MONASH University

Young people's writing in senior English classrooms: Opening the classroom door

Louise Anne Piva

Bachelor of Education (JCU)

Thesis submitted in partial fulfilment of the degree of Master of Education

Monash University

Faculty of Education

2017

Copyright notice

Abstract

This study seeks to understand the complexity of teaching and learning to write in a year 12 English classroom in Victoria, Australia. It is a reflexive practitioner inquiry that aims to open my classroom to others and examine my work as an English teacher, teaching writing. Bulfin (2005) has argued that teachers' work is both deeply personal and private, but unavoidably public and it is important to open the door of a classroom in the current high-stakes environment in school education across the world. The study teases out and discuss the shades and tones of being a teacher and in particular a teacher of writing to senior school students.

The first aim of the study is to explore the 'dialogic' processes that occur between an English teacher (myself) and her students, colleagues and others and to examine how this dialogue shapes the work of the teacher and influences the teaching of writing. The study considers the teaching of writing through the lens of Bakhtin's (1981; 1984) dialogic theory, specifically, his concepts of 'authoritative voices' and 'internally persuasive discourse'. It examines the way they exist in this contemporary classroom and mediate the teaching and learning of writing in this context. Secondly, the study examines how this teacher plans and teaches lessons in response to reflection on the dialogue whilst aiming to work within a socio-cultural understanding of Vygotsky (1980) zone of proximal development. The third aim of the study is to examine the mediating pressures of working within a high-stakes examination environment and its effects on the work of a senior secondary school English teacher and her students as captured through the dialogue present in and beyond the classroom. Finally, the study explores the way in which my professional identity is 'deconstruct[ed], construct[ed] and reconstruct[ed]' (Samuel & Stephens, 2000, p. 476) through 'dialogic identity work' (Parr & Chan, 2015, p. 46).

The study focuses in depth upon three narratives and along with their analysis the process of teaching and learning to write is examined. The narratives and the analysis show the 'dialogic' processes that occur and how this dialogue shapes the work of the teacher and the ways in which they are responded to and influence the teaching of writing.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature: ███████████
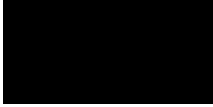
Print Name: L. PIVA

Date: 27/5/17

Acknowledgements

I have been blessed to have many wonderful people to encourage, support, cajole and challenge me in the writing of this thesis. Firstly, I thank all my students over the past 25 years. Without them, I am not a teacher. I have learned as much from them as I hope they have from me and for that I am eternally thankful. I am especially grateful to the amazing and accommodating girls of 12A English, 2014. They humored me and learned with me, but above all, encouraged me to be a better English teacher.

Finding a supervisor is a daunting process. Despite this, I took the plunge and it has been my great fortune to be blessed with not one, but two; Dr. Scott Bulfin and Dr. Graham Parr. After nearly chickening out of my very first meeting with Scott, I made it to his door to find the most affable and least crusty academic I had ever met. Then I met Graham, whose warmth and generosity with his time and knowledge complemented Scott's own remarkable intelligence and kindness. It is without a doubt that this project would not have come into fruition without the (mostly) gentle encouragement of these two extraordinary researchers and teachers. I am a better teacher (and person) for having worked with these gentlemen and I thank them for helping me find my research legs.

Teaching is a hard job and is at times only made tolerable by our colleagues. I would like to thank the many teachers, support staff and others who I have worked with, all have contributed to my experiences as a teacher. In particular, I wish to acknowledge Alison Swift and Kelly Robertson, my Year 12 co-teachers in 2014. These two women are amazing teachers and even more incredible colleagues. Most fortunately for me, they are also my friends. Thank you for believing in me and harassing me to be the best I can be.

I wish to thank my wonderful friends for forgiving me when I missed coffee, parties and important moments in your lives. Thank you for still offering to ferry my children to activities and for feeding and exercising me when I needed it.

Finally, to my family. My children; Aden, Trinnity, Kael and Quinn, you are my inspiration. Thank you for your patience, and understanding, for encouraging me, even when you did not understand what I was doing. However, my everlasting gratitude goes to my exceptional husband. Without you, I could not be the best version of myself.

Table of Contents

List of tables and figures

1.   The exposition and orientation

The most urgent task of the present-day writer [is] to recognise how poor he [sic] is, and how poor he has to be in order to begin again from the beginning. (Benjamin, 2008, p. 89)

Benjamin's quote seems apt not just for writers, but for English teachers in schools. In writing this, it is the beginning of a new school year and as term one looms in the next week, teachers and students are filled with trepidation and excitement. Tomorrow I begin a new job, teaching at a new school and even though I have had two decades worth of experience, I feel like a new teacher. But I recognise the need to begin yet again. In preparing for this beginning I am reminded of my first teaching job. I entered the school with all the enthusiasm and confidence of a graduate English teacher who felt able to teach students the craft of writing. My naivety let me believe that my degree had prepared me for teaching, and for the most part this is true, but I was startled by an omission in my education.

The most potent recollection I have is at the end of the first week I was exhausted, mentally, physically, emotionally, spiritually and intellectually. And I was angry. Angry that not one lecturer, tutor or mentor teacher had sufficiently explained the rollercoaster of emotions one experiences as a teacher. Each day I went to work and mentally buckled up for the white knuckled ride I had chosen as a profession. Whilst holding on for dear life, I taught and planned and marked and disciplined. I acted as a professional and yet, I felt unsafe, insubstantial and nebulous.

I vacillated between being a no-nonsense teacher who taught the process of writing as a serious and structured activity confident in teaching the writing process and using genre and being one who could laugh and create comic nonsense pieces with the students. My expectations of the students did loop-de-loops and I pulled negative G's in changing beliefs about ways to teach writing – are the rules steadfast and immovable or simply desirable suggestions? I struggled to feel like a teacher of writing and wondered when I would be able to call myself that without feeling like a fraud.

Twenty-five years later, after teaching in two different states across all three education systems, I am still wrestling with my professional identity. Although experience is my lap-bar and will anchor me in my seat throughout the ride, there are many twists and turns, particularly when teaching writing, that need to be anticipated and perhaps enjoyed. I have time; time to think as the car ratchets up the chain lift to the first platform, to think and consider the way in which my teacher self will be (re)constructed as I yet again teach students the craft of writing. Paused at the precipice of the first drop, fear is overwhelming and yet oddly motivating.

It was important to begin this thesis with a narrative, one that was partially situated in my first year of teaching writing. Firstly, it was this early experience of wrestling with process writing and genre theory that is a conjuncture from which my teaching of writing was 'fertilised and fomented' (Tarpey, 2016, p. 78). In that graduate year of teaching, to my horror, I did not develop a definitive method of teaching writing to my students. And despite remaining on the rollercoaster and having many 'do-overs', I have still not mastered the art of teaching writing. I needed to examine this practice differently. The result is this thesis where I

examine my teaching of writing to a group of Year 12 students over the course of one year in a senior English classroom. Secondly, in beginning this thesis with a story, I want to show that it is not simply the artefact that is significant, but the act of telling the story, of 'reaching out to others' (Parr, Doecke, & Bulfin, 2015, p. 140) and positioning myself as part of, not external to, the research. I use narrative to re-imagine and challenge the current neo-liberal discourse of standards reform and to examine the complex world of one classroom in a way that is not reductive. In writing this story and working with narrative throughout this research it becomes part of my own pedagogical development because at the end of the day, I just want to be a better teacher of writing (Goodson & Gill, 2011).

This project stems from my belief that writing is possibly the cornerstone of education and that students need to learn to write as a crucial process in their educational, intellectual and individual development. The study emerged as a reflexive practitioner inquiry, and I chose narrative as way to represent and explore the complex work I engaged in to meet the diverse needs of these students in a complex policy environment. One of the things I did learn in that chaotic first year of teaching was that teaching and learning wasn't confined to the classroom and so this study also examines how teaching writing was enacted with the students through various activities and practices in, around and beyond the classroom. To provide insight into this work, some of the writing of the students and the various dialogues we engaged in together are considered. Throughout their final year of high school, I wrote with these students and we shared the classroom as a kind of ongoing writing workshop (Bellis, 2014).

