of language learning for both teacher and pupil.

The problem of unimaginative teaching has been highlighted by the inspectorate Ofsted: *"...too often, the teaching was too uninspiring and did not bring the language to life for pupils"* (Ofsted, 2011, p.5). The consequences of this can be seen, not only in the low number of pupils studying MLs (Board & Tinsley, 2014) but also, I suggest, in the poor retention rates for newly qualified teachers, with over half leaving the profession within the first five years (Department for Education (DfE), 2011, p.81). This situation continues to be of concern and was referred to by the current Chief Inspector of Ofsted, Sir Michael Wilshaw, as a 'national scandal' in January 2014 (Mydat, 2015). My own experience as an ML PGCE tutor, working with student teachers in university and in their placement schools leads me to agree with Ofsted's criticism. The reasons behind it are, however, complex.

1:2 Research Aims

As a language teacher educator, I am interested in the transformative processes my student teachers undergo as they learn to become teachers. They begin the PGCE programme with an enthusiasm, which they often express as a 'passion' for languages, which has emerged from their personal experiences of traveling, living and working abroad. I am interested to know what happens between the moment they begin the programme and the moment when they emerge as qualified teachers. What happens to this enthusiasm for other

cultures and languages? How is it that people with a passion for languages end up teaching dull and uninspiring lessons?

The focus of my study is the formation of professional identity, both that of my students and myself as their university tutor. I explore the relationship between the individual and the environment in which identity is formed, drawing on philosophical debates concerning human agency. The study is framed by a critique of neoliberal agendas which, I argue, have curtailed individual freedoms thereby limiting creativity in the classroom. The early formation of the professional identity of student teachers has been the subject of a number of studies (Tickle, 2001; Stronach et al., 2002; McNally, 2006) which have focused on the types of experiences which might foster critical thinking and professional autonomy thereby encouraging a positive view of their own capabilities. I will argue that recent policy initiatives in ITE seek to discourage critical thinking and autonomy in order to impose the ideology of the ruling elite.

I employ a Marxist analysis to explore how human creativity and human agency struggle to find expression in a system which dominates them. Specifically, I employ a post-structuralist interpretation of Marx's theory of Alienation (Althusser, 1971/2001) and the early German Romantic and Idealist philosophy which informs Marxist thinking, to explore the formation of professional identity, central to which is the question of agency. I will argue that there is evidence that alienation is a key factor in the development of professional identity. Marx's theory of the commodity offers a way of understanding how alienation is brought about through the process of the objectification of labour. Capitalism, in replacing 'use value' with 'exchange value' separates the worker from their labour (Marx, 1844/1992). I draw on a post-Freudian analysis of the nature of the 'self', particularly the work of Julia Kristeva, to

explore the notion of 'identity' focusing on the interactions between the 'internal' self and the 'external' environment in which it is formed.

1:3 Overview of research on Language Teacher Identity

The international Second Language Acquisition (SLA) research community has developed a body of research into language teacher education and what is referred to as 'language teacher cognition', defined as 'what language teachers think, know believe and do (Borg, 2003,p.81). I have chosen not to focus on this for two reasons. Firstly because there are, in my view, limitations to the applicability of this research to the particular context of teaching MLs in England. Much of the international research relates to learning English as a Foreign Language, which is not commensurate with the UK context. Secondly, the move towards sociocultural as opposed to behaviourist interpretations of the development of professional identity has been relatively recent in this field (Cross, 2010; Freeman, 2007; Firth & Wagner,2007) and research methodologies have been largely quantitative rather than qualitative (Cross, 2010,p.348). In a review of sixty four studies of 'language teacher cognition' from 1976-2002, Borg (2003) concludes that insufficient attention is paid to 'contextual factors' as the focus of this research has been largely on how the teacher's knowledge and beliefs about specific aspects of language teaching, such as grammar, influences their decision making (Borg, 2003,p.98). The focus on instrumental aspects of teaching has led to a neglect of the political social and cultural contexts which influence teachers' day- to-day decision making.

The gap between empirical classroom research traditions and the kind of theoretical research conducted by researchers such as SLA researchers has been much commented on (Lingard, 2009, p.83). Freeman (2007) notes that SLA research has had little impact on

practice and acknowledges that there is a need for a 'more dialectical synthesis' between the two worlds (Freeman, 2007, p.893). It may be because of the positivist tradition in SLA research, that there have been very few studies of the long-term development of language teacher identity, as noted by Kanno and Stuart (2011). Kanno and Stuart, in a study of language teacher identity development in the USA, found just six published studies which addressed novice ML teachers' long term development. Of these six, only one documented the development of teacher identity in real time (Kanno & Stuart, 2010, p.238). This is Liu and Fisher's (2006) study of three PGCE student teachers in a Higher Education Institution (HEI) in England. There do not appear to be any studies of the development of language teacher identity which focus specifically on creativity. This study seeks to address this and to begin to fill the gap in current knowledge of this area.

However, the broader field of international research on the development of professional identity in beginning teachers does inform my study. Researchers in this field have proposed that professional identity is shaped within the tensions between 'theoretical' and 'practical' learning as student teachers move between the spheres of School and University (Stronach, 2009; Hobson et al., 2008; Raffo & Hall, 2006). In the current climate where new policy initiatives in ITE have begun to diminish the influence of the University, it is inevitable that these tensions will intensify. I am interested in understanding how the student teachers I work with experience these tensions and how they view creativity in the development of their own practice. The University is often assumed to represent the sphere of free and creative thinking, which stands in opposition to the mundane practice of education situated in schools. However, this must be called into question given the encroachment of the same performativity agendas into University Faculties of Education.

The context for this study encompasses the policy and practice of language teaching as well as the policy and practice of teacher education. I focus on how these factors impact upon the individual student teacher during their year on a PGCE programme and also how they impact upon my own professional role as an educator of language teachers. The particular policy context of this study is the introduction of the controversial 'School Direct' policy (DfE, 2010) which is designed to remove the influence of the University in ITE and replace it with an apprenticeship model of professional learning under the direction of schools (Brighouse, 2013). My role is directly threatened by this policy which employs a 'discourse of derision' (Kenway, 1990, in Ball, 2008, p.96) in order to belittle the contribution of university teacher educators. The response from the MFL ITE community has been one of outrage, prompting the launch of a campaign: 'Defend Teacher Education' (whose slogan from Camus : 'La dignité de l'homme n'est pas dans le triomphe mais dans la revolte' feels like a heartfelt call to the barricades).

In this study I explore my own feelings of disempowerment as I experience radical changes to my work as a reduction of my liberty. My *raison d'être* has been called into question and my own beliefs about nurturing creativity and criticality through University-based ITE have been destabilized. This has prompted me to consider how professional identity, my own and that of my students can be understood as being simultaneously constructed and alienated.

1:4 Themes of Creativity and Alienation

Alienation has been one of the twentieth century's most important and widely debated themes (Musto, 2010, p.79). It is a debate to which Marx has made a significant contribution but the concept has been explored through art, philosophy, psychology and has its origins in theology (ibid.). Central to the concept of alienation is the premise that something is

separated from something else. The idea, present in many world religions, is that 'Man' is alienated from God, is fallen from his 'natural state' and it is his life's task to seek reunification with God. The idea of alienation and possible 'reunification' of the self with itself and with others is a theme which runs through Modernist thinking starting with Kant and moving through the early German Romanticism and Idealism which influenced Marx and Freud (Bowie, 2006).

I am particularly drawn to Marx's idea of 'Gattungswesen' (an idea which translates as 'species being' and was drawn from Hegel's Phenomenology of the Spirit (1807) as a way of conceptualising human creativity. According to Marx, Man is a creative being and in separating creative activity from his 'Gattungswesen', he brings about his own alienation. As Petrovic puts it: *"Man is a creative and practical being and when he alienates his creative activity from himself he alienates his human essence from himself"* (Petrovic, 1963, p.421). In 'Alienated Labour' (1844/1992, p.330) Marx identifies four aspects of Alienation. The first being the separation of the worker from the product of his/her labour because he/she does not own the means of production. According to Marx, it is the introduction of 'waged labour' which separates the individual from both the product of labour and the process. Thus the second aspect of alienation concerns the separation of the worker from the act of working. In working for pay, the worker no longer works for himself, thus work enslaves him as opposed to freeing him. The third aspect of alienation describes Man's alienation from his human nature, as waged labour places limits on his own potential. This self-alienation brings about his alienation from others- the fourth aspect of alienation. This occurs because Man is alienated from his own humanity. The fundamental principles of alienation, as set out by Marx, seem to me to be very pertinent in a climate where diminishing professional

autonomy drives a wedge between the teacher/teacher educator and the product of her or his labour. The following quotation from 'Alienated Labour' strikes a chord with my own professional context:

.....the externalisation (Entäusserung) of the worker in his product means not only that his labour becomes an object, an external existence, but that it exists outside him, independently of him and alien to him and begins to confront him as an autonomous power; that the life which he has bestowed on the object confronts him as hostile and alien. (Marx, 1844/1992, p.324, in Musto, 2010, p.82).

Petrovic (1963) argues that Marxist philosophers often over-simplify the phenomenon of alienation. He proposes that the essence of alienation is that it occurs on three levels simultaneously: Man alienates 'something from himself', 'himself from something' and 'himself from himself' (p.420). His critique is directed principally at Gyorgy Lukács who 'rediscovered' Marx's theory of Alienation and brought it to the fore through the publication of his 'History and Class Consciousness'(1923). Lukács introduced the term 'Verdinglichung' (translated as 'reification') to describe 'the phenomenon whereby labour activity confronts human beings as something objective and independent, dominating them through external autonomous laws' (Musto, 2012, p.80). Alienation is thus equated with objectification (Lukács, 1971, p.xxiv). In this respect Lukács' theory is similar to that of Hegel where alienation is an 'ontological manifestation of labour' (Musto, 2012, p.82). Lukács' interpretation differs from that given by Marx in 'Alienated Labour'. Here Marx states that alienation is brought about by a particular economic model- that of capitalism. As Musto points out, the difference between the two positions is enormous. For Marx, alienation is a historical rather than a natural phenomenon. In his notes on John Mills' 'Elements of Political Economy', Marx writes:

Labour would be the free expression and hence the enjoyment of life. In the framework of private property it is the alienation of life since I work in order to live, in order to procure for myself the means of life. My labour is not life. (Marx, 1844).

The question of 'professional autonomy' is at the centre of my study. If, as I have suggested, creativity in language teaching is crushed by external forces, how is it that we, teachers and student teachers allow this to happen, and why? The question centres on a philosophical problem which has a particular resonance in modern capitalist society. Where is the space for individual agency in a social world dominated by oppressive structures?

In this thesis I posit that creative practice is a form of resistance to oppression. It is an attempt to reconnect the 'Gattungswesen' to the work we do (my students and I), an attempt to insist on enjoyment in the (po) face of killjoy policies which sap our creativity. I am, however, cognisant of postmodern critiques of essentialism which call for us to be wary of defining 'Gattungswesen'. Postmodernist theory draws attention to the impossibility of generalizing what is meant by 'humanity' and attempts at producing overarching, 'totalising' explanations can only provide an illusionary reassurance of consensual rationality (Barry, 1995, p. 83). Derrida, in a critique of Sartrean humanism, calls for an 'ever clearer specification of the subject in historical, cultural and linguistic terms' (Peters, 2004, in Trifonas & Peters, p.65). Derrida's postmodern interpretation of Marx is therefore built from the 'ruins of Marxism' which implies that we cannot accept the grand narrative of Marxism as an entity but must problematize it, question it and look beyond the 'dogma machine' (Derrida, 1994, p.13).

The idea that external structures are responsible for crushing the creativity of the individual teacher has been a source of much concern and debate (Adnett & Hammersley- Fletcher, 2009; Robinson, 2011; Craft, Jeffrey & Leibling , 2001). Ken Robinson has written and spoken

a great deal on this topic and has gained a wide audience amongst teachers. His ideas clearly strike a chord, which I have witnessed amongst my own students. However, these critiques do not acknowledge that the problem, that is the lack of creativity in the classroom, is the inevitable outcome of a political ideology. In my thesis I employ Althusser's theory of the Ideological State Apparatus (ISA) (Althusser, 1971/2001) to explore the mechanisms whereby this ideology functions to deliberately extinguish creativity in order to exercise control and to ensure social reproduction.

1:5 Methodology

The study of the evolving professional practices of a small group of student teachers and myself as their tutor, in the context of our everyday work, pointed me towards an ethnographic approach. I employ what Patti Lather has referred to as 'post-modernist, critical ethnography' (Lather, 1991) which is an approach grounded in critical studies in Education and in cross-disciplinary feminist methodology. It employs what Lather has called a 'new ethnography' where the aim is not 'so much more adequate representation', but a 'troubling of authority in the telling of other people's stories' (Lather, 2001, p.485).

Accordingly I have endeavoured to involve the student teachers as much as possible in the research process and to place ethical considerations at the centre. It was my intention that the students should benefit from participating in the research by having more opportunities to deepen their understanding through engagement in discussions. It was for this reason that I decided to invite the whole group to participate as I did not want to exclude anyone. I have used pseudonyms to preserve their anonymity.

The study follows one cohort of eleven student teachers through their PGCE year, gathering data through participant observation, individual interviews and naturally occurring data from their written reflections and academic assignments. I also recorded group discussions

during three university seminars which focused on creative practices. All interviews and group discussions were fully transcribed with opportunities for respondent validation. A central strand in my research strategy was reflection on creative practices following my routine observations of their teaching. Following an observation, I emailed my personal reflections on creative aspects of their lessons to the student teacher, inviting comment. This was then followed up by a semi-structured interview.

I draw on a range of documentary evidence including policy documents pertaining to ITE, curriculum documents, media commentaries and promotional materials for ITE. I also kept a research diary and reflective log in which I recorded my reflections on the unfolding of new policies in ITE over the course of the year.

I have undertaken this study out of a deep sense of personal alarm at recent developments in schools and in teacher education. I present it as an explicitly personal interpretation, where validity is conceived not as a 'regime of truth' but as an 'incitement to discourse' (Lather, 1993, p.674). I adopt Lather's notion of situated or 'voluptuous' validity which emerges from feminist theory; an approach where authority comes from engagement and reflexivity, creating a 'questioning' text which is situated, partial, positioned and explicitly tentative. I employ a postmodern critical ethnographic methodology as a way of resisting the impulse to present a 'tidy' narrative which masks the complexities of the experience of learning to teach languages. Reflexivity (Pillow, 2010) is a key feature of the methodology of this study and the critical narrative arises out of my reflections on my own experiences and that of my students. I was guided in my choice of theory by their appropriateness in probing questions which arose from the research process.

Through undertaking this study, I hope to deepen my own understanding of the learning processes of the students I teach in order to be able to develop my own practice as a teacher educator (Elliott, 1991). The research might also be of benefit to others in the same field of Initial Teacher Education (ITE) to identify problems and possibly to see ways of addressing them (Bell, 2010, p.15).

1:6 Research Questions

- **RQ1. How do student teachers view creativity in the context of Language teaching?**
 - What do they think it is?
 - Do they think it is important?
 - Are they motivated to experiment with creative approaches?
- **RQ2. How do student teachers view the University's input into the development of creative practice?**
 - To what extent do they think it supports the development of creative approaches to practice?
 - To what extent do they agree with my interpretations of creative practice in ML?
- **RQ3. What opportunities do they have in school to develop creativity?**
 - To what extent do they feel they encouraged and supported to be creative in the classroom?
 - How do they view the tensions between creativity and performative requirements?
- **RQ4. How do student teachers view their experiences of creative practice and its effect on their emerging professional identities?**

1:7 Main Findings

RQ1 The students' views of what creativity is encompassed the idea that it is outside 'normal' practice; is spontaneous; is linked to real life experience; relates to the arts and culture; expresses individuality and imagination and is enjoyable. They embraced the idea of creativity and saw it as an important aspect of language teaching and learning. However, they saw creativity as being an addition to language lessons as opposed to being an intrinsic part of them. There was a view that although pupils responded well to creativity in their lessons, it was a luxury. The students were all motivated to experiment with creative ideas in their own teaching, although the extent to which individual students did so whilst on placement in school varied significantly, and was dependent upon the extent to which they were supported to do this in school.

RQ2 The students all responded very positively to University input which was designed to encourage them to be more creative in their practice. They enjoyed the University seminars and found them stimulating. The students expressed broad agreement regarding my interpretation of creative practice and they all agreed that the University supported the development of creativity. However, there were differences of opinion regarding the parameters of what was possible in school. The extent to which the students agreed with my view of creativity as liberation or resistance to performative agendas varied.

RQ3 All of the students felt that the constraints which they encountered in school limited their creativity to some degree. These constraints were principally those of a lack of time, a narrow curriculum, assessment, teacher perceptions of pupil behaviour and for some the negative attitudes of ML teachers towards creativity. The students had a very clear

understanding of how performative requirements act to place limits upon their individual creativity and that of the teachers they were working with.

RQ4 There is evidence that the students' expectations regarding their capacity to bring about change diminished over the course of the nine month programme. Their initial enthusiasm and passion were replaced by a more pragmatic view of their own autonomy. They seemed to arrive at an acceptance of the requirement to work within the tensions between their individual creativity and institutional control. This engendered feelings of guilt because they were unable to make their lessons as interesting or as exciting as they would have liked. Many students expressed a hope and expectation that they would have more autonomy once they were Newly Qualified Teachers (NQTs).

Summary of Conclusion

I conclude from my findings that the temporary suspension of alienation (from our work, from each other and from ourselves) is made possible through an engagement with embodied, 'aesthetic' experiences which allow us to reassert our individual subjectivity. I draw on Romantic philosophical debates to contend that such experiences connect the physical with the cognitive aspects of our humanity. I suggest that my students and I do experience such moments in our work together in University. Drawing on Kristeva's notion of 'jouissance' (1980) (a Lacanian idea whereby the subject constantly attempts to transgress the prohibitions placed upon enjoyment), I argue that change must begin with an acknowledgement of our own oppression and the realisation that we can transcend it, if only momentarily. The moment of 'jouissance' allows us to imagine a reconnection with our 'Gattungswesen' even though we know it cannot exist for long within the structures which oppress us.

1:8 Outline of content of Chapters

In Chapter 2 I explore the policy context of my study and its impact on practice. **Section 1** focuses on the arena of teacher education, beginning with my own institutional context and broadening my analysis to the changing relationship between university and School. **Section 2** focuses on the impact of policy initiatives on the developing professional identities of student teachers of modern languages, particularly with regard to their sense of professional autonomy. In **Section 3**, I draw on Romantic philosophical debates to problematize the notion of autonomy. **Section 4** presents an analysis of the influence of neoliberal ideologies on Education which draws on Marxist theory to argue that the commodification of Education has brought about the alienation of those working within it.

In Chapter 3, I critically analyse the concept of creativity in Education. **Section 1** considers how creativity might be conceptualised as resistance to performative agendas. Drawing on critiques of the Symbolic Order advanced by Kristeva, Lacan and Althusser I argue that creativity and individual autonomy are limited by hierarchical structures. In **Section 2**, I review the literature on creativity in education which I suggest fails to take account of the extent to which oppressive structures limit the freedom of the individual teacher to be creative. In **Section 3**, I present some reflections on my own attempts to develop creativity within my professional practice, which is the source of my data.

Chapter 4 sets out my methodology, research methods and ethics. In **Section 1**, I present a justification for employing a critical ethnographic methodology which draws on feminist critiques of 'objective' representation. In **Section 2**, I explain how I endeavoured to apply ethical principles in my research, giving priority to the consideration of power relationships between me and my students. I consider my own position as both subject and object of my

research, and how validity can be configured within a reflexive methodology. In **Section 3**, I present my research methods, setting out in detail how I gathered and analysed the 'bricolage' of data drawn from the experiences of 11 student teachers and myself.

In **Chapter 5** I present and analyse the data. My analysis is structured around the four research questions and draws on Marx's theory of alienation.

In **Chapter 6**, I conclude with a discussion of my findings and the possible implications for the development of creativity in language teaching and learning.

Chapter 2: Background and Context of Language Teacher Education

Outline of Chapter 2

This chapter focuses on the institutional and policy contexts of language teacher education. Issues are explored through my personal reflections with reference to wider research in teacher education. In Section 1, I focus on how recent policy initiatives in ITE, notably the introduction of School Direct, have brought about changes to my professional role. I argue that these changes have further deepened the division between theory and practice to the detriment of a broader interpretation of professional learning which encourages creativity and criticality and that this has further eroded professional autonomy. In Section 2, I examine current policies and practices which are specific to ML teaching in the secondary curriculum and how these impact on the development of creative and critical practice. In Section 3 I examine the relationship between the professional 'self' and the environment in which it is formed and offer some philosophical reflections on the extent to which the individual has control over the formation of the professional self. In Section 4, I focus on the broader policy context, tracing the influence of neo-liberalism on education policy and how this has impacted on ITE.

2:1 Context: The shifting sands of ITE

2:1 (i) My local professional Context

The professional context in which I work is undergoing very significant and, I will argue, destabilising changes which have radically altered my professional role. The year in which this study was undertaken saw the introduction of the School Direct programme for ITE. Half of ML student teachers in this study were on this programme with the other half enrolled on

a 'traditional' University-based PGCE. School Direct, the government's flagship scheme for school-based ITE, has been welcomed by many schools who are attracted to the idea of 'growing their own teachers'. Many headteachers have embraced the Government's invitation to have 'more influence and control over the way that teachers are trained' and 'ensure that newly qualified teachers deliver great lessons' (School Direct, n.d.).

The idea that School Direct offers a radically different and superior preparation for a career in teaching to that provided by HEIs is propounded by government rhetoric and is repeated by schools in their recruitment advertisements. There is, however, no evidence that this is true. In my own institution, the difference between School Direct and 'traditional' PGCE programmes is negligible. All student teachers in the cohort which is the subject of this study, have the same input with regard to the specialist subject training and Masters' level work and spend the same amount of time in the classroom. In a paper entitled 'Government Induced Crisis in ITE' (2013), Sir Tim Brighouse presents a strong critique of the argument in favour of school-based models of ITE. He warns of a crisis in both the supply and the quality of teachers as HEI influence diminishes, citing evidence from an Ofsted report which states that "*there is proportionately less outstanding provision in employment-based routes than in HEI-led partnerships*" (Ofsted, 2011, p.76). Estelle Morris (2013) has also drawn attention to the crisis in teacher supply, which she argues is due to the present government delegating its responsibility for this to the market. Whilst universities are expected to fill their core allocation, there is no obligation on schools to do so. Furthermore, the government encourages schools to recruit only 'the best' candidates who can 'get on board very quickly' (School Direct, n.d.). My own experience of working with schools to recruit students leads me to conclude that they are often looking for a ready-made teacher and are not

accustomed to looking for an applicant's potential. Student teachers attending a School Direct induction day, which I attended, were told to think of their training year as a 'finishing school'. The Universities' Council for the Education of Teachers (UCET) has expressed the representative views of the HEI sector in a series of letters to the Secretary of State for Education. In a letter dated 15th July 2014, congratulating the new Secretary of State, Nicky Morgan, on her appointment, James Noble Rogers, UCET's Executive Director expressed concern that *"there is a danger that too rapid and unplanned an expansion of School Direct could lead to the loss of a lot of good quality training and could ironically undermine School Direct itself"* (UCET, 2014). A further point is made in a UCET interim report entitled 'School Direct and ITE Allocation: UCET Snapshot Survey' (2013) which draws attention to the long-term impact: *"Longer term there will be concerns about the system leading to the profession becoming insular, schools training their own teachers and therefore having far fewer opportunities to recruit people from outside the school / alliance to bring in new and innovative ideas"* (UCET, 2013).

The University Faculty of Education in which I teach, is committed to working with the new agenda for ITE, whereas several universities have decided to abandon ITE altogether. The Faculty has built on strong, longstanding partnerships with schools to implement the School Direct policy which, in the short-term, appear set to continue. However, as power shifts from the Faculty into schools, changes in the relationship between the University and schools are inevitable. An uneasiness which is becoming increasingly apparent in the relationship between the University and School can be understood as a struggle for power and influence. This struggle centres on differing conceptions of professional knowledge and ownership of it which have become increasingly polarised within a new agenda of marketisation. The 'two

communities' problem identified by MacLure highlights 'oppositional dilemmas' between 'theory and practice' and the different cultures and languages of universities and schools (MacLure , 1996,p.274). The hostility with which some schools respond to the University's insistence on the importance of a critical and questioning approach to practice emanates, I would suggest, not from classroom teachers who are themselves subjected to managerial regimes, but from senior leaders in schools who fear that their own authority might be undermined by teachers who are confident critics. This struggle for ownership of teacher education can be understood through postmodern interpretations of Marxist theory which will be explored in Section 2 of this chapter.

2:1 (ii) New Managerialism and Performativity

One outcome of this shift in power has been the introduction of a new layer of management in the Faculty to oversee school partnerships which, I would suggest, is an attempt to retain some control. This is defended on the grounds that, whilst schools have more control over the content and delivery of the ITE programme, Government policy dictates that it is the University which bears responsibility for the 'Quality Assurance' of that programme. This is monitored by the Ofsted and failure to measure up to expectations brings a threat of the closure of the Faculty and loss of jobs. The response to this threat has been an expansion of a managerialist culture within the Faculty and subsequent diminishment of the professional autonomy of the teacher educators themselves. Olssen et al. present a critical analysis of 'Quality' in education which demonstrates how it has become a 'powerful metaphor for new forms of managerial control (Olssen et al., 2004, p.191).The influence of neo-liberal ideologies and associated managerial systems and bureaucratisation which has brought about an increase in centralised regulation of the work of teachers (Gewirtz, Mahoney,

Hextall & Cribb, 2009, p.5) is also becoming increasingly evident in the work of teacher educators in the HEI sector.

Stephen Ball (1997) has argued that accountability measures lead to a loss of professional autonomy and ethical judgment. According to his argument, it is the advance of neo-liberal ideology which has given rise to a managerial and technocratic culture in schools. He describes a culture which destroys the professional autonomy of the individual teacher replacing it with a set of standardized 'norms' by which a teacher can be measured (Ball, S., 2006). He draws on Lyotard's notion of 'performativity' (Lyotard, 1984, p.51) to explain how control is exercised through a system of 'terror': a *"regime of accountability that employs judgements, comparisons and displays as means of control, attrition and change"* (Ball, 2008a, p.49). This gives rise to a fear of being seen to be inadequate, of not measuring up to someone else's idea of what it is to be a 'good teacher'. This constraining culture of performativity in schools has been highlighted as having a negative effect on creativity and professional autonomy (Robinson, 2011; Adnett & Hammersley-Fletcher, 2009; Craft et al., 2001).

The result of this can be seen in the increasing numbers of teachers seeking help for mental health problems such as anxiety, stress and depression. The Teacher Support Network, a charity which runs a 24 hour help line, published a report based a poll of 2463 teachers which claims that 88% of respondents said they suffered from stress and 45% from depression (Teacher Support website, 2014). The issue was the topic of a 'round table debate' published by the Guardian in July 2014, where the impact of stress on retention rates was debated. It was suggested that teachers need help to *"reconnect with the joy of*

teaching when Ofsted or unrealistic targets squash their space to reflect and develop”

(Neumark , 2014, p.44).

Professional, ethical regimes are ‘worn away’ and are replaced by entrepreneurial, competitive regimes which set in motion a process of de-professionalisation (Olssen et al., 2005, p.185). Referring to the work of Clark et al. (2000), Ball notes that the features of ‘new public management’ (NPM) include low trust relationships; attention to outputs rather than inputs; the separation of the purchaser and the provider and the use of competition to enable ‘choice’ by service users (Ball, 2008 a, p.48). The effects of performativity and of NPM are becoming increasingly evident in my workplace. In the new paradigm for ITE, the University is cast as the provider of a product which schools may choose to purchase -or not. Drawing on Fay’s (1975) notion of ‘policy science’, Ball contends that this *‘problem-solving technicism rests upon an uncritical acceptance of moral and political consequences and operates within the hegemony of instrumental rationalism’* (Ball, 2008 b, p.57) and has resulted in the ‘taming of the Academy’.

The consequences of this newly configured power relationship between the Faculty and its partner schools are apparent in the way the PGCE programme, on which I teach, has been reorganized to accommodate School Direct. There have been significant changes to the structure of the PGCE programme which have entailed the separation of School and University elements. Academic work has hitherto been based on practitioner enquiry models and reflection, designed to bridge the gap between School and University. Research shows that student teachers have found this approach helpful in developing as autonomous professionals (Goodnough, 2012; Hulse & Hulme, 2012). However, the introduction of ‘Academic Learning Modules’ which are taught as decontextualized entities have effectively

separated the 'academic' elements from the 'practical'. One headteacher I spoke to talked about her (School Direct) student teachers coming into University to 'do M level' for three weeks, which seems to me to indicate a misunderstanding of how effective practice is developed through a synergy of theory and practice, of thinking and doing. This has caused me a great deal of personal anguish, as I feel the work of many years being eroded and my own professional expertise in teacher education dismissed. In Ball's terms this reorganization of ITE is a technical solution which does not make any attempts to gesture towards ethical, moral or political concerns.

2:1(iii) The contested nature of 'professionalism'

Prior to the introduction of a managerial system, I was able to contribute to the PGCE programme, working as part of a team who shared similar views of, and aspirations for, teacher education. I felt that my knowledge, expertise and experience as a teacher and teacher educator were valued and I felt empowered to make decisions and instigate changes. That I no longer feel this to be the case can be explained by the following analysis put forward by the sociologist Julia Evetts. Writing on the subject of the contested nature of 'professionalism', Evetts distinguishes between 'occupational' and 'organizational' professionalism (Evetts, 2009, p.20). The former refers to a collegial, co-operative and mutually supportive form of professionalism where "*externally imposed rules governing work are minimized and the exercise of discretion and good judgment, often in highly complex situations and circumstances, are maximized*" (ibid., p.21). Organizational professionalism, on the other hand, is a 'discourse of control' used by managers in organizations and is a 'powerful mechanism' for promoting occupational change and social control. Evetts argues that organizational professionalism is becoming more evident in the

management of schools and universities. It includes *“the substitution of organizational for professional values; bureaucratic, hierarchical and managerial controls rather than collegial relations, managerial and organizational objectives rather than client based trust.....the standardization of work practices rather than discretion.....”* (Evetts, 2009, p.24). It is also, she notes, a ‘discourse of self-control’ or even ‘self- exploitation’ where there are no limits on the time and effort expended to meet the needs of students or pupils. Thus the moral, dimensions of ‘professionalism’ become instruments of self- regulation.

2:1 (iv) Professional Knowledge: the relationship between theory and practice

The idea of ‘professionalism’ is inextricably linked to notions of specialized knowledge. Freidson (2001) arguing for the maintenance of professionalism in public service work, states that ‘the ideal typical position of professionalism is founded on the official belief that the knowledge and skill of a particular specialization requires a foundation in abstract concepts and formal learning’ (Freidson, 2001, p.34). The nature of professional knowledge in my own professional sphere is much contested. Indeed, under the present Government, teaching has been downgraded to a ‘craft’ which is learned through practice as opposed to the highly specialized knowledge proposed by Freidson. This artifice is necessary to uphold the Government’s explicit intention to dis-empower critical voices from within the Academy, an argument which will be explicated in Section 4.

The argument for a broader form of professional learning is supported by a growing body of evidence from international research which suggests that teacher education programmes which emphasise the development of creativity and critical thinking are more likely to produce teachers who are better prepared to meet the challenges of a society undergoing rapid change (Campbell & Groundwater- Smith, 2010; Day, 1999; Ponte, 2010; Zeichner,

2003). The argument made draws on Bruner's seminal idea that teachers, like other professionals, need to be able to innovate and to solve problems for themselves (Bruner, 1986). The recent report published jointly by The British Education Research Association (BERA) and the Royal Society for the Encouragement of the Arts, Manufacturing and Commerce (RSA), concludes that the 'hallmark' of high-performing education systems across the world is the emphasis placed on enquiry based or 'research-rich' environments (BERA/RSA, 2014 b). They draw attention to the strong body of international evidence that teachers and teacher educators need to engage with research in order to 'inform their pedagogical content knowledge' (BERA/RSA, 2014 a, p.8).