In a curious symmetry, my research has resembled the process of writing and not process writing, in its planned, yet unplanned, execution. It has not advanced in an orderly fashion, despite my best attempts to wrangle and wrestle it into the conventional structure and practice of research. I have and do wholeheartedly empathise with my students in their struggle to cajole their ideas into written pieces that adhere to the form and structure of an expected genre. Eventually, I conceded that I needed to take my own advice (and that of my supervisors!) and to use the guidelines as a suggestion; to allow my writing to develop its own form and style to suit the purpose of this project. Thus, this thesis uses many of the structural elements of a story— exposition, orientation, rising action, denouement—in composition with the expectations and structure of a thesis – literature review, methodology, discussion, analysis and conclusion. However, it does so without being slavish to either, but rather fulfilling the needs of this writing.

The first aim of the study has been to explore the 'dialogic' processes that occur between an English teacher and her students, colleagues and others and how this dialogue shapes the work of the teacher and the ways in which they are responded to and influence the teaching of writing. The study considers the teaching of writing through the lens of Bakhtin's (1981; 1984) dialogic theory, paying particular attention to his concepts

of the 'authoritative voice' and 'internally persuasive discourse' and how these may be seen to exist in a contemporary classroom and mediate the teaching and learning of writing. A second aim of the study was to examine how one teacher (myself) planned, taught and reflected on the work of teaching writing to senior school students, attempting to stay within students 'zone of proximal development' (Vygotsky, 1980). A third aim of the study was to examine the mediating pressures of working within a high-stakes examination environment and its effects on the work of teachers and students as captured though the dialogue present in and beyond the classroom. In the 'data generation' phase and through reflecting on my teaching I recognised that my professional identity, both understood by me and imposed by others, contributed to the decisions I made and the things I said to my students. I questioned whether identity, like teaching, researching and writing, was not a fixed entity but one that responded and changed throughout the year. Thus, the fourth and final aim was to explore the ways in which a teacher's identity is constructed and reconstructed in response to events in and beyond the classroom. I have already indicated that writing this thesis did not stay the course. Thus, the final thesis, in addition to the expected literature review and methodology sections, culminates in three narratives and their analysis, which examine the critical incidents from this teaching.

1.1   Context of the study

In Australia and internationally, language and literacy researchers have been inquiring into the teaching of writing in multifarious contexts. Some contemporary studies have been in response to broader policy agendas, and more particularly the standard-based reforms that are occurring throughout the international community (Gerrard & Farrell, 2014). Additionally, the presence of league tables and the media scrutiny of NAPLAN and tertiary entrance results has detrimental implications in the classroom with teachers responding by narrowing the curriculum to teach to the test, and adopting risk-averse pedagogies (Wells, 2000). These tensions in the teaching of writing explored in this thesis are not restricted to English students but are evident in L1 classrooms internationally (Bazerman, 2008; van de Ven & Doecke, 2011). These researchers are seeking to understand the teaching of writing in a context of complex institutional, cultural and policy settings – as am I. This project stems from a desire to find ways to teach Year 12 English students how to write in a policy landscape that has changed significantly in the most recent decade (Cochran-Smith & Lytle, 2009; Parr, Bellis, & Bulfin, 2013).

My concern with the teaching of writing has a much longer history than my enrolment in a formal research degree at a university; it has evolved from my various movements in, out and through differing professional and educational environments over the last 25 years. For much of my career I've taught in Victoria, Australia and within a senior school curriculum framework provided by the Victorian Certificate of Education (VCE)

(Victorian Curriculum and Assessment Authority (VCAA), 2014). This is a mandated curriculum for Victorian senior secondary school students that is prescriptive, standards based and highly regulated (Jordan, 2008). It is coupled with a compulsory external examination regime in the final year of school that has tended to create an environment where students and teachers experience writing in its most limited forms and yet teachers still attempt to work within and beyond these parameters. The final year of study in the subject, English, is dominated by written 'essays', typically produced under quasi-exam conditions - even throughout the year – contributing to a situation where the *process* of writing often becomes compromised (Frawley, 2014). The presence of the high-stakes exit examination dictates much of the curriculum design and implementation throughout the year as teachers work to 'prepare' their students for the final examination hurdle. A range of both intended and unintended curriculum architectures, and the practices which develop from them, tends to significantly influence decisions on what and how writing is taught.

This study was conducted in an independent single-sex school that has a reputation for achieving excellent academic results and for a decade has held the position of being the highest ranked school in its geographical area. The students are all female and the majority reside in the local area. Most come from families with strong socio-economic backgrounds and many have parents who occupy professional and managerial fields. All the girls were committed to achieving strong academic results and this was evident in their words and actions throughout the year. They were supported by parents who were active in the school community and in their communication with me. The school has a long and proud history and celebrated its 140-year anniversary during the year I conducted this research. It has a significant presence in the community with the students being respected and lauded for their achievements. Subsequently, the school culture is one where academic success is the core focus and permeates decisions regarding curriculum, staffing and other activities.

The research questions driving this inquiry consider the experiences of both the teacher and the student within this high-stakes policy environment. There are two research questions:

1. How does an English teacher in a particular institutional, cultural and policy setting attempt to meet the needs of their senior secondary students as they learn to write?
2. How do senior secondary English students in that institutional, cultural and policy setting experience the teaching of writing?

Each question is broad and attempts to encompass the complexity of teaching English, the only compulsory subject, in a school that requires its students and teachers to achieve exceptional VCE results. These expectations about a particular kind of success permeate the classroom in many ways, prompting questions

regarding the culture of the classroom, the autonomy and identity of the teacher and students as well as the way in which writing is conceptualised and understood, taught and learned.

1.2   Thesis outline

Nearly all pieces of writing have a discernible structure that is recognised and anticipated by the reader, or so I teach my students. Accordingly, this study follows the genre of academic thesis and has five chapters. It also resembles that of a story and imitates the bell-shaped line of orientation, rising action, climax and resolution followed by the dénouement. Each chapter has a purpose and intention and a voice that is representative of my values and beliefs. As such, it is at times playful and at others it is scholarly. It reflects the complexity of writing and the ways in which text is not easily defined or captured. The notion of story is central to this study and thus the project reflects this in its structure.

Chapter one has provided some exposition and orientation of this particular study. It begins to set the scene for the study and locates it in relation to some key debates in the field and also in relation to some of my own professional history.

Chapter two explores more deeply the context of this study through examining recent and seminal research concerned with the teaching of writing. This area of research is vast, and thus considers that which underpins the arguments of the study and those that have influenced the teacher-researcher.

Chapter three discusses the merits of using qualitative methods and the value of using narrative inquiry to explore the complexity of teaching writing. It also describes the research design and the use of practitioner inquiry to generate data.

The thesis borrows from the genre of a short story as taught in my classroom (Hardy & Klarwein, 1990). Thus, chapter four is titled 'Rising action and climax' and uses narratives to examine critical incidents. Chapter Five acts as the dénouement offering a conclusion to the study, but is certainly not a definitive end as this project is only one part of a larger narrative and dialogue.

2. Teaching writing: an ongoing challenge and problem

2.1 Not puzzles but rhizomes

> *Teachers and administrators would do well to work toward a more thorough understanding of what written composition actually is, what prompts students to write, and what methods of evaluating are most effective. (Arnold, 1964, p. 15)*

In any attempt to develop a 'more thorough understanding' of the teaching of writing, it is important to make sense of the vast body of research that is complex, contextual and continually responding to itself. (Camp, 2012; Graves, 1980; Slomp, 2012). Freebody (2007) argues that it is the largest and most diverse field of research in language and literacy studies and 30 years ago Faigley (1980) acknowledged it as hard to navigate. Since the 1980s, education and consequently education research, has been confounded by 'the fast-moving transformations of globalisation and technology' in which teachers and researchers alike find themselves in a 'blizzard of change' (Goodson, 2015, p. 35). It may be true that teachers are 'frustrated and confused' by the research, and desire 'research that can help them make crucial instructional decisions' (Corker & Lewis, 2008, p. 232). This certainly reflects a vexation in my journey as a teacher of writing that I too have felt 'unprepared and anxious' (Corker & Lewis, 2008, p. 232) when attempting to teach my students how to write.

In 1980, Donald Graves spoke about this space between the research and teaching practice and rationalised that teachers 'could not see their schools, classrooms or children in the data' (p. 179). He was referring to a tradition of research that modelled itself on the scientific mode, where researchers tried to remove variables from the context, and many used experimental designs in studies that were conducted outside the classroom and predominantly focused on what the teacher should do (Graves, 1980, 1983). Similarly, Freebody (2007) describes this tradition as one that isolates a single aspect which is then given the 'status of a 'locomotive' that pulls the others along' (p. 57) and Delandshere (2006) laments that it often attempts to 'emulate medical research' to 'find *treatments* that work (italics original)' (p. 70). These notions are familiar to many teachers who have responded to changing philosophies of teaching writing. Furthermore, there is a tradition of attempting to understand how writing occurs through only examining 'writing-as-artefact' (Doecke & Parr, 2008, p. 14) and it wasn't until the mid-20th century that researchers began to focus more intently on discovering what was 'involved in the act of writing' (Hillocks, 2008, p. 317). Britton (1975), Graves (1980, 1983) and other researchers argued that using written artefacts was insufficient and researchers should instead examine what happens *when* students write. Graves (1980) 'lament[s] the time that has been wasted' on these traditions of research and Faigley (1980) dishearteningly, claims that understanding it will 'remain a very elusive concept' (p. 299) when writing researchers ignore this focus on writing practices in classrooms.

Additionally, Freebody (2007) concluded in his review of literacy research, that many teachers ignored findings in favour of their own experience. He further states 'new, more nuanced ways of talking about teaching and learning practices in schools are needed from researchers who have carefully observed the working conditions of teachers' (p. 56) or indeed by teacher-researchers themselves. Therefore, this practitioner inquiry is an effort to understand the complexity of teaching writing from inside the process – and whilst Fecho and Botzakis' (2007) comment specifically refers to the classroom as being 'fraught with possibility and pitfalls' (p. 550) it also applies in the teaching of writing that occurs beyond the classroom.

The aim of this chapter is to consider the existing research on the teaching of writing in an endeavour to make sense of what Freebody (2007) claims is a 'collection of puzzles' (p. 17) from which researchers choose to take a stand. However, rather than a puzzle, this particular study considers research in this context to be a rhizome, always open and can be entered at any point (Deleuze & Guattari, 2005; Shann, 2015). The first point of entry is the legacy of diverse research that currently exists in relation to teaching writing and the ways in which this has guided teachers' understanding of this practice amidst complex intuitional, cultural and policy settings (Harris, 1991; Nystrand, 2008). Additionally, many of the findings of this research directed the teaching practices that are still evident in today's classroom. Consequently, it is imperative to recognise this history and acknowledge it in our work. This project is principally concerned with research conducted by teachers although it acknowledges the influence of research in other disciplines, such as psychology, sociology, ethnography and linguistics, in shaping teachers' understanding of teaching writing. Increasingly, these multifarious researchers of writing 'are working together and drawing on upon each other's work' (Bazerman et al., 2010, p. i) to ensure that the research is unified and yet 'rich enough to operate across the many ecologies that writing itself occupies' (Prior & Lunsford, 2008).

The second entry to this rhizome is the role of teacher identity and the way in which it mediates the teaching of writing in a secondary school classroom. Like the subject, English, teachers of this discipline largely acknowledge that there are many ways of being, an English teacher, and much research has focused on exploring these (Frawley, 2015; Luke, 2003). The third venture into the research rhizome is to consider the implications of high-stakes assessment and its role in the teaching of VCE English. The presence of high-stakes 'exit' examinations and the resulting university entrance ranking are particular to the senior secondary classroom and mediate the teaching practices in this context. These three aspects are influential in determining the teaching, the writing and the expectations of both the teacher and students. Finally, although this review focuses on the teaching of writing in English speaking schools, many of the same tensions are evident in the teaching of writing in L1 classrooms throughout the world (Bazerman, 2008; Huijun, 2010; van de Ven & Doecke, 2011).

2.2   Traditions of writing research

There are national and indeed international debates about the teaching of writing in English classrooms, it is considered more than the transference of knowledge (Camp, 2012; Slomp, 2012) or a series of isolated and distinct events (Freebody, 2007); it is a process that is richly complex and multifaceted (Locke, 2014). The history of writing research may very well have begun in classical antiquity, the age of Greco-Roman writing (see Connors, 2014; Prior & Lunsford, 2008) and it has been investigated from a variety of disciplines such as psychology, linguistics, composition, sociology and science studies and education (Bazerman, 2008; Bazerman et al., 2010; MacArthur, Graham, & Fitzgerald, 2005). Whilst there has been no neat progression of approaches to researching and teaching English and indeed to the teaching of writing, there are as Sawyer (2013) states, 'historical moments' (p. 35) that were and are important to teachers and researchers. Freebody (2007) claims that up until the 1990s theory and reliable experimentation did not occur in the classroom setting and research was not conducted by teachers. Prior to the 1970s the research focussed on writing rules and structures and modelling of exemplary writing (Nystrand, 2008). Research into writing changed in the 1970s and 1980s through the growth of cognitive psychology and two seminal events; the 1966 Dartmouth Conference in London and the second in north America, Emig's (1971) publication of 'The Composing Processes of Twelfth-Graders'. Both have shaped research on and the teaching of writing that are important to this study. Examining these builds a clearer picture of teaching writing to senior secondary students in Australia.

The Dartmouth Seminar was a distinctive event. Its aim was to 'define English as a school subject and to outline the ways it might be best taught (Harris, 1991, p.631)'. Despite the inability of the participants to come to a consensus on either objective, the seminar left a legacy of collegiality among teachers and a belief that as professionals we have the ability to effect change in our subject (Dowsett, 2016). Tarpey (2016) refers to this seminar and the professional activities that emerged in the post-Dartmouth era as the 'cauldron effect'; an effect that has provided teachers with the 'skills and resources to generate *agentive* narratives, allowing them to re-position themselves critically and in different conjunctures throughout their careers (italics original)' (p. 78, see also Goodson, 2013). Additionally it was the 'Copernican shift from a view of English as something one *learns about* to a sense of it as something that one *does* (italics original)' (Harris, 1991, p. 631) that resonates with research occurring in the United Stated in the 1970s. MacArthur, Graham, and Fitzgerald (2008) argue that prior to the Dartmouth seminar there tended to be a prescriptive view of writing held by teachers in the profession which was subsequently challenged by those involved. Freebody (2007) concurs that teachers were most notably silent until the work of Britton, Graves, Dixon and others during the 1960s (MacArthur et al., 2008). Much of their research was conducted through the lens of

practitioner inquiry; teacher researchers were 're-evaluating [their] theories in light of [their] experiences with kids' (Durbin, 1987, p. 71). This tradition of research is pertinent to this paper as it engages in practitioner research and looks at what both the teacher and students are doing whilst teaching and learning to write. Like these earlier researchers, this study attempts to understand the complex scene and many notions of what it means to teach writing (Corker & Lewis, 2008; MacArthur, Graham, & Fitzgerald, 2005) and posits that writing development is contextual and multidimensional (Camp, 2012).