Petra Ponte (2010) draws on the work of Karl Popper (1972) to show how, through the study of one's own practice, connections can be made between the world of 'concrete action' (personal experience) and the world of concepts, theories and abstractions (Ponte, 2010, p.74). Considered through this lens, it is the ability to de-contextualise experiences and conceptualise them that provides student teachers with a capacity to look critically at new developments. 'Abstractions' (which she defines as descriptions of reality) can enable the student teacher to go beyond their immediate experiences in order to effect a transformation in perception. Thus, effective professional learning is neither entirely 'practical' nor entirely 'theoretical' but a fusion of the two. This is a form of professional learning which seeks to bring about an understanding of teaching as a moral and intellectual undertaking and not merely a set of technical skills to be mastered.

The University has traditionally provided student teachers with 'deliberative spaces' where a creative and critical approach to practice can be developed (Day et al., 2007; Zeichner, 2003). This has been a key principle of the programme on which I teach, which is challenged

by the advent of School Direct which repositions ITE as 'learning on the job'. The argument that the kind of broader professional learning which promotes criticality and creativity is unlikely to be fostered in school is supported by evidence. Goodson has described a 'de-professionalising practicalism' within schools which limits student teachers' capacity to engage critically with practice (Goodson, 2003, p.131). Goodlad argues that the school settings in which student teachers learn to teach are 'rarely reflective, introspective or self-critical' (Goodlad, 1994, p.18). This can be partly ascribed to a 'practicality ethic' (Doyle & Ponder, 1977) which has, perhaps, always been dominant in schools, and which can result in a dismissive attitude to the kind of professional learning described by Ponte. The report by BERA and the RSA makes a strong argument for the prime importance of research and critical reflection in teacher education. Referring to research by Winch et al. (2013), the report points to the limitations of both the 'craft' view of teaching and view of the teacher as 'executive technician'. What is missing is the 'capacity for critical reflection: that is the insight that comes from interrogating one's practice and making explicit the assumptions and values that underpin it' (BERA/RSA, 2014a, p.20).

Research (Tickle, 2001; Cochran-Smith & Fries, 2002) has shown that novice teachers quickly adapt their practice to what they see in school, and do not readily apply 'academic' knowledge (Ponte, 2010, p.68, in Campbell and Groundwater-Smith, 2010). They often feel obliged to emulate the model of teaching which is presented to them by more experienced (and more powerful) teachers. The desire to 'fit in' dissuades them from instigating changes for fear that they will be seen as being critical of the teachers who are both mentor and, increasingly, assessor.

It is argued that the early formative experiences of student teachers shape their thinking and their sense of a professional self (Day et al.,2007) and that this should encompass both theoretical and practical elements. As a teacher educator, it is my role to support the student teacher in this, often painful, process of identity formation and help them to navigate the dual terrains of theory and practice. Student evaluations for the PGCE programme I teach on invariably show that students value the time they spend in University because it is a space where they can freely discuss and question what they see in school. McIntyre points out that it is the role of the university tutor to keep up with relevant research and theoretical literature and that they are best placed to know more about alternative teaching approaches being used elsewhere (McIntyre, 1991, p.114).This is more difficult for practising teachers, whose main focus is on their pupils and who have many external pressures to contend with.

The advance of neoliberal policy regimes in Education has had the effect of 'thinning out' pedagogy and challenging the potential for more 'authentic' pedagogies (Lingard, 2009, p.81). Lingard refers to a number of studies documenting this situation in England (Mahony & Hextall, 2000; Hartley, 2003; Ranson,2003;Ball,2006 ; Lingard et al. ,2008) who have all demonstrated how the quality of education is being reduced by a narrow and technicised view of education. When student teachers are presented with this 'technicist' approach, they develop a perception that professional knowledge is nothing more than as a set of skills and strategies to be mastered. This narrow view discourages critical thinking and creativity and replaces it with a simplistic and superficial understanding of the complexities of teaching and does not in any way prepare them for the rigours and demands of the job. The current emphasis on 'managing behaviour' is an example of this. A report by Ofsted on the

problem of low level disruption entitled 'Below the radar: low level disruption in the country's schools' (2014) makes no connection whatsoever between pedagogy and good behaviour. In a statement to the press, Sir Michael Wilshaw berates teachers and headteachers for their failure to prevent disruptive behaviour such as fidgeting, swinging on chairs, humming and talking to each other (Adams, 2014). The policy discourses of New Labour which centred on the idea of 'active engagement' have been replaced by an even narrower conception of practice which seems to have a vision of rows of silent teenagers listening intently to the teacher. There is, in my view, a dangerous misconception here that silent acquiescence provides evidence of effective learning.

The introduction of Master's level accreditation into ITE programmes in 2008 provided a 'moment of optimism' within teacher education research communities as it seemed to offer opportunities for a more critical exploration of practice (Hulse & Hulme, 2012, p.322). The notion of criticality is embedded in the Masters level criteria laid out by the Framework for Higher Education Qualifications (QAA, 2008) and student teachers were, and still are, required to demonstrate this in their M level assignments. This was seen as a positive step by my Faculty and was broadly welcomed by the educational establishment as a movement towards making teaching a Master's level profession. However, the recent reconfiguration of ITE has brought a great deal of uncertainty to the place of theory. That policy makers remain suspicious of theory is unsurprising. It is, in the words of Stephen Ball, a vehicle for 'thinking otherwise' and for 'unleashing criticism'; it offers a "*language for challenge, and modes of thought other than those articulated for us by others*" (Ball, 2008b, p.62). Theory is a dangerous challenge to the normative controls which impose conformity on student teachers and circumscribe what is acceptable in practice. The Government's attack on the

educational establishment, as evidenced in the now infamous references to educational professionals as 'the Blob' (made by the then Secretary of State for Education, Michael Gove) and those who espouse 'progressive education' as the 'enemies of promise' are a testament to their determination to silence dissent through what Ball has referred to as a 'discourse of derision' (Kenway, 1990, p.201, in Ball, 2008, p.96).

Lingard proposes that, despite the limitations placed on teachers, there are still spaces where 'older constructions' of professionalism can have an effect, central to which is a strengthening of the place of pedagogy in teacher professional identity (Lingard, 2009, p.82). Pedagogy, he argues remains an individual and local concern as opposed to the universalizing standardization of policy. Thus pedagogy, which is absent from current policy discourses, is in itself an expression of the freedom of the individual to make decisions about what and how pupils learn.

2:1 (v) Theorising the relationship between University and School

The University holds a privileged position in that it is viewed as a repository of knowledge and therefore power. There is therefore, an inherent, underlying inequality in the relationship between School and University which has risen to the surface within the contested arena of ITE. The problem of the University's duality as both liberator and oppressor of the people is a contentious issue for Marxist thinkers. For Althusser, the role of the intellectual in educating people to make them aware of their oppression is a central idea within Marxism. He emphasizes the role of 'theory' or 'philosophy' in educating the educators who will then be empowered to facilitate the emancipation of the masses. This is contested by Althusser's Amynd critic, Rancière who in 'La Leçon d'Althusser'(1974) critiques Althusser's idea on the grounds that such a form of 'emancipation from above'

disempowers the masses. Rancière accuses Althusser of being blind to the privileged position of the University and of assuming that the dominated are incapable of bringing about their own emancipation, which he says denies their individual agency. Althusser's insistence on seeing 'the individual' as a bourgeois construction leads him to treat the 'masses' as a single unit. Rancière's philosophy of 'radical equality' is a response to Althusser's orthodox interpretation of Marx. He presents a theory based on the supposition that emancipation can only be brought about by the individual him or herself. He rejects Althusser's notion of a Marxist 'science' whereby the masses are guided towards emancipation (and the end of alienation) from 'Above' - that is by The Party, or intellectuals. According to Rancière emancipation is always a singular act by which an individual declares her or himself capable and in so doing declares others capable. Every individual is capable of freeing themselves: *"it is individuals alone who can emancipate themselves, as society as such maintains itself solely through multiple bonds created by the inegalitarian presupposition"*(Rancière , 2012, p.211).

For Rancière the reassertion of the Subject is the basis of equality. The notion that the University, from its superior standpoint - its distanced, privileged view, can decide on what form emancipation will take is, in Rancière's view, objectionable. Althusserian Marxism, he argues, leads inevitably to more oppression. I do not agree with Rancière on this point and I take the view that the University is in a position to point individuals towards liberation, even if we cannot be sure what form that will take. Althusser's notion of the 'subject' is very different to that offered by neoliberal ideology where the subject is constructed as an entrepreneurial consumer who is empowered to make rational choices. The alienated subject is, for Althusser, in need of political awakening.

I am aware that I have constructed my own role as a kind of 'liberator' of the oppressed. As a schoolteacher myself, I experienced liberation from the oppression of external forces outlined above, in the form of further study for my Master's degree. I then felt compelled to leave school for University where I believed I could influence others to do the same. It is an experience shared by many teacher educators; we have left school behind in order to try to make improvements. In doing so, we acquire a distance from practice which enables us to see it from a broader perspective and to be able to critique it. The concept of 'partnership' becomes problematized through this imbalance of power relations which is never explicitly discussed but is always present in every interaction between University and School. The problem lies in the question of who decides what a better society – or a better classroom would look like. Marxist theory claims to be able to answer the question as to what happens when alienation ends. However, postmodern critiques of this essentialist view demonstrate the impossibility of objectively describing, or generalizing, laws and structures (Spivak,1976, p.liv). I would propose that a better future would be worked out by schools and universities together, and that for this to happen both should be mindful of the power relationships which are at the heart of 'partnership'. The BERA/RSA report demands an end to the 'false dichotomy between HEI and school-based approaches to ITE'(BERA/RSA,2014 b,p.5). The authors of the report do, however, acknowledge that to do this requires a cultural shift in schools and in universities and that the relationship between the two must be strengthened. I do not agree with Rancière's view that the university (or I) should refrain from pointing out different paths in order to allow individuals to emancipate themselves. It seems to me that we should be trying to negotiate this uncertain terrain together.

2:2 The development of professional identity in student teachers of Modern Languages

2:2 (i) Contextual constraints

The tensions which emerge as student teachers move between the two spheres of School and University have been explored in several studies (Stronach et al.,2002; Stronach, 2009; Hobson et al., 2008; Raffo & Hall, 2006). It is argued that the process of learning to manage these tensions and work productively within them is crucial to the formation of a sense of professional identity. Indeed, the productive nature of ‘discomfort’ is often cited as a key component of creative practice (Claxton, 2008, p.42). Student teachers are also required to work within constraints which are particular to language teaching which will impact upon the development of a creative and critical approach to practice in student teachers of Modern Languages. These include a narrow curriculum and time constraints due to the low priority accorded to languages. In summary, these constraints might be seen as follows

(Fig 1):

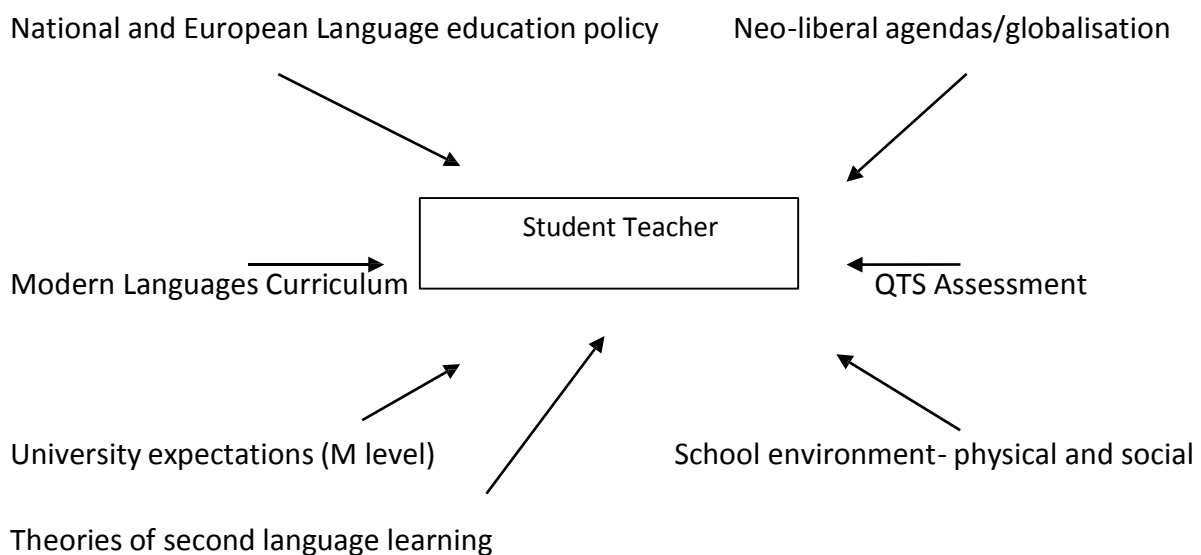


Fig 1.External Influences on ML Student teacher identity

In the next section, I explore how these intertwined strands influence the development of professional identity, moving on to focus on the question of individual agency.

2:2 (ii) The influence of Modern Languages Policy and Practice on student teacher identity

In this section I look at different aspects of ML policy and practice which influence the development of teacher identity and explore how these might constrain or encourage the development of a critical and creative approach to practice. The shortcomings of current practice in ML have been documented by Ofsted in reports spanning the last ten years. Criticisms centre on lacklustre lessons where teachers do not use the target language themselves nor provide opportunities for pupils to use language creatively. The student teachers I teach all profess a commitment to using the target language (why would they not as it is their passion?) but struggle to do so in the classroom. It seems that in the process of learning to teach, of transforming this passion for languages into a school subject, something fundamental is lost, or abandoned.

The uncertain place of ML in the curriculum

Modern Languages have been subjected to constant shifts in policy which have impacted on their perceived relevance to pupils, to schools, to parents and to society. Student teachers are often disappointed to discover that the subject they love is unpopular and not always highly valued. In 2004, the New Labour government took the decision to remove MLs from the core curriculum at Key Stage 4 (KS4). This resulted in a swift and steep decline in the number of students choosing to take a GCSE in a Modern Language, dropping from 78% in 2001 to 40% in 2011 (CILT/ALL/ISMLA, 2011). The current Government's preference for 'traditional' academic subjects, through the introduction of the 'EBacc', has had a positive impact on the take-up of MLs. The number of GCSE entries in Spanish, French or German

rose by almost 17% in 2013 (Ratcliffe, 2013). However, the total number of pupils sitting a GCSE in an ML still stands at only 48% (Board & Tinsley, 2014). The decline in the number of students continuing to study a language at A level and at degree level continues, and a number of Universities have closed their Language departments. Entries for A level were down by 10% in 2013, prompting the launch of an inquiry by exam boards (Ratcliffe, 2013). At present, the UK is alone in Europe in making the study of a ML optional after the age of 14. The European Action Plan (European Commission, 2003) states that all EU citizens should learn two European languages in addition to their home languages (Enever, 2009, p.188).

Language learning and motivation

The reasons behind the perceived unpopularity of MLs amongst pupils have been the subject of much debate since 2004. Clearly the dominance of English as the main language of international communication is an important factor and has persuaded many native speakers of English in the UK that it is not necessary to learn other languages (Enever, 2009). However, studies have shown that pupils often perceive MLs as 'useful but difficult' (Coleman et al., 2007, p.252), and the idea that they are less likely to gain a good grade at GCSE influences their subject choices considerably (CILT/ALL/ISMLA, 2011).

The underlying reasons for continuing low take-up can be traced to the influence of neoliberal agendas which, as I will argue later in this chapter, have given rise to the idea that schools exist primarily to prepare young people for employment. The idea that the study of other languages and cultures offers young people a broader world view becomes marginalised and 'language skills for business' are prioritised. The work of Zoltan Dörnyei (2001) demonstrates how language learning is bound up with identity and the motivation to

interact with speakers of the language. Dörnyei offers a powerful illustration of this in his personal account of how, as a child growing up in Hungary during the Soviet era, he and his classmates refused to learn Russian because it was seen as the language of the oppressor (Dörnyei, 2001, p.14). The motivational aspects of language learning are completely absent from both National and European Language policy (Enever, 2009, p.189). The reasons for this will be explored in Section 4.

As speakers of other languages, the student teachers are in a position to appreciate the value of languages in terms of experiencing other cultures through living and working abroad. A study of the motivations of undergraduate students of MLs by Gallagher-Brett (2004) found that the main driver was a desire to communicate with others with employment coming low on the list of priorities. As a linguist myself, I agree with this analysis. My own motivation in learning the languages was, and remains, rooted in a desire to communicate with people from other countries and to experience other cultures at first hand. The Albanian born French philosopher Julia Kristeva has argued that plurilingualism is an antidote to a *“universalisme qui banalise les traditions culturelles”* (translation: *‘a universalism which trivializes traditional cultures’*) (Kristeva, 2009). To appreciate other cultures is to value diversity. Derrida has also warned of the dangers of the hegemony of the English language: *“we have to be conscious of the fact that this universal language which is the English language imports or conveys with it some national hegemony”* (Derrida, 2001, p.183).

At the beginning of their training, language teachers often cite this as their main motivation for wanting to become a teacher: their lives have been enriched by being able to speak other languages and they want to help others to do the same. They often use the term

'passionate' when expressing how they feel about languages and one might expect that this would continue into their classroom practice. However, it is an ideal which they often struggle to hold on to as they move into the classroom and undergo a process of transformation which involves the accommodation of intrinsic motivation (the initial desire to impart knowledge) with external professional requirements which often seem alien.

Kanno and Stuart, in a study of teacher identity in the United States, note that a number of studies (Farrell, 2001; Johnson, K.E., 1994) have shown that beginning language teachers are 'shocked' by the gap between their idealized versions of teaching and the realities of the classroom' (Kanno & Stuart, 2011, p.237). These studies have documented the responses from students, which focus on classroom management and behaviour. They do not probe the underlying reasons for this gap which is my intention undertaking this study.

2:2 (iii) Modern Languages Subject Pedagogy as Ethical practice

Secondary school teachers identify strongly with their subject specialism to which they have committed a great deal of time and effort into mastering. Arriving in a school, however, they must transform this body of personal knowledge into a school subject a 'field of knowledge for others to acquire' (Pachler, Evans & Lawes, 2007, p.47). Their individuality- the personal knowledge and experiences that they bring- must now be subsumed by a corporate view of knowledge. An example of this is the marginalisation of subject pedagogy and its replacement with a general 'science' of learning (Hardcastle & Lambert, 2007, in Pachler, Evans & Lawes, 2007, p.x) which has the function of measuring teacher 'effectiveness'. This is also evident in the generalised Standards for Qualified Teacher Status (QTS) Standards which it is argued, have contributed to a superficial engagement with subject knowledge by ML teachers (Calderhead & Shorrock, 1997, in Pachler et al., 2007, p.43). One of the

casualties of this generic approach to pedagogy has been the demise of the Target Language (TL) which is a cornerstone of ML pedagogy (Cullen, 1998; Ellis, 1984; Krashen, 1982; Long, 1996). The issue has been raised by Ofsted in a recent report summarising their findings from inspections of ninety secondary schools conducted between 2007 and 2010:

... too often, the teaching was too uninspiring and did not bring the language to life for pupils. The key barriers observed to further improvement in Key Stages 3 and 4 were teachers' lack of use of the target language to support their students' routine use of the language in lessons, as well as providing opportunities for them to talk spontaneously... (Ofsted, 2011, p.5).

2:2 (iv) The Target Language issue

A recent study by Gary Chambers on the declining use of the target language by student teachers on a PGCE programme in England showed that TL use is undermined by several factors including: challenging behaviour, external examinations, inspections and inconsistent positions on TL use between university and school (Chambers, 2013). He found that student teachers agree with the principles of TL use but find that the 'reality within and beyond the classroom' has a negative impact on their intentions (Chambers, 2013, p.45). He confirms that his findings are corroborated by other studies by Bateman (2008) and by Kim and Elder (2008). Chambers found that although student teachers were encouraged and supported to use the TL by University tutors and had high levels of fluency, they found it hard to sustain in the classroom. These findings concur with my own experience and the anecdotal evidence of other teacher educators.

One of the problems is that they do not see other teachers using the TL and other, more generic, aspects of pedagogy are prioritised. The students in Chambers' study said that they felt that the university had 'unrealistic expectations' with regard to the use of the TL, citing

other considerations such as Assessment for Learning (AfL) as having greater priority (Chambers, 2013, p.48). Assessment for Learning is another example of how a generic approach to pedagogy has suppressed what Newman et al. have termed 'authentic' pedagogy (Newmann et al., 1996, in Lingard, 2009,p.84). The emphasis on short term goals in the form of 'lesson outcomes' (a key component of AfL) militates against a view of language learning as a long- term project which is a pre-condition for sustained use of the TL (Pachler et al.,2007, p.31).

A study by Kim and Elder in New Zealand found that a number of contextual factors posed limits on the amount of TL used in the classroom (Kim & Elder, 2008, in Chambers, 2013, p.45). These factors are very similar to those in England, namely the low status of Modern Languages, their optionality after the age of 14 and the very limited time allocated to them. The average time allocation for languages in England is just over two hours per week (CILT/ALL/ISMLA, 2009) which is far less than in other European countries. This means that the actual use of the language is sidelined by teachers who feel under pressure to ensure they cover all of the course content in order to prepare students for examinations.

The GCSE examination has been widely criticised for being 'topic based' and dull (Pachler et al., 2007, p.99). It has led to an emphasis on pre-learned phrases which has discouraged teachers from using language creatively for 'real communication' (Dearing & King, 2007, p.16; Ofsted, 2008). Ofsted has berated pupils' inability to "*speak creatively or beyond the topic they were studying by making up their own sentences in an unrehearsed situation*" (Ofsted, 2008). Effective and meaningful language learning requires opportunities for authentic verbal interaction which is 'spontaneous', as opposed to regurgitating pre-learned phrases (Mitchell ,2003). It has been noted that teachers have difficulty in creating contexts

for spontaneous talk within the classroom environment (Harris et al., 2001, p.2). Ofsted have reported that there is very little actual verbal spontaneity in language lessons and written role plays pass for 'speaking activities' (Ofsted, 2011, p.24).

In this example, we see evidence of the dissonance between what the student teacher wants to do and what they feel they must do to conform. It is a struggle between the ethical and the technical dimensions of practice where the latter will prevail to the detriment of both teachers and their pupils. There is an assumption, evident in the literature on ML teacher development and in the Ofsted reports cited, that teachers have agency and can choose to do what is right. This assumption, I contend, is based on a Cartesian rationalism where the intellect is separated from the body; the Cognitive from the Aesthetic; the Subject from the Object. It is a fiction which continues to skew the way we understand our relationship to our environment. In the final section of this chapter, I look at some philosophical perspectives on the nature of 'self' and explore some of the questions regarding the extent to which we are conscious of our own identity and are able to shape it.

2:3 Theorising the construction of professional identity and its Alienation

2:3 (i) Agency

Recent policy has effectedted a tightening of regulation on the work I do and has diminished my sense of agency. I have also observed a narrowing of the possibilities open to student teachers to make language learning a meaningful and creative experience for themselves and their pupils. The teaching and learning of languages has become uncoupled from the human beings who are experiencing it. It has become an object, abstracted from 'real life'. Likewise, teacher education has become objectified through the imposition of assessment regimes which are designed to remove the human elements and replace them with 'skills'

which can be quantified. It is difficult to award a grade for 'creativity' or 'kindness' and so the focus is on 'lesson planning' and 'behaviour management'.

The problem I have identified is a manifestation of a deeper philosophical problem which relates to the human condition in Modern times; namely: 'where is the space for individual agency within the social, economic and political structures of the modern world?' How is it possible to be 'true to oneself', to be a distinct human being and not to get lost in the crowd? The advance of scientific method and bureaucratic rationalization which, I have argued, is evident in my work context, has given rise to a 'crisis of meaning' where the relationship between the 'unique' individual and the 'external' world is uncertain. This has been termed the 'Crisis of Modernity' which, as Bowie explains, has come about through *"complex and contradictory changes wrought by the rapid expansion of capitalism, the emergence of modern individualism, the growing success of scientific method in manipulating nature for human ends (and) the decline of traditional, theologically legitimated authorities"* (Bowie, 2003, p.2). We experience this crisis of modernity as a 'loss of particularity' to an imagined transcendental external reality which can be explained by generalizable laws. Thus the individual subject becomes separated from the natural world in the name of 'Objectivity' or the 'View from Nowhere' (Nagel, 1986, in Bowie, 2003, p.12).

2:3 (ii) Subjectivity

Philosophical debates surrounding the nature of subjectivity are of central importance to my analysis and I draw on the aforementioned work of Andrew Bowie (ibid.) who explores the nature of subjectivity through Aesthetics. Bowie argues that the role of Aesthetics in the development of modernist and postmodernist philosophy has been underestimated (Bowie, 2003, p.2). He demonstrates how the philosophy of Aesthetics has been a thread linking

philosophers from Kant to Nietzsche, where art is viewed as a response to Modernism. Art, it is argued, presents a challenge to scientific rationality because it 'lives from its particularity, which is not reducible to conceptual generalisation' and does not rely on Cartesian notions of 'clear and distinct ideas' (ibid., p.5). Art expresses what words cannot. This idea is also central to the work of Julia Kristeva, a post-Marxist, feminist thinker. She argues that art replaces economic materiality with aesthetics because the aesthetic implies a subject (Barrett, 2011, p.23). That is to say that both the production of art and the response to it emanate from an individual subject. For Kristeva (1986) that subject is also 'material' or 'biological'. She argues that Marx did view "human sensuous activity as the foundation of knowledge, but his focus on practice does not go beyond the 'practical idea' which emphasises the externality of objects" (Barrett, 2001, p.23).

In his 'Critique of Pure Reason'(1787), Kant opposes the synthetic unity of Descartes' 'Cogito' on the grounds that it conflates the thinking and the being of the subject. His argument rests on his observation that we make coherence out of a multiplicity of sensuous 'intuitions' through our 'Einbildungskraft' our capacity to imagine (Bowie,2003, p.20).The term 'intuition' is a translation of 'Anschauung' which literally means 'looking at' and is used to designate contact between a subject and its 'other'. The boundaries between what is 'external' and what is 'internal' are not distinct. Bowie demonstrates how early German Romanticism grew out of this failure to ground philosophy in the principles of subjectivity and traces this through to postmodern critiques of the unified 'self'. Postmodernist proclamations of the 'death of the subject', made by Lyotard and Foucault amongst others, are critiqued by Bowie (ibid., p.13) who argues for an "*account of subjectivity that also*

acknowledges the desperately fragile and divided nature of individuals as human subjects"
(ibid., p.13).

Bowie traces the development of postmodernism from the work of the early German Romantics (Novalis, Schlegel and Schliermacher) and Idealists (Fichte, Hölderlin and Hegel) and makes claims for the superiority of the latter over postmodernist thinking. Derrida's concern with the deconstruction of binary opposites is, he argues, rooted in a Romantic tradition which explores the irresolvable tensions between the cognitive ('Reason') and the sensuous ('Aesthetic') (ibid.,p.59). This tension between the cognitive and the aesthetic in relation to the object plays a vital role in Capitalism which, as Marx's theory of the Commodity claims, leads to objects becoming involved in a process of abstraction: *'The object as exchange value is abstracted from all its sensuous particularity in order to make it exchangeable for any other commodity'*(ibid.,p.61). This is evident in the way that 'Language Learning' and 'Teacher Education' have become objectified and removed from the human beings who are participating in them.

2:4 Review of current policy in Initial Teacher Education

I have argued that performativity and managerialism have placed limitations on personal freedoms which have narrowed the scope for creativity and criticality in teacher education. I have linked this to philosophical problems posed by the Crisis of Modernity where individual agency and a sense of 'self' are subsumed by external economic and political structures. In this section, I focus on the political ideologies which have brought about these radical changes, which I argue have alienated my students and I from the work we do.

2:4 (i) The influence of Neoliberalism in Initial Teacher Education

In his analysis of the policy trajectory in education over the last forty years, Stephen Ball argues that the role of Education as a producer of skills and values is a response to the requirements of international competition in a global economy (Ball, 2008a, p.11). In his analysis, education is regarded by policy makers from an entirely economic point of view with little consideration of the people within it (ibid., p.12). The political context in which this radical shift has occurred can be attributed to the rise of the 'New Right' in Western Nation States which is, broadly speaking, an *"alliance of interests comprising market liberals and political conservatives"* (Olssen, Codd & O'Neil, 2004, p.134). Olssen et al. advance the view that whilst the basic ideas which underlie the New Right are not new, namely a *"belief in competitive individualism, an ideological representation of a 'reduced' role for the state and a maximization of the market"* (ibid., p.136), their contemporary interpretation is new. They draw a distinction between neoliberalism and classical liberalism in that, whilst in the latter the individual is conceived as having an autonomous human nature and can practise freedom, the former seeks to create an *"individual that is an enterprising and competitive entrepreneur"* (ibid.). It seeks to impose an identity upon individuals.

Thus whilst subscribing to minimal state intervention, neoliberalism also promotes the development of stronger state structures together with more centralised control and regulation (ibid., p.172). This paradox is explained by Andrew Gamble's (1988) analysis of the 'free economy and the strong state' where the political response to the economic crisis of the 1970s was to free capital markets but at the same time to maintain a highly interventionist policy towards the restoration of social and political authority. Education became the main arena in which politicians could flex their muscles.

Ball notes that the subsequent politicisation of education was premised upon the perceived failure of teachers to provide young people with the skills required by employers in an increasingly competitive global market. This was first articulated by James Callaghan in his famous Ruskin College speech in 1976 and set in motion a process whereby the discretionary powers of educational professionals were transferred to employers, to parents and to the government. This 'economization' of education policy has excluded educational professionals from policy making (Lingard, 2009, p.81). Control is exercised through what has been termed a 'policy epidemic' (Levin, 1998, in Ball, 2006b, p.143) which has continued under the supposedly 'de-centred' politics of the Coalition Government. Policy, implemented through managerial systems, leaves no space for professionals to exercise their professional judgement and their individual creativity. The introduction of the Standards for Qualified Teacher Status (QTS) is an example of this. Professional judgement has been replaced by a set of 'objective' criteria against which student teachers are judged and for which evidence is presented.

2:4 (ii) The Importance of Teaching

The challenges of creating a skilled teaching workforce with a capacity to adapt to social change is by no means exclusive to England:

... all countries are faced with the same dilemmas of helping beginning and serving teachers to teach as well as possible within their existing schools while at the same time mobilizing their critical and creative thinking so they can contribute to the development of better schools for the future. (Hagger & MacIntyre, 2000).

The idea, discussed earlier, that this could best be achieved by making teaching a Master's level profession has been promoted in many countries all over the world. Within the EU, the

Bologna process has encouraged many countries to review their ITE policies and to raise the bar by introducing more Master's level study. The value of University- based ITE is accepted by many governments across Europe and France has just re-introduced it following the collapse of the school- based model introduced by the Sarkozy administration in 2011. In England, however, the policy trajectory is moving in the opposite direction to other European countries as ITE is moved out of the University and into schools.

The Coalition government's agenda for ITE was set out in the White Paper 'The Importance of Teaching' in 2010. It was launched in the media with headlines such as 'Gove says goodbye to trendy teaching' (Grimston, in The Sunday Times, 21 November 2010) where the former Secretary of State for Education berated 'teacher training colleges' which 'imbued graduates with trendy left-wing theories'. Such outrageous and unproven claims are presented by politicians as a 'common sense' practical approach which is held to be beyond question and therefore cannot be held up for scrutiny. Ozga and Jones (2006) draw on Lindblad and Popkewitz's (2000) notion of 'topoi' or slogans and banalities which are *"universally accepted as truths and do not need to be explained or justified; they act as a substitute for serious analysis and as a way of mobilizing public opinion"* (Lindblad & Popkewitz, 2000, p.254, in Ozga & Jones, 2006, p.7). This 'politics of assertion' has displaced debate and, indeed the democratic process of consultation. All decisions are taken internally, within a Government where there is no possibility for contestation.

The view of teacher education set out in the 'Importance of Teaching' (DfE, 2010) is a very narrow one. There are vague references to 'research evidence' but the focus is very clearly on 'core teaching skills' and behaviour (p.20). Good knowledge of a subject discipline is also prioritized, but subject pedagogy is not mentioned. The document holds up Finland as an

example of excellent ITE practice as it follows a 'Training School' model. This is however misrepresented as in Finland it is the University which takes the lead in ITE programmes, working in partnership with schools. All teachers follow a five year University- based course at Master's level which includes a strong emphasis on developing professional autonomy and critical thinking through teacher research (Kansanen, 2010). In a paper which compares ITE programmes in Germany and in England, Jones (2000) notes that whilst in Germany trainees are 'overloaded with theoretical knowledge', in England the "*absence of theory is all too obvious in view of the plethora of statutory guidelines, requirements, codes of practice, procedures and standards, all of which have to be divulged and translated into action*" (Jones, 2000, p.7). She goes on to suggest that the lack of theoretical knowledge and understanding of the principles of pedagogy disadvantages NQTs in England who are unable to relate their own theories to a larger body of professional knowledge.

Furlong et al.(2000) put forward the view that the logical outcome of neoliberal arguments with regard to improving ITE would be to open it up as much as possible to the 'market of schools' so that practical work could take precedence over the 'harmful' influence of HEIs (Furlong et al., 2000, p.10). Their suggestion that schools might be empowered to employ unqualified teachers who have not been tainted by the influence of HEIs (and mould them to fit) seemed unlikely fourteen years ago, but has become the reality in 2015.

2:4 (iii) The influence of neoliberalism on Language Teaching and Learning

Education has become a commodity, which like any other, can be traded in the marketplace for money or status (Olssen et al., p.181). However, within the 'New Knowledge Economy', what is accepted as 'knowledge' becomes more narrowly defined which gives rise to tensions in practice (Dale, 2009, p.11). The idea that the study of other languages and

cultures offers young people a broader world view becomes marginalised and ‘language skills’ for business are prioritised. Thus, the intrinsic worth of learning other languages is overlooked in a climate where education has become the servant of neoliberal agendas (Enever, 2009). Ozga and Jones (2006) make the point that individuals may wish to engage in a *“wider approach to, and engagement with, knowledge than that implied in current policies tailored to meet the needs of the Knowledge Economy”* (Ozga & Jones, 2006, p.8). They state the view that the *“failure of policy-makers to acknowledge the ambivalent and unstable nature of the Knowledge Economy contributes to a limited view of knowledge and loses sight of its capacity to create meaning and value beyond the marketplace”* (ibid.). The effect of this failure to embrace a wider view of what counts as knowledge has impacted directly on the learning experiences of young people and can, in my view, be seen as a contributing factor to their dislike of language learning.

2:4 (iv) Alienation in the Workplace: Theoretical perspectives

Neoliberalism has become a *“new authoritarian discourse of state management and control”* (Olssen et al., 2004, p.172). It has extended the reach of the market into all aspects of human interaction, putting a value on and measuring the costs of all forms of human activity (ibid.). Stephen Ball’s Foucauldian analysis of the work of teachers suggests that they are ‘entrapped’ into taking responsibility for their own ‘disciplining’ and are urged to believe that their commitment to such processes will make them more professional (Ball, 2008, p.58). One of the mechanisms of control is that of ‘performativity’, which has been defined by Ball as:

A technology, a culture and a mode of regulation that employs judgments, comparisons and displays as means of incentive, control, attrition and change – based on rewards and sanctions (both material and symbolic). The performances of

individual subjects or organisations serve as measures of productivity or output, or displays or 'quality', or 'moments' of promotion or inspection. (Ball, 2003, p.216).

In classical Marxist theory (for example in the Manifesto of the Communist Party, 1848) the State operates as a machine of oppression which ensures the domination of the working class by the ruling class, enabling the former to subject the latter to exploitation. The State exercises power through the State Apparatus. Althusser makes the distinction between the Repressive State Apparatus (RSA) which operate through violence (such as the Judicial system and the Military) and the Ideological State Apparatus (ISA) which operate through Ideology (Althusser, 1971/2001, p.97). The mechanism by which the individual is recruited to an 'ISA' is via the mechanism of what Althusser called the 'interpellation of the subject'. He draws on Lacan's post-Freudian theories to propose that individuals 'act out' the rituals of Ideologies, thereby enabling the construction of an illusory sense of Identity, an idea which is also central to Sartre's philosophy. Ideology is therefore a distortion: *a 'representation of the imaginary relationship of individuals to their real conditions of existence'* (ibid., p.109). In 'For Marx' (1965/1996), Althusser explains that ideology is the expression of 'the way' we live the relationship between ourselves and the conditions of our existence (p.233).

Althusser's post-structural interpretation of Marx's theory of alienation allows for the existence of oppressive structures which is non-foundational. ISAs are not 'ready-made' but come into being as material practices (Althusser, 1970/2001, p.112). The ideas and representations upon which they are based do not have a 'spiritual' existence but are wholly material. They are constantly made and remade by those participating in them. Within my own professional context, I find myself subscribing to the 'material practices' which constitute the ISA of teacher education. Althusser notes that all ISAs use suitable methods

to discipline their members (ibid., p.98), and so, in fear of losing my job, I must continue grading, measuring, assessing, in other words upholding the very structure which is oppressing me and alienating me.

Althusser's structuralist re-reading of Marx centres on the idea that the worker is always dominated by powers and structures external to himself. Althusser, in line with Derrida, rejects the humanist idea (such as in Sartrean existentialism) that the actions of individuals contribute to the definition of 'humanity'. As Ricoeur points out, for Althusser the concept of a humanist socialism is 'monstrous' (Ricoeur, 1986, p.49). Instead he proposes that people are shaped by the structures within which they live. He proposes a theory whereby social life is controlled by multiple ISAs such as The Family, School, Culture and Religion which, although they are relatively autonomous, are drawn together by a unifying ideology (Althusser, 1971/2001). Althusser singles out School as the dominant ISA which functions to reproduce the 'relations of production' and exploitation (Althusser, 1970/2001, p.104). His claim that the School has replaced The Church as the most powerful ISA is, in my view, very evident. According to Althusser, good teachers (who are rare, he says) are forced to work in a system which is bigger than they are and which crushes them. They "*put all their heart and ingenuity*" into performing their job, and are unaware that it is their own 'devotion' which contributes to the "maintenance and nourishment of this ideological representation of the School" which makes the School today as 'natural' and indispensable as the Church once was (ibid., p.106). Thus the individual teacher is complicit, albeit unwittingly, in the maintenance of oppressive structures. 'Performativity' is one specific manifestation of the ways in which the ISA operates, within the context of education, and will be central to my analysis.

Foucault presents a case against Althusser's structuralist Marxism which is based on a critique of determinism and causality. He does not see the power of the State as being all-encompassing in the way that Althusser does (Olssen et al., 2004, p.23). Foucault (1980) replaces the concept of 'ideology' with that of 'discourse'; ideology, he argues, is to be treated with caution because it is always set against 'The Truth' (Olssen et al., 2004, p.20). Althusserian Marxism is often seen as being out of date. Poster, for example, argues that the focus on labour and production is no longer relevant in the New Knowledge Economy where political power is dispersed (Poster, 1984, in Olssen et al., 2004, p.19). Foucault's 'interpretive strategy' which focuses on exploring how particular discourses came to be formed is often the preferred theoretical tool employed by educational researchers to explore changing social formations. I would suggest that given the current political climate, which is ideologically driven, there is an argument to be made for looking again at Althusser's theories. His contention that ideology is always an expression of class positions (1971/2001, p.107) seems more pertinent than ever given the increasingly polarised society which we live. I am also making an argument for the acknowledgement of the Subject which is largely rejected by Foucault (Bowie, 2003). Although, according to Bowie, there are indications that Foucault himself did change his view of this towards the end of his life (Bowie, 2003, p.13).

Chapter 2 Summary

In this chapter I have presented an analysis of the contexts of language teacher education which encompasses institutional and political spheres. I have argued that the advance of neoliberal ideology has given rise to managerial, technocratic cultures both in schools and in university where measurable performance is privileged above human interaction. I have

applied a Marxist analysis to propose that performativity is a manifestation of Exchange Value whereby education has been objectified, extracted from 'real life' experience and separated from the human beings who participate in it, bringing about a state of alienation. I have suggested that both School, and increasingly University, are part of the oppressive machinery of the State whose power is maintained through the unwitting consent of teachers and tutors via the process of interpellation.

Chapter 3: Creativity in Language Teacher Education

Overview of chapter 3

The role of the university in ITE, I have argued, is to offer alternatives to the regimentation and regulation which dominate classroom practice and limit professional autonomy. In this chapter I explore the notion of creativity as resistance to dominant ideologies of Rationality which, I argue, are patriarchal in origin. In Section 1, I examine creative approaches to teacher education, which claim to facilitate critical thinking and empower individuals. I examine some of those arguments, applying critiques of the Symbolic Order advanced by Althusser and by Kristeva to problematize the idea of professional autonomy and identity. In Section 2, I present a critical review of some of the literature on creativity in Education, which I propose fails to take full account of the way in which the political context limits individual freedom. In Section 3, I present a reflective analysis of my work with student teachers in university seminars which focus on the development of creative and critical approaches to practice. I conclude that creativity is an attempt to restore what has been extracted from education through the processes of Exchange Value. In Section 4, I reflect on the relationship between professional identity and creativity drawing on the notion of the Romantic alienated subject as a theoretical lens.

Throughout my discussion of 'creativity' I endeavour to remain cognizant of the idea that it is a signifier which can only point to the absence of a 'signified'. As Derrida explains, such a term exists only within a conceptual system which has been culturally constructed through language (Derrida, 1974/1976, p.7). Derrida suggests that in order to facilitate common understandings, to enable discussion, it is necessary to place the term 'sous rature' or under

erasure. This avoids preconceived definitions and allows for possibilities which might, at present, be beyond our imagination (1992, p.180).

3:1 Creativity in teacher education

3:1(i) Creativity as resistance

In Chapter 2 I argued that creativity is crushed by external forces which serve neoliberal agendas to the detriment of individual freedom. Furthermore, creativity and critical thinking are increasingly marginalized in Education because they threaten the established order which is dominated by neoliberal ideology. School, according to Althusser, is where children learn ‘the rules of good behaviour’, which he goes on to explain are:

...the attitude that should be observed by every agent in the division of labour according to the job he is ‘destined’ for: rules of morality, civic and professional conscience, which actually means rules of respect for the socio-technical division of labour and ultimately the rules of the order established by class domination.
(Althusser, 1971/2001, p.89).

The recent emphasis on ‘behaviour management’ (Ofsted, 2014) suggests a re-affirmation of this. Where then is the space for creativity which, I have argued, is an attempt to reconnect the ‘Gattungswesen’, or ‘species being’ to the work we do? I find myself repelled by the idea that education functions primarily as an agent of social reproduction. It is an idea I have sought to counter in my own practice both as a teacher and as a teacher educator through the promotion of creativity and critical thinking. I am aware, however, that whilst I have positioned myself as being in opposition to what have been termed ‘performative requirements’ (Ball,2003), I feel compelled to comply with them in order to remain employed. In Althusser’s terms, I am myself interpellated into the material

practices of State institutions which operate to ensure 'subjection to the ruling ideology' (Althusser,1971/ 2001, p.89). This poses an ethical dilemma for me as I remain politically committed to the idea of education as human emancipation (Freire, 1971).

3:1 (ii) Creative approaches to ITE: the co-construction of knowledge

It is often argued that the promotion of creativity and criticality can offer a way to empower individuals and restore professional autonomy. In Chapter 2, I referred to the body of research which, in my view, makes a strong case for alternative forms of teacher education (Campbell & Groundwater-Smith, 2010; Zeichner,2003; Furlong et al.,2000; Day et al.1999).

Modes of teacher education which privilege creativity and criticality are premised upon epistemological and ontological assumptions that knowledge is not an external fixed reality but a constantly evolving process. It is an approach founded on the principle that all knowledge is constructed and cannot be separated from the act of knowing. Within this paradigm, professional knowledge is continually made and remade within a professional learning community (Livingston & Shiach, 2010; Lave & Wenger, 1991; Wenger, 1998).

This challenges dominant discourses of professional knowledge as presented in the QTS Standards and in 'content' driven ITE programmes. Ponte (2010), for example, argues for forms of professional education where knowledge is simultaneously constructed and applied in a cyclical process where "*professionals apply knowledge, gather information interpret that information and thereby construct new knowledge*" (Ponte, p.74, 2010). She draws on Laurillard's argument that 'academic learning as imparted knowledge' does not lead to its application in practice but 'academic learning as situated cognition' does not lead to the kind of abstract knowledge which facilitates critical thinking (Laurillard, 1993, in Ponte, 2010,p.73).

Postmodern critiques of Cartesian Rationality point to the false dichotomy of body and mind; of practice and theory. Derrida demonstrates how the conceptualization of 'binary oppositions' such as nature/culture, male/female, writing/speech always privilege one over the other creating a hierarchy; male is seen as superior to female, the intellect to the body and so on. Derrida uses the term 'logocentrism' to critique the Aristotelian assumption that language is a symbol of mental experience and that the written word symbolizes the spoken word (Derrida, 1974/ 1976, p.10). Derrida's critique of the 'logos'- the presumption of absolute self- presence and self- knowledge- demonstrates how the intellect is privileged over the body (1974/1976, p.98). It is the revelation of the interdependence of binaries which 'deconstructs' them (Butler, C., 2002, p.21).

It is argued that professional learning which takes account of both theory and practice enables people to respond to changing circumstances , to challenge 'the way things are done' and opens up new possibilities for individuals to regain a sense of autonomy. This is an approach to ITE which I espouse. I position myself as someone outside school, who is able to challenge accepted practice and encourage my student teachers to think critically about what they experience both in school and in University in order to try to improve it. I see my role as offering a model of professional learning where practice itself is a creative process of discovery. This involves presenting possible alternatives and encouraging my student teachers to experiment with more imaginative, enjoyable approaches to language teaching which are more connected to real human experience. It is my belief that language teachers need to feel free to innovate, to use their imagination and to keep their passion for other languages and cultures alive. This is not purely 'theoretical' for me but stems from nearly two decades of experience as a classroom teacher. When I began teaching in a school

in a Welsh town with high levels of social deprivation in the mid-1980s, I was free to find ways of making French and German accessible to children whose experiences of life were extremely limited. I discovered that sensory experiences such as drama, music and art offered a way to make my lessons meaningful to them. This is my motivation for introducing my student teachers to 'creative practice'. I do so in the hope that they might have the courage to break free but I am inevitably disappointed. In Marxist terms, I am seeking to reunite the individual with their work in order to humanize it and to wrest back some sense of autonomy, both for my students and for myself. This is at the heart of creative practice, an enterprise which, I will argue, cannot be sustained.

3:2 (iii) Theorising 'professional autonomy': Althusser, Kristeva and Lacan

I now turn to the question of the limits of autonomy drawing on post-structuralist theory. Both Kristeva and Althusser draw on Lacan's theory of The Symbolic Order to explain how hierarchical structures limit individual autonomy. In his essay 'Freud and Lacan' (1964/2001) Althusser writes :

"Lacan demonstrates the effectiveness of the Order, the Law that has been lying in wait for each infant born since before his birth, and seizes him before his first cry assigning to him his place and his role , and hence his fixed destination."
(Althusser,1964/2001,p.144).

Althusser's theory of interpellation demonstrates how individuals are 'recruited' to an ideology without their explicit consent (Althusser,1971/2001,p.115). His theory is based on Lacan's theory of the mirror stage where the child first confronts her or himself as an image thereby gaining an awareness of existing as a separate being. The child's perception of her or himself as a mirror image is of an integrated 'I' supplying an imaginary 'wholeness' to the experience of a fragmentary real (Lacan,1960/1966). Lacan's idea of alienation differs

fundamentally from the Marxist interpretation in that alienation is a constitutive feature of the individual and cannot be transcended. It has been argued that Althusser selected some of Lacan's key ideas and tried to make them fit in with his own theories (Macey, 1994).

Freud's theory of the 'split self' (upon which Lacan developed his theory) is the basis of postmodernist critiques of the rational, autonomous subject. The 'self' 'is not integrated but is split into the ego, the id and the superego. The id represents our inherited drives or passions, the superego is a censor or 'moral conscience' and the ego (the 'Ich') is the regulatory agent which attempts to reconcile the demands of the id and the superego (Freud, 1923 cited in Quinodoz, 2005, p.203). The development of personality is influenced by the conscious and unconscious conflicts and tensions between the ego, the id and the superego. Far from seeking to become aware of the reality of the world, the ego often shows resistance to it, unconsciously repressing thoughts, ideas and memories. Freud's theory of the split self makes the idea of a rational, integrated, autonomous 'self' impossible. In terms of understanding the development of a 'professional self', we need to acknowledge that our actions are influenced by unconscious urges as much as by rational, conscious desires.

I now turn to the work of Julia Kristeva which presents a feminist analysis of The Symbolic Order, focusing on how the individual is constrained by the structures of language itself. Kristeva proposes that language is itself 'masculine', a 'normative ideal' which is formed, patterned and grammatical. Kristeva, along with other postmodernist feminist theorists such as Cixous and Irigaray, took Derrida's concept of 'logocentrism' (where the signified is determined as presence) and created the term 'phallogocentrism', a critique of Freudian phallogocentricity where women are defined by what they lack. In his critique of Rousseau, in

'De la Grammatologie'(1974/1976), Derrida argues that the 'voice of the body 'is never entirely separate from the voice of the 'soul'(or interior conscience)(Derrida,1974/1976, p.98). Kristeva's theory of language takes this further. In 'The System and the Speaking Subject', which was contemporaneous with 'De la Grammatologie', Kristeva argues that there are two 'modalities' to language: the symbolic and the semiotic. The symbolic dimension of language relates to the 'Father' and is associated with authority, control and 'normalcy' (1973/1986). It represents the 'speaking being' and seeks to present a rational, coherent text which pre-supposes a rational, unified subject. The semiotic dimension of language relates to the 'Mother' and emanates from the pre-linguistic body. It is associated with the rhythm, tone, song and timbre of language and indicates a *"realm of meaning that is in excess of or cannot be contained by the signifier"*(Barrett, 2011, p.19). The semiotic represents the 'non speaking being', which also communicates meaning but in looser and more randomized ways (Barry, 2009, p.123). Kristeva refers to the work of poets including Baudelaire to exemplify this idea. According to Kristeva, the subject is always both semiotic and symbolic and no signifying system can be exclusively semiotic or exclusively symbolic (Kristeva, 1986, p.93). The immediate relevance of Kristeva's critique is explained by Estelle Barrett as follows:

In contemporary life much of the language we encounter, the techno-speak and bureaucratized language of institutions has increasingly become abstracted from the particularities of lived experiences, drained of emotional valency.

(Barrett, 2011, p.12).

I am drawn to this theory as a way of understanding how technical-bureaucratic language is normalized in order to repress that which is unpredictable and irrational. The semiotic 'chora' (a term she has taken from Plato meaning 'receptacle' and which she refers to as

nourishing and maternal (Kristeva,1986, p.94) is the space of pure drive energy which is prior to Reason and Law. Drawing her idea from the post-Baudelairean poetry of Mallarmé, she proposes that the chora is:

Indifferent to language, enigmatic and feminine, this space underlying the written is rhythmic, unfettered, irreducible to its intelligible verbal translation; it is musical, anterior to judgment, but restrained by a single guarantee: syntax. (Kristeva, 1974 /1986,p.97)

Kristeva proposes that the 'semiotic' has the capacity to threaten the Symbolic Order and to subvert established meanings (Barrett, p.12). Applied to my own practice, I understand the 'chora' to be the unnamable enjoyment and sense of connectedness which my students and I experience as we participate in creative practice. It is evident in the word 'passion' which is the way my students try to convey how they feel about their languages. Creativity emanates from an urge, a drive or an energy which cannot be 'represented' by the symbolic dimension of language alone. I return now to my question: why do my students not take the creative practices they find enjoyable and worthwhile in University with them into school?

3:1 (iv) Challenging current practice

Research has shown that student teachers are reluctant to challenge the practices they see in their placement schools which they view as 'givens' (Goodlad, 1994, p.18, in Ponte,2010, p.68). Chambers' study of the target language problem found that PGCE Lindaanguage teachers felt "*a need to replicate the practice of departmental colleagues*" (Chambers, 2013, p.48) and that this need was driven by a worry that to challenge the way things were done might cause offence. Writing on the subject of post-compulsory teacher education, Gale (2001) makes the case for developing teacher education programmes which promote

creativity and criticality on the grounds that this would encourage innovation in the classroom. However, he also points out the possible consequences for teachers who question the practices of their own institution. Drawing on the work of Donald Schön, he notes that when a teacher ('a member of a bureaucracy') engages in 'risk taking and reflexive approaches' he becomes a "*danger to the stable rules and procedures within which he is expected to deliver his technical expertise*" (Schön, 1983, p.328). Why does this behaviour pose a threat to managerial systems? Because it rocks the foundations upon which the myth of technical-rationality has been built. It privileges individual subjectivity over corporate bureaucracy and stands outside the realm of quantification. Asking questions, risk taking and reflexivity accord a measure of control to the individual teacher, allowing her or him to reclaim herself or himself as an autonomous, creative human being for a moment. It challenges the reductiveness of Exchange Value.

3:1 (v) Problematising Identity Formation

The student teachers I work with wrestle with the contradictions between what has been identified as 'good practice' in language teaching theory and the more mundane practices they typically experience in the classroom. The over-riding concern of student teachers is to be accepted into the professional community of the school, which as Jones (2000) notes, is often perceived by student teachers to involve replicating their mentor's practices of teaching, thereby "*depriving themselves of the experience to explore and exploit their potential*" (Jones, 2000, p.18). Acceptance is achieved through adherence to the material practices of that community. In Althusserian terms they are learning to live within an Ideology, a determinate representation of the world which is an imaginary distortion brought into being through the rituals, practices and ideological apparatus

(Althusser 1971/2001, p.113). Althusser draws on the work of Freud to propose that individuals 'act out' the rituals of Ideologies, thereby enabling the construction of an illusory sense of Identity. According to Althusser, people make for themselves an 'alienated representation' of their conditions of existence because the conditions are themselves alienated. Applying Althusser's theory of the interpellation of the subject, it is possible to see how we, the student teachers and I, might feel compelled to act in a certain way, to allow for the construction of an illusory sense of identity. He proposes that rather than searching for the 'causes' of our alienation, we focus on why such 'imaginary representations' are necessary and what is the nature of their 'imaginariness'.

Kristeva's theory of abjection (1982) proposes that the formation of identity is a negative process: we become what we are through excluding that which we are not. This theory offers a radically different way of looking at professional identity. Rather than being a positive process of construction, it is a negative process of elimination. We try to draw boundaries around ourselves so the 'I' does not disappear and the illusion of an 'integral identity' is preserved. Abjection is paradoxical because all that is 'internal' can only be defined by what is 'external' so abjection is a process of 'spitting out' a part of oneself. According to the theory of abjection, the individual seeks to preserve a sense of 'identity' through abjecting something which is identified as not being a part of itself, something which we prefer not to look at within ourselves. The abject and abjection are 'my safeguards' (Kristeva, 1982, p.2). The creation of the 'self' is a continually evolving "*dynamic and performative process that moves between and across embodied experience, biological processes and social and institutional discourses*" (Barrett, 2011, p.1). Kristeva draws on Lacan's postmodern reading of Freud which demonstrates the 'conscious fiction of the ego

unity' where the ego's goal to attain a unified identity is unattainable (Payne, 1993, p.30).

Our sense of loss can never be repaired because from the moment of birth we can never go back to the feeling of 'one-ness', which is the semiotic chora.

As the abjection of the maternal is necessary for the subject to come into being, so it is argued, the abjection of the feminine is necessary for 'Culture' to come into being.

Kristeva's theories suggest that it is a fear of irrational impulses within ourselves which lead us to abject what might be termed the 'feminine' in order to maintain the fiction that we are rational beings operating in a rational, ordered environment. With regard to the development of a 'professional identity', it is evident that creativity, construed as being in the realm of the 'irrational' and the 'feminine', is abjected in order for the individual to be able to maintain a sense of a rational, unified self.

3:2 Critical Review of the Literature on 'creativity' in Education

I now move on in this section to review some of the current literature on Creativity in Education, focusing on themes of autonomy and identity. I argue that 'creativity' has been objectified within this literature, extracted from its political significance and social context.

Applying Marx's theory of Exchange Value, where all products of human labour are assigned a worth so that they may be exchanged in the marketplace, I argue that creativity itself has been commodified.

3:2 (i) Defining Creativity

Reviewing the literature on creativity in Education, it is apparent that many authors are concerned with trying to define 'creativity' (Cropley & Cropley, 2008; Robinson, 2011; Gardner, 1993; Sternberg, 1988). Craft et al. (2001) note that contributors to the field of

creativity in Education draw on different traditions including cognitivism (Bruner) and humanism (Maslow, 1954; Rogers, 1970). They suggest that whilst researchers have identified differing but relevant characteristics of creativity, none can be said to be definitive (p.1). Joubert (2001) concludes that the term 'creativity' evades any clear definition within the context of education (Joubert, 2001, p.30). The desire to 'pin down' what is meant by creativity in teaching and learning, I will argue, betrays a desire to rationalise it, to subjugate it and to commodify it. In Kristeva's terms it emanates from the 'logos'. Cropley and Cropley (2008), for example, identify a pattern within the creative process which can be described as: preparation (or identification of a problem); incubation; illumination and finally verification. This leads them to propose an 'extended phase model' for teaching creativity (Cropley & Cropley, 2008). Similarly, Boden (1990; 1994) identifies three different 'types' of creative thinking: combinational, exploratory and transformational. Attempts to describe creative practice in terms of 'models' or 'types' are, it seems to me, evidence of the commodification of creativity in education. Creativity is reduced to a set of procedures which can be replicated. This demonstrates how Symbolic language fails to encompass the emotional, intuitive and unquantifiable elements of human experience.

Discussions of creativity in education in the UK tend to focus on the definition offered by the National Advisory Committee on Creative and Cultural Education (NACCCE) Report 'All our Futures: Creativity, Culture and Education' (1999) which stipulates that creativity is comprised of 'imaginative activity fashioned so as to produce outcomes that are both original and of value' (NACCCE, 1999, p.30). The emphasis on outcomes which are 'of value' speaks directly to neoliberal agendas in Education, where everything has a price rather than to the expression of individuality.

One of the key debates on 'creativity' concerns the question of whether it is an individual trait or the result of environmental factors. Gardner's study of seven highly creative individuals including Picasso, Freud and Gandhi offers an 'anatomy of creativity' which focuses on a search for individual traits. He concludes that they shared common experiences which resulted in personality traits including a capacity of making links with their childhood (Gardner, 1993, p.134). There has been a shift in emphasis away from a search for individual traits to the environmental conditions which might foster creativity in education which Jeffrey and Craft point out, has had the effect of universalizing creativity (2001,p.3). Amabile is also critical of the focus on personality studies of creative individuals and argues that creativity can be nurtured given the right environment (1996, p.6). Sternberg proposes that individuals possess different dispositions or 'leanings' of self- government which are either 'progressive' or 'conservative' (1988, p.142). Creative behaviour, he says, requires a 'progressive' disposition, a capacity not only to express dissatisfaction with existing principles but to act to change them. Conversely there are people who like to adhere to the rules, prefer familiarity and avoid ambiguous situations. These arguments are made without any reference to the social and political structures which shape such dispositions and capacities. They are based on an assumption of individual agency which is brought into question by Marx's critique of Exchange Value.

Kristeva's theory of the duality of language suggests that attempts to 'explain' creativity using the symbolic dimensions of language alone fail because what is missing is the 'semiotic', the expression of the 'non speaking subject'. It is a feeling, an intuition. Guy Claxton, a prominent figure in teacher education, infers that rational scientific language is inadequate when it comes to defining creativity. He suggests that 'creativity' should be

conceptualised as an adverb which is always attached to some kind of action rather than as a noun (Claxton,2008, p.36). Creative acts , he suggests, are akin to wise actions or humorous ones in that we know what they are when we see them. Attempts to define creative practice by objective, measurable criteria diminish it (Claxton, 2008, p.38). Craft, Gardner and Claxton suggest that, since the Romantic era, creativity has been seen as the *“human capacity for insight, originality and subjectivity of feeling”* (Craft, Gardner & Claxton, 2008, p.2). This comment, in the preface to their book, offers a broader view of creativity which is, it seems to me, quite rare within the literature and is a far cry from the NACCCE report’s emphasis on the production of outcomes which are of value.

The influence of Gardner’s theory of ‘Multiple Intelligences’ (1983) is apparent in the work of a number of researchers in the field. Lucas (2001), for example, favours the idea that creativity is a *“state of mind in which all of our intelligences are working together”* (Lucas, 2001, p.38). Ken Robinson also draws on Gardner’s theory of Multiple Intelligences to argue for an educational system which values diverse forms of intelligence or modes of thinking including bodily-kinaesthetic and musical ‘intelligence’. The creative process, Robinson suggests, is *“not a single ability that lives on one or other region of the body. It thrives on the dynamism between different ways of thinking and being”* (Robinson, 2011, p.122). Gardner’s theory offers a compelling critique of the dominance of certain kinds of intelligence in education systems, which devalues the artistic, creative and intuitive dimensions of human experience. This suggests that creative pedagogies will appeal to all of the senses and ‘intelligences’ and not merely to logical/mathematical and linguistic capacities. Music, visual art and poetry enable us to express what cannot be put into words and cannot be

quantified. The aesthetic dimension of creative practice and its relevance to language teaching is a theme I will return to in sections 3 and 4 of this chapter.

3:2 (ii) What's missing? The ethical dimension

Marx's theory of Alienation proposes that the worker is separated from the processes and products of his labour and that this in turn alienates him from his 'Gattungswesen', his humanity. In much of the literature, creativity is conceptualised either as a 'skill' or a 'trait' which can be developed through educational experiences in school. It is stripped away from the individuals who practise it and repackaged as a 'thing', an object which must now be taught. It is as though having removed human beings from the processes and products of Education, 'Creativity' has been devised as a concept with which to replace them. This disregard for individuality is unethical. Garisson draws on Derrida's critique to argue that 'logocentrism' drives out difference and *"reduces everything to the essences, categories and norms of the knower"* (Garisson, 2004, p.97). He goes on to say: *"Education is an ethical practice and ethical relations begin in respect for the particular, even if unknowable, being of other beings"*(ibid.).

Claxton notes that official definitions of creativity rarely encompass moral, motivational or social aspects. Creativity, he says, is judged primarily by pragmatic, aesthetic or cognitive standards (Claxton, 2008, p.43). He proposes that 'Wisdom' might be a replacement for 'creativity' as it encompasses moral dimensions. He notes that *"many of the traits that have been associated with wisdom have also been connected with creativity"* but whilst *"wise actions are often creative, creativity is not always wise"* (ibid.). Sternberg, on the other hand, proposes that wisdom, creativity and intelligence are distinct but interrelated constructs (1988, p.132). That the ethical dimension of creativity is often omitted from the

debate is an indication of the extent to which the values of enterprise and of competition have eclipsed the idea that teaching is a moral undertaking, a praxis. Craft is also troubled by the absence of morality in the way creativity is conceptualised in Education:

It could be argued that the relationship between creativity and the market-place has been one of the drivers behind government initiatives the world over to inject greater creativity into the curriculum.....But what kind of consequences flow from adopting a line that emphasizes the role of creativity in selling ideas and products? (Craft, 2005, p.106).

3:2 (iii) Creative practice and Professional Autonomy.

A thread running through the literature is the idea that creative acts empower teachers who are prepared to challenge the 'norms' of classroom practice (Craft et al., 2001; Gardner, 1993). The onus for bringing about change is placed on teachers themselves and the discourse of professional empowerment is presented as liberating teachers from oppression. Joubert, for example argues that teachers themselves are best placed to instigate more creative approaches as opposed to the 'top-down' policy-driven approach to the development of creative practice: *"the onus rests on teachers , individually and collectively to promote opportunities for creative teaching"*(Joubert, 2001, p.32). She argues that creativity should be seen as an 'enabling device' and not as a burden on teachers. Gardner argues that teachers have a 'moral responsibility' to try to make learning as meaningful and as enjoyable as possible for their pupils/students despite the constraints of the curriculum and the external demands of the assessment regimes. He takes the view that *"those who have the special privilege of educating the young have an obligation to be reflective about their stance toward teaching and their negotiation of these responsibilities"* (Gardner, 2008, p.57). These arguments fail to take full account of

oppressive structures which place limits on individual agency. Teachers may want to 'be more creative' but find their hands are tied.