The second influential event was the publication of Janet Emig's *Composing Process of Twelfth Graders* in the United States in 1971 (Nystrand, 2008). Along with researchers such as John Hayes and Linda Flower in the 1980, these studies conceptualised writing as a cognitive process (Locke, 2014) and gave 'impetus to the consciousness of writing as process that prevails' (Voss, 1983) in contemporary classrooms. Although writing as a process had been written about as early as 1912, Emig's study was influential and marked the beginning of a rapid increase in this type of research (Nystrand, 2008; Prior & Lunsford, 2008). Similarly, across the Atlantic, Graves (1975), Calkins (1980) and Sowers (1979) were focussing on 'what writers did *during* the composing process (italics original)' (Graves, 1980, p. 915) and were using the lens of cognitive psychology and later sociocultural theories (Bazerman et al., 2010; Nystrand, 2008) to examine the 'act of writing' (Bazerman, 2008, p. 317). It was this notion of teaching writing as a process that formed part of my own student experience and indeed my early teacher education. It was an understanding that underpinned many of the beliefs I had as a beginning teacher of writing and still influences my practice, as has the importance of social interaction and cultural context to understand the writing process (Barton & Papen, 2010; Kostogriz, 2005). It is the more recent examination of the teaching of writing that acknowledges each person has a unique developmental pathway that is not singularly progressive (Camp, 2012) which resonates deeply in my current practice and contributes to the intricate rhizome of teaching writing. Garth Boomer (1985) referred to this complexity as 'infinite embeddedness' where writing is taught and learned in 'a distinct and complex setting' (p. 709). It is this both the belief in professional agency of English teachers engendered through the Dartmouth seminar and the understanding of writing as something that one does which is part of a 'professional memory' (Tarpey, 2016, p. 80) important to my own teacher identity and subsequently this project.

Locke's (2005) contention that there are orientations of teaching English and thus the teaching of writing which is another significant part of my rhizome of teaching writing. His theory has evolved from various contexts and histories of English as a subject and provides a way of looking at the teaching of writing through a multidimensional lens. He named the differing orientations of teaching English as: personal growth, skills acquisition, cultural heritage and critical literacy (Locke, 2005, p. 79). He argues that the teaching of literacy

and more specifically writing can fall into one or more of these orientations and I recognise all of them in my teaching experiences. At the heart of the Cultural Heritage model is canonical literature which emphasises reading over writing (Locke, 2005, p. 79). In this version of teaching English, student writers were seen to be inadequate and could not 'hope to emulate the feats of the great writers!' (p. 80). My students have echoed this sentiment when they express doubts about their ability to write. Locke identifies Dixon's (1967) Personal Growth model of teaching English as one that takes a view of the student writer as a producer of 'embryonic literature' (Dixon, 1967). Research in this model of writing suggests that it is a process and able to be attained by students through explicit instruction (Atwell, 1985, 1998; Dixon, 1967; Graves, 1983). Teaching activities thus range from pre-writing to increasing how much and how often a student writes (Graham & Perin, 2007). According to Graves (1980, 1983) as observed in his own practitioner inquiry, all writing has several stages that English teachers are familiar with, prewriting, drafting, revising, editing and publishing. Researchers have explored process writing and developed teaching strategies based on their work (Frawley, 2014; Freeman & Le Rossingnol, 2010; Gannon, 2008). Most notably Nancy Atwell's (1985) 'process writing' approaches were used in many classrooms including my own. Concurrently with the process writing movement came the research and development of teaching the skills of English. Locke (2005) refers to this as Skills Acquisition which is not only focussed on the teaching of grammar, but explicit instruction in different forms of writing to allow students to master the skills of written literacy (Cope & Kalantzis, 1993). In the late 1980s the so-called 'Sydney school of genre' become prominent and it became known as the 'field of genre theory' developed 'by Joan Rothery and Dr. Jim Martin of Sydney University' (Hardy and Klarwein, 1990, pii). The genres were standardised and clearly defined for Australian teachers (P. Richardson, 2004; Sawyer, 1995). This work was particularly significant in my early years as a teacher and underpinned many of my attempts to teach writing. Finally, Locke (2005) claims that teachers engage in a form of teaching he calls Critical Literacy which he draws from the work of Fairclough (1992); Lankshear and McLaren (1993); Morgan (2002) and Janks (1993). Whilst this teaching is used to interpret texts, it has an impact on writing practice as students 'move beyond literary critique into 'creation' (Kress, 1995 in Frawley, 2014, p. 19). According to Langer (1998) students develop an understanding of literature 'from a variety of stances' (p. 22) an idea that has been encouraged in the policy documents under which I have taught writing (Learner, 2006). This literature allows for a discussion to be framed using those theories which have contributed to the teaching practices I believe are evident in my own classroom. Discussion of the teaching of writing cannot ignore those ideas, theories and notions that have occurred and continue to occur amongst researchers and teachers. Yet each teacher has a unique journey and therefore a particular understanding of how to teach writing, this is invariably linked to a teacher's experiences and beliefs and therefore connected to their identity.

2.3　The role of teacher identity in the teaching of writing

'Identities' float in the air, some of one's own choice but others inflated and launched by those around, and one needs to be constantly on the alert to defend the first against the second; there is a heightened likelihood of misunderstanding, and the outcome of the negotiation forever hangs in the balance. (Bauman, 2004, p. 12)

Zygmunt Bauman (2004) noted that in recent decades identity has become 'the loudest talk in town' (p. 16) and indeed it remains significant in terms of research into education practices and policy. There is a substantial field of research into identity that can be conceptualised in two ways: (i) researchers who focus more or sometimes exclusively on the individual; and (ii) researchers whose conceptions of identity incorporate a more socially mediated construction (Beijaard, Meijer, & Verloop, 2004; Moje & Luke, 2009). It is the second conceptualisation that contemporary theorists use to explore identity; as relational and a phenomenon rather than as a reified thing that is fixed or stable (Lave & Wenger, 1991). It is also the notion that underpins the understanding of teacher identity within this study. From this second notion of identity, context and engagement with others are significant in contributing to one's identity (Cook, Fry, Jackson, Moore, & Smagorinsky, 2004). It is Gee (2000) who emphasises that this socio-cultural aspect is fundamental to knowing one's self and being recognised in a particular context, such as a teacher who acknowledges the expectations of their role in the secondary English classroom. A conceptualisation that is important to this study. Additionally, the theories of identity are diverse, they overlap and intertwine, they continue to be contestable and contested and yet they are integral in teasing out the relationships, positions and roles of students and teachers in contemporary school classrooms (Beauchamp & Thomas, 2009). Research into the professional identity of teachers has become a distinct area of concern since the 1980s as researchers have sought to better understand how a teacher's perception of themselves contributes to their role as an educator (Akkerman & Meijer, 2011; Beijaard et al., 2004). The latest research has also been concerned with student identity and its mediating effect on their learning (Bellis, 2006; Breen, 2014; Dyson & Dewayni, 2013; Gee, 2000, 2004; McCarthey & Moje, 2002; Moje & Luke, 2009; Tomlinson, 2013). In this section I examine the role of teacher identity, initially, but contend that these theories can also be used in understanding student identity.

Attempting to theorise identity and self has concerned philosophers, psychologists, anthropologists, ethnographers and teacher researchers, amongst many others, for more than a century. Therefore, the concepts of identity explored in this section, whilst predominantly from the field of education are not restricted to this context. I consider literature that explores identity in theoretical terms, and the ways in which teacher identity mediates how teachers teach within a classroom, and how they relate to students as people and as learners. The nature of a dialogic contemporary English classroom in Australia, where teachers

and students both from time to time enact roles that include both teaching and learning, means that it is difficult and possibly unhelpful to separate the two in the way it is also problematic to separate a personal identity from that of a professional one (Beijaard et al., 2004; cf. Bulfin, 2005). Thus, the literature is particularly important in an attempt to better understand the work of teachers in a senior secondary English classroom where the relational work is as important as professional knowledge in the teaching of writing.