3:3 Reflections on my Practice

3:3 (i) Creating an environment which is conducive to creative practice

I now turn to my own practice, reflecting on how I endeavour to create an environment which might be conducive to the development of creativity and criticality. Student teachers, I have argued, struggle to accommodate their own creativity in a school environment which requires conformity to an accepted form of practice (Gleeson & Husbands, 2001). In encouraging student teachers to explore creative forms of pedagogy which are not prevalent in the Modern Languages classroom, I am asking them to challenge the 'norm'. This requires them to take risks and to be open to the possibility of failure, but also allows them to experience a sense freedom and control of their own professional development. Creative and critical approaches to teacher education require a deeper philosophical understanding of how practice is developed through experimentation and critical enquiry (Hulse & Hulme, 2012; Livingston & Shiach, 2009). Student teachers find this approach challenging because the responsibility for making changes and developing new pedagogies rests with them. I endeavour to nurture a self-belief in their own professional capacities which at this early phase of their professional development can be quite fragile (Hargreaves, 2002). Student teachers often struggle to deal with the inevitable failures that come with learning to do something new, and so it is important for me to create an environment in which failure is accepted as an important part of the creative process. This requires empathy and an openness to The Other (Gadamer, 1975). Claxton speculates that the ability to adopt a 'kind, wise and disinterested perspective' is a key component of creativity and

grows out of a capacity to empathise (2008, p.47). He gives as an example the practice of Buddhist meditation, where the practitioner learns how to develop conscious self-awareness and to remain open to possibilities. The concept of creative practice as 'mindful learning', in the Buddhist tradition, is taken up by Saffran: "*it is not just about making connections but continually thinking about any part of life, consciously or unconsciously, looking around life from all angles, and asking questions about what one finds*" (Saffran, 2001, p.81). Buddhist philosophy has not separated mind from body but seeks to unify both through the practice of meditation. As a practitioner and teacher of meditation, I have personally found this to be an effective way of bringing about a form of reconciliation between what Freud as termed the superego and the id, and which Baudelaire has termed the animal and the spiritual. These aspects of the self have not been divided in eastern thought as they have been in western philosophy, and it would seem that there is a growing recognition of the benefits of meditation in the West. Meditation, like creative practice, is a slow process which requires time and periods of quiet reflection to develop. Both, it seems to me, are anathema to the way we live our lives in the 21st century, which is evident in the pressured environments in which the students learn to become teachers.

The productive nature of 'discomfort' is often cited as a key component of creative practice (Claxton, 2008, p.42). Claxton draws on the words of John Keats to emphasise the importance of developing a capacity for tolerating ambiguity or what Keats terms 'negative capability', which he describes as: "*being in uncertainties, mysteries, doubts without any irritable reaching after fact and reason*" (Keats, 1899, p.277). Gardner proposes that creativity occurs within a dynamic relationship between the individual, the field (or in this case professional community) and the domain (knowledge) in which they operate. High

creativity, he argues, often springs from an 'asynchrony' or a mis-fit between these three (Gardner, 1993, p.382). Stronach suggests that professionalism is a juggling act between 'economies of performance' (manifestations of the audit culture such as exam results, state prescribed curriculum and pedagogy) and 'ecologies of practice' (professional dispositions and commitments engendered collectively and individually) (Stronach et al.,2002, p.109). He argues that it is within the tensions generated between these two 'disparate allegiances' that the professional is able to develop a real understanding of their work and belief (ibid., p.122).

A Marxist analysis of this situation would suggest that the student teacher has limits placed on her or his professional autonomy and sense of a professional self which are the result of oppressive structures. The question of whether such limitations could be said to be productive in terms of encouraging creativity is one I will turn to in my final analysis.

3:3 (ii) Creativity in the Modern Languages Curriculum

'Creativity' is not given a great deal of prominence in the literature on language teacher education. One of the key textbooks for student ML teachers by Pachler, Barnes and Field (2009) devotes just two pages to it. They suggest that 'occasionally and where appropriate' teachers may consider employing 'communicative tools' such as 'drawing; modelling; composing music; dance; movement and poetry'. This range of responses "*enables the expression of new ideas to be generated in ways that mirror the human means of perception, ie. through the senses*" (Pachler, Barnes & Field, 2009,p.153). They also suggest that creativity has emotional dimensions, allowing pupils to understand and express feelings. The idea that creativity is peripheral to language learning, that it is to be used occasionally, 'where appropriate' is, I would suggest, shared by most practitioners. But why

should the expression of feelings not be at the heart of language learning? Every GCSE pupil knows that in order to qualify for a Grade C, they must include 'an opinion'. This has become a meaningless mantra leading to dull and repetitive expressions such as 'J'adore le foot car c'est fantastique.' (I like football because it's great) and it is rare (and always a delight) to hear a pupil using the foreign language to communicate what they actually do think and feel. Robinson (2011) is critical of such an approach which he says results in "*emotional immaturity and intellectual precocity*" (Robinson, 2011, p.177).

There is little acknowledgement that communication involves not just the voice but also the body (Bräuer, 2002). Kristeva's critique of the Symbolic Order demonstrates how the absence of the semiotic elements of language render it meaningless. Language learning should incorporate movement, gesture and opportunities to communicate through both verbal and non-verbal responses. The use of 'process drama', for example, has the potential to allow learners to express complex ideas using a limited range of language (Kao & O'Neill, 1998, p.28) but is not commonplace in language teaching (Hulse & Owens, 2012).

All three incarnations of the National curriculum for Modern Languages (1999; 2007; 2013) have made mention of 'creativity'. The current one lists it under 'Linguistic Competence', specifically requiring pupils at Key Stage 3 to:

- read literary texts in the language [such as stories, songs, poems and letters] to stimulate ideas, develop creative expression and expand understanding of the language and culture.
- write prose using an increasingly wide range of grammar and vocabulary, write creatively to express their own ideas and opinions....

Whilst the emphasis on 'literary texts' gestures towards a curriculum which is more closely connected to artistic expression and culture it is unlikely to fundamentally change current practice because the GCSE examination remains the main driver of the curriculum. Teachers are unlikely to risk experiment with innovative teaching methods where conformity brings rewards in the form of good test results. The work of Theresa Amabile offers some useful insights into the question of motivation in creative practice. She draws on first person accounts of highly creative individuals, focusing on the social and environmental factors which influenced them. She proposes that 'coercion' is detrimental to creativity and that people are 'primarily motivated to do something creative by their own interest in and enjoyment of that activity' (Amabile, 1996, p.15). In the school environment, intrinsic motivation can easily be subsumed by the pressure to conform, which "*arouses extrinsic motives as all efforts become directed towards goals which are extrinsic to the task*" (Crutchfield, 1962, in Amabile, 1996, p.91). Assessment regimes, performativity agendas and a dull curriculum can all, evidently turn a student teacher away from what really motivates them - their love of languages and a desire to share their passion with others.

3:3 (iii) Reflections on creativity within my own practice

The NACCCE report differentiated between 'teaching creatively' and 'teaching for creativity' (NACCCE, 1999). Jeffrey and Craft (2004) argue that this distinction has dichotomized what is an integrated practice and make the case for studies of creative pedagogy which explore the relationship between the two. I present the following as an example of how I try to develop creative pedagogy ('teaching for creativity') through 'teaching creatively'. I take as my starting point the idea that all knowledge is socially constructed and try to create an environment where all participants feel comfortable either to contribute or not.

The students come into the University for a three week block of teaching in January in between their school placements. By this time they have acquired some basic teaching skills and are more receptive to considering creative pedagogical approaches. Seminars are organized around the theme of Creative Practice and include workshops on using drama; songs; poetry; music; art; drawing; film; story-telling; creative writing; ICT; magic tricks; dance; culture; food tasting; cross-curricular language teaching as well as the more usual language games. These approaches share the common quality of being outside traditional methods of language learning which, in Kristeva's terms privilege the Symbolic over the Semiotic. Activities are designed to appeal to all of the senses, providing learners with enjoyable visual, auditory, tactile, olfactory and gustatory stimuli and allow for a much wider variety of responses beyond the limits of linguistic responses. The students' enjoyment of these seminars is always very evident and the atmosphere is convivial and relaxed but also purposeful. We are all using our foreign languages to play, to sing, to act out scenes, to communicate with each other. We are doing what we enjoy.

The seminars are led either by me or by a guest lecturer or mentor with a particular interest in that area. After some initial input the students are invited to share their own ideas and resources for using that particular approach in their lessons. My intention is to encourage them to experiment with more imaginative and enjoyable ways of teaching which engage all of the senses. I hope that the sense of enjoyment and purposefulness, which they are experiencing, will be carried with them into their classrooms.

At the end of the three week programme, I organised a seminar which was designed to enable the students to theorise 'creative practice'. The students were divided into two groups and were invited to make a poster which expressed 'creativity' (Appendix 1). I

provided them with colourful paper, pens, scissors and played music by the South American singer Manu Chao as they worked.

I asked them think about what creativity was within their own practice and to express it visually in any way they wanted to. The posters feature symbolic representations of creativity in the form of the sun; a candle; leaves; smiley faces; clouds and stars. The words they chose are, perhaps, unsurprising and encompass ideas such as 'spontaneity', 'risk', 'free expression', 'imagination' and 'individuality'. They also included notions of 'making something' and artistic expression through drama, art and music. However the conversations they had within their groups, which I recorded, reveal that this was not something to which they had previously given a great deal of thought. The recordings of their conversations show how they formulated their ideas through discussions and also through silences. The making of the poster allowed for pauses where thoughts could be formulated before being expressed:

Transcription of group dialogue (recorded in January 2014)

Amy: It's about risk isn't it?

Diana: About experimentation.

Amy : Oh, I like that one!

Gemma: Thinking outside the box

Diana: And it's about fun.

Amy: New?

Gemma: I think it is also about not being sat down...it's sort of.....

Amy: Well we are sitting down.

Diana: Yes, but we are free to get up if we want to.

Gemma: About less structure? Or maybe that is something else?

Chloë:... Out of control..

Amy:... a rebel

Gemma: Turning things topsy-turvy...

(Conversation lulls slowly to a silence)

Amy: What about a stimulus, a different stimulus isn't it?

(Sounds of general agreement)

Amy: We have been given something, a brief which stimulates.

Gemma: Yes but also about what IS it?could be art or drama.

Diana: Yes, could be music or drama...

Amy: So 'input'.

Gemma: I think its umm...

Diana: ...about what sort of ctivities.....

Amy: Is it about energy?

Gemma: It is about energy, about channelling... channelling...

Amy: Harnessing energy.

Gemma: Yes, like in drama instead of kids who never sit on their bottoms, and are wriggling around- they get the chance to use their arms and legs.

(General agreement)

SILENCE as they write and draw.

I present the conversation above as an example of how teaching creatively is integral to teaching for creativity. A transmission approach would be entirely inappropriate: I can only offer them experiences of creative practice which they may or may not want to use. As the students work on the posters, they play with the idea of 'creativity' (Craft et al. 2001,p.9) and seemingly feel free to express ideas which are not fully formed or easily articulated. It is interesting that after much debate, they seem to arrive at a conclusion that creativity is in some way connected to 'energy' echoing Kristeva's theory of the semiotic chora.

My aim was to encourage them to refocus on their intrinsic motivation for teaching languages, and to reconnect with creative approaches which encompass a wider view of human experience. Within the supportive environment of the University, students are more able to experiment with new ideas and experience creative practice at first hand. I am aware that I am in some ways 'giving permission' for them to be creative which draws me back to Rancière's critique of inequality. I will nevertheless defend this action on the grounds that I am able to offer them a space where they can imagine a different, more human way of teaching languages. What appears to me to be of particular note in the above transcription is the point at which there is a lull in the previously animated conversation. This follows some comments that creativity is 'out of control', 'a rebel' and 'topsy-turvy'. This would seem to indicate a level of disturbance in their thinking, possibly some discomfort at the idea that engaging in creative activities they might risk losing control of the pupils. This is a theme which will be explored through the analysis of the data.

3:3 (iv) The paradoxes of creative practice

Following the series of 'creativity seminars', I drew up a 'Creativity Checklist' (Appendix 4) which I asked them to take into school for use in their lesson planning. The list was intended to encourage them to try out different ideas; it was also intended to convey a message into school regarding the University's (my) expectations that students should experiment with creative practice. To supply students with a list of possible 'creative activities' is clearly contradictory to the idea that creativity is the free expression of individuality. The students did, however, welcome the direction it offered as they attempted to include more creative approaches into their classroom practice during the second placement.

Cropley and Cropley (2008) are critical of the idea that creativity must involve 'unfettered thinking'. They refer to the work of Sternberg (1985) to argue that creativity requires "*goal directed, logical (convergent) thinking, but must simultaneously go beyond it*" (Cropley & Cropley, 2008, p.358). They argue that novel ideas are built on existing ones and that creativity is also dependent on knowledge of what already exists in the field. They point out that this is stressed by many researchers on creativity including Amabile, Gardner and many others. Boden argues that creativity requires a 'firm bedrock of stylistic familiarity' (Boden, 2001, p.102) which is grounded in practice. Boden's notion of a 'structured conceptual space' implies that we need to understand the 'rules' before they can be bent. In presenting the students with a 'creativity checklist', it is my intention to provide some structure as a starting point for their own exploration of creative practice. I am not calling for them to overthrow the system, just to be brave enough to try out some 'imaginative approaches' which the NACCCE Report states "*make learning more interesting and effective*" (NACCCE, 1999, p.89).

Kristeva's argument is that we require both a structure- a grammar and syntax, but we also need to acknowledge the energy which is below the surface in the semiotic chora, or 'the drives'. This, I take to be the passion and energy which drives creative practice which is so much more than a set of rational procedures. I would suggest that the researchers I have referred to underestimate the extent to which preconceived ideas about what is possible or permissible in practice stymie innovation and creativity. Marx's theory of Alienation makes it clear that creativity is limited by the very fact of Exchange Value.

To conclude this chapter, I turn to the idea of creativity as aesthetic practice. The term Aesthetics is derived from the Greek, meaning 'to perceive sensuously'(Bowie, 2003, p.2).I

draw on philosophical arguments regarding the nature of the self in relation to aesthetics to argue that artistic expression, such as that which I try to promote in my sessions, offers a momentary freedom and suspension of alienation.

3:2 (iv) The aesthetic dimensions of creative practice

Romantic and Idealist philosophy explores the nature of the self through aesthetics, central to which is the idea that what makes something beautiful has nothing to do with its use value or its exchange value. Works of art have an intrinsic value, as does the beauty of nature. Bowie explains how Marx was influenced by this idea, in particular by Schelling's philosophy:

Schelling states in 1800 that demanding usefulness from art 'is only possible in an age which locates the highest efforts of the human spirit in economic discoveries'. It is therefore no coincidence that many of Marx's insights into the social and cultural effects of capitalism have their roots in aesthetics. (Bowie, 2003, p.4)

Marx drew on the philosophy of aesthetics in his critique of the commodity, where the object as exchange value is abstracted from its sensuous particularity in order to make it exchangeable for any other commodity (ibid., p.6). The work of art cannot be so abstracted; it is *"an object which cannot be represented by anything else"* (ibid.p.4). The human capacity to create and appreciate Art and Beauty presents a challenge to the view that we can understand ourselves and the world around us only through scientific rationality. It draws on the imagination to produce images of what the world could look like if we were to *"realize our freedom and thus establish a more appropriate relationship to the rest of nature"* or *"create illusions which enable us to face a meaningless existence"* (Bowie, 2003, p.4). Kristeva argues that art, along with psychoanalysis, have become the only ways through which revolt and renewal can occur within contemporary society (Barrett, 2011,

p.6). This is because since the nineteenth century the gap between the lived experiences of human beings and their representation in the dominant ideology has been deepened by capitalism. The failure of politics to resolve this prompted the rise of the avant-garde as a way of expressing this feeling of alienation (Kristeva, 1974/1986).

The term 'creativity', as applied within educational contexts, is not explicitly connected to the notion of creativity in the aesthetic sense (Cropley & Cropley, 2008, p.355). It is rather an attempt to restore what has been taken away through the process of the abstraction of Education from lived experience. Without a subject, stripped of its particularity, 'creativity' becomes a meaningless term. In order for the abstract commodity to retain its desirability, it must find some way of restoring a semblance of sensuous particularity. The aestheticisation of the commodity, such as that seen in advertising, is an attempt to restore some sense of authenticity to the object in order to make it more appealing (Bowie, 2003, p.61). Adorno and Benjamin's shared account of how the aesthetic aura has been replaced by the commodity aura is useful in understanding how we can be duped into believing something is authentic when it is not (Adorno & Benjamin, 1994, in Kaufman, 2008, p.211). The aesthetic aura is about semblance: we know that when we are reading a poem or watching a play, it is not real. It is, however, an illusion rather than a delusion. The commodity aura, on the other hand is a 'phoney aura', pretending that it is not a predetermined concept that is Exchange Value. The commodity aura attempts to sell 'auratic luminosity' as a 'genuine free immediacy' and does not wish to admit that its seeming freedom from conceptual determination is illusory (Kaufman, 2008, p. 212). This, I would argue, is an explanation of how creativity within education is not about revolution or change, but is an attempt to bestow 'auratic luminosity' upon what is becoming an increasingly oppressive ISA.

3:4 Analysis of creativity in practice: applying theories of alienation

I have outlined how I try to promote creativity as an emancipatory, ethical and aesthetic practice in the belief that this offers a way of resisting the audit cultures and performativity agendas which dominate. In this final section of Chapter 3, I problematize the notion of creativity as an 'ideal' which relates to the inner self and its juxtaposition to an external 'reality'.

3:4 (i) Creativity as an 'Ideal'

Creativity, I have argued, is seen as being connected to 'subjective' sensory experience and is presented as being in opposition to the kind of 'objective' technical knowledge which prevails. Derrida's idea of the deconstruction of 'binary opposites' points to the privileged position of technical rationality over the more nebulous and subjective notion of creativity. In Derrida's terms this is a false dichotomy because the two exist only in relation to each other. The philosophical question of the division between the 'sensuous' (or aesthetic) and the 'intelligible' (or cognitive/rational) is central to my analysis. According to Bowie the deconstruction of the sensuous/intelligible divide is prefigured by radical enlightenment thinkers such as Schelling who argued that they are inseparable aspects of the same continuum (Bowie, 2009, p.59). The Romantics and Idealists perceived that the separation of the intelligible and the sensuous could be overcome through a 'new synthesis' of Art and Science. Their perception was of a need to "*find novel ways of linking individual ways of making sense which have an inherent basis in sensuous intuition*" (ibid.). This can only be achieved through the productive imagination. This is not a rejection of rationality but an argument for what Schelling termed 'intellectual intuition' which unifies the sensuous and the cognitive. This argument is developed by Kristeva in 'Revolution in Poetic Language'

(1974/1986). The semiotic aspects of language, which are in the pulsations of the body must connect with the symbolic aspects of language in order for language to carry meaning. It is not a question of privileging the 'rational' or the 'sensuous' but that both must be interwoven.

The relationship between the 'ideal' and 'reality' is central to my analysis. Creativity is represented as an Ideal to which we aspire but find ourselves thwarted by mundane realities, which are, quite literally, 'of this world'. How is it that 'creativity' has become uncoupled from 'normal' practice? In 'Aesthetics and Subjectivity' (2003) Andrew Bowie presents a philosophical exploration of how subjectivity is configured within the crisis of modernity. He traces postmodern arguments regarding subjectivity and objectivity to early German Idealists and Romantics who critiqued the idea that the 'external' world and our 'subjective' experiences of it can be separated: *"...the way we think about the world and the world itself are inseparable"* (Bowie, 2003, p.9). Bowie quotes the philosopher Novalis (the nom de plume of Friedrich von Hardenberg (1772-1801)) to explain: *"All inner capacities and forces and all outer capacities and forces must be deduced from the productive imagination"* (Novalis, 1968, p.413). In other words, what we perceive as being our 'inner self' is a product of the imagination as is our interpretation of the 'outside world'.

This is a crucial point in understanding the development of professional identity. My student teachers have an image of the teacher they aspire to be, as do I. That image, I would suggest is of a teacher who is committed, passionate and who inspires others to learn. This is deeply rooted in the desire to shore up a fragile and uncertain sense of self which emanates from the 'crisis of modernity' where the subject is all but crushed. As Bowie notes:

Modernity both creates space for the proliferation of individual meaning and tends to destroy the sense that such meaning really matters in the face of the dominant goals of society. (Bowie, 2003, p.12).

3:4 (iii) Baudelaire's Romantic alienated subject

*Aussi devant ce Louvre une image m'opprime:
Je pense à mon grand cygne, avec ses gestes fous,
Comme les exilés, ridicule et sublime,
Et rongé d'un désir sans trêve! et puis a vous,
Andromaque.*

(from Baudelaire, 'Le Cygne', in *Les Fleurs du Mal*, 1857/1981, p.110).

To conclude this chapter, I turn to one of my own motivations for studying the French language: my passion for French lyric poetry, in particular the work of Charles Baudelaire, which I first encountered as an A level student. His masterwork 'Les Fleurs du Mal' is an exploration of the individual's attempts to reunite the Ideal with Reality through different experiences. Baudelaire's Romantic alienated subject is not remotely sentimentalized, but offers a deeply philosophical exploration of alienation. Kaufman describes 'Les Fleurs du Mal' as "*tortured explorations of modern determinism*" (Kaufman, 2008, p.210). The poems deal with the grief of knowing that we can never overcome the sense of isolation and inner alienation that is the result of the loss of the subject, of particularity.

Returning to his poetry as a doctoral student, I have begun to understand that his lyric verse is a revolutionary response to the crisis of modernity, which points to a moment of liberation. Lyric poetry forms its own coherence through the musicality of the verse rather than through 'mathematical-conceptual logic' (Kaufman, 2008, p.211). This exemplifies

Kristeva's theory of language where the semiotic and symbolic are unified thereby creating a text which has meaning and which touches us. This is, however a semblance:

Each of the arts has its mode or modes of semblance. In lyric, semblance primarily involves making speech acts appear, feel, as if their very logic has compelled them somehow to burst naturally, justifiably as it were, into song, which suddenly seems necessary but certainly hadn't yet felt predeterminedwhich allows for a renewed sense of capacity or agency.... (Kaufman, 2008, p.211).

Kaufman demonstrates how Baudelaire's lyric poetry offers a semblance of a singular particularized voice which although not 'real' presents an illusion where the reader can imagine what that might be. This illusion, conveyed through the musicality and rhythm of his verse is a riposte to scientific rationality. Art is a semblance which cannot 'rescue' us from the crisis of modernity but allows us to construct images of how things might be. It is an artifice which makes the loss of particularity bearable. In their preface to the Presse Pocket edition of *Les Fleurs du Mal*, Claude Lémie and Robert Sctrick (1991) point out that it is the creative act of writing poetry which alienates the poet. However, whilst he must remain apart from the crowd, he is writing for the reader (the 'hypocrite lecteur, mon semblable, mon frère' to whom he addresses the opening poem). Thus the alienation of the Romantic poet is always an artifice, an attitude worn with an element of pride (Lémie and Sctrick, 1981, p.9). The publication of the poems in 1857 resulted in a law suit for obscenity, suggesting it touched a raw nerve in bourgeois capitalist society.

In his poem 'Le Cygne' (the Swan), Baudelaire paints a picture of himself walking through the streets of a city he no longer recognises. The 'bric-à-brac confus' of the old city of Paris is being torn apart to make way for wide modern boulevards which are symbolic of the tumultuous economic, social and political upheavals of the mid-nineteenth century. As he

walks, the poet recalls seeing a swan which had escaped from a menagerie wandering through the dusty, silent streets at dawn. The swan, he imagines, is pleading to the sky for rain and longing to return to the lake from which it came. The swan symbolises the poet's own alienation, which is both imposed upon him and self-imposed. The recollection of the swan appears 'dans la forêt où mon esprit s'exile'- in the forest where the spirit exiles itself.

Baudelaire's poetry offers perspectives on alienation which can be applied to understanding my own alienation from my work. The metaphor of the city undergoing change is clear: the twisting, narrow, complex streets must be destroyed to make way for the straight, broad boulevards. My resistance to this imposition and my inability to relinquish my hopes of creating a more meaningful experience for myself and my students have brought about a sense of conflict between myself and the cultures of school and my workplace. In setting myself apart, on insisting on my individual agency in the face of the overwhelming power of the ISA that is Teacher Education, I have cast myself as the alienated subject. This desire is motivated by my own need to construct and to maintain my identity as a teacher and as an individual.

Summary of Chapter 3

I have argued that reductive definitions of creativity in education fail to consider the political context which limits autonomy. I have proposed that where creativity is conceptualized as an ethical, aesthetic practice through which individuals attempt to reconnect themselves to their work, spaces open up for more meaningful experiences of language learning and teaching. Whilst this is my hope in promoting creativity through my own teaching, I acknowledge that attempts to set myself apart from the 'mundane' intensify my own feelings of alienation.

Chapter 4: Research Methodology, Methods and Ethics

4:1 Research Methodology and Ethics

4:1 (i) Justification for research methodology

The aim of my research, which was to study the evolving professional practices of a small group of student teachers and myself as their tutor, in the context of our everyday work, pointed me towards an ethnographic approach. The principle features of ethnography are outlined by Hammersley and Atkinson (2007) as follows: the study of people's accounts and actions in everyday contexts; a focus on a small number of cases to facilitate an in-depth study; participant observation and informal conversation as the principal sources of data as well as documentary evidence and the interpretation of meanings being central to data analysis (Hammersley and Atkinson, 2007, p.3). Lutz notes that ethnography "*centres on the participant observation of a society or culture through a complete cycle of events that regularly occur as that society interacts with its environment*" (Lutz, 1986, p.108, in Bell, 2010, p.15). This encapsulates the nature of this study which follows one cohort of student teachers through their PGCE year, gathering data through participant observation, interviews with my students and naturally occurring data from their written reflections and academic assignments. I take as my guiding principle the view put forward by Clough and Nutbrown (2007) that methodology cannot be separated from methods because every decision taken by the researcher 'from the outset to the conclusion' of the research must be justified. They state that the justification for a particular approach must be that it is 'unavoidable' (Clough and Nutbrown, 2007, p.19). As the focus of this research is my own practice, the selection of an ethnographic methodology is, I would suggest, unavoidable.

Hammersley and Atkinson note that ethnographic research has an exploratory orientation (Hammersley & Atkinson, 2007, p.4) and that the process of data collection will be 'unstructured' inasmuch as the researcher will not begin with a pre-defined research design, but will allow him or herself to be guided by the data. Their idea of 'progressive focusing' (ibid, p.151), where the collection of data is guided by the developing clarification of themes of enquiry was a very helpful concept in the design of my research project. They emphasise the importance of regularly reviewing analytic ideas in order to identify emergent themes and appropriate research strategies. This enabled me to shape the research design as I went along, in response to the data as it emerged at each phase, and as far as possible, to keep an open mind as to what I might find out.

4:1(ii) The selection of critical ethnography as my methodology

I began this research project with the idea of undertaking Action Research (Stenhouse, 1975; Carr & Kemmis, 1986; Elliott, 1991) with a view to gaining critical insights into my own practice in order to improve it. I contend that, as an 'insider' researcher, who is immersed in the practices of language teaching and language teacher education, I am able to approach this study with an understanding of the complexities of practice which an 'outsider' researcher would not have (Kemmis, 1988; Carr, 1987).

In earlier chapters, I have presented critiques of agency and subjectivity which question some of the central ideas of Action Research, namely that people can 'create their own identities' (Mc Niff, 2002, p17) and change the 'culture of the groups, institutions and societies to which they belong' (Kemmis and McTaggart, 1992, p16). Thus my research led me towards a more critical methodology, which was not solution driven but was as open as possible, and encompassed the possibility that there may be no solution.

My decision to undertake a critical ethnography emerged gradually as I began to reflect on the power relationships between the individual 'subjects' of my research (myself and my students) and the external structures which I came to see as oppressive. Quantz (1992) argues that in critical research the focus and process of the research are "*political at heart, concerning issues of power, domination, voice and empowerment*" (Cohen, Manion & Morrison, 2007, p.187). They go on to state that in critical ethnography the "*cultures, groups and individuals being studied are located in contexts of power and interests*" (ibid.). This absolutely encapsulates the nature and purpose of my study.

4:1 (iii) Applying a postmodern methodology

My methodology draws on elements of postmodern critical ethnography (Lather,1991) which foregrounds the 'crisis of representation' which has followed feminist and post-colonial critiques of authoritative narratives or 'metanarratives' (Lyotard,1979). Patti Lather sites ethnography as a 'ruin' meaning that in post-foundational times, ethnography is itself doomed to failure (Lather, 2001, p.478). However, she sees this 'crisis of representation' as an opportunity to develop a 'new ethnography' where the aim is not to arrive at a more adequate representation, but a "*troubling of authority in the telling of other people's stories*" (Lather, 2001, p.485). Thus, ethics cannot be separated from methodology. This seemed to me to be of crucial importance in researching the sensitive area of professional identity.

The use of postmodern ethnography has been questioned in the field of education because of the emphasis placed on the text itself rather than the subject matter (Foley, 1990, in Gordon, Holland & Lahelma, 2001, p.197). There is also a perception that postmodernist thinking does not sit well with the emancipatory goals of educational researchers.

As Gordon, Holland and Lahelma note *"for them (researchers) postmodern critiques of humanism, and the fluidity of postmodern and post-structuralist accounts, do not lend themselves to political concerns"* (2001,p.197). However, social justice is the principal concern of postmodern thinking. It seeks to reverse the 'resident hierarchy' (Spivak,1976, plxxvii) through destabilising dominant discourses. Derrida claims it is not about restructuring what was there before; if we are to really change things we must be open to what we do not yet know and to be open to possibilities outside our own imagination (1992,p.180).

Postmodern methodology challenges the ontological and epistemological assumptions upon which traditional, positivist approaches to educational research are premised. The idea that research involves the application of Cartesian rationalism in the search for an objective Truth which exists 'outside' is reconceptualised as an 'incitement to discourse' (Lather, 1993, p.674) which resists drawing clear conclusions. Lather posits that a post-modern re-reading of Marx leads to an opening up of questions rather than attempting to *"uncover hidden forces and material structures"* (Lather, 2004, p.5). She proposes that this allows the researcher to face unanswerable questions and so opens up new possibilities. To be 'post-Marxist', she suggests is to be confronted with an undecidability and an incompleteness which is liberating as opposed to nihilistic. The possibility of admitting 'bafflement' (Johnson, B., 1994, in Stronach & MacLure, 1997) of living with not knowing and not arriving at a resolution, may free the researcher to delve a little deeper into the most complex of human interactions in search of understanding.

Lather employs a Nietzschean critique of representation to propose that 'textual experiments' in research are *"not about solving the crisis of representation, but troubling the very claims to represent"* (ibid.,p.481).

Addressing this problem, she draws on Derrida's (1996) concept of 'aporia' (a paradox where there is evidence that opposing truths are correct). It is a 'praxis of stuck places' (Lather, 2001, p.477) which acknowledges the impossibility of finding a resolution whilst simultaneously searching for a way through impasses. The problems she identifies centre on ethics, representation and interpretation, which, she argues, are all intertwined.

4:2 Ethics, Reflexivity and Validity

4:2 (i) Research Ethics

According to Lather, all research is to some degree 'surveillance', despite our best intentions. In my dual roles as researcher and tutor, I am very aware of the tensions this presents. However, unless I abandon the idea altogether, all I can do is tread carefully and accept that inequality is inherent to all ethnographic representation. The difference between Lather's 'new ethnography' and more conventional approaches such as that advocated by Hammersley and Atkinson, is that ethics are central to the methodology as opposed to an additional consideration. Lather cites the work of Linda Tuhiwai Smith as an example of 'disrupting the rules of the research game' towards practices that are more *"ethical, respectful, sympathetic and useful"* (Tuhiwai Smith, 1999, in Lather 2001, p.483). Citing Visweswaran (1997), she points out that notions of the University 'rescue mission' 'giving voice to the voiceless' are troubled by the *"manipulation, violation and betrayal inherent in ethnographic representation"* (Visweswaran, 1997 in Lather, 2001, p.483). In the conduct of my research with my students, I endeavoured to remain cognizant of the privileged position I hold as a researcher. The close relationship I have with this small group of students poses potential ethical difficulties. Murphy and Dingwall draw attention to the dangers of subtle exploitation where the relationship between the researcher and the researched is close (Murphy & Dingwall, 2001, p.344).

For example, I wanted to be able to provide some contextual information about particular students in order to bring a portrait to life, but I was aware that, as their tutor, I had privileged information about them which they may not choose to share. It was therefore incumbent on me to seek their consent at every stage. I have used pseudonyms to preserve their anonymity.

I sought to involve them as much as possible in the research process and to be as open as possible regarding my motives and my own position. I did not, however, overtly discuss my political stance as I felt this would transgress the professional boundaries I have discussed in previous chapters. Should my thesis be published, it is possible that some of the students might take exception to my post-Marxist interpretation of their experiences. Publication involves an element of exploitation which, it is suggested, may be overcome by participative enquiry (Wolf, 1996, in Murphy & Dingwall, 2001, p.343). However, the reluctance of participants to engage in such enquiry has also been acknowledged (ibid.) and I rejected this idea on the basis that my students are very pressed for time on the PGCE course. I will, however, seek further consent should this work be published.

Lather suggests that all research is exploitative and that all one can do is try to be as respectful, sympathetic and ethical as possible (Lather, 2001, p.483). One important consideration for me was not to take up too much of their time for gathering data. I wanted to try to ensure that my research benefitted them as opposed to inconveniencing them, applying the principle of 'non-maleficence and beneficence', that benefit should outweigh potential harm (Murphy & Dingwall, 2001, p.340). My reflective journal was a useful tool in helping me focus on the effects of my research on my students:

Extracts from Reflective Research Journal

March 15th: Decided to do more formal interviews because they had no time to do written reflections.

April 5th: I have some dilemmas about when to interview them. I am conscious that they are under pressure. Have a lot to think about and I don't want to overload them. I missed an opportunity when the group came in (to University).

April 26th: The interviews took place in between taught sessions so I did not inconvenience them. I think that I was able to get some honest answers and they felt comfortable talking to me. I think that the chat would have helped them to reflect on some of the issues.

Much of the data was gathered during the natural course of the programme. One of the reasons for this was out of consideration for the students. The group discussions in University, for example, were structured to facilitate deeper reflection on their own professional learning, and were integrated into the seminars. One disadvantage of this was that it might have been difficult for a student to 'opt out' of a scheduled seminar. I explained the nature and purpose of my research to the students and requested their help at the first creativity seminar. I distributed the consent forms and gave them time to read it before deciding whether to participate or not. I took care not to read the forms in the seminar to avoid any potential embarrassment should some choose not to participate. However they all signed the forms and I had a strong impression that I had their full support. Students often asked me about my research. I also believe that in researching my own practice, I am providing a good model of professionalism (Lunenberg, Korthagen & Swennen, 2007).

4:2(ii) Validity

It is not possible for me to avoid bias in a study which I have undertaken out of a deeply personal concern regarding recent developments in ITE. In presenting my research as an explicitly personal interpretation, I am conscious that I need to give consideration to how I approach validity. I look to Patti Lather's alternative approach where validity is conceived not as a 'regime of truth' but as an 'incitement to discourse' (Lather, 1993, p.674). I am therefore seeking to highlight and analyse difference as opposed to seeking a consensus or to demonstrate that I have produced a faithful representation of a non-existent definitive 'original version' of events. I adopt Lather's notion of situated or 'voluptuous' validity which emerges from feminist theory. Here scientific epistemology is posited as a 'male imaginary' (Lather, 1993, p.681) in which epistemology and ethics are separated. An approach favouring the 'female imaginary' unifies ethics and epistemology. Authority comes from engagement and reflexivity. It creates a 'questioning' text which "*goes too far toward disruptive excess*" (ibid. p.686). It is situated, partial, positioned and explicitly tentative. Lather's argument for a 'validity of transgression' which runs counter to a 'validity of correspondence' (1993, p.675) sets out a 'counter-practice of authority'. The central idea is that validity is a "*space of constructed visibility of the practices of methodology*". It rests on the capacity of the researcher to maintain a reflexive engagement with her own methodology through visible self-interrogation at every stage of the research. Whilst 'reflexive monitoring of the research process' (Hammersley & Atkinson, 2007, p.151) is essential, I am cognizant of its limitations with regard to validity. However Hammersley and Atkinson's proposal that the test of validity rests on the correspondence between 'informants' accounts and the world' (ibid, p.97) belongs to a positivist 'enlightenment' tradition (Lather, 2001) which is no longer tenable.

It is premised upon ontological and epistemological assumptions whereby there exists a 'Truth' which the researcher's task is to uncover. Acknowledging that multiple interpretations of a 'text' are possible, I need to make it clear to the reader that the view I am offering is just one out of many. Validity is made possible through rigorous justification for the selection of one text over another (Derrida,1974/1976, p.163).

4:2(iii) The Researcher's self- location

Ce 'Je', accusé justement d'impertinence dans beaucoup de cas, implique cependant une grande modestie: il enferme l'écrivain dans les limites de la sincérité.

(Translation: This 'I', rightly accused of impertinence in many instances, implies, however, a great modesty: it encloses the writer into the strictest limits of sincerity.)

(Baudelaire, l'Art Romantique ,1861/1981,p.289).

The above quotation is from Baudelaire's essay on Wagner's 'Tannhäuser', which was not well received when it was first performed in Paris in 1857. Baudelaire defends his own passionate and highly personal response to the opera, which was based solely upon the feelings which the music had aroused within him. The music had moved him profoundly and he found within it connections with his own poetry. This type of review differed from the conventional technical reviews which had failed to understand Wagner's ground-breaking work. The methodology I have espoused makes no claims to an impersonal, technical objectivity. I cannot be dispassionate about a situation which has affected me deeply and to which I have an emotional response. Baudelaire suggests that this 'I' implies modesty and sincerity. This is perhaps because it leaves the writer open to criticism: there is no 'technical rationality' to hide behind.

Reflexivity, it is suggested by Pillow (2010, p.178), involves a 'self-awareness' which enables the researcher to maintain a critical awareness of how their own position and interests influence all stages of the research process (Clough & Nutbrown, 2007; Herz,1997).

However, post-Freudian critiques of the 'self' bring this capacity for self-knowledge into question. How can I be sure that I am accounting for the influence of my own positions and interests? Wanda Pillow presents a critique of reflexivity in research which she says is dependent on a modernist subject that is 'singular, knowable and fixable' (Pillow, 2010, p.180). She offers a way of thinking about reflexivity where it is not merely a 'methodological tool' but a troubling of the researcher's own notions of 'knowing'. The important question for her is what does a text open up and what does it close off for the reader? In other words, do I open myself up to scrutiny, as opposed to using reflexivity to mask a "*continued reliance upon traditional notions of validity, truth and essence*"?(Pillow, 2010, p.180).

Postmodern critiques of agency have brought me to the view that problematizing or 'troubling' my own sense of agency is unavoidable. Lather, begins her chapter in the 'Handbook of Ethnography' with a quotation by Caputo on Derrida's book about Hegel: '*The point of Glas is to confess the loss of autonomy, the loss of self, of the author, of the subject, of self-creation.....Derrida wants us to get a little lost*' (Lather in Atkinson et al.2001, p.477). This runs counter to the notion of the ethnographer as producer of linear, coherent accounts (Hammersley & Atkinson, 2007, p.193). Crang and Cook suggest that the task of the ethnographic researcher is to attempt to make the 'incoherent' experience of researching into a "*fixed and ordered rendering of reality*" (Throop, 2003, in Crang & Cook, 2007, p.134).

This suggests that the researcher is presenting a 'view from nowhere' which is disingenuous and, in my view, unethical.

Chaudry (1997) points out that the researcher needs to problematize her own 'identity' because there is no 'authentic self'. Identity is fluid, multiple and contingent on power relations (Chaudry, 1997, in Gordon, Holland & Lahelma, 2001, p.197). Interrogating my own motivations for my choice of research questions and theoretical frameworks was a key part of the research process. When I began to ask why I had chosen to investigate my students' disempowerment and possible ways of resistance, I understood that it was because I felt that way too. As a result of this problematization, I decided to include myself as a research subject as well as my students.

However, Pillow warns against using reflexivity to situate oneself closer to the subject, that is to seek similarities between oneself and the subject in order to 'affirm oneness' (Patai, 1991, p.144, in Pillow, 2010, p.182). I agree with the point made by Young (1997, p.52, in Pillow, 2010, p.182) that we often mistakenly think that "*understanding another person's point of view or situation involves finding things in common*". I have tried to guard against making assumptions that my own experiences as a teacher are similar to those of my students, or that they will share my enthusiasm for creative practice. I have tried to keep in mind postmodern critiques of essentialism and the need to respect difference rather than look for commonalities.

4: 3 Research Methods

4:3(i) Overview of Research Methods

In designing my research project, I sought to trace the experiences of my group of PGCE Modern Languages student teachers, and myself as their tutor, over the course of one academic year from September 2013 to June 2014. The research design evolved over the course of the year and was broadly divided into four phases. The data gathered from each phase was analysed and then used to inform the design of the following phase (Hammersley & Atkinson, 2007, p.151). As an ethnographer it was my intention obtain my primary data through the normal course of my work with my students.

PHASE 1: I gathered evidence from the students' 'personal philosophies of teaching and learning languages' which they present at the beginning of the course which helped me to get an idea of their views on creativity.

PHASE 2 :data was obtained from a series of six university- based seminars on the theme of creative practice (three of which were conducted by me, two by guest tutors and one by me and a drama tutor). The data was collected through recordings of group discussions either during or shortly after the seminars and from two group posters. The analysis of this data prompted me to devise a 'creativity checklist' as a way of monitoring the extent to which the students had taken up the ideas from the seminars and used them in their own practice. The questionnaire was added during PHASE 4 to ascertain their views on the usefulness of the seminars and the creativity checklists.

PHASE 3: focused on creative practice in school. Again I was guided in my choice of research methods by my analysis of the data. Following the University input on creative practice, the students' enthusiasm for trying out new ideas was apparent and they seemed to share my own understanding of what creative practice might mean in a ML lesson. I decided that I would gather the data during my usual observations of their teaching but I would email a personal reflection to each student following my visit. I had intended to gather data via email conversations but after the first attempt it became apparent that the students did not have time to engage with this and so I changed tack and conducted semi-structured interviews within a week or so after the observation.

PHASE 4: The serendipitous timing of a university seminar in June gave me the opportunity to record a final group interview which revisited the questions I asked them in January. This enabled me to make comparisons and see how their views of creative practice had changed as a result of their school experience. I also gathered data from the usual end- of-course evaluations and 'Exit Interviews' which form a part of the Faculty Quality Assurance procedures. I had considered gathering some more individual perceptions via a 'video box' or 'word wall' at this point. However, I decided that they had given me enough of their time and that I had enough data to work with.

4:3 (ii) Table of Data

The table below indicates how the four phases finally looked:

	Calendar	Programme stage	Data collected	Number of Students
PHASE 1	September 2013	Course induction	Personal philosophies of teaching and learning languages	11
PHASE 2	January 2014	Creativity input- 2 week university programme of seminars focusing on creative practice at end of school practicum 1	Recording of a drama session (Just ML) Group discussion after drama workshop (in collaboration with drama students and tutor) Recording of creativity seminar and 2 group posters	11 10
PHASE 3	March- June 2014	School Practicum 2	Focused observations of creativity in lessons in school Follow up Interviews on observations Creativity checklists Practitioner enquiry assignments	7 7 11 11
PHASE 4	June/July 2014	End of course	Questionnaires on creativity checklist Group discussion revisiting creativity posters Exit interviews Course evaluations	11 9 10

4:3 (iii) Data Analysis

With regard to analysing the data, I sought to allow for multiplicity and difference which enabled me to take account of a notion of professional identity which is not fixed but is constantly shifting and draws on the Nietzschean idea of the subject as multiple and decentred (Peters, 2004, in Peters & Trifonas, 2004). I noted in my Reflective Journal that *“there will be 12 different people with different responses and different experiences. Nothing here is fixed. Not them, not me, not ‘practice’”*. The question of how to write their stories, and my own, in a way which acknowledges the shifting boundaries of our subjectivities and resists the impulse to present a ‘simplistic storyline’ (Pillow, 2010, p.191), is one I find challenging but unavoidable. Pillow suggests that the researcher writes in a way which allows the reader to ‘speak back’ to the text, to question my interpretation, which is explicitly my own.

I draw on Mazzei’s idea of ‘silent speech’ in the interpretation of the data, whereby the *“gaps and pauses are to be considered not as the boundaries of speech but rather as an ‘irruption’ of speech that is essential to a more complete meaning of speech”* (Mazzei, 2007, p.635). Unconsciously held beliefs are unlikely to be voiced, and so what is not said, what is avoided (in Mazzei’s research it was race and colour) becomes just as important. She points out that it is not enough to just read transcripts but that the interviews should be listened to so that the *“nuances and meanings present in the modulated voices, the absences, the silences, both unintentional and intentional”* may be heard. As Kristeva says, meanings are only made where both the symbolic and semiotic dimensions of language are acknowledged.

4:4 Data collection methods

The 'bricolage' of data which I present draws upon the experiences of 11 student teachers.

The contribution of individual students is presented in Appendix 2.

4:4 (i) Personal philosophies of teaching and learning languages (PHASE 1)

This piece of writing, entitled 'My Personal philosophy of teaching and learning languages' does not directly contribute to Masters level credits, but is intended to be a first step towards developing the criticality required of M level. I selected extracts from reflections which seemed to me to be particularly insightful to which I then annotated in my reflective research journal. Below, I present an example of this process of data collection. Gemma was a mature student on the School Direct programme. Her background is in marketing and she had previously run a small business designing and making craft items. She was particularly receptive to the idea of creative practice and had a particular interest in art.

Extract from Personal Philosophy of Teaching and Learning Languages, September 2013: Gemma

My aim now is to make exciting, active, enjoyable and fun lessons which challenge all pupils. I am looking to incorporate a multitude of teaching styles in my first few months and I can already see how Year 7 pupils respond to 'Pavlov and Skinner' style trained responses and reward schemes as motivators that are ingrained from Primary school(.....).Creative lessons will help to engage the students and I am keen to find and use a variety of media and activities in line with the curriculum and programme of study of the school.

I believe subliminal learning is paramount and that the use of games in the classroom can achieve this. I have children myself and am always organising parties and creating games. I like the creative challenge and hope this will stand me in good stead to making lessons interesting.....(.....) I am keen to 'learn the craft' (reference to

school mentor inserted here) and ensure pupils have a purposeful and safe learning environment.(.....).

I would like to inspire pupils with language and make them understand that a language will give them powers and open doors in the future. Languages should be part of our culture and should be an opportunity to widen everyone's horizons about their importance to the UK economy.

My own experience has allowed me to work and study overseas.....I can only enthuse about the satisfaction and opportunities available once you can speak another language and the (experience) the wider culture have the chance to lead a cosmopolitan life!

My own reflective journal highlights many factors for my motivation to teach, such as my love of learning..... and my own enthusiasm for communicating with people in a foreign language(.....). I love the sound of the French language and I also adore the French way of life and culture.

My Reflective analysis

My first observation is the sheer enthusiasm of this student which is absolutely typical. She sees teaching a more 'exciting and enjoyable' job than marketing. Gemma is optimistic regarding the level of autonomy afforded by teaching which is evident in phrases such as 'I am keen to find and use a variety of resources', although this has been cautiously qualified by the phrase 'in line with the curriculum'. Gemma has made links between her professional self and her role as a parent, which she sees as an asset. It is however, evident that Gemma is already acquiring the 'techno-speak' of school ('purposeful and safe learning environment') and reiterates the message given by her mentor regarding teaching as a 'craft'.

Her love of languages is quite apparent and is typical of the way students express their passion for languages which is quite naturally connected to 'real life' as is apparent in her references to communicating with other people and enjoying other cultures. Gemma is embarking on a new career full of enthusiasm and with the

expectation that she will be able to change common negative perceptions of language learning by the force of her own enthusiasm.

4:4 (ii) Observations of ML lessons (PHASE 3)

Participant observation is a key source of ethnographic data (Hammersley & Atkinson, 2007, p.180). My observations of student teachers in the classroom took place during the normal course of my school visits, and were unstructured (Bell, 2010, p.192). I decided not to inform the student that, in addition to the formal observation, I would be looking at creativity in the lesson as this would not have provided me with the natural data I hoped to obtain. Also, I did not want to put additional pressure on them to perform. The official Faculty lesson feedback pro-forma which I am required to use, is designed primarily as a tool for assessing performance ; grades are awarded for each of the 8 QTS standards every lesson. As there was no scope on the pro-forma for my personal reflections on creative practice, I decided to write a separate reflective analysis focusing on this aspect of the lesson (I provide an example of this in Chapter 1). Shortly after the visit this was emailed to the student inviting their comments and reflections. This provided a starting point for the individual interview which followed the lesson observation. I decided that enough data would be generated from observing half of the group and that I would choose a representative sample. However, I had to make changes as some of the students in my original selection were quite stressed towards the end of the course and I decided that it would be inappropriate to interview them at that point. The final sample included 4 School Direct and 3 'Core' students, 2 men and five women with a mix of ages and experiences.

4:4(iii) Semi-structured individual interviews (PHASE 3)

The postmodern approach to interviewing must, according to Kvale, prioritise the *“narratives constructed by the interview”* (Kvale, 2006, in Mazzei 2007, p.95). The unequal relationships between the researcher and the researched need to be sensitively managed before, during and after the interview. When I invited the student to talk to me (via email), I outlined the areas I wanted to ask them about. I reminded them of this before switching on the recorder and checked again that they consented to being interviewed and recorded. All of the interviews bar one took place in my office at the university and lasted between 10 and 20 minutes. The one interview which took place in school was interrupted by a mentor just towards the end which, given the sensitive nature of the subject was rather uncomfortable. In conducting the interview, I looked to Gadamer’s (1975) principles of hermeneutic listening, which is founded on a spirit of mutual openness to the views of the ‘Other’. However, I acknowledge that the imposition of an interview schedule imposed limits on my desire to make the interview as natural an exchange as possible. My decision to use a semi-structured interview schedule (Appendix 3) was based on previous unsuccessful experiences of unstructured interviews in which I was unable to gather the data I needed because the conversation lacked focus. However, my intention was not to generate codifiable data, but rather to see what arose from the discussion. I tried to avoid probing for more detailed answers, which as Mazzei points out implies a *“penetration and linear mining for information”* (Mazzei, 2007, p.92). A feminist postmodern methodology suggests instead that the interview should be a *“layered and messy construction of the writing of the text by researcher and researched”* through an interview process which includes *“scraps of narrative and seeming diversions”* (ibid.) as well as my crafted interview schedule. After the

interview, I emailed the transcript to the student to check for respondent validation (Hammersley & Atkinson, 2007, p.181) and consent, which was obtained in each case.

4:4 (iv) Recordings of seminar discussions (PHASES 2 and 4)

I collected data from group discussions during three University seminars which focused on creativity. In an attempt to capture natural dialogue and minimise the effect of my own presence, I decided that in addition to recording two discussions between myself and my students, I would record one discussion in which I did not participate directly. I also intended this as a gesture towards redressing the inequality in the relationship between the researcher and the researched. However, in reality, the awareness that their words were being recorded will have had a significant impact. In the creativity seminar in PHASE 1, the students made two group posters expressing their interpretations of 'creativity' (Appendix 1). The intention was to provide a focus for discussion and also additional data. The posters were used to stimulate reflection in the PHASE 4 group discussion in June. All discussions were transcribed and emailed to the participants for the purpose of respondent validation. The participants also agreed that the transcripts were, at this stage, confidential to the participants.

4:4 (v) Creativity Checklist and Questionnaire (PHASES 3 and 4)

Following the creativity seminars, I collated a list of suggestions for developing creativity in ML lessons to which the students contributed and which was intended as an encouragement to introduce more creative elements into their teaching (Appendix 4). They were asked to keep a tally of the creative activities they were using in school, and add a brief comment if they wanted to. I had not tried this approach before and saw it as a way of helping them to experiment with different approaches. I decided to add a short

questionnaire (Appendix 5) at the end of the school placement to find out whether it has helped them or not and also to gather some data on their views of creativity in school and in university.

4:4 (vi) My Reflective Research Journal (PHASES 1-4)

My journal served several purposes. It documented my thoughts and responses to policy documents and commentaries in the media. I kept track of my evolving research design, justifying decisions regarding the gathering and analysis of my data. It was also a place to reflect on what I had read and to synthesise the different strands of my research.

Hammersley & Atkinson propose that a reflective 'running account' of the conduct of the research is more than 'gratuitous introspection' (Hammersley & Atkinson, 2007, p.151).

They propose that "*feelings of personal comfort, anxiety, surprise, shock or revulsion are of analytic significance*" because they colour our social relationships and influence what we deem noteworthy (ibid.). I would agree with this but would add that for me, my journal is also my data, as the following extract shows:

Extract from my Reflective Research Journal

(On listening to a recording of a group discussion following a drama session in January, 2014)

My voice is higher than usual. I feel uncomfortable listening to myself! It is clear as I listen that I am a little nervous. Is it because I am being recorded? Is it because I really want them to love it (the drama)? I really want them to think it is worthwhile and exciting and original. This is my invention, my baby. I am offering them a gift- my experience and my creation in this drama.

On reading this reflection several months after I recorded it, I was able to make connections with theories of alienation with which I was not familiar at the time. This process of synthesising theory and experience was invaluable in developing my analysis of alienation and creativity.

Elizabeth St Pierre (1997) proposes that a postmodernist approach to research requires the generation of what she identifies as 'transgressive data'. This would include "*emotional data, dream data, sensual data and response data*" (St. Pierre, 1997, p.177, in Pillow, 2010, p.190). This view emerges from a recognition of the 'limits and failures' of language in describing the world. In Kristeva's terms, Symbolic Language cannot be relied upon to secure meaning without the semiotic. In her research on how white teachers understand their racial positioning, Lisa Mazzei suggests that the researcher should not confine herself to 'disciplined data' but should take risks and be open to possible surprises in order to generate transgressive data (Mazzei, 2007 b). As Derrida says, "*to be worthy of the name, must a response not surprise us by some irruptive novelty?*" (Derrida, p.347, in Mazzei, 2007 b, p.94).

The data in my Reflective Journal includes this type of data which resists categorisation and includes my emotional responses and 'dream data'. I present the following example as an illustration of how dream data shaped my understanding of my own professional situation:

Extract from my Reflective Journal

Dream, June 2014

In my dream, I am visiting a student teacher in a school. As I walk down the corridor towards the classroom, I am met by a teacher I don't know. She tells me that I must wear gloves when I enter the school. I am offended and try to explain to her that I have visited the school many times before without being required to wear gloves. She insists I must wear them or leave. I think I am starting to feel more on the outside of school. My ideas pose a threat of contamination.

Other data drawn from my Reflective Journal include my emotional responses to interviews and discussions I had with my students. I used these as a starting point for exploring

theories of alienation and creativity. For example, after recording an interview with Steve, I was moved to reflect on why he liked to play Wagner and Beethoven as his pupils entered the classroom (Extract from Reflective Journal, Appendix 6). Steve appeared to be the most quietly unassuming student in the group and I was struck by this idiosyncratic assertion of his individuality. This reminded me of Baudelaire's interpretation of Wagner's music as bringing to the surface the passions and intensity and violence which we suppress. In my reflection, I note that Baudelaire says Wagner was 'un homme d'ordre et un homme passionné', which in turn I linked with Kristeva's idea of the semiotic and the symbolic.

Summary of Chapter 4

I have set out my rationale for adopting a critical, ethnographic methodology which addresses ethical issues concerning the representation of other people's stories. It is an approach which requires rigorous self-interrogation throughout the entire research process. I have demonstrated some of the methods I have employed for collecting data which include 'transgressive data' where meaning is carried not just through words but also through forms of expression such as drawing, dreams and the body. In so doing, I seek to address both the semiotic and symbolic dimensions of language as proposed by Kristeva.

Chapter 5: Presentation and analysis of the data

Overview of Chapter 5

In this chapter, I interrogate the extent to which my student teachers and I were able to develop creative practice over the course of the year within the political and economic context I have outlined. I draw on Marx's theory of alienation to interpret the data, focusing on the notion of professional autonomy. In presenting and analysing the data, I sought draw out some common themes whilst attempting to maintain a respect for individual difference. I reiterate my commitment to critical self-reflection in the telling of other people's stories and reject the idea that it is possible to write 'classical realist ethnography' (Hammersley & Atkinson, 2007, p.204), in which the voice of the researcher is absent. This 'view from nowhere' is, in my view dismissive of difference and privileges the male, white, heterosexual viewpoint. Hammersley and Atkinson are critical of ethnographic accounts which treat the ethnographer as both subject and object of observation. They contend that the 'voice of the individual author' must be suppressed on the grounds that its inclusion is nothing more than self-indulgence (2007, p.205). I approach this account as one of the subjects under scrutiny because to do otherwise would be to claim for myself a superior, rational selfhood which I deny for others. Hammersley and Atkinson take the view that the accordance of value to personal experience devalues the 'key issues of social action and social organization' (ibid.). I draw on feminist theory to contend that the personal is also political. My analysis of the data is structured around responses to the four research questions. I explore the issues raised through Althusser's interpretation of Marxist theory focusing on the concept of interpellation and Kristeva's feminist critique of the Symbolic Order.

5:1 Research Question 1

5:1(i) How do student teachers view creativity in the context of Language teaching?

One of the most notable findings is that creativity is seen by the students as being disconnected from 'normal' ML practice but connected to 'real life' or embodied experiences. Creativity is viewed by the students as a desirable 'added extra', a luxury in language teaching rather than an integral part of it. I interpret this as evidence that they are alienated from the processes and products of their work (Marx, 1844/1992). The students, in commodifying their own creativity, have brought about their own self-alienation through the separation of their work from their 'Gattungswesen' or sense of being human.

I have presented a notion of creativity which is a metaphor for freedom, in the Romantic tradition. In asking my students to reflect on the development of their own creative practice, I am asking them to consider the extent of their individual agency. The data shows that this sense of agency diminished over the months of the programme as the students became increasingly accepting of the limitations imposed by external structures. There are, for example, notable differences between the first group discussions recorded in January and the second in June. Listening to the recording of the group discussion in January, I was struck by their enthusiasm and the light-hearted banter and laughter which accompanied the discussion of creativity, a section of which I presented in Chapter 3. Revisiting the same questions in June and reflecting on their 'creativity' posters, which were set out in front of them, the tone of the conversation was more reflective and considered. They had grown more pragmatic (or cynical) with regard to the parameters of creativity in language teaching. The following comment made by Gemma articulates a view which was commonly shared by the group:

'The important thing is to create a love for learning, but on the flipside there is also the requirement to make progress.' (Gemma, Group discussion, June 2014).

Gemma has placed the need to create a 'love of learning' in opposition to 'the requirement to make progress'; the former being 'important' but the latter a 'requirement'. She articulates the professional, ethical dilemma she faces in her practice where she acknowledges that a love of learning is secondary to the need to demonstrate that the pupils have made progress in order to meet performative requirements (Ball,1997).

5:1(ii) What do they think creativity is?

In order to probe this question, I draw on data from group discussions in January and in June as well as from individual interviews. The view of creativity which was articulated in group discussions in January differed substantially from how it was perceived at the end of the course in June. In order to analyse the data, I look to Marx's concept of creativity as an expression of 'Gattungswesen' which I take to be our humanity, or human spirit. I draw on postmodern interpretations where this is never fixed but is constantly evolving and so escapes narrow definition.

Creativity is sensuous experience

I conclude from my analysis of the data that 'creativity' is a term which is employed by the students to refer to 'real life', embodied experiences which have been removed from language learning through the processes of alienation as explained by Marx. 'Creativity' has come to symbolise that which is absent from the normal, mundane experience of language learning. I suggest that what is absent can be seen in terms of 'sensuous' experience, which according to Romantic philosophy, has become separated from the 'cognitive' (Bowie, 2008, p.59). Creativity, I have argued, has meaning only when connected to the subject from which it emanates. The idea of 'sensuous particularity', that is the individual imaginative

articulation of the object (ibid.p.61) unifies the themes which I identify as emerging from the data. Creativity is seen as being aesthetic; physical; spontaneous; an expression of individual freedom; imaginative; enjoyable and connected to real life and to culture. All of these aspects of experience require a particularised subject which cannot be quantified, pre-determined or standardised. My interpretation of the data is organised around the themes identified above.

Creativity is linked to aesthetic experience

The view that creative practice is linked to aesthetic experience was expressed by several students both in group discussions and individual interviews. They focused on art, music, creative writing, stories, culture and drama as being important aspects of creativity in ML lessons, as the following comments show:

'It could be a video or a piece of art. A video that is paused and then you can say 'right, what happened next?'' (Diana, group discussion, January 2014).

'Making a website, or a poster or magazine about a part of France; cultural topics.' (Gemma, group discussion, January 2014).

'I think being able to play around with the language is about creativity'. (Joe, individual interview, June 2014).

The idea of multi-sensory experience was also present. Commenting on the drama session, Sian said:

'The kids would probably listen more to something they're watching. If I'm listening to something, I just switch off, but if you're watching it you get more into it.' (Sian, drama discussion, January 2014).

Whilst the students seemed to enjoy discussing creativity in ML, they were not particularly interested in theorising the concept, as is evident in the silence which follows my attempt to steer the group discussion in that direction:

BH: Anything you want to add about your poster before we move on to look at the other group's poster?

Amy: It is very beautiful.

BH: Yes, it is lovely to look at. So you could say it was aesthetic. That is a word Ken Robinson uses a lot when he is talking about creativity. (Writes the word up). It is pleasing to the senses...Yeah...?

(Silence).

BH: Right. What about the other group's poster?

I see this as my attempt to define my own role as the 'more knowledgeable' University lecturer and, in Kristeva's terms, to secure my own identity and sense of self. Rancière's (1974) critique of the Academy is that it denies the autonomy of the dominated to free themselves. I do not agree with Rancière, but see myself as someone who is also struggling to find a space to express my individuality within the political and economic structures which dominate me.

Creativity is physical

Creativity in ML was also seen as being connected to making things and movement:

'Creativity is great because it injects fun and interaction and kineasth.....they are usually kinaesthetic activities.' (Amy, group discussion, June 2014).

'So providing them with scissors and bits and pieces.....if you can manage it, and it's all within the process, then the language comes.' (Gemma, group discussion, June 2014).

Gemma suggested that allowing pupils to use hand gestures like French people do was constitutive of creative practice because it allowed pupils to make connections with real life experience thereby making it more accessible as a subject:

'Some people think that.....they have got this myth that languages are tricky. But if you put a creative slant on it, they can tie it up. (...) French people express themselves so creatively, you know, they use hand gestures. If you give them (the pupils) the freedom to do that, it's really important.' (Gemma, individual interview, June 2014).

Gemma, I would suggest, sees creativity as the human aspect of language which is missing from the technical-rational view which is dominant. It strikes me as a little sad that something as small as a hand gesture is seen as an expression of 'freedom' requiring the permission of the teacher.

Creativity is spontaneous

Creativity was thought of as something which happens spontaneously as opposed to the pre-planned and regimented learning which was perceived as being the norm. In the following extract students are grappling with the concept of creativity:

BH: Why has it got a candle on it? Why is that creative would you say?

Joe: I started drawing and went out of line so it became a candle.

(Laughter)

BH: Is that creative though? Wait and see how it goes, maybe draw a line and then decide what it is afterwards?

Nina: Maybe it's creative because it's not planned.

Sian: I like it that you have described it as a spiral.

Gemma: It's not uniform.

BH: Not uniform. (Writes up the words).

Amy: It holds your attention, doesn't it?

(Silence).

BH: Anything else?

Nina: No constraints.

(.....)

Linda: I like it that the 'R' is falling off. Even though, I wonder if that was deliberate, or not?

Diana: Totally!

Nina: It wasn't deliberate.

BH: Do you like it like it is? Did you want to fix it?

Several voices: No!

Amy: It is just a bit random, a bit different.

Linda: It's like not everybody fits into the same line. It deviates from the norm.

Amy: Yes, it deviates from the norm.

Diana: A bit different.