Moje and Luke (2009) suggest that the use of identity in educational research has its origins in Aristotelian philosophy. Aristotle's premise that identity is a collection of properties that are constituted in and of the natural world is evident in contemporary social theories of identity (Gee, 2000; McCarthey & Moje, 2002). Many education theorists have also drawn on Mead (1934) and Erikson (1964, 1968) to create nuanced and useful theories of identity that pertain to teachers and more recently, students. Mead's work has been used to explore the self as constructed through 'transactions with the environment' (Beijaard et al., 2004, p. 107). Hence, the term 'self' can be defined as a complex mix of the attitudes and beliefs we hold about ourselves (McCormick, Borich, & Tombari, 1997). It has also been conceptualised as being constructed from an individual's understanding and perception of self (cf Knowles, 1992; Nias, 1989) but this project adheres to a notion of 'self' that is a transaction between an individual's perception and the perception of those with whom we interact (Gee, 2000). Whilst, Erikson's (1964) theories of development posit that there are different and progressive stages of identity that must be navigated in order to become 'fully realised', he also suggests that development is a result of interactions with others. A complete identity is never achieved, nor is it attained in a sequential manner (Flores & Day, 2006; Geijsel & Meijers, 2005). Contemporary social theorists, such as Bauman (2004) speak of identity as being fluid and 'almost infinitely negotiable' (2008, p. 2) or as Akkerman and Meijer (2011) note that 'identity is dynamically evolving, intrinsically related to others, and consists of multiple identities' (p. 308). Bakhtin (1984) defines this idea of identity as 'unfinalizable' and Antonek, McCormick, and Donato (1997) conclude that teachers develop their identity by following different paths and thus forming an identity is a unique and complex process (Beijaard et al., 2004). It is within this post-structuralist conception of identity that I attempt to write as a 'complex (im)possible subject in a world where (self) knowledge can only ever be tentative, contingent and situated' (Gannon, 2006, p. 474).

Within the scope of this project theories of identity are important as they matter to literacy and in particular writing (McCarthey & Moje, 2002). Moje and Luke (2009) posit that theories of identity can help our understanding of literacy and that theorising both literacy and identity will allow educators to understand 'how the two breathe life into each other' (p. 45). Beijaard et al. (2004) likewise support this idea, although they caution that the research literature which defines teacher identity has been theorised in different ways to pursue a variety of goals and agendas. Thus, conceptualising literacy depends on how the theory of

identity is constructed and used in the analysis (Lewis & del Valle, 2009) and consequently it is important to establish a theory of identity in relation to this project. Literacy is commonly thought of as the 'precursor to and producers of [identity]' (Moje & Luke, 2009, p. 451) but this project asserts that the two are more intertwined. Specifically, to this project, Street (2009) argues that to develop as an academic writer, more than skills and knowledge of vocabulary and genre are needed. That is, developing as a writer, and a teacher of writing, necessarily involves developing a knowledge of self and an awareness of one's identity as a developing writer. Additionally, literacy is acknowledged by many in education as an ongoing dialogic practice involving conversations within and between teachers and learners (Bakhtin, 1981), and that consequently these conversations can be seen as enactments of identity (Brodkey, 1996; Foucault, 2006). Language and identity are fundamental aspects of the complex socio-cultural practices and therefore literacy and identity are intimately and powerfully connected (Moje & Luke, 2009; Norton & Toohey, 2002, p. 115). Finally, Gee (2000) contends that theories of identity are important when analysing what occurs in schools, and he suggests that they may in some way help the diagnostic work of educators. He argues that people act and interact with one another depending on the 'kind of person' (p. 99) they perceive themselves and others to be, consequently student and teacher identities and relationships can be teased out using this notion.

This review of the literature has identified four broad categories of identity theory that are relevant to teachers and this project. It considers the literature written on identity under the following categories: Identity defined as plural and dynamic; identity through narrative; the role of others in developing identity; and identity through agency. In my deliberation of these categories, I want to begin by emphasising that I consider not one of these takes precedence over the others; nor are the categories progressive or any one a definitive stage of identity. Each category, or perhaps theory, of identity exists in relation to one or more of the others and may be simultaneously evident and may conflict or support each other (Mishler, 1999). Akkerman and Meijer (2011) describe teacher identity as being '*both* unitary and multiple, *both* continuous and discontinuous (italics original)' (p. 308) and thus identity can be conceived of as multifaceted with distinguishable categories (Cooper & Olson, 1996). Gee (2000) supports this theory that the categories are not separate from one another but enable us to focus on different aspects of how identities are formed and sustained.

2.3.1   Identity as plural and dynamic

The first theories of identity that I wish to consider are those that define identity as plural and dynamic. The theory that identity is not a singular entity nor is it unchangeable is evident in much of the recent research on literacy and identity in education (Beijaard et al., 2004; Coldron & Smith, 1999; Moje & Luke, 2009). Bauman (2004) characterises this multiplicity as fluidity, and emphasises that 'the frailty and the forever provisional

status of identity can no longer be concealed' (p. 15). Thus, identity may be understood as 'something that is fluid and dynamic that is produced, generated, developed, or narrated over time' (Moje & Luke, 2009, p. 418). Additionally, Bauman (2004) refers to identity as 'something to be invented rather than discovered' (p. 15) and that it can be experienced differently at different times and in different contexts. Identities may 'slide in and out of each other' (Moje & Luke, 2009, p. 417). Gee (1999, 2000, 2004) has spoken about individuals having a 'shape –shifting portfolio' of identity, wherein they have a core identity with multiple and movable dimensions. Additionally, different identities can be observed depending on the interactions and context of the individual (Mishler, 2004). Other theorists such as Anzaldúa (2012) and Luke and Luke (1999) argue that identity is hybrid and multiple, inferring that there is perhaps no 'core' identity (McCarthey & Moje, 2002). And others such as Davies (2000) and Hagood (2002) posit that identities are 'fragmented, partial and often in conflict' (Moje & Luke, 2009, p. 44). There is disagreement amongst these theorists regarding whether individuals have a stable core identity, yet general consensus is that there are multiple and varied forms of identity that can change and exist simultaneously (Holland & Leander, 2004). Consequently, working in a classroom, one must be conscious of the possible fluid nature of identity of the individual therein. Not to mention, a teacher must be cognisant of one's own identity shifts.

2.3.2   Identity in and through narrative

The theory that identity is plural and dynamic is linked to the notion that identity is constructed through the telling of narratives. Sfard and Prusak (2005) argue that identity should be seen as the stories of people rather than through stories and state that through narratives 'human agency and the dynamic nature of identity are brought to the fore' (p. 15). Thus, the self is constructed through the stories people tell about themselves and the stories others tell about them. There appears to be a strong connection between narrative and discourse on the formation of identity which may include multiple identities (Bakhtin, 1981; Beauchamp & Thomas, 2009; Giddens, 1991). Consequently, storytelling and its dialogic nature are crucial to one's understanding of identity and is used by individuals to make sense of themselves (Clandinin & Connelly, 2000; Parr et al., 2015; Wortham, 2001). Identity and narrative are considered to be 'isomorphic', that is a reification of activity and experience (Sfard & Prusak, 2005). However, these stories can shift and alter according to the purpose and audience (Mishler, 1999). Thus, there are strong justifications for employing narrative based methods to study a teacher and student discourse and identity whilst recognising that the stories too can alter (Miller Marsh, 2002).