BH: (writing on board). Not fitting into the lines.

Nina: I like the little scrunched up bits of paper.

BH: Who put the scrunched up paper on?

2 or 3 voices: Kris!

BH: Why did you want ...? Why did you think of that?

Kris: Nobody asked Picasso why he did this!

(Laughter)

Kris: I just wanted to put something that was outside the line you know.

Something that was not nice and tidy, you know, a bit messy.

The phrases they have used to describe creativity ('a bit messy'; 'a bit random; 'not fitting into the line'; 'not planned'; 'not uniform'; 'deviating from the norm') are in opposition to what has been termed Rationality. The amusement which is provoked by Kris's comment that Picasso did not have to explain himself is, I would suggest, an acknowledgement that such artistic self-expression, which lies outside the realm of

rationality, offers a moment of relief. This suspension of Rationality is, however, temporary. It is permissible within the confines of the University seminar, but may not go beyond those boundaries into the classroom. As I have said, the mood and tenor of this earlier group discussion of creativity contrasts sharply with the later one where the idea of spontaneity was replaced by notions of 'balance', 'structure' and 'fitting in with what you are doing'.

Creativity is an expression of individual freedom

The students saw creativity as a form of self-expression. For example, when I asked Nina what had made her lesson using i-pads to create a 'Wordle' creative (Lesson observation, May 2014), she emphasised the role of free choice:

'I would say it was creative because it was up to them to choose which words to put up on the screen, so it that sense they had a bit of a free rein.'(Nina, individual interview, June 2014).

The view that opportunities for self- expression were rare in language lessons was common. The following comment made by Joe expresses the frustration shared by many of his fellow students with regard to the limitations of the curriculum:

'What is the point of saying a whole load of random sentences somebody wants you to say? Surely the point of it is to be able to express yourself in some way.....they have got to be able to say what they are feeling.'(Joe, individual interview, June 2014).

Linda had drawn a train on the group poster:

Nina: What's the car?

Linda: It's a train, 'choo- choo'! The idea was that it is expressive education not express education.

(Enthusiastic applause and laughter)

The point was seemingly understood by everyone: that creativity is something which encompasses the individual human being and is respectful of difference as opposed to the educational steam-train which forges ahead regardless of whether the pupils are still on board.

Creativity encompasses the imagination

Imagination was highlighted as a key aspect in the poster depictions of creativity. This echoes the view of the NACCCE report which placed an emphasis on creativity being about 'imaginative activity' (NACCCE, 1999, p.30). However, few students referred to it explicitly during discussions. Linda was one who did:

'I think imagination is a big part of it. (...) Rather than a fixed role play where you are reading out the lines to each other, the opportunity to express a bit more, to allow pupils to express their own views and opinions or to take on the role of someone else and imagine what they are saying'. (Linda, individual interview, March, 2014).

It may be that 'imagination' is implicit in all language learning as the learner is required to imagine themselves as speakers of that language. The students placed a great deal of importance on helping pupils to see the connection between the language lesson and 'real life' experience, which requires pupils to use their imagination.

Creativity is connected to 'real life' and culture

A recurring theme was that creativity described a connection to the world outside the classroom, which was missing from the 'usual' language lessons. In response to my question 'what is creativity in language lessons?' Chloë said:

'It is adding life into language teaching and learning. It enhances enjoyment for everybody'. (Chloë, individual interview, March 2014).

Life, it would seem has been removed from learning, and creativity represents an attempt to reinstate it. To reiterate the words of Marx (1844), within the framework of exchange value:

'My labour is not life' and hence the absence of joy.

Joe offered the following analysis during the group discussion in June:

'I think creativity has become synonymous with wackiness. You have to be up and dancing, whereas, I think it would be a bit more appropriate to call it 'context', the context of the language. You learn a language so quickly when you are in another country because you are exposed to that language but it is also because when you learn a new word you associate it with the context. So when you learn breakfast words it's because you are having breakfast. But even if they are just writing sentences, maybe about Rhianna playing rugby at her local park, then it is a real association for them rather than describing an abstract dog with brown hair. Any kind of context is creativity. Any time they can use language for their own purposes and not just because it's in a textbook, is creativity.' (Joe, group discussion, June 2014).

Joe's insights have been informed by his experiences of two school placements at the end of which, he seems to have settled upon a more pragmatic view of creativity as

'context', which he links to real life experiences. His argument that any real use of language outside the textbook is creative seems to me to indicate how very narrow the spaces for creativity have become. He sets this in opposition to the decontextualized language of textbooks which loses meaning for the pupils and is dull. Joe has an awareness of the separation of the human activity of language learning from ML as a school subject, and this is the source of some frustration for him. It is, I contend, evidence of his alienation from his work. Joe appeared to me to be one of the most creative students in the cohort, which was borne out by the results of the 'creativity checklist' which showed that out of the group, he had tried out the largest number of creative activities. His disparaging comment

that creativity amounts to 'wackiness' indicates that he sees it as inauthentic. It implies something forced rather than the natural expression of human emotion. This can be understood as an example of Adorno and Benjamin's critique of 'auratic luminosity' (Kaufman, 2008, p.212). It is an attempt to make the commodity of language learning more appealing by giving it the semblance of freedom. In depicting creativity as 'wackiness' Joe acknowledges it has a 'phoney aura' as opposed to an 'aesthetic aura' which does not pretend to be real.

Creativity is enjoyable

The absence and presence of enjoyment is a theme running through the data. All of the students expressed a desire to make language learning an enjoyable experience and saw creativity as an essential component. Creativity and enjoyment were seen as key to motivating pupils to learn a language:

'It could easily get dry with the grammar....and not fun for you either....If you are enjoying it then they will enjoy it more.' (Diana, individual interview, June 2014).

Joe comments that much of the content of ML lessons is a joyless preparation for examinations:

'Quite often they are writing sentences that are boring to read and so must be boring to write. (...) It's probably going to be good for their exams, but there is no kind of joy there...' (Joe, individual interview, June 2014).

Boredom, he acknowledges, is what turns young people away from language learning:

'You can see it in their faces when they are not enjoying the lesson. Also, it makes the country you are trying to tell them about seem really one dimensional and boring, somewhere they would not really want to go to.' (*ibid.*).

In summary, creativity is seen as symbolising a connection with the self (body, imagination) and with others (culture). This sense of connection with self and other is an enjoyable but

momentary experience. It is a temporary suspension of alienation where the self is not separated from the products and processes of labour and is not separated from the Other. The elusiveness of these moments of connection with the self and the Other is accepted increasingly by the students as they are inducted into the working practices of their school and through this process are interpellated into the ISA.

5:1(iii) Do the students think creativity is important?

All of the students thought that creativity was very important in language lessons (Questionnaire, Appendix 5). The reasons they cited were that it made lessons more interesting, exciting and fun. It is evident that they see 'creativity' as a solution to pupil disaffection, boredom and the 'deadening' effect of the curriculum:

'Really brings the language to life and makes it more memorable, meaningful and fun for the learners.' (Nina, Questionnaire).

'You think I have got to come up with this grammar, this vocabulary, we have got to do this, so can I fit something nice in as well, something a bit more creative, a bit more interesting?' (Linda, individual interview, March 2014).

'Creative lessons encourage the pupils to think around the language, to participate more. It engages pupils and helps them to enjoy language learning more.' (Kris, Questionnaire).

The use of the word 'more' is indicative of the lack of what the students have identified as being desirable (enjoyment, meaning, engagement, life) in normal lessons. Creativity represents all that has been extracted from ML practice by the commodification of Education through Exchange Value. Without it there is no motivation to learn language, a point illustrated by Chloë's response to my question: 'Is creativity important?'

'Yes, absolutely. It's the creativity that hooks the learning and gets the attention of the students to want to learn the language.' (Chloë, individual interview).

The students saw creativity as a way of combatting the negative image pupils often have regarding the difficulty of the subject:

'I think all teachers should take chances in every subject but especially in MFL because it's seen as a difficult subject. The more you make it seem creative and fun and not such a hard subject, the more you break down those ideas that 'this is hard and we can't do this.' So bringing in different elements, creative elements (...) helps the children, I think'. (Nina, individual interview).

The students continued to affirm their belief that creativity is important in ML lessons, although, as I have said, their aspirations regarding its implementation diminished as the course progressed.

5:1 (vi) Are they motivated to experiment with creative approaches?

The evidence indicates that all of the students were very motivated to experiment both with their own creative ideas and some I had suggested to them. I draw on the following sources of evidence: their M level practitioner enquiries, my observations of their teaching and their creativity checklists. The evidence suggests that, whilst they were motivated to experiment with creative approaches, they became less willing to try out methods which carried more risk of failure in school.

The creativity checklist (Appendix 4) asked students to document their use of creative activities whilst teaching on their second school placement. The data indicates that all students had experimented with creative approaches to some extent. This willingness was also evident in their choice of pedagogy for their practitioner enquiry assignment (Appendix 7). Asked to select 'an aspect of subject pedagogy which would take learning forward', 3 chose drama; 2 spontaneous speaking; 2 authentic materials; 2 culture ; 1 target Language and 1 games. These choices indicate that they place a great value on creative approaches.

The seven lesson observations all contained some elements of creative practice, which were clearly identifiable as being distinct from normal practice as indicated in the table below.

Table of observed lessons

	Nature of creative Element	Year Group	Approximate timing of activity
Chloë	Video clip of a French advert for chips	Year 9 set 1	5-6 minute starter
Diana	Video clip of untranslatable German words (eg. 'Drachenfutter')	Year 9 Set 3	5-6 minute starter
Joe	Write a poem to practise the conditional tense	Year 10	15 minutes main activity
Nina	Class composition of a Wordle	Year 10	8-9 minute starter
Linda	Spontaneous speaking- group role play	Year 10 Set 1	15 minute main activity
Steve	Rock song by 'Rammstein' to learn verbs	Year 11	10 minute starter
Gemma	Drama lesson co-taught with drama student teacher	Year 8	Whole lesson

The data in the table shows that the students had tried to include elements of creativity in a bid to engage pupils. These creative episodes were most usually at the start of the lesson in order to get the attention of the pupils. Two students had attempted a more ambitious and longer creative activity and one had dispensation from her mentor to try out a whole lesson of drama. All of the students, apart from Gemma, said that they would have liked to have spent more time on the creative activity but felt obliged to curtail it. The reasons for this will be explored later in this chapter.

Attitudes to risk

For the majority of students, their willingness to take risks with alternative approaches diminished over the course of the PGCE year. The data from the creativity checklists (Appendix 4) indicates a preference for low risk as opposed to high risk activities such as open-ended drama, writing a poem and group drawing. Although they had enjoyed these

activities in the University seminars and had expressed the view that they would be very motivating for pupils, they were for the most part, unwilling to risk doing them with pupils. The most popular activities were games (10 students), singing songs (9), songs used as text (10), videos to teach culture (9) and kinaesthetic activities such as card sorts and 'human sentences'. They were happy to use mime and to allow the pupils to 'act out' role plays but they did not allow pupils to use language creatively or spontaneously. The activities they felt confident enough to use all afforded the teacher greater control over pupil output. Open-ended creative activities where the pupil decides what to write, draw or say were avoided. The drama lesson conducted by Gemma, for example, did not allow pupils to use language creatively because she had given them a list of phrases to use. The view that they would like to be more experimental in their teaching but need to feel 'safe' is evident in the following exchange:

Steve: If one lesson doesn't work out because you've tried something different...

Linda: Well, this is it, at the moment, I can't afford to have any more bad lessons, so I need to make sure it's safe...

Steve: You go back into your own comfort zone where it's safe. (Group interview, June 2014)

Linda was worried as she had been identified as being 'at risk' of failing the course, although it was acknowledged by her school that this was due to an unfortunate set of personal circumstances including illness. Linda's expression of fear, it seems to me, bears out Ball's (2003) contention that schools exercise control of their employees through a system of 'terror' which ensures conformity. However, I must acknowledge that the perceived threat is from assessment regimes which are implemented by both University and School. I am a part of this system and it is ironic that in my role as their tutor, I am

simultaneously nurturing and destroying their creativity, or in Marxist terms, I am both liberator and oppressor.

5:2 Research Question 2

5:2. (i) How do student teachers view the University's input into the development of creative practice?

The students' appreciation of the university input is evident in their course evaluations, questionnaire and interview responses. The evidence suggests that the University is still able to provide students with spaces where the possibilities of creative practice can be explored (Zeichner, 2003). The students clearly enjoyed the University seminars and a number of them said that they had appreciated practical advice on how to implement the ideas.

Steve, for example, in response to my question as to whether he had found the seminars helpful replied:

'Yes, definitely. I got more of an idea of how to use songs.' (Steve, individual interview).

Their active participation in the seminars enabled them to make connections between their own language learning experiences and the classroom:

'It is like those real life situations because when you go abroad and you're practising your language there is loads of language that you hear but don't immediately understand but you work out the meaning from the context don't you? I was doing that with the Spanish. I only have a tiny bit of Spanish but was able to work out the meaning'. (Amy: Discussion following drama session, January 2014).

The drama seminars were particularly well received, although as I have said, very few students were willing to risk doing this in school. Gemma followed the tutors' advice to collaborate with a drama student teacher, with positive results:

Gemma: I did it with another drama teacher. I had observed her drama lessons to see how she did things. (.....) I learned the lingo, the drama lingo, so it would feel like a drama lesson for them.

BH: We did some drama here at the university. Did you feel that helped you in any way?

Gemma: Yes, definitely. It was inspiring. When you did that first activity, you intermingled us with.....a drama (student teacher) and a linguist. It was like the pairing up we do with pupils. (...) Student X started to gesticulate; it was 'ooh la la!' (makes a gesture) and 'tranquille!' (makes a calming gesture). It was just brilliant!' (Gemma, individual interview, June 2014).

The creativity checklist was intended to provide some tangible support for creative practice.

Six students rated its effectiveness in providing guidance as 'very helpful' (Questionnaire, Appendix 5):

'The list really helped....I thought 'I need to put more of this into my lessons and make sure they are fun and exciting for the kids, and for me as well.' (Diana, individual interview, June 2014).

'Very good to be able to 'pick' which one to do next, to keep it fresh.' (Joe, questionnaire)

Three students said the checklist helped 'a bit' but found the University sessions helped more. Two students said the list 'didn't really' help them much. One wrote:

'It was the exchange of ideas in 'uni' and the sessions on creativity which encouraged me to be creative rather than this list.' (Amy, questionnaire)

The other student who said it did not help much, Kris, was particularly frustrated by the lack of support he received from his mentors:

'I had every intention of planning creative lessons anyway. The problem in School Y was behaviour management so I wasn't allowed to be too creative.' (Kris, questionnaire).

The practitioner enquiry was also identified as giving them the confidence to continue to develop their own ideas and they appeared to appreciate the need for perseverance:

'For my research project, I did a drama lesson where everything was moved out of the way, and we did our little drama in the middle. The response I got from that has encouraged me, so that even if I did go into a school now and it was a bit rigid, I am bold. I have seen how it works and I will do it again'. (Nina, group discussion, June 2014).

'From this research, I have confirmed that authentic materials have a role in MFL, in enhancing the motivation of the students. (...) As I have witnessed, pupils love learning about culture and every single one of them believed it to be important in language learning even though it's not tested in exams.(...)The results made me keen to continue to use them in lessons.'(Chloë, subject assignment, May 2014, p.10).

This demonstrates how the University can support the development of the type of critical analysis and self-reflection which is said to develop resilient professionals (Campbell & Groundwater-Smith et al., 2010; Gewirz et al., 2009). This is corroborated by the body of international evidence referred to in the recent BERA/RSA report (2014) which shows that high quality teachers are able to engage with research in order to inform their practice.

5:2 (ii) To what extent do they agree with my interpretations of creative practice in ML?

Whilst the students and I seemed to share a common understanding of the concept of creativity, there was a difference with regard to what was possible in the classroom. The drama session conducted jointly with the drama student teachers was the most risky and open-ended activity I had shared with the group. The students' enthusiastic response indicated that they were very open to the possible benefits of such an approach in terms of effective language learning:

BH: I really enjoyed that session but I suppose I like drama. What did you think about it?

Nina: It was sooo good!

BH: Have you ever done anything like that before?

Many voices: No!

Amy: I think it took the focus away from the language. I think the children who are shy or introverted and don't like speaking up are (self) conscious about what they are saying. I think that sort of game and that sort of environment really takes away the focus of the language.

Gemma: It's up to you to create your own scene. The imagination is great and they are not being dictated to..... It's not about going to a supermarket again. It's something new for them.

Sian: If you say to them: 'the point is to cope with the language, you have to try to express what you want to say' then they will find ways to get around it. Like for example, a child who doesn't like saying stuff out loud can just come out with "euh", and scratch their head and look questioning.

BH: Like in real life.

I was delighted that they understood how this approach which involved dramatic storytelling could be a way of making language learning a more meaningful and humane experience for their pupils. However, the reality was that they did not take the idea into the classroom, which left me feeling disappointed and saddened that both they and their pupils were missing out. Although I took care to make it clear to the students that I had myself tried out all of the creative ideas I was proposing, I am not sure that they believed me. It may be evident to them that my own classroom experience took place in a different era, before neoliberal values had fully taken hold. There is a hint of scepticism in the comment

made by Joe in his criticism of those who think 'you have to be up and dancing', which I surmise might include me.

Amy makes the point that drama 'takes the focus away from the language' and implies that this encourages the pupils to speak. I interpret this reference to 'language' as being 'symbolic language', which stripped of the 'semiotic' is rendered meaningless (Kristeva, 1986). When the 'non-speaking' subject is accorded the same value as the 'speaking subject', language acquires meaning. In the drama session, the addition of movement, sound and rhythm through the embodied experience of drama enables a moment of connection with the suppressed 'semiotic' dimension of language which frees the pupils to speak as human beings.

With regard to the question of whether the students share my view of creativity as a way of resisting the dominant cultures of performativity, the data suggests that the views of individuals differ significantly. Amy was, in my view, the most conservative of the group and was less inclined to see the necessity to resist. She had a background in business and appeared more prepared to tolerate the parameters of performativity. Joe, on the other hand, was more critical of the restrictions imposed upon him and held views which were closer to my own.

5:3 Research Question 3

5:3 (i) What opportunities do they have in school to develop creativity?

Evidence drawn from the data leads me to conclude that there were very few opportunities for the students to develop their creativity in school. The main evidence of this comes from my observations of their teaching which document how their attempts at creativity are

thwarted by performative requirements which over-ride all other concerns. I present the following two examples for analysis:

My reflection on Joe's poetry lesson

'The final activity was a poem. This was an excellent example of creative practice. Joe had written his own poem using a tool for creating German poetry he had discovered on the internet. It used simple structures, practising the conditional tense. Joe introduced the theme of poetry by showing a picture of Goethe with a philosophical quotation by the poet on the subject of success. The object of this was to enrich their knowledge of German culture which Joe did skillfully, not taking too long and not giving them too much information. He then proceeded to read his own poem out loud from the text on the screen. He had prepared a visual presentation of the text which was engaging, as was his poetry recitation. The pupils paid attention and were clearly enjoying the novelty of the activity. It was a shame that there was not more time available for Joe to fully exploit this moment of interest and enjoyment. No sooner had he finished his poetry reading, than it was time to conduct the plenary and set the homework.'

My reflection on Diana's lesson

'Diana began the lesson with a short video clip of 'untranslatable words' in German which immediately caught the attention of the pupils. It was delivered in a lively style by a young German native speaker accompanied by music. The video clip was well chosen to arouse the pupils' curiosity about the German language. The Year 9 class of 12 pupils of lower ability have presented Diana with some challenges regarding motivation and engagement. They are co-operative and seem to have a positive view of their German lessons, probably because Diana makes every effort to make the lessons as enjoyable as possible. The main purpose of the video clip was, it seemed to me, to begin the lesson on a positive note and to tune the pupils into German again. However, it was rather hurried and some of the pupils did not fully understand what it was all about. An opportunity to explore the idea that some words cannot be translated was missed. The clip was shown with a very brief discussion, after which the lesson objectives were presented and copied down.'

Diana seemed to feel under pressure to begin the main part of the lesson which was to learn new vocabulary about the environment. There was no time available for any expansion or discussion about what they had seen in the video clip which she had chosen, I imagine, with a view to broadening their understanding of what language is.'

In both of these examples, we see how the student teacher's attempts to provide their pupils with meaningful encounters with the foreign language are utterly eclipsed by technical procedures such as 'lesson objectives' and 'plenaries'. Althusser's theory of interpellation proposes that such rituals comprise the 'material practices' of the Ideological State Apparatus. The students feel compelled to conform to practices which they know are not in the best interests of the pupils, which then provokes feelings of guilt. In their interviews following the lessons both Joe and Diana expressed regret that they had not been able to develop the creative aspects of the lesson further:

'It would have been nice to do something with compound nouns, to extend it a little. (...) There are pressures to get things done by certain points. Particularly for a trainee because I am told 'this is what you need to cover, this has to be done so I feel I have to do what (the teachers) are telling me to do rather than something I would maybe like to do.' (Diana, individual interview).

'I wish I could have had about three or four hours to do what I was trying to do in the lesson. I could have spent more time giving them (...) the context of the poem. It could definitely have taken an hour!' (Joe, individual interview).

The need for pupils and their teachers to explore language in a way that is meaningful to them is completely subsumed by unnamed but powerful forces over which they have no control. This is evident in the passive voice employed by Diana: 'I am told'; 'there are pressures'; 'this has to be done'. They do not, however, seem inclined to question who

decrees this or why it should be so. It is accepted as being 'the way things are'. Possible reasons for this will be explored in Section 4 of this chapter.

5:3 (ii) To what extent do they feel they encouraged and supported to be creative in the classroom?

There was some variation in the perceptions of the students regarding the support and encouragement they had received. The questionnaire responses show that 4 of them felt they had received 'a lot' of encouragement, 4 'a bit' and 3 felt unsupported. Interestingly of the 4 who felt well-supported, only one scored highly on the creativity checklist. I would suggest that these students may have lower expectations regarding what is possible with regard to creative practice. Gemma and Joe whom I have identified as being the most creative (and who scored 23 each on the creativity checklist) said they had not been supported to develop their creativity. The student with the lowest 'score', Steve (6 activities) said he was actively discouraged from doing the activities on the list by his mentor, whom he did not feel he could challenge. The students were, however, mostly very appreciative of the support they had received from their mentors in developing their practice and there was a reluctance to be openly critical. This is evident in the responses to my question during a group discussion as to whether they felt 'constrained':

Amy: It depends on the school you are in and the ethos of the MFL department.

Diana: And class teacher.

Sian: And the facilities. (...) The rooms make a huge difference.

This impasse is eventually broken through by Gemma's comment:

'They were quite prescriptive using the textbooks.(...)I was all for taking in blonde wigs and brown wigs, and they said: 'Oh, no, just don't do it!'

Some students were more inclined than others to challenge the negative attitudes of some mentors and class teachers and demonstrated a self-belief in their own capabilities to do things differently. This self-confidence is evident in the following remark:

'With the (drama) activity, I wasn't encouraged to do, I was told it would be better as a writing activity, but for me that defeated the point. Because I had used the drama and I had such good feedback from it, I saw from my data that the pupils enjoyed it and it really helped their confidence and their motivation. That encouraged me to try other role plays and speaking activities that were creative in that sense'. (Nina, individual interview).

Amy was one of those who said she felt encouraged by her mentors to develop creativity in the classroom:

'My placement schools are both very forward thinking and innovative and love creative approaches.' (Amy, questionnaire).

She perceived the obstacle to creativity as being principally that of a heavy workload which could be alleviated by collaborative practices she had observed:

'At school C, they taught the topic of animals and adjectives using (a story book) and from that the children wrote their own versions. (...) Teachers worked together and evolved this unit of work together and spread the workload. (...) Just coming in and teaching this unit of work was a joy.' (Amy, group discussion, June, 2014).

For the majority of students who did not feel well-supported, the reasons given related both to externally imposed performative requirements and to the attitudes of mentors and teachers. The two are clearly interlinked and encompass curriculum constraints, time, pupil behaviour and assessment. These will be explored in the next section.

5:3 (iii) How do they view the tensions between creativity and performative requirements?

The students demonstrated a keen awareness of the tensions between creativity and the performative requirements of both School and University. They focused on particular aspects of performativity as being barriers to creativity in the classroom. These included: evidencing pupil progress; assessment; time and managing pupil behaviour.

Evidencing pupil progress

The idea that what is important is not what you actually do but what you are seen to be doing was understood to be a part of the job:

'A lot of my time is spent evidencing my own work rather than preparing the pupils' work.' (Linda, individual interview, March 2014).

'It's the pressure of Ofsted because they have to see what you do. So what's more important for them is what is in their exercise books.' (Kris, Group discussion, June 2014).

I interpret this as evidence of what Ball has termed the 'terror' of performativity' (Ball, 2008 a, p.49) where individual performances serve as measures of productivity. The result is that teachers feel coerced into behaving in ways which they believe to be unethical through fear of losing their job or of letting colleagues down. Some students had been told by their schools that they needed to show 'progress' every lesson:

'It comes down to Ofsted. Ofsted come in and you have to show progress within twenty minutes, and schools are so obsessed with showing progress within twenty minutes so that if Ofsted walked in they could appraise you...' (Sian, Group interview, June).

Sian acknowledges that this 'performance' of progress has no value beyond demonstrating the teacher's capacity to produce observable, measurable outcomes for the purpose of appraisal. It is an example of a momentary 'display of quality' (Ball, 2003, p.216)

which has no connection with the human beings learning and teaching together in the classroom. Her disapproval is evident in her description of this as an 'obsession' (which, ironically, is a term which describes irrational behaviour).

Assessment

The students understood that the kind of demonstrable 'progress' required for the purposes of measuring teacher effectiveness is not always in the interests of pupils as it can be superficial:

'I certainly feel as a trainee that I am rushing. I can't spend the amount of time I would like to on things. You feel like you are racing through. I do wonder actually how much the pupils take in because if they are flying through everything rather than really taking the time to learn something. Are they actually learning that or are they just ... learning it for the space of an hour and then forgetting all about it when we move on to the next topic?' (Linda, individual interview,).

The focus on measurable outputs rather than pupils' learning results is an experience which is dissatisfying for both teacher and pupils. Linda, given the choice, would do things differently; she would take time to ensure that the pupils really do 'learn something'. However, the reality is that she is not free to choose ('I can't'), but is coerced into adopting practices she feels are harmful to her pupils. Joe's views on the constraints presented by assessments are expressed as follows:

'They are certainly shackled by the curriculum and more so by the exam....which puts the clamps on you.'(Joe, individual interview).

The vivid language he employs ('shackled', 'clamps') indicates that his reaction is not just rational or cognitive but also physical. He experiences the restraints imposed upon him as an assault upon his body and not just his mind.

Time

Time constraints were viewed as barriers to creativity, both in terms of the actual lesson time available, which was seen as inadequate, and also the amount of time it took to prepare creative activities. This was noted by Linda in the interview following her observation:

BH: Do you think those kinds of activities are commonplace in language lessons from what you have seen?

Linda: No, probably not, not as much as they could be. But I can well understand it because it did take quite a lot of time to set it up and it would have been a lot quicker to just say 'have a talk about your ideal town'. Teachers are probably under a lot of pressure, they have got a lot of lessons to teach. Coming up with something like that, where you have to do a lot of research to make a resource, is time consuming.

BH: So the preparation time puts people off.

Linda: Yes.

However, Joe commented on how much he had enjoyed writing his poem in preparation for his lesson, despite the time it took:

BH: Actually I would like to have a copy of your poem because it was....

Joe: (Laughs) Ah well it took an inordinate amount of time to write!(...) I spent nearly three hours writing that poem, not because I had to but because I wanted it to rhyme. That was a silly idea, but ...

BH: Did you enjoy doing it?

Joe: To be honest, yes, sad though it is. I kind of forgot it was part of the lesson.

I interpret this feeling of enjoyment which Joe experiences as a moment of connection, a temporary suspension of alienation where the 'Gattungswesen' is not separated from work. In Marx's terms his life and his work are one. He was able to immerse himself in the creative act of writing a rhyme for his pupils to teach the conditional tense.

It did not feel like work at all, but was pure joy. Joe clearly feels some shame in this ('silly', 'sad') as though the simple enjoyment of language is not permissible. The lack of lesson time was frequently mentioned as a barrier, as for example in this extract from the group discussion in June:

Linda: I also find that I sometimes get the comment if I do something creative, obviously it might take a bit longer, and then they'll say: 'well you could have done that a lot quicker if you had just given them the list'.

(Voices of agreement)

Linda: And I think well, that wasn't really the point.

BH: Well that is interesting because it is kind of missing out on the process of learning. Does anyone else feel that happens?

(Voices of agreement from many students)

BH: You can get to the same point in a shorter way....

Linda: But it doesn't mean it's gone in as well. That's what I think.

Nina: They say, well, that really impacted on the pace. It was slow but you could have made it quicker.

Steve: Because my school has got so little time for languages, they've got one hour a week for everything (...) basically, they just need to get the information in and there is no scope for experimentation. Say you have tried something for fifteen minutes and it doesn't work, well that's fifteen minutes gone which they know they can't afford to lose.

The students worried about 'wasting time' or 'losing time'. This kind of pressure is the fictitious creation of a notion of Education as Exchange Value. Marx notes how Capital works to 'annihilate space with time' (Grundrisse, 1857/1993). Value is measured in terms of time

inputs because the amount of labour required to produce a commodity can be measured in units of time. The teacher must provide 'value for money' by 'producing' as much as possible in the space of an hour's lesson. This has nothing whatsoever to do with effective teaching but is imposed by capitalist notions of Exchange Value.

The curriculum

The students expressed a great deal of frustration with the narrow parameters of the National Curriculum and its implementation in school:

'The issue comes from the Scheme of Work which is based around questioning. All they know is how to answer a question. All they can say is 'I live in a small town''. (Steve, Group discussion, June).

'There is a lot of..... I definitely feel there is... a feeling of 'getting through' the schemes of work, getting through the syllabus, so taking the time to do something creative, a little bit more, a bit different is difficult.' (Linda, individual interview).

Linda finds herself in a dilemma. She has some significant reservations regarding the effectiveness of teaching according to the prescribed curriculum and format which she has been told to use. She worries that she may disadvantage the pupils by straying too far from the curriculum (they will need to pass the GCSE), yet she questions the impact of such teaching on longer term learning.

'The schemes of work are very helpful (...) but they can be too prescriptive in that you NEED to cover all of these things. You feel as though if you don't get through, you are going to be disadvantaging those pupils somehow. Whereas, I wonder how much getting through those things, how much of it they actually retain?' (Linda, individual interview).

Pupil Behaviour

Evidence from my observations of creative practice suggests that they have a positive impact on pupil behaviour:

'As they enter the room, it is clear that some pupils in this small group of lower ability Year 10 pupils have the potential to misbehave. Nina has planned a starter activity designed to settle them quickly. It is a group which requires a patient and calm approach and a teacher who is willing to try to engage them in creative ways. Nina quickly engages them with an innovative activity using I-pads. They are intrigued and, as soon as they have logged on, are posting items of French vocabulary on the topic of 'Places in Town' which appeared on a 'Wordle' on the screen at the front of the classroom. There is an air of curiosity and creative energy as pupils contribute to the growing image on the screen. They are proud of the words they have remembered and Nina's strategy has paid off; they are ready to learn and she has won them over. They work hard for the remainder of the lesson.' (Observation of Nina, May 2014).

However, the students identified poor behaviour as one of the main reasons teachers give for not being more creative. This applied mainly to pupils in lower sets. Althusser's claim that schools function to ensure that the rules of the established order are obeyed is evident in the unequal distribution of creativity in the classroom. It is reserved for pupils who behave:

'The teachers said that in the bottom sets there tends to be more behaviour issues, so 'I am not going to try something nice and creative and fun, we'll only give it to the ones that behave.' (Diana, Group discussion, January).

Kris's school is in a socially deprived area and many pupils have emotional and behavioural difficulties. Some of the other students, who have not experienced such circumstances themselves, are shocked to hear that the pupils in Kris's school are not allowed to have scissors. Kris tries to defend this, but seems to accept that it will be incomprehensible to his peers.

Group Discussion, June

Kris: In my school, I was told that I have to be more creative than the kids. For example with some groups I wasn't allowed to give them scissors because their behaviour was quite...

(Several voices make exclamations of protest)

Kris: ... um.... challenging.

Steve: Yes, but you have got to trust them to give it a go.

Kris (quietly): It was quite a challenging school.

Quiet voice: Oh God!

Kris: But I think that they needed...they really were.... they had a hunger to express themselves, you know.

(Silent pause)

His parting remark, that these pupils have a 'hunger to express themselves' momentarily silences all conversation. It is a moment of 'irruption' (Derrida,1967/1978, p.354) where inequality and hierarchy are exposed and pretence unravels. These 'difficult' children are not treated the same as the children in other schools. Their hunger for self- expression is not considered a priority, their behaviour is. The students expressed concern that strict controls over pupil behaviour did not promote self-regulation and independence:

Steve: I was basically told 'don't get them all up and moving at the same time because it will just cause chaos the classroom'. In school S, they have got a lot of behaviour issues in the classroom so their focus is on making sure that the kids are able to be quiet and with the teacher leading the.... They worry that if you leave them on their own for five minutes then they won't do anything, which in some cases that is true. If the teacher isn't there telling them exactly what to do then they won't do a single thing and then the whole class will turn to chaos.

Sian: But is that because they are so used to being told what to do that they can't actually do it by themselves?

(Voices of agreement)

Steve: I think that's a lot of it.

Amy: It's a self-fulfilling prophecy.

Steve: So if you sit in front of the teacher answering questions, they are used to doing that, but if you ask them to do more....

Gemma: I think it should be about kids doing things for themselves. There is too much...

Amy: Spoon-feeding!

Gemma: Yes.

Steve seems to be experiencing a dilemma: whilst accepting the teachers' directives to 'make sure the kids are quiet' and 'tell them exactly what to do', he also questions whether a more creative or freer pedagogy would indeed result in the 'chaos' which they fear. He says that this might be true in 'some cases', but not all. Steve acknowledges the reductiveness of the pedagogy he is being inducted into (sitting in front of the teacher answering questions) and suspects that it has a negative impact on pupil behaviour. However, he feels compelled to follow the directives of his mentors. His tentative objections (and those of his fellow students who agree with him) do not seem to be directed at anyone in particular. The use of the passive voice ('there is too much spoon-feeding') indicates an unwillingness to locate the reductive educational practices they have identified within individual teachers, or within themselves. How then can we explain this phenomenon whereby individuals uphold reductive educational practices which they know damage pupils' capacities to 'do things for themselves'? Althusser's theory of 'interpellation', whereby the subject is 'called' into the material practices of the Ideological State Apparatus, offers an explanation of how the individual is coaxed or coerced into adopting practices which uphold an unfair system.

According to Althusser, capitalism is dependent upon a divisive educational system which teaches everyone to know their place within the social order. Schools are where children learn how to obey the rules not 'how to do things for themselves'. It a system which crushes individuality and suppresses revolt; where the power of the ruling elite is dependent upon the docility and obedience of the masses. 'Spoon-feeding' is a strategy which is designed, quite deliberately, to eliminate free and creative thought, which threatens the established social order. The conversation above illustrates how the material practices of the ISA are manifested in classrooms, ensuring that pupils behave and do not have opportunities to express themselves or to think for themselves.

5:4 How do student teachers view their experiences of creative practice in terms of the development of their professional identity?

The evidence shows that the students perceived themselves to be controlled by external forces which suppressed their creativity and freedom to act autonomously. However, the source of this restriction of their personal liberty was not clearly identified. Their expectations regarding their capacity to act as creative and free individuals diminished over the course of the nine month programme. Their initial enthusiasm and passion were replaced by a more pragmatic view of their own autonomy and they seemed to arrive at an acceptance that their work entailed a great deal of institutional control. This was manifested in their readiness to blame the pressures of 'time' and 'the curriculum' for the lack of creativity and enjoyment in their own lessons, as though these were immovable, fixed and beyond their control. They accepted that they were not free to choose what to teach or how to teach it, or how long to spend teaching it. They did not question why it is that all of this is decided for them. I return to Chloë , whom I criticised for cutting short the video clip advertising

French Fries. In response to my question: 'Were you able to teach in the way you would want to?' Chloë offered the following reply:

'Yes and no. More than anything it is the scheme of work that is kind of a bit restrictive. Every lesson is planned out, so you know exactly what needs to be covered. So in those lessons, I put in less elements of surprise, less fun activities because we have a lot to get through'. (Chloë, individual interview).

However, Chloë affirmed that she was encouraged to experiment by her mentor who was herself a very creative teacher. She perceives the problem to be the result of inevitable external pressures:

'I need to get through my lesson plan, make sure all three objectives were met by all of my pupils, which kind of takes away from the creativity, unfortunately.' (ibid.).

I interpret Chloë's comment that such practices are 'unfortunate' as an expression of regret that she is not free to make her lessons as interesting or as exciting as she would like. This was expressed by many of the other students and seems to imply an acceptance of the limitations of their own individual creativity in order to participate in what is perceived to be a shared ideology as manifested in the material rituals of 'the lesson plan' and the 'lesson objectives'. When I suggested to the group that 'lesson objectives' might be dispensed with in order to make room for creativity, this was the response:

BH: Can I ask a question? How it would be if, say, you went into a school and they said, 'we are not doing learning objectives anymore...'?

(Mock gasps of horror from the group)

BH: ...we just want you to go into a lesson and do something creative with a class. How would you feel about that?

Chloë: That would be brilliant.

(A lot of loud chatter all at once)

Linda: For me that would be the ideal.(...)The most inspiring lessons which I have been taught, I have witnessed, have been things where you are not afraid to go off at a tangent, you are not afraid to see where this takes you, there is a lot more freedom.

In the University seminar, Chloë feels able to imagine a freedom which she cannot permit herself to countenance in school. Althusser explains that, according to Marx, all agents of production (in this case, teachers) must be steeped in the 'ruling ideology' in order to perform their tasks conscientiously to ensure the reproduction of labour power (1971/2001, p.89). Ideology is, however, a representation of the 'imaginary relationship between the individual to his or her real conditions of existence' (ibid., p.109). The 'real conditions' being that we are dominated by alienated labour. In order to withstand our separation from our 'Gattungswesen' we construct an ideology as a means of representing to ourselves the conditions of existence. Althusser argues that whilst the individual chooses an ideology freely, she or he then feels compelled to adopt the material practices of that ideology as a visible sign that she or he is acting according to the 'ideas' she or he professes to espouse (ibid., p.113). To do otherwise is to imply one has other ideas as well as those proclaimed which might provoke accusations of being 'inconsistent, cynical or perverse' (ibid.p.114). Althusser draws on Pascale's dialectic (in defence of Christianity) to illustrate his point: 'Kneel down, move your lips in prayer and you will believe' (ibid.p.114). The students, I would suggest, want to 'believe' and it is through performing the rituals and practices of the ISA of 'School' that they are able to confirm to themselves and to others that they are members of the teaching profession. Their professional identity is therefore dependent on the recognition of others who share their ideology. It is the practice of

'ideological recognition' which 'guarantees for us that we are indeed concrete, individual, distinguishable and (naturally) irreplaceable subjects'(ibid.p.117). This is, however, a fiction we create in order to tolerate the 'crisis of modernity' which alienates us.

Althusser argues that all Ideology is 'centred' because the interpellation of the subject presupposes an Absolute Subject (ibid.p.122), or in Lacan's terms, the Name of the Father or the Law of the Symbolic Order. He uses the analogy of 'God' as the Absolute Subject who calls upon believers to subject themselves to Him. In return for freely accepting their subjugation, the Absolute Subject guarantees them an identity. Our psychological need to believe that we are in control, that we have an integrated 'self' upon which we can rely to make rational judgements, is, shattered by Freud's theory. What we call the 'self' is influenced by the conscious and unconscious conflicts and tensions between the ego, the id and the superego.

Kristeva (who is both a philosopher and a psychoanalyst) offers a way of understanding how the unconscious mind represses aspects of the self which do not fit in with our 'self-image' through the process of abjection. The purpose of this is to create a secure sense of 'self' through the rejection of that which we are not: *'The abject has only one quality of the object-that of being opposed to 'I'* (Kristeva, 1982, p.1). My analysis of the students' experience leads me to conclude that they abject the playfulness which is evident in their interactions in university, lest it be seen as frivolous in school. They abject spontaneity lest it be seen as unpreparedness and they abject their own passion for language and culture lest it be seen as irrational. Kristeva's thesis is that what is abjected is the 'feminine' which encompasses irrational impulses and physical sensation. The inferior body is subjugated (I am reminded of Joe's feeling of being 'clamped' and 'shackled'), marginalized and the

superior 'idea' is given primacy. Oliver (2003) offers the following interpretation of Kristeva: *'as long as the body is contained and nature and culture are properly opposed, the body cannot threaten culture with a fallback into nature'* (Oliver, 2003, in Lechte and Zournazi, 2003, p.52). The student teachers and I work in an environment which privileges the rational/cognitive/predictable/masculine above the intuitive/embodyed/unpredictable/feminine dimensions of human experience. The subconscious abjection of the 'feminine' is, I suggest, evident in the subtle ways in which the students quietly relinquish their creativity in favour of the de-personalised technical rationality which alienates them.

Many students expressed a hope and expectation that they would have more autonomy once they were newly qualified teachers (NQTs). However, they all recognised that their mentors work within narrow constraints. Gemma noted:

'There are so many teachers who feel restricted, so all of those lovely dialogues, those café scenes, and brilliant ideas -they park that. They say we used to do that but we can't now because what we do is memorisation'. (Gemma, group discussion, June).

Gemma was one of three students who decided not to seek employment in a secondary school. She took up a post teaching in an alternative setting where there were fewer restrictions on the curriculum and little formal assessment, an environment which she felt would offer more opportunities to exercise her own creativity.

At the end of the year, I feel relieved that all eleven students have passed the course. Relieved for them and for myself; as their tutor, I am accountable for their success or failure. I am disappointed that I have failed to help them to be the creative teachers I believe they could

be. I am also disappointed in their pragmatic acceptance of regimes of accountability which interfere with their professional autonomy. Yet, I have been part of a system which has taught them to conform.

At the end of the PGCE year, a furore breaks out over the alleged 'islamification' of a number of schools in Birmingham. In an article for The Guardian, the journalist Simon Jenkins asks: 'where is the voice of the teachers?' (Jenkins, 2014). In my reflective journal I wrote:

'What do my students make of all this? I suspect that they are too busy trying to sort out the evidence in their files to care. They just want to qualify and get on with the job. Why are the teachers silent? Because they are too absorbed in their day- to- day work and have no time to worry about this'.

What better way to ensure that teachers (and university tutors) remain silent in the face of continued assaults on their professional, ethical values than to make sure they are too busy completing unnecessary paperwork to care.

Summary of Chapter 5

I have drawn on the data to argue that, in the process of becoming teachers, my students experience a curtailment of their personal liberty. Their desire to teach languages in a way which is meaningful to their pupils is thwarted by the imposition of performative agendas which are beyond their control. They relinquish this freedom in return for a secure sense of identity, which is constructed through participation in the material practices of the Ideological State Apparatus of 'School'. The students accept the imposition of regimes of accountability and performativity even though they believe this to be to the detriment of a meaningful experience of language learning for their pupils.

Chapter 6: Concluding Discussion

Overview of Chapter 6

In my concluding chapter I discuss my findings in relation to theories of Alienation and Creativity and draw out some of the possible implications for the development of creativity in language teaching and learning. I draw on Baudelaire's poetry to explore how identity is both constructed and simultaneously alienated. I offer some reflections on how modern languages might be reconfigured as a way of bringing people together as opposed to being an instrument of global competition.

6:1 Alienated Labour

My research shows that my students and I are alienated from the processes and products of our labour through the imposition of Exchange Value. Language teaching and language teacher education have become objectified with the result that we are separated from it. I reiterate the words of Karl Marx which I quoted in Chapter 1: *"labour becomes 'an object', an external existence, but that it exists outside him, independently of him and alien to him and begins to confront him as an autonomous power."* (Marx, 1844, p.324). This, I contend, accurately describes the relationship we have with the work we do. Being alienated from the processes and products of our work, we are then alienated from ourselves and from each other. Our work is 'not life' (ibid.). Our efforts to make it better, to subvert the authoritarian, oppressive ISA within which we work also uphold an unjust system which promotes inequality. Althusser argues that the maintenance of the status quo, that is the reproduction of the relations of production, is dependent upon the *"attitudes of the individual-subjects occupying the posts which the socio-technical division of labour assigns to them in production, exploitation, repression..."* (Althusser, 1971/2001, p.124).

6:2 Professional autonomy

The question which then arises is: how do we allow this to happen? Althusser's contention that we live within an ideology which we have freely chosen but which limits our capacity to act autonomously offers an explanation. I enjoy teaching my students and they enjoy teaching their pupils; it is a profession we have freely chosen for that reason. However, the 'ideological representation' of Education within which we work, has distorted our human relationships, coercing us into prioritising that which is measurable above that which is human. Althusser asked 'pardon' of 'those teachers who, *"in dreadful conditions, attempt to turn the few weapons they can find in the history and learning they 'teach' against the ideology the system and the practices in which they are trapped. They are a kind of hero"*. (Althusser, 1971/2001, p.106). On reflection, I do see myself as the kind of 'hero' described by Althusser. Creativity is, in a sense, a weapon I use to fight back, to reclaim myself as an individual. This, I am aware, is how I have constructed my own professional identity, which is also an image, a representation. Bullock, writing of Kristeva, points out that the hero is the *"enemy of desire"*. He explains : *"To succeed, to triumph heroically, means to be visible and acknowledged in a public sphere"* (Bullock, 1995, p.59). My desire to distinguish myself as someone who is prepared to fight back necessitates an audience .This is the paradox: in positioning oneself on the 'outside', I must remain within the structures which oppress me. This paradox is at the centre of Baudelaire's poetry. Baudelaire writes from the viewpoint of the Romantic alienated subject, seeking some feeling of connection, or meaning through experiences of art, love, wine, the city and revolt, and fails. This image of a singular particularised voice is, however, an artifice which enables the reader to find solace through identification with the poet's anguish. Kaufman describes Baudelaire's poetry as *"offering the possibility of others hearing that voice as theirs"* and in so doing to *"sing song's*

impossibility" (Kaufman, 2008, p.14). Through art, through play with language, we are able to imagine a reconnection with the self and the Other, to experience the suspension of alienation, if only for a moment. I have come to the conclusion that this is what I understand by 'creativity' and that my efforts to promote it in my teaching are simultaneously unavoidable and doomed to failure. My re-reading of *Les Fleurs du Mal*, has given me new insights into my struggles with my changing work environment. The poems document a movement from desire (for the Absolute or Perfection) to disillusionment (our failure to find it) to what Fairlie describes as "*the assertion of the bitter, limited, but intense worth of what remains*"(Fairlie, 1960, p.33). What remains, what can be salvaged, is the struggle itself ; the struggle to reclaim our autonomy and to continue to assert our will to enjoy, to understand and to create.

6:3 Neoliberalism and identity formation

Althusser proposed in 1971 that Education had become the dominant ISA within capitalist social formations. I think he would have been amazed at the extent of the reach of neoliberal values into the classroom in 2014. I conclude from my findings that Neoliberalism, as a 'new authoritarian discourse of state management and control' (Olssen et al., 2004, p.172) has wrought changes both to the practice of language teaching and to the identities of practitioners (which, as I have shown, exist in a dynamic relationship). My research shows that the students relinquish significant aspects their own identities in order to adopt the image of a teacher which has been decided for them, that is someone who is competitive (who wants to get 'top grades' for their QTS) and is compliant. The penalty for not doing so is failing the course and not achieving admittance to the teaching profession.

6:4 Implications for creativity in language teaching and learning

The research findings corroborate those of Ofsted with regard to the failure of teachers to 'bring the language to life' (Ofsted, 2011). However, I conclude from my analysis that this cannot be attributed to the student teachers themselves. The evidence shows that whilst they were acutely aware of the lack of 'life' in their lessons, they made attempts to restore it which were thwarted by performative requirements beyond their control. My analysis suggests that in order for language learning to have meaning, it must address the semiotic aspects of language and not just the symbolic. Languages are taught as a set of grammatical concepts and vocabulary, technical skills emptied of human emotion and sensuous experience. Applying Kristeva's theory of the dual nature of language, that it encompasses both body and mind; reason and emotion; the biological and the social, makes it possible to imagine a different kind of language lesson. Estelle Barrett explains this as follows:

...language is fluid and constantly shifting as a result of individual, social and historical usage. Two important aspects of Kristeva's work should be taken from this. The first is that for language to have any meaning or effect on us at all it has to be spoken and/or 'heard'-it has to be put into a process. Secondly, this putting-into – process of language must connect with our biological processes, affects and feelings in a vital way in order for language to take on particular meanings or to affect us. When the semiotic and the symbolic are insufficiently connected, language, communication and hence social bonds, lose meaning and value. (Barrett, 2011, p.12).

I conclude from my research that shortcomings identified by Ofsted and others (for example Chambers, 2013) regarding the failure of teachers to use the target language and facilitate pupils' spontaneous use of language, can be explained by Kristeva's theory. Classroom language is limited to the Symbolic, which, cut off from the senses, feelings, emotions and

the physical body it is dry, lifeless and meaningless. For language to have meaning it must affect us in some way. Joe proposed that the best way to engage pupils would be to send them all abroad for a year. However, I would suggest that, even within the parameters of classroom learning, it is possible to offer an experience of language learning which is connected to our experience of being human.

6:4 Creativity as the reassertion of the subject

Kristeva's post-Marxist theory, offers a way of analysing creative practice which, unlike much of the literature on creativity in education which I reviewed in Chapter 3, digs deeply into the human psyche and its relationship to the 'outside' environment. Applying her ideas to the question of creative practice in language teaching has enabled me to gain deeper insights into why it is so difficult for my students and me to assert our free will and humanise our practice. Kristeva argues that in creative practice, subjectivity is perpetually renewed through an embodied engagement with language which leads to the *"transgression of established codes ...to produce revolutionary discourse"* (Barrett, 2011, p.3). Through engaging, or attempting to engage in creative practice we reclaim our right to act autonomously, if only for a moment. However, I conclude that, within the economic and political context of neoliberalism, such moments can only be a temporary suspension of Alienation. They allow us to experience moments of connection with our 'Gattungswesen' and to glimpse a different way of being.

Kristeva's idea of 'jouissance' (1980) proposes that the semiotic *'bursts the boundaries of explicit communicative expression'* (Bullock, 1995, p.63). Within my professional context I see this as the inevitability of human beings metaphorically 'bursting into song', either a sad song or a joyful one. We continue to reassert our individuality, our right to express

ourselves, to connect with our *Gattungswesen*, although we know it is only a song and, as such, is not 'real'. Art, to reiterate the point, is not 'real lived experience' but an expression of it. The students said that using music, art, drama, film and other forms of sensuous or aesthetic experience enabled them to make language learning 'more real' to their pupils. In other words, art (semblance) feels more real than school. This is because art, allows us to imagine ourselves as autonomous, particular subjects, if only for a moment. Kristeva's conceptualisation of 'jouissance' offers a 'deferred promise of change' where we confront the reality of the limitations of our freedom whilst imagining a better future. Bullock explains this as follows:

Jubilation in a moment of crisis does not arise from the recognition of the savage and uncertain turn a course towards emancipation has to take; it comes either from the relief at the end of a numbing emptiness or from the promise of what lies beyond the transformation to come. But the essential condition of a real change, as opposed to a restoration or a pursuit of fantasies drawn from an idealisation of past appearances, differs in that one cannot see past the place where a real turn comes in view.
(Bullock, 1995, p.68).

Similarly, Baudelaire's notion of 'Spleen' which is a 'sobered perspective on emptiness and banality' (Benjamin, 1974, p.657, in Bullock, 1995, p.62) can be seen as a 'barrage against pessimism' because it signals a refusal to give in to hopes which can never be realised (ibid.). In his poem 'Le Voyage' Baudelaire writes, "*Les vrais voyageurs sont ceux-là seuls qui partent pour partir*" ('Le Voyage', in *Les Fleurs du Mal*, 1957/1981, p.161); that is the true traveller departs without knowing why or where she or he is going. The poem ends with the words:

*Plonger au fond du gouffre, Enfer ou Ciel, qu'importe?
Au fond de l'Inconnu pour trouver du nouveau!*

(Translation :To plunge to the depths of the abyss, Heaven or Hell, what does it matter? To the depths of the unknown to find something new!)

This is echoed in Derrida's theory of deconstruction which, he argued, was not pessimistic but offered an 'affirmation', a 'yes' to the consideration of what might be. He contends that real change cannot be about restructuring what is already here ; if we are to really change things we must be open to what we do not yet know (1992,p.180).

The importance of maintaining an openness to the possibilities of the future through focusing on the present moment is a central concept in Eastern philosophies such as the ancient Indian yoga traditions and Buddhism. Through the practice of meditation, it is possible to arrive at a feeling of connectedness with ourselves, with others and with the 'outside' which, I propose, could be described as a suspension of alienation.

I conclude from my reflections on creativity and alienation in my professional sphere, that whilst creative practice may be a small protest against neoliberal values and performativity agendas, it is both necessary and inevitable to continue to promote it. Even within the grip of Exchange Value, there is scope for individuals to put life and colour into their lessons, to enable their pupils to reconnect ML with life, with their *Gattungswesen* through the experience of *jouissance*.

Language teaching, as it is currently configured within the discourses of global economic competitiveness, does not inspire young people to undertake the lifelong project of learning to communicate in another language. For change to occur, there needs to be a shift in those discourses which might allow for the development of a curriculum which is centred on

human interaction as opposed to economic imperatives which are beginning to look dangerously outdated. The Holy Grail of economic growth is called into question by many who argue that the rampant exploitation of the Earth's natural resources is precipitating ecological disaster. As evidence of this continues to mount, it seems foolhardy to continue to promote global competitiveness over global co-operation and to inculcate the next generation with nineteenth century ideas and values which will not enable them to confront the problems they will inherit. The imperative to learn other languages and to understand other cultures comes not from economic competitiveness but from a shared need for survival. I conclude with the words of Derrida :

A language is not simply content with describing a situation, but tries to commit itself, to affirm, to say it is 'good' to sign and to countersign.(...)Therefore when you show some respect for the other, you have to respect his or her own language and to affirm yours. This is the experience of translation, which is not only political but poetical-a poetic problem. (Derrida, 2001, p.183).

List of References

- Adams, R. (2014, September 25). *Headteachers too soft on unruly pupils says Ofsted chief Sir Michael Wilshaw*. Retrieved from The Guardian website : <http://www.theguardian.com/education/2014/sep/25/headteachers-too-soft-unruly-pupils-ofsted-chief-sir-michael-wilshaw>. Accessed 29/9/14.
- Adorno, T. & Benjamin, W. (1928-1940). *The complete correspondence 1928-1940*. Lonitz, H. (Ed.)(1994). Trans. Walker, N. (1999). Cambridge, USA: Harvard University Press.
- Adnett, N. & Hammersley- Fletcher, L. (2009). Empowerment or prescription? Workforce remodelling at the national and school level. *Educational Management Administration and Leadership*, 37, 180-197.
- Althusser, L. (2001). Freud and Lacan. In *Lenin and philosophy and other essays* (pp.133-150). Trans. Brewster, B. (2001). New York: Monthly Review Press. Original work published in 1964.
- Althusser, L. (2001). Ideology and State Apparatuses: Notes towards an investigation. In *Lenin and philosophy and other essays* (pp.85-126). Trans. Brewster, B. (2001). New York: Monthly Review Press. Original work published in 1971.
- Althusser, L. (1996). *For Marx*. Trans. Brewster, B. (1996). London: Verso. Original work published in 1965.
- Amabile, T. (1996). *Creativity in Context*. Oxford: Westview Press.
- Atkinson, P., Coffey, A., Delamont, S., Lofland, J. & Lofland, L.(Eds.)(2001). *Handbook of Ethnography*. London: Sage.
- Ball, S.J. (1990). (Ed.). *Foucault and Education*. London: Routledge.
- Ball, S.J. (1997). Policy sociology and critical social research: a personal view of recent education policy and policy research. *British Education Research Journal*, 23(3):257-274.
- Ball, S. J. (2003). The teacher's soul and the terrors of performativity. *Journal of Education Policy*, 18(2), 215-228.
- Ball, S.J. (2006). *Education policy and social class: the selected works of Stephen J. Ball*. London: Routledge.
- Ball, S.J. (2008 a). *The Education Debate*. Bristol: The Policy Press: University of Bristol.
- Ball, S.J. (2008 b). *Education Policy and Social Class*. London: Routledge.
- Barrett, E. (2001). *Kristeva Reframed*. London: I.B.Tauris.
- Barry, P. (1995). *Beginning theory: An introduction to literary and cultural theory*. (3rd ed.) Manchester and New York: Manchester University Press.

- Bateman, B. (2008). Student teachers' beliefs about using the target language in the classroom. *Foreign Language Annals*, 41(1), 11-28.
- Baudelaire, C. (1981). *Les Fleurs du Mal*. Presses Pocket Edition. Paris: Atelier Pascal Vercken. Original work published in 1857.
- Baudelaire, C. (1981). Richard Wagner et Tannhäuser à Paris. In L'Art Romantique. In *Les Fleurs du Mal*. Presses Pocket Edition (pp. 229-241). Paris: Atelier Pascal Vercken. Original work published in 1861.
- Bell, J. (2010). *Doing your Research Project*. (5th ed.). Maidenhead: Open University Press.
- Benjamin, W. (1974). Zentralpark. In Schweppenhäuser, H. & Tiedemann, R. (Eds.). *Gesammelte Schriften*. Frankfurt am Main: Suhrkamp.
- BERA/RSA (2014 a). *The role of research in teacher education: Reviewing the evidence*. Interim Report of the BERA/RSA Inquiry.
- BERA/RSA (2014 b). *Research and the Teaching Profession: Building capacity for a self-improving education system*. Retrieved from BERA website: <https://www.bera.ac.uk/wp-content/uploads/2013/12/BERA-RSA-Research-Teaching-Profession-FULL-REPORT-for-web.pdf>.
- Biesta, G. J. J & Egea-Kuehne, D. (Eds.). (2001). *Derrida and education*. Oxon: Routledge.
- Board, K. & Tinsley, T. (2014). *Language Trends Survey 2013/14*. CfBT Education Trust/British Council. Retrieved from British Council website: <http://www.britishcouncil.org/sites/britishcouncil.uk2/files/language-trends-survey-2014.pdf>
- Boden, M. A. (1990). *The creative mind: myths and mechanisms*. London: Abacus.
- Boden, M.A. (1994). What is Creativity? In Boden, M.A.(Ed.) (1994). *Dimensions of Creativity*. Cambridge, USA: MIT Press.
- Boden, M.A. (2001). Creativity and Knowledge. In Craft, A., Jeffrey, B. and Leibling, M. (Eds.)(2001). *Creativity in Education* (pp.95-102). London: Continuum.
- Borg, S. (2003). Teacher cognition in language teaching: a review of research on what language teachers think, know, believe and do. *Language Teaching*, 36: (2), 81-109.
- Bowie, A. (2003). *Aesthetics and Subjectivity*. Manchester: Manchester University Press.
- Bräuer, G. (Ed.)(2002). *Body and Language: intercultural learning through drama*. Westport, USA: Ablex.

- Brighouse, T. (13 June, 2013). Government Induced Crisis in ITE. Retrieved from New Visions for Education website: <http://www.newvisionsforeducation.org.uk/>.
- Bruner, J. (1986). *The Culture of Education*. London: Harvard University Press.
- Bullock, M. (1995). Bad company: On the theory of literary modernity and melancholy in Walter Benjamin and Julia Kristeva. *boundary 2*, 22 (3),57-79. Duke University Press.
- Calderhead, J. & Shorrock, S.(1997). *Understanding Teacher Education*. London: Falmer Press.
- Campbell, A. & Groundwater-Smith, S. (Eds.). (2010).*Connecting inquiry and professional learning in education: international perspectives and practical solutions*. London: Routledge.
- Carr, W. (1987.) What is an educational practice? *Journal of Philosophy of Education*, 22(2),163-75.
- Carr, W. & Kemmis, S. (1986). *Becoming Critical*. Lewes: Falmer.
- Chambers, G.N. (2013). The target language revisited. *Teaching and Teacher Education*, 36, 44-54.
- CILT, ALL, ISMLA (2011). Language trends Secondary survey. London, CILT (Centre for Information on Language Teaching).
- CILT, ALL, ISMLA (2009). Language trends Secondary survey. London, CILT (Centre for Information on Language Teaching).
- Claxton, G. (2008). Wisdom: advanced creativity? In Craft, A., Gardner, H. & Claxton, G. (2008). (Eds.). *Creativity, Wisdom and Trusteeship* (pp.35-48). California : Corwin Press.
- Clough, P. & Nutbrown, C. (2007). *A student's guide to Methodology*, (2nd ed.).London: Sage.
- Cochran- Smith, M., & Fries, M.K. (2002). Sticks and stones and ideology: the discourse of reform in teacher education. *Educational Educator*, 30 (8), 3-16.
- Cohen, L., Manion, L. & Morrison, K.(2007).(6th ed.). *Research methods in education*. London and New York: Routledge.
- Coleman, J.A. , Galaczi, A. & Astruc, L. (2007). Motivation of UK school pupils towards foreign languages: a large scale survey at KS3. *Language Learning Journal*, 35(2), 245-281.
- Craft , A. (2005). *Creativity in Schools: tensions and dilemmas*. Oxon: Routledge
- Craft, A., Gardner, H. & Claxton, G. (Eds.). (2008). *Creativity, Wisdom and Trusteeship*. California: Corwin Press.
- Craft, A., Jeffrey, B. & Leibling, M.(Eds.). (2001). *Creativity in Education*. London: Continuum.
- Crang , M. & Cook, I. (2007). *Doing ethnographies*. London: Sage.

- Cropley, A. & Cropley, D. (2008). Resolving the paradoxes of creativity: an extended phase model. *Cambridge Journal of Education*, 38(3),355-375.
- Crutchfield, R. (1962). Conformity and creative thinking. In Gruber, H., Terrell, G Wertheimer, M.(Eds.).*Contemporary approaches to creative thinking* (pp.120-140). New York: Atherton.
- Dale, R. & Robertson, S. (2009). *Globalisation and Europeanisation in education*. Oxford: Symposium Books.
- Day, C., Stobart, G., Sammons, P., Kington, G. & Gu, Q. (2007).*Teachers matter: Connecting lives, work and effectiveness*. Maidenhead: Open University Press.
- Dearing, R. & King , L. (2007). *The Languages Review*. London: DfES.
- Department for Education (2010).The Importance of Teaching: Schools White Paper. Retrieved from DfE website: <http://www.education.gov.uk/publications/eOrderingDownload/CM-7980.pdf>.
- Derrida, J. (1976). *Of Grammatology*. Translation by G.C. Spivak (1976). Baltimore: The John Hopkins University Press. Original work published in 1974.
- Derrida, J. 1986. *Glas*. Lincoln: University of Nebraska Press.
- Derrida, J. (1992). Taking liberties: Jacques Derrida's interview with Alan Montefiore. In Biesta, G.J. J & Egea-Kuehne, D. (Eds.)(2001).*Derrida and Education* (pp.176-184). Oxon: Routledge.
- Derrida, J. (1994). *Specters of Marx: The state of the debt, the work of mourning and the new international*. Trans. Kamuf, P. New York: Routledge.
- Department for Education (DfE). (2010). The importance of teaching: the schools white paper 2010. HMStationary Office.
- Department for Education (DfE). (2011). *A profile of teachers in England from the 2010 School Workforce Census* .DfE Research Report 151, September 2011, p. 81. Retrieved from DfE website: <https://www.gov.uk/government/publications/a-profile-of-teachers-in-england-from-the-2010-school-workforce-census>.
- Department for Education (DfE). (2013). National curriculum in England: languages programmes of study. London: Crown Publications.
- Dörnyei, Z. (2001). *Motivational Strategies in the Language Classroom*. Cambridge: Cambridge University Press.
- Doyle, W. & Ponder, G. A. (1977).The practicality ethic in teacher decision making. *Interchange*, 8(3), 1-12.
- Elliot, J. (1991). *Action Research for educational change*. Milton Keynes: Open University Press.