2.3.3   The role of others in developing identity

The third categorisation examines the notion that a socially constructed identity is mediated by what others recognise in that individual. This is a useful concept when considering a class of individual identities and how they interact and enact their own identities. This concept is still firmly connected to the understanding of identity as plural, dynamic and formed by and through narrative (Moje & Luke, 2009; Sfard & Prusak, 2005). A socially constructed identity considers the facets of position, context and power as contributing to understanding the formation of self. Moje and Luke (2009) refer to this as 'identity as position' which resonates with Gee's (2000) I-Identity (or institutional identity); that is, an individual's identity is generated in response to an institutions' power and their positioning of that individual. Importantly, this influence is not necessarily causal or direct, but it is important nevertheless. The context of an identity can be described as that which surrounds a person and includes others' perceptions and expectations of an individual which may mediate a person's understanding of themselves (Beijaard et al., 2004). In a school setting, the context may include, but not be limited to: the school environment, the students, teachers, administrators, the range of experiences, the disciplines offered and the range of emotions of the participants (Beauchamp & Thomas, 2009). The combination of some, any and all of these contribute to teachers and indeed students, becoming aware of and developing their identity (Coldron & Smith, 1999). As noted by Cook et al. (2004), there is a mediating effect of context on a student teacher's identity in a way that is easily translatable to my experience as a mid-career teacher within a particular institution. Finally, Gee (2001) and others contend that part of this social construction of identity comes from the recognition of others and the sense in which others provisionally 'assign' an identity to individuals (Gee, 2001; Moje & Luke, 2009). As already noted, identities are developed and shaped through this social interaction, and individuals may variously resist, take up or 'imagine [a] future position' for themselves (Moje & Luke, 2009, p. 430). Thus, identity is continuously negotiated, performed, chosen and reflected in the social context in which teachers and students operate.

2.3.4   Identity in and through agency

The fourth dimension of identity is to acknowledge the part I play in the construction of my own identity as a teacher of writing, and as an active agent in constructing this identity. Or to put it another way, this category describes the extent to which identity and agency are closely linked (Beauchamp & Thomas, 2009; Day, Kington, Stobart, & Sammons, 2006; Parkison, 2008). Bauman (2004) describes this purposeful construction of an identity as 'a target of an effort, 'an objective'' (p. 15). In a fitting metaphor, he likens it to constructing a 'defective jigsaw puzzle', one that has no predetermined format. Consequently, this links strongly to the notion of identity through narrative and in particular the writing of narrative. The practice of exploring one's self through writing invokes a 'dialogic interaction' (Parr & Doecke, 2012) through which a person may make

sense of their identity in new and or different ways (Parr & Chan, 2015). In the present study, one might see teachers' work of constructing their identity as a way of resisting the pre-determined jigsaw puzzle that standards-based reform policies present as the norm' and so are very powerful in shaping and controlling teachers' work. Thus *identity work* of individual teachers can be seen as a deliberate and significant attempt on the part of the teacher to be something other than a 'nonagentic pawn' (Moje & Luke, 2009, p. 422) at the behest of powerful institutions and social context (Doecke & Parr, 2008). This may happen consciously and unconsciously in different contexts. Sfard and Prusak (2005) contend that in optimal circumstances 'human beings are active agents who play decisive roles in determining the dynamics of social life and in shaping individual activities' (p. 15), and in the current study one can sense this is possible – and yet the agency of individual teachers, and subsequently their capacity to contribute actively to the construction of their identity is always threatened by accountability regimes that seek to limit teacher autonomy and independence in their teaching of writing.

Finally, I want, once again, to draw attention to the ways in which dynamic and agentic aspects of identity can be realised through narrative that is socially situated. The notion that individuals can imagine new or different identities for themselves and be able to actively work towards and enact these is foundational to this study. Teachers (like their students) are continually responding to many elements, experiences, and relationships. Through these responses, it is possible to see identities being shaped and developed (Moje & Luke, 2009). Invariably, reflection and reflexivity are significant to this agentic notion and can be anticipatory or prospective (Conway, 2001). It perhaps lies at the core of effective teaching (Beauchamp & Thomas, 2009). There are many facets of teaching which are immutable; but as a reflexive teacher I can in some way conceive of a 'capacity for invention and resistance' to contexts such as those that are concerned with 'regulation and control' (Doecke & Parr, 2008, p. 7).

2.4   High-stakes testing and the teaching of writing

> *[High-stakes tests] have perverted the best efforts of teachers and narrowed and grooved their instruction; they have occasioned and made well-neigh imperative the use of mechanical and rote methods of teaching; they have occasioned cramming and the most vicious habits of study; they have caused much of the overpressure charged upon schools. (White, 1886, pp. 199-200)*

Late in the 19th century Emerson White (1886) wrote about the 'Resulting Evils (p. 199)' of 'written examinations the basis for the bestowment of scholastic rewards and honors' and clearly signalled the consequences of these being used to assess the 'standing or success of schools and teachers' (p. 198). He goes on to outline the changes in teaching these examinations have on teachers and schools; regrettably these negative consequences are still evident in contemporary classrooms and indeed have profoundly

influenced my teaching in the secondary school classroom and are a significant encumbrance. Research shows that the stresses and anxiety experienced because of having to successfully complete these examinations is exacerbated for both students and teachers (Goldstein, 2004; Jürges, Schneider, Senkbeil, & Carstensen, 2012; Thompson, 2013). Anxiety experienced by students undertaking secondary education with exit exams has been identified as demotivating and debilitating (Wynne Harlen et al., 2002). And teachers experience 'demoralisation' and '[defect] from the profession' (Williams, 2010). It also argues they foster 'risk averse' teaching (West, 2010, p. 27) and create 'anger, anxiety, despair' (Jürges et al., 2012, p. 61) in students. The foremost tension for teachers is that felt from the publication of results and their adoption as a yardstick to evaluate a school, a faculty and an individual teacher (Goldstein & Leckie, 2008; Williams, 2010). The public scrutiny of results, under the guise of accountability and transparency, has unintended outcomes, most notably, the narrowing of the subject matter, the diminution of thinking skills taught in the curriculum; and perverse changes in teaching practice (Wynne Harlen et al., 2002; Holme, 2008; Marley, 2008). Through this project, I want to explore those elements associated with the high-stakes exit examinations which have mediated the choices I made as an experienced teacher of writing attempting to meet my obligation to 'equip' my students to 'compete successfully in statewide exams' (Doecke & Parr, 2008, p. 4). There are other forms of high-stakes testing, such a minimum competency tests, but the scope of this research is in the senior secondary school where the exit examinations influence the teaching of writing in a negative and problematic manner. Accordingly, this will be the literature examined.

Exit examinations as they exist today were implemented in Victoria during the 1970s and continue despite the Victorian Institute of Secondary Education's attempt to replace them because they are 'entirely unsuitable' (Nay-Brock, 1987, p. 181). Nevertheless, following the Blackburn report (1985) these tests were kept as part of the matriculation system in the newly designed Victorian Certificate of Education (Nay-Brock, 1987), the system under which this project was conducted. While all external assessment are high-stakes 'because of [their] impact on schools and schooling systems' (Thompson, 2013, p. 64). the key difference between the exit examination and the minimum competency tests, those that measure knowledge and skills per government established benchmarks, are the resulting consequences. Williams (2010) argues that for the minimum competency tests the only high-stakes are for the teachers left to deal with the fall out of the scores. Conversely, the exit examinations are high-stakes for both the students and the teachers (Williams, 2010). For students, these examinations act as an important gateway (or obstacle) to further education and employment opportunities (Corker & Lewis, 2008). For the teachers, the high-stakes come in the form of 'league-tables' and the potential to use these to assess teacher performance (Klenowski & Wyatt-Smith, 2012; Marley, 2008; Perryman, Ball, Maguire, & Braun, 2011; West, 2010). It is argued that high-stakes assessments have a role in making teachers and schools accountable to other stakeholders such as parents,

governments and funding bodies (Williams, 2010; Wilson, Croxson, & Atkinson, 2006) and it is claimed, the scrutiny encourages better monitoring of students, ensures more consistency in curriculum focus within and between schools, and more professional development undertaken by teaching staff (Clarke et al., 2003; Holme, Richards, Jimerson, & Cohen, 2010; Jones, 2007; Lobascher, 2011; Thompson, 2013). However, amidst a time of individualised instruction, where it is acknowledged that students develop in multifarious ways, these touchstones may not be appropriate or helpful despite their best intentions.