- Elliott, G. (Ed.). (1994). *Althusser: A Critical Reader*. Oxford, UK and Cambridge, USA: Blackwell.
- Enever, J. (2009). Languages, education and europeanisation. In Dale, R. & Robertson, S. (2009). *Globalisation and Europeanisation in education* (pp.179-192). Oxford: Symposium Books.
- Evetts, J. (2009). The Management of professionalism: a contemporary paradox. In Gewirtz, S., Mahoney, P., Hextall, I. & Cribb, A. (2009). *Changing teacher professionalism* (pp.19-30). Oxon: Routledge.
- European Commission (2003). *Promoting Language Learning and Linguistic Diversity: An Action Plan 2004-2006*. Brussels: Commission of the European Communities.
- Fairlie, A. (1960). *Baudelaire: Les Fleurs du Mal*. Studies in French literature 6. London: Edward Arnold.
- Farrell, T.S.C. (2001). English language teacher socialisation during the practicum. *Prospect*, 16, 96-111.
- Fay, B. (1975). *Social theory and political practice*. London: BFI Publishing.
- Foley, D.E. (1990). *Learning capitalist culture*. Philadelphia: University of Pennsylvania Press.
- Freeman, D. (2007). Research “fitting” practice : Firth and Wagner, classroom language teaching, and language teacher education. *Modern Language Journal*, 91, 893-906.
- Freidson, E. (2001). *Professionalism: the third logic*. London: Polity Press.
- Freire, P. (2003). *Pedagogy of the oppressed*. New York: Continuum. Original work published in 1970.
- Furlong, J., Barton, L., Miles, S., Whiting, C. & Whitty, G. (2000). *Teacher education in transition: re-forming professionalism?* Buckingham: Open University Press.
- Gadamer, G. (1975). *Truth and Method*. London: Sheed and Ward.
- Gale, K. (2001). Teacher education within post-compulsory education and training: a call for a creative approach In Craft, A., Jeffrey, B. & Leibling, M. (Eds.). (2001). *Creativity in Education* (pp.103-115). London: Continuum.
- Gallagher-Brett, A. (2004). *Seven hundred reasons for studying languages*. Southampton: University of Southampton.
- Gamble, A. (1988). *The free economy and the strong state: the politics of Thatcherism*. Hampshire and London: Macmillan Education.
- Gardner, H. (1983). *Frames of mind: the theory of multiple intelligences*. New York: Basic Books.
- Gardner, H. (1993). *Creating minds: an anatomy of creativity as seen through the lives of Freud, Picasso, Stravinsky, Elliot, Graham and Gandhi*. New York: Basic Books.

- Gardner, H. (2008). Creativity, wisdom and trusteeship. In Craft, A., Gardner, H. & Claxton, G. (2008). (Eds.). *Creativity, Wisdom and Trusteeship* (pp.49-65). California: Corwin Press.
- Gewirtz, S., Mahoney, P., Hextall, I. & Cribb, A. (2009). *Changing teacher professionalism*. Oxon: Routledge.
- Gleeson, D. & Husbands, C. (Eds.). (2001). *The performing School: managing, teaching and learning in a performance culture*. London: Routledge.
- Goodlad, J. I. (1994.) *Educational renewal: better teachers better schools*. San Francisco: Jossey-Bass.
- Goodnough, K. (2011). Examining the long term impact of collaborative action research on teacher identity and practice: the perceptions of K-12 teachers. *Educational Action Research*, 19(1), 73-86.
- Goodson, I.F. & Lindblad, S. (Eds.). (2010). *Teachers' professional work and life under restructuring in Europe*. Rotterdam: Sense.
- Goodson, I.F. (2003). *Professional Knowledge, Professional Lives, studies in education and change*. Maidenhead: Open University Press.
- Grimston, J. (2010, November, 21). Gove says goodbye to trendy teaching. *The Sunday Times*.
- Hagger, H. & McIntyre, D. (2000). *Developing Teacher Education*. Series Editors' Preface. Buckingham: Open University Press.
- Hammersley, M. & Atkinson, P. (2007). *Ethnography: Principles and Practice*. (3rd ed.) London and New York: Routledge.
- Hardcastle, J. & Lambert, D. (2007). Series' editors' preface. In Pachler, N., Evans, M. & Lawes, S. (2007). *Modern Foreign Languages: Teaching school subjects 11-19* (pp. ix-xiv). Oxon. and New York: Routledge.
- Hartley, D. (2003). New economy, new pedagogy. *Oxford Review of Education*, 29(1), 81-94.
- Hegel, G. W. F. (1977). *Phenomenology of Spirit*. Trans. Miller, A.V. (1977). Oxford: Oxford University Press. Original work published in 1807.
- Herz, R. (1997). Introduction: reflexivity and voice. In Herz, R. (Ed.). *Reflexivity and voice* (xxii-xviii). Thousand Oakes, CA: Sage.
- Hobson, A.J., Malderez, A., Tracey, L., Giannakaki, M., Pell, G. & Tomlinson, P. (2008). Student teachers' experiences of initial teacher preparation in England: core themes and variation. *Research Papers in Education*, 23(4), 407-443.
- Hulme, R. (2005). Policy transfer and the internationalisation of social policy. *Social Policy and Society*, 4(4), 417-425.

- Hulse, B. & Hulme, R. (2012). Engaging with research through practitioner enquiry: the perceptions of beginning teachers on a postgraduate initial teacher education programme. *Educational Action Research*, 20,(2), 313–329.
- Hulse, B. & Owens, A. (2012). Process drama in language teaching: supporting student teachers of Modern Languages in the development of creative practice. Conference paper: Languages in Motion: Language Learning/Teaching and the Performing Arts. Symposium: University of Nantes, 6-7 September, 2012.
- Jeffrey, B. & Craft, A. (2004). Teaching creatively and teaching for creativity: distinctions and relationships. *Educational Studies*, 30 (1),77-87.
- Jeffrey, B. & Craft, A. (2001).The universalization of creativity. In Craft, A., Jeffrey, B. & Leibling , M. (Eds.). (2001). *Creativity in Education* (pp.1-13). London: Continuum.
- Jenkins, S. (2014, June 11).Whitehall meddling is only ever bad news for education. The Guardian newspaper.
- Johnson, K.E. (1994). The emerging beliefs and instructional practices of pre-service English as a second language teachers. *Teaching and Teacher Education*, 10, 439-452.
- Johnson, B. (1994). Double mourning and the public sphere. In Johnson, B. *The wake of deconstruction*. Oxford: Blackwell.
- Jones, M. (2000).Trainee teachers' perceptions of school-based training in England and Germany with regard to their preparation for teaching, mentor support and assessment. *Mentoring & Tutoring: Partnership in Learning*, 8(1), 63-80.
- Joubert, M. (2001). The Art of Creative Teaching: NACCCE and Beyond. In Craft, A., Jeffrey, B. & Leibling, M.(Eds.) (2001). *Creativity in Education* (pp.17-34). London: Continuum.
- Kanno, Y. & Stuart, C. (2011). Learning to become a second language teacher: identities in practice. *The Modern Language Journal*, 95(ii), 236-252.
- Kansanen,P. (2010). Horribile Dictu: The success story of the Finnish school system. In Liimets, A. (Ed.) *Denkkulturen. Selbstwertung des Menschen. Erziehungskulturen*, 95-110.Frankfurt am Main: Peter Lang.
- Kao, S. M. & O'Neill, C. (1998). Words into worlds : learning a second language through process drama. Stamford, USA: Ablex.
- Kaufman, R. (2008). Lyric Commodity Critique, Benjamin Adorno Marx, Baudelaire Baudelaire Baudelaire. *PMLA*,123 (1), 207-215. The Modern Language Association of America.
- Keats, J. (1899).The complete poetical works and letters of John Keats. London: Houghton Mifflin.

- Keenan, D. K. (2004). *Hegel and Contemporary Continental Philosophy*. Albany: State University of New York Press.
- Kemmis, S. (1988). Action Research. In Keeves, J.P. (Ed.). *Educational research methodology and Measurement: an international handbook* (pp.42-49). Oxford: Pergamon.
- Kenway, J. (1990). Education and the Right's discursive politics: private versus state schooling. In Ball, S.J. (Ed.). (1990). *Foucault and Education* (pp.167-206). London: Routledge.
- Kim, S. H.O. & Elder, B. (2008). Target language use in foreign language classrooms: practices and perceptions of two native speaker teachers in New Zealand. *Language, Culture and Curriculum*, 21(2), 167-185.
- Kraschen, C. (1982). *Principles and practices in second language acquisition*. New York: Pergamon Press.
- Kristeva, J. (1986). 'The system and the speaking subject'. In Moi, T. (Ed.). (1986). *The Kristeva Reader* (pp.24-33). Oxford: Blackwell. Original work published on 12 October 1973 in The Times Literary Supplement.
- Kristeva, J. (1986). 'Revolution in poetic language'. Trans. Waller, M. (1984). In Moi, T. (Ed.). (1986). *The Kristeva Reader* (pp.89-136). Oxford: Blackwell. Original work published in 1974 as Doctoral Thesis.
- Kristeva, J. (1980). *Desire in language: a semiotic approach to literature and art*. Roudiez, L. (Ed.). Trans. Jardine, A. & Roudiez, L. (1980). New York: Columbia University Press.
- Kristeva, J. (1982). *Powers of Horror: an essay on abjection*. Trans. Roudiez, L. New York: Columbia University Press.
- Kristeva, J. (1989). *Black sun: depression and melancholia*. Trans. Leon, S. Columbia University Press: New York.
- Kristeva, J. (2009). L'Europe des Langues. Text from lecture: Journées Kristeva 2009. Organized by the Høgskole of Oslo, 24-26 september, 2009. Retrieved from website: http://www.kristeva.fr/oslo_europe.html. Accessed 19/7/13.
- Kvale, S. (2006). Dominance through interviews and dialogues. *Qualitative Inquiry*, 12(3), 480-500.
- Lacan, J. (1960/1966). The subversion of the subject and the dialectic of desire in the Freudian unconscious. In Keenan, D., K. (2004). *Hegel and contemporary continental philosophy*. Albany: State University of New York Press.
- Lather, P. (1991). *Getting smart: feminist research and pedagogy with/in the postmodern*. New York: Routledge.

- Lather, P. (1993). Fertile Obsession: validity after poststructuralism. *The Sociological Quarterly*, 34(4), 673-693.
- Lather, P. (2001). Postmodernism, post-structuralism and post (critical) ethnography: of ruins, aporias and angels. In Atkinson, P., Coffey, A., Delamont, S., Lofland, J. & Lofland, L. (Eds.). *Handbook of Ethnography* (pp.477-492). London: Sage.
- Laurillard, D. (1993). *Rethinking University teaching : a framework for the effective use of educational technology*. London: Routledge.
- Lechte, J. & Zournazi, M. (2003). (Eds.). *The Kristeva critical reader*. Edinburgh: Edinburgh University Press.
- Lémie, C. & Scrick, R. (1981). Preface to *Les Fleurs du Mal* (1857). Paris: Presses Pocket, Atelier Pascal Vercken.
- Levin, B. (1998). An epidemic of education policy: what can we learn for each other? *Comparative Education*, 34 (2),131-142.
- Lindblad, S. & Popkewitz , T. S. (2000).(Eds.). *Public discourses on educational governance and social integration and exclusion: analyses of policy texts in European contexts*. Uppsala: Uppsala reports on education, 36.
- Lingard, B., Nixon, J. & Ranson, S. (2008). Remaking education for a globalised world: policy and pedagogic possibilities. In Lingard, B., Nixon, J.& Ranson, S. (Eds.).*Transforming learning in schools and communities* (pp.3-33). London: Continuum.
- Lingard, B. (2009). Pedagogizing teacher professional identities. In Gewirtz, S., Mahoney, P., Hextall, I. & Cribb, A.(2009). *Changing teacher professionalism* (pp.81-93). Oxon: Routledge.
- Livingston, K. & Shiach, L. (2010).Co-constructing a new model of teacher education. In Campbell, A. & Groundwater-Smith, S. (Eds.). *Connecting inquiry and professional learning in education* (pp.83-95). Oxon: Routledge.
- Lucas, B. (2001). Creative teaching, teaching creativity and creative learning.In Craft, A., Jeffrey, B. and Leibling, M.(Eds.). (2001). *Creativity in Education* (pp.35-44). London: Continuum.
- Lukács, G.(1923/1971). *History and Class Consciousness*. Cambridge, USA: MIT Press.
- Lunenberg, M., Korthagen, F. & Swennen ,A. (2007).The teacher educator as role model. *Teaching and Teacher Education*, 23(5), 586-601.
- Lutz, F.W. (1986). Ethnography: the holistic approach to understanding schooling. In Hammersley, M.(Ed.). *Controversies in Classroom Research*. Milton Keynes: Open University Press.
- Lyotard, J.F. (1979). *The postmodern condition: a report on knowledge* .Trans. Bennington, G. & Massumi, B. (1984). Manchester: Manchester University Press.

- Macaro, E. (2001). Analysing student teachers' code-switching in foreign language classrooms: theories and decision making. *Modern Language Journal*, 85, 531-548.
- Macey, D. (1994). Thinking with borrowed concepts: Althusser and Lacan. In Elliott, G.(Ed.).(1994) *Althusser: a critical reader* (pp.142-158). Oxford, UK and Cambridge, USA: Blackwell.
- MacLure, M. (1996). Telling transitions: boundary work in narratives of becoming an action researcher. *British Educational Research Journal*, 22(3), 273-286.
- Mahoney, P. & Hextall, I. (2000). *Reconstructing teaching: standards, performance and accountability*. London: Routledge.
- Marx, K. & Engels, F. (1848). Manifesto of the Communist Party. London: The League of Communists.
- Marx, K. (1992). Economic and philosophical manuscripts. In *Early Writings*. Trans. Benton, G.(1992). London: Penguin Classics. Original work published in 1844.
- Marx, K. (1993). *Grundrisse*. Trans. Nicolaus , M.,(1993). London: Penguin Classics. Original work published in 1857.
- Mazzei, L. (2007 a). Towards a Problematic of Silence in Action Research. *Educational Action Research*, 15(4), 631- 642.
- Mazzei, L. (2007 b). *Inhabited Silence in Qualitative Research: putting poststructural theory to work*. New York: Lang.
- McIntyre, D. (1991).The Oxford University Model of Teacher Education. *South Pacific Journal of Teacher Education*, 19(2), 117-129.
- McNiff, J. with Whitehead, J. (2002). *Action research: principles and practice*. London: Routledge Falmer.
- Mitchel, R. (2003). Rethinking the concept of progression in the National Curriculum for Modern Foreign Languages : a research perspective. *Language Learning Journal*, 27(15), 25-23.
- Morris, E. (2013,September 24). *How Gove washed his hands of planning for the future*. In The Guardian newspaper.
- Murphy, E. & Dingwall, R. (2001). The Ethics of Ethnography. In Atkinson, P., Coffey, A., Delamont, S., Lofland, J. & Lofland, L.(Eds.).(2001). *Handbook of Ethnography* (pp.339-351). London: Sage.
- Musto, M. (2010). Revisiting Marx's Concept of Alienation. *Socialism and Democracy*. 24(3),79-101.
- Mydat, D. (2015, 22 January). Retrieved from SecEd website on 30/1/15 from: <http://www.sec-ed.co.uk/blog/we-must-act-to-make-teaching-attractive-again>

- Nagel, T. (1986). *The View from Nowhere*. Oxford: Oxford University Press.
- National Advisory Committee on Creative and Cultural Education(NACCE).(1999). *All Our Futures: Creativity, Culture and Education* .London: DfEE.
- Neumark, V. (1 July, 2014). *Under Scrutiny, under- appreciated*. In The Guardian newspaper,p.44.
- Newmann, F. & Associates (1996). *Authentic Achievement: restructuring schools for intellectual equality*. San Francisco, CA: Joey Bass.
- Noble-Rogers, J. (2014, July 15). *Letter to Nicky Morgan*. Retrieved from the UCET website: <http://www.ucet.ac.uk> on 20/7/14.
- Office for Standards in Education (Ofsted). (2008).*The Changing Landscape of Languages: an evaluation of language learning 2004/2007*. Manchester: Crown publications.
- Office for Standards in Education (Ofsted) (2011). *Modern Languages Achievement and Challenge 2007-2010*.Manchester: Crown publications.
- Office for Standards in Education (Ofsted) (2014). *Below the radar: low level disruption in the country's classrooms*. Retrieved from: <https://www.gov.uk/government>.
- Oliver, K. (2003). The Crisis of Meaning . In Lechte, J. & Zournazi, M. (2003). (Eds.).*The Kristeva critical reader* (pp.36-54). Edinburgh: Edinburgh University Press.
- Olssen, M., Codd , J. and O'Neill, A.(2004). *Education Policy*. London: Sage.
- Ozga, J. & Jones, R. (2006).Travelling and embedded policy: the case of knowledge transfer. *Journal of Education Policy*, 21 (1), 1-17.
- Pachler, N. Barnes, A. & Field, K. (2009). *Learning to teach languages in the secondary school*. London: Routledge.
- Pachler, N., Evans, M. & Lawes, S.(2007) .*Modern Foreign Languages: Teaching school subjects 11-19*. Oxon. and New York: Routledge.
- Payne, M. (1993). *Reading Theory: an introduction to Lacan, Derrida and Kristeva*. USA: Blackwell.
- Peters, M.A. (2004). Derrida, Pedagogy and the calculation of the Subject. In Trifonas, P. and Peters, M.(Eds.)(2004). *Derrida, deconstruction and education: ethics of pedagogy and research* (pp) Oxford: Blackwell.

- Petrovic, G. (1963). Marx's Theory of Alienation. *Journal of Philosophy and Phenomenological Research*, (23), 419-426.
- Pillow, W. (2010). Confession, catharsis or cure? Rethinking the uses of reflexivity as methodological power in qualitative research. *International Journal of Qualitative Studies in Education*, 16(2), 175-196.
- Ponte, P. (2010). Post graduate Programmes as Platforms: coming together and doing research for a common moral purpose. In Campbell, A. & Groundwater-Smith, S. *Connecting inquiry and professional learning in education: international perspectives and practical solutions* (pp.68-82). London: Routledge.
- Popper, K. R. (1972). *Objective Knowledge: an evolutionary approach*. Oxford: Clarendon.
- Poster, M. (1984). *Foucault, Marxism and history: mode of production vs mode of information*. Cambridge: Polity Press.
- Qualifications and Curriculum Authority (QCA)(2006). *Pupils' views on language learning*. Retrieved from www.qca.org.uk/17309.html
- Quality Assurance Agency for Higher Education(QAA).(2008). *Framework for Higher Education Qualifications in England*. London: Stationery Office.
- Quinodoz, J.M. (2005). *Reading Freud: a chronological exploration of Freud's writings*. The New Library of Psychoanalysis. London and New York: Routledge.
- Raffo, C. & Hall, D. (2006). Transitions to becoming a teacher on an initial teacher education and training programme. *British Journal of Sociology of Education*, 27(1), 53-66.
- Rancière, J. (1974). *La Leçon d'Althusser*. Paris: Gallimard.
- Rancière, J. (2012). Work, identity, subject. In Deranty, J.P. & Ross, A. (2012). *Jacques Rancière and the contemporary scene: the philosophy of radical equality* (pp.205-216). London and New York: Continuum.
- Ranson, S.(2003).Public accountability in the age of neo-liberal governance. *Journal of Education Policy*, 18/95,495-480.
- Ratcliffe, R. (2013, August 15). Drop in number of A level students studying foreign languages .In The Guardian newspaper. Retrieved from The Guardian website: <http://www.theguardian.com/education/2013/aug/15/a-level-results-foreign-languages>
- Ratcliffe, R. (2013, August 22). GCSE results 2013: science grades fall after papers are made tougher. In The Guardian newspaper. Retrieved from:

<http://www.theguardian.com/education/2013/aug/22/gcse-results-2013-science-grades-fall>.

Ricoeur, P. (1986). Althusser's theory of ideology. In Elliott, G. (Ed.)(1994). *Althusser: a critical reader* (pp.44-72). Oxford: Blackwell.

Robinson, K. (2011). *Out of our Minds: Learning to be Creative*. Chichester: Capstone.

Saffran, L. (2001). Creativity as mindful learning: a case from learner-led home-based education. In Craft, A., Jeffrey, B. & Leibling, M. (Eds.). (2001). *Creativity in Education* (pp.80-91). London: Continuum.

Sartre, J.P. (1945). *L'existentialisme est un humanisme*. Paris : Gallimard.

Schön, D. (1983). *The reflective practitioner*. San Francisco, C A: Jossey Bass.

School Direct (n.d.). School Direct: Information for Schools. Retrieved from <https://www.gov.uk/school-direct> on September 16, 2013.

Sherratt, Y. (2007). Adorno's aesthetic concept of aura. *Philosophy and Social Criticism*. 33(2), 155-177.

Spivak, G.C. (1976). Translators Preface to 'Of Grammatology' (Derrida, J., 1974). Baltimore: The John Hopkins University Press.

St. Pierre, E. (1997). Methodology in the fold and the irruption of transgressive data. *International Journal of Qualitative Studies in Education*, 10(2), 175-189.

Stenhouse, L. (1975). The teacher as researcher. In Stenhouse, L. (Ed.)(1975). *An introduction to curriculum research and development* (pp.142-65). London: Heineman.

Sternberg, R. (Ed.)(1988). *The Nature of Creativity*. Cambridge: Cambridge University Press

Stronach, I. (2009). *Globalizing education, educating the local: how method made us mad*. Routledge: London.

Stronach, I. & MacLure, M. (1997). *Educational Research Undone: the postmodern embrace*. Buckingham: Open University Press.

Stronach, I., Corbin, B., McNamara, O., Starck, S. & Warne, T.(2002). Towards an uncertain politics of professionalism: teacher and nurse identities in flux. *Journal of Education Policy*, 17 (1), 109-138.

Teacher Support Network (2014). Education staff health survey 2014. Retrieved from <http://teachersupport.info/> on 20/12/14

- Throop, C. J. (2003). Articulating Experience. *Anthropological Theory* 3(2), 219-241.
- Tickle, L. (2001). *Teacher Induction: The Way Ahead*. Buckingham/Philadelphia: Open University Press.
- Trifonas, P. & Peters, M.(Eds.).(2004). *Derrida, deconstruction and education: Ethics of Pedagogy and research*. London: Blackwell.
- Tuhiwai Smith, L. (1999). *De-colonizing methodology. Research and indigenous peoples*. London: Z books.
- Universities' Council for the Education of Teachers (UCET) (February, 2013). *School Direct and ITE Allocation: UCET Survey*. Retrieved on 11/8/14 from the UCET website:
- Visweswaran, R. (1997). *Reflexivity, feminism and difference*. Minneapolis: University of Minnesota Press.
- Wenger, E. (1998). *Communities of Practice*. Cambridge: Cambridge University Press.
- Wilshaw, M. (2014) Video recording. Retrieved from The Guardian website
<http://www.theguardian.com/education/2014/sep/25/headteachers-too-soft-unruly-pupils-ofsted-chief-sir-michael-wilshaw>. Accessed 29/9/14.
- Winch, O., Orchard, J. & Oancea, A. (2013). *The contribution of educational research to teachers' professional learning: philosophical understandings*. London: BERA.
- Wolf, D. (1996). *Situating feminist dilemmas in fieldwork*. In Wolf, D. (Ed.). *Feminist dilemmas in fieldwork* (pp.1-55).Oxford: Westview Press.
- Zeichner, K. (2003).Teacher research and professional development. *Educational Action Research*, 11(2), 301-326.
- Zeichner, K. (2010). *Rethinking the connections between campus courses and field experiences in College and University based Teacher Education*. *Journal of Teacher Education*, 61(1-2), 89-99.

Appendices

Appendix 1: Group posters

Appendix 2: Overview of data bricolage

Appendix 3: Example of semi-structured interview schedule

Appendix 4: Creativity Checklist

Appendix 5: Questionnaire: Analysis of responses

Appendix 6: Example from reflective research journal

Appendix 7: List of topics selected for subject assignment: practitioner enquiry

Appendix 8: Brief biographies of participants





APPENDIX 2

Overview of data bricolage

Student	Personal philosophy of language learning September 2013	Drama discussion January 2014	Group discussion June 2014	Lesson observation and individual interview April- June 2014	Creativity checklist and questionnaire June 2014	Exit interview and course evaluation June 2014
Steve	✓	✓	✓	✓	✓	✓
Linda	✓	✓	✓	✓	✓	✓
Diana	✓	✓		✓	✓	✓
Tina	✓		✓		✓	✓
Joe	✓	✓	✓	✓	✓	
Gemma	✓	✓	✓	✓	✓	✓
Nina	✓	✓	✓	✓	✓	✓
Chloë	✓	✓		✓	✓	✓
Kris	✓	✓	✓		✓	✓
Sian	✓	✓	✓		✓	✓
Amy	✓	✓	✓		✓	✓

Appendix 3

Individual interviews: semi structured interview schedule

- 1) Having read my reflection on the lesson which I observed, would you say it was accurate?
- 2) Do you think your pupils respond positively to creative approaches?
- 3) Do you think such approaches are common in ML?
- 4) Do you think there is an element of risk in creative teaching approaches?
- 5) What do you think creativity is in language lessons?
- 6) Do you think it is important?
- 7) Is it hard to be creative in school?
- 8) Have you been able to teach in the way you would want to teach languages?
- 9) Do you intend to continue to develop creativity in your future practice?

Appendix 4

Creativity Checklist

Creativity, according to Ken Robinson, is as important as literacy. It draws on the imagination and encourages pupils to input their own ideas. It can be a great way to motivate them and to make language learning a more enjoyable and meaningful experience.

Try to include some of the activities on the list below into your lesson planning . Also you might like to add ideas of your own which you could share with others.

ACTIVITY	TICK IF COMPLETED	CLASS(ES)	COMMENT
Interactive game	n=10		
Game show	n= 8		
Card sort activity	n= 10		
Mimes	n=7		
Human sentence	n=8		
Dramatised role play	n=7		
Drama game	n=4		
Open- ended drama(eg.Crash landing)	n=3		
Sing a Song	n=9		
Song used as text	n=10		
Use a painting as starter activity	n=4		
Dance/movement	n=5		
Storytelling/fairytales	n=4		
Pupils write their own story	n=5		
Pupils write a poem/rap	n=3		
Cross-curricular activity: drama	n=3		
MFL with Sport	n=3		
MFL with History	n=6		

MFL with geography	n=1		
MFL with other subject	n=1 (Maths)		
Pupils produce text using ICT creatively	n=3		
ICT project	n=6		
Group drawing activity	n=2		
Drawing dictation	n= 4		
Food tasting	n=3		
Videos to teach culture	n= 9		
Use FLA to teach culture	n=3		
Add your own ideas below	n+0		

APPENDIX 5

Questionnaire on Creativity Checklist: Analysis of responses

1) Did the list encourage you to be more creative- to plan some creative activities in your lessons?

YES A LOT =6

(Steve,Tina,Diana,Gemma,Joe,Nina)

YES A BIT =3

(Chloë,Sian,Linda)

NOT REALLY=2 (Kris,Amy)

NO =0

Analysis: The university input did encourage creative practice. Amy who answered 'not really' commented that it was the seminar discussions rather than the checklist which had helped. Kris commented that he was not permitted to try ideas out.

2) Were you encouraged to try out creative ideas by your mentors and teachers?

YES A LOT =4

(Amy,Chloë, Sian,Tina)

YES A BIT =4

(Nina,Linda,Joe,Diana)

NOT REALLY=2(Gemma,Kris)

NO =1 (Steve)

3) Did you feel your own creativity was restricted in any way?

YES A LOT =1 (Steve)

YES A BIT =7

(Nina,Linda,Joe,Steve,Chloë,Gemma

Kris)

NOT REALLY=1(Diana)

NO =2(Amy,Tina)

4) How important is creativity in language lessons?

YES A LOT =11

Comments : makes it fun (2)/exciting

(1)/interesting(7)/memorable(1)/enjoyable/motivates/brings lesson to life.

WAGNER 1861

In the same chapter, Sandeleno discusses the importance of the INDIVIDUALITY of the ARTIST.

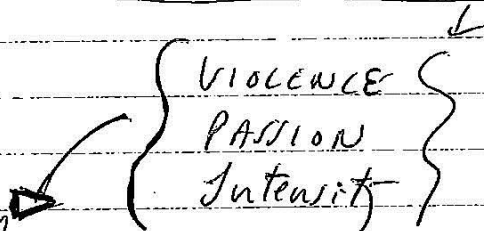
Simon sees this

Wagner, he says, is a example of a man who is both "un homme d'ordre et un homme panique". In all he does he inserts his personality.

(Cf KALISTEVA semoklyubnaya)

Both spirituality + panique are drawn together in the personality of Wagner. He approaches both organ + spiritual experience in the same way. The impact of his individual personality are in both.

Sandeleno says that Wagner's music brings out what is most hidden in our hearts



This is what must be suppressed - but is always near the surface ready to find expression.

Freud

God - spiritus - mind
Sata Panim - body

BAUDELAIRE
L'ART ROMANTIQUE

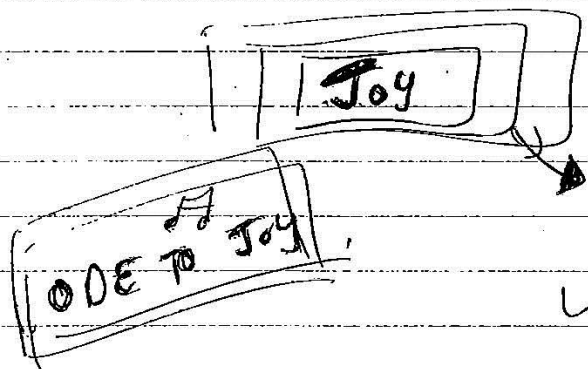
BAUDELAIRE
WAGNER
+ SIMON'S DATA!!

Baudelaire also draws the region recorded by Liszt and by Wagner himself. Wagner sees Angel - Liszt sees a misty mirage of vapour. Baudelaire says his 'rêveries', as he listens to the music may be more abstract + vague (as expressed in the poem). but.

in All 3 'rêveries' (or responses) you find:

- la beatitude spirituelle et physique.
- l'isolement

la contemplation de quelque chose infiniment grand et infiniment beau d'une lumière intense qui sejant les yeux et l'âme.



Where is the Joy in education?

Why must it be so joyless?

DATA

Simon's Music - he apologises for his rags it's not enough to be enjoyable!!

Simon played Wagner + Beethoven to his pupils!!!

Why does he do this?? What is he trying to do in his classroom?

L'Art et le Revue

Baudelaire read this who by ^ Liszt?

APPENDIX 7

Topics selected for Subject Assignment: Practitioner enquiry

Task : Design an intervention which focuses on an aspect of subject pedagogy which will take pupil learning forward.

Student	Area of subject pedagogy selected
Steve	Target Language
Linda	Drama
Diana	Spontaneous speaking
Tina	Culture
Joe	Intercultural awareness
Gemma	Drama
Nina	Drama
Chloë	Authentic materials
Kris	Games
Sian	Spontaneous speaking
Amy	Authentic reading materials

APPENDIX 8

Brief biographies of participants

Student	Biographical information
Steve	Male. Age 22-30. 1 year working abroad as Foreign language assistant (FLA).
Linda	Female. Age 22-30. 1 year working abroad as FLA.
Diana	Female. Age 22-30. 1 year working abroad as FLA.
Tina	Female. Age 30-40. Previously taught Law in HE.
Joe	Male. Age 22-30. 3 years working abroad .1 year as FLA
Gemma	Female. Age 30-40. 1 year working abroad as FLA. Previous career in business.
Nina	Female. Age 22-30.1 year abroad as part of degree.
Chloë	Female. Age 22-30. 1 year working abroad as FLA.
Kris	Male. Age 22-30.2 years living abroad.
Sian	Female. Age 22-30. 1 year working abroad as FLA
Amy	Female. Age 30-40. 1 year working abroad as FLA .Previous career in business.

All participants were able to teach two languages. Three were native speakers of a language other than English, one of whom was bi-lingual (English plus another FL). Two were mothers of school-age children. All had lived and worked abroad. The group represent a fairly typical ML PGCE cohort.