Critics and advocates of high-stakes testing acknowledge the value of accountability and transparency in the education systems and student outcomes, yet recent research has discerned that when teachers are 'required to account for test scores' (Klenowski & Wyatt-Smith, 2012, p. 69) and there is an 'emphasis on numerical learning targets' (Goldstein, 2004, p. 10) there are many unintended outcomes that are detrimental to education (Klenowski & Wyatt-Smith, 2012; Lingard, 2010; Thompson, 2013). One documented effect is a perverse change in teaching practice (Alexander, 2010; Darling-Hammond, 2009; Hursh, 2008; Stobart, 2008). These have also been called 'defensive pedagogies' (Lingard, 2010, p. 139) alluding to the self-preservation that motivates specific teaching strategies. Strategies that include didactic methods and lessons 'laden with teacher talk' (Brady, 2013, p. 74; Thompson, 2013), teachers focussing only on content that is assessed, often at the expense of other dimensions of the curriculum and consequently narrowing the diversity of learning opportunities (W Harlen, 2007; Holme et al., 2010; M. G. Jones, Jones, & Hargrove, 2003; Mills, 2008; Sheerman, 2008; Thompson, 2013; West, 2010). This is to the detriment of other teaching and learning that encourages higher order thinking, particularly ones that are difficult to assess in the pen and paper scenario of these assessments (Queensland Studies Authority (QSA), 2009; Klenowski & Wyatt-Smith, 2012). Consequently, these pressures create a 'value conflict for teachers' (Mills, 2008, p. 213) who reluctantly compromise best practice to achieve results and avoid sanctions (Vogler, 2005). Research also found that in this high-stakes context, teachers can be reluctant to implement and lack the 'confidence to try new teaching strategies and techniques' (Thompson, 2013, p. 70). More alarming is the report that 'a number of teachers have admitted to telling their pupils what to write in coursework because of the pressure to get good results' (Times Educational Supplement, 2008a in West, 2010, p. 28). Teachers all too often allocate significant class time to drill and skill students using practice tests to ensure so that they are expert in the process of test taking (Lamb, 2007). Subsequently, while students can construct a well-structured response, their knowledge of the text was 'superficial and unconnected to their own experiences' (Anagnostopoulos, 2003; Lingard, 2010; West, 2010). Discussion also suffers from the pressure of exit examinations as it is often replaced by 'extra' practice writing. It is also undervalued by students who, resisted discussion even through technology (Jordan, 2008). I recognise all of these 'unintended' effects as

part of my experience as a teacher of writing in senior secondary and feel some assurance that I am not the only one to suffer such challenges to my teaching practice.

Writing styles and tasks are not the only aspect affected from the perlustration of results. A common practice, and one I confess to which I have participated, is to target certain students and then allocate a disproportionate use of resources for those students (Goldstein & Leckie, 2008; Klenowski & Wyatt-Smith, 2012; Lingard, 2010; West, 2010; Wilson et al., 2006). In my teaching experience, it is the 'almost' 40 (study score) students who are singled out and given additional tutoring and attention. Research shows that many schools identify borderline students, ones who are on the threshold of particular results, and then focus resources and teaching strategies to improve these students testing outcomes (Klenowski & Wyatt-Smith, 2012; Lingard, 2010). These students will receive anything from 'additional teaching support' to 'Saturday revision classes' to ensure they achieve higher results (West, 2010, p. 28 and 29, cf. Perryman et al., 2011). The resources are directed at these groups of students, not because they are the neediest but simply to 'increase their league table position' (West, 2010, p. 28). The pressure on school leaders to improve league-table positions has reportedly led to a discernible growth in questionable actions being taken by administration and teachers alike (Klenowski & Wyatt-Smith, 2012; West, 2010; Williams, 2010). Students who are underperforming or have learning difficulties are moved or removed to not adversely affect the school's results. In the senior secondary context, this means underperforming students are likely to be streamed into pathways that potentially take them away from negatively affecting the school's results (Holme et al., 2010). A further adverse outcome of this practice is an increase in the dropout rate of potential high school graduates with lower rates of high school completion being reported, particularly for low-income and minority students (Warren, Grodsky, & Lee, 2008)

The research shows that teaching and learning to write is complex and intricate. There is a myriad of factors which influence how writing is taught, and of course there are many contextual and social-cultural elements that influence how it is learned. Despite the research, there is still much that needs to be learned about writing and certainly the teaching of writing (Bazerman, 2008). In an attempt to wrestle some understanding of this byzantine activity, I argue that firstly, research should examine the actions of both the teacher and the student and secondly investigate the actions of both when they are working in 'the middle ground' (Graves, 1980, p. 182). That is, when they are writing.

3.   Composing the study

The intention of this chapter is to indicate how and why this study differs from earlier research and how it sits within the current tradition of practitioner research exploring the teaching and learning of writing. It introduces the characters and signposts the key concerns of the work. This study, a practitioner inquiry, uses qualitative data to inquire into the complexity and challenges of teaching writing in the senior years of a single-sex independent school. The data generated as part of this study is not the sort that is easily plotted and graphed, but must be interpreted from the inside out. As a practitioner researcher, I work from the belief that those who occupy a particular context have a unique perspective and knowledge about that context and can best discern those areas and issues within that are in need of further research (Cochran-Smith & Lytle, 1993; Cochran-Smith & Lytle, 2009). Thus, this practitioner inquiry is not intent on plugging so called 'gaps' in the literature, but attempts to think 'outside or beyond the rules' and 'creatively trouble' (Kemmis & Smith, 2008, p. 5) my professional life.   The project rejects Cochran-Smith and Lytle (2009) notion that inquiry is 'beneficial, but benign' (p.ix) and I wish to distinguish it from being a 'research' project as this conjures up a 'hegemonic conception' of acceptable evidence in a quest to find a 'treatment' for education (Delandshere, 2006, pp. 69-70).

The aim of this particular study is to challenge the notion that teaching is a 'highly convergent and technical activity' (Delandshere, 2006, p. 79; cf. Locke, 2006) or for it to be seen to support the proponents of the current standards-based, outcome driven policy environment. As such, this study does not seek to illustrate examples of 'best practice' or pedagogical innovation, but should be seen as a contribution to the ongoing dialogue about English teaching practice (Reid, 2004). I am sympathetic to Kemmis and Smith's (2008) use the term 'praxis' instead of 'inquiry' that positions those engaged as 'see[ing] beyond what we think we are doing to explore the consequence of our actions' (p. 7). Thus, it is this notion of problematising the accepted acts, interrogating the experiences and consequences, that lies at the heart of this project; to 'unsettle the 'wisdom' that people accept without question' (Parr & Doecke, 2012, p. 172). I wish to emphasise that this project is not about valorising my own teaching practice. But rather it is an opportunity to open up my professional life to close scrutiny and exploration in an attempt to develop understanding for my future teaching in light of my own and broader moral and ethical constraints (Britzman, 2003; Doecke, Parr, North, & Gale, 2008; Goodson, 2007; Reid, 2004). The idea of praxis, a German word that translates into "I am doing" resonate with this project being only one part of a continuous and ongoing process of scrutinising my practice as I continue to practice (Hamilton, 2005). It is therefore not the end of my inquiry, but in many ways one moment in a perpetual and continuous, constant and ceaseless practice (Parr, 2007).

3.1 Data generation and composition

My professional life, like those of my colleagues and other teachers nationally and internationally, is dominated by high-stakes testing, exit exams, publicised university entrance scores and league tables; I work in a 'data-rich environment' (Fecho, 2004, p. 5). I have analysed student grades and results, discoursed about scatter graphs and outcomes, predicted, plotted, celebrated and defended scores. I have used quantitative and 'scientifically-based data' and I accept that in a sense it told a story. Yet I felt that the story this data told was one-dimensional and densely opaque. It did not and could not represent the living, breathing, complex individuals, and the relationships I experienced in my classroom and life as a teacher. Nor could it adequately represent the many ways my students and I engaged with writing and wrote. I believe the 'data' simplicity told one story and obscured many others and in order to tell these more nuanced stories and to capture the lived experience of teaching and learning to write I had to consider the alternative sorts of evidence I required. Hamilton (2005) suggests that often research is a 'fumbling act of discovery' (p. 288) and this resonates with the discovery that I needed an alternative form of data to the quantitative ones mostly relied upon. As such, I generated a range of 'evidence' of my attempt to teach writing and my students attempts to learn to write. It became apparent that dialogue, decisions and thinking about writing were opened up through this data and I began working with them as evidence of a process rather than as evidence of an end product. In a study of this type, a researcher works with the data whilst collecting it, through revising it, reflecting on it and at times focussing on different aspects.

The data generated for this study is varied and is for the most part that which I would collect in the normal course of a year to inform my teaching practice. Throughout the academic year of 2014, I generated material that I considered evidence of my attempts to teach writing to a year 12 English class in a single-sex school. The English class was at The College, an all-girls independent college located in the south-eastern region of Melbourne. A colleague informed the students of the study – I was not present in the room at this time and she provided each girl with a consent form that outlined the project. The girls were invited to discuss the project with their parents and if willing to participate to return the signed consent form to my colleague. Each of the 21 girls enrolled in the class consented to the study and returned the signed forms. As a consequence, the data generation was not specifically targeted to particular students and I was able to collect artefacts and records as I would normally have done in my work as a classroom teacher. I was conscious throughout the year that this data was going to do more than inform my teaching and therefore I was particularly diligent in recording conversations in my diary when there was no physical evidence such as email or written feedback.

The data thus consists of samples of student writing (Appendix 1), records of conversations between my students and myself, electronic and verbal (Appendix 2), as well as notes in my teaching journal that reflect on the week's lessons and activities (Appendix 3). The English Study Design (Learner, 2006) is the prescribed and required syllabus of the Victorian Curriculum and Assessment Authority (VCAA). To be awarded a Victorian Certificate in Education a student must complete the four Units and assessment items specified for each unit in addition to the three hour exam at the end of Unit 4. The study design in place during this research required the students to complete six assessable tasks as part of what is called in my home state of Victoria, School Assessed Coursework (SAC). The practice at The College to prepare our students for each assessment was to set at least 2 practice SACs with one being conducted under 'examination conditions'. We also provided our students with a list of possible topics for each SAC and encouraged the students to write a 'practice' response and submit it for marking and feedback. The feedback to all practice SACs was in the form of a specifically designed criteria sheet with a written comment (Appendix 4). Additionally, all the student scripts were marked up by myself with comments and annotations (Appendix 1). For each of my students I have kept an electronic copy of all of these practice SACs and the feedback I have provided on each of them (Appendix 5). Much of the work was handwritten therefore it was scanned and kept electronically (see Appendix 1). For many years, technology has allowed me to keep this material as a way of monitoring and reflecting on my student's progress and is consequently a usual part of my teaching practice. It is these comments and annotations that are one part of the focus of this project. Many of the students would attempt more than the required two practice responses with some students submitting up to six in an attempt to prepare for a SAC, and thus the range of feedback provides much data for consideration and study.

Part of my usual practice when teaching year 12 English students is to encourage ongoing dialogue with each student and throughout the year we discuss their writing. These conversations often occur informally and are often one-on-one. They sometimes occur during class time and just as often outside the classroom, whether they seek me out in my office or at chance meetings in the playground. Many are arranged in response to the student's need for support at the beginning and/or during a writing attempt or after receiving feedback. In general, these conversations are an attempt to clarify my comments and seek help to improve an individual's writing. At times, we speak of personal hurdles and concerns in an attempt to address them. These conversations are important to my knowing my students and teaching them with compassion and empathy. Accordingly, I have kept records and transcripts of the dialogues that ensued throughout the year in the form of emails, and records of conversations with students about their writing and these other aspects of their lives. Finally, I do not teach in a vacuum and therefore the context of my teaching is represented in evidence

of conversations, meetings and interaction with my colleagues, the school administration and others, such as parents. Table 3.1 is a summary of the data generated for this project.

Table 3.1: Summary of data generated

	Description	Types of documents	No of documents /words (estimated)
Student documents: 1. Artefacts of student writing.	These are documents produced by the students throughout their classroom learning and in preparation for assessment. They will include final assessment items. These will be stored electronically with the written feedback for each piece of work.	• Samples of classwork (written) • Practice SACs • Final assessment items • Written reflections • Copies of group work, eg brainstorms, plans, table of ideas – either in the form of PDF or images.	400 documents of varying sizes (200 to 1000 words each)
2. Records of communication with students.	This includes the email conversations and notes taken during meetings with students, regarding their writing.	• Email conversations • Notes in diary of meetings	• 7, 000 words
Teacher documents: 1. Minutes of team meetings.	Formal meetings occur with the Year 12 English teaching team. The minutes of these meetings are stored electronically on the school intranet and accessible to all staff members.	• Meeting minutes	• 12 documents
2. Teacher created classroom documents and artefacts	These are the teaching and learning resources created by the teacher-researcher. Additionally artefacts are produced within the classroom setting and may comprise of work constructed on the whiteboard or collaborative documents produced within the classroom. All these documents and artefacts are stored electronically.	• Worksheets/handouts and instruction sheets for students • Preparation notes • Images of classroom whiteboard • Teaching notes • Summaries of feedback to whole class • Feedback to individual students on written work	• 80 documents
3. Research Journal	This is a record of reflections, notes, ideas, conversations and discussions by the teacher regarding the teaching of writing to this particular class. They take the form of entries in the electronic Journal.	• Notes • Reflections • Narratives	• 30, 000 words

The volume of data collected for this project was substantial and had to be refined, categorised and ordered. To achieve this and work through the process of sorting and categorising, all of the feedback and records of dialogue and reflection was collated into a spreadsheet to allow it to be sorted and re-sorted according to students and events. This meant that the data was read several times in an attempt to organise it usefully. In working with this data several themes, trends and concerns began to emerge. I divided these into three broad categories: (1) influences from beyond the classroom; (2) the role of identity in learning to write; and (3) the dialogic processes experienced in teaching and learning to write.

Throughout the project the generation and reviewing of the data revealed I used the three categories, as previously mentioned, to make sense of the complex and interwoven data that constitute each of these, I creatively reconstruct three critical incidents that typify each of the categories. Each incident will be constructed in the form of a narrative as a beginning point for analysis. I am using Tripp (1994) notion of a critical incident as one that is a 'commonplace event' that may not necessarily be dramatic but rather 'indicative of underlying trends, motives and structures' (p. 25). The incidents, although each emerged from an actual event may be a fusion or composite of several similar events which capture the tensions, revelations, understandings and questions that emerged (Doecke, 2015; Doecke & McClenghan, 2011; Doecke & Parr, 2009; Reissman, 2008) and were catalysts for 'teacher change' and learning (Woods, 2012, p. 3). Each incident, as with many moments in teaching, stimulated a period of reflection to consider and perhaps find a way forward in my teaching practice (Angelides, 2001). This process of reflecting on our work is also intrinsic to practitioner inquiry and is able to contribute to our understanding of teaching (Bulfin, 2005). Bruster and Peterson (2013) contends it is essential to the development of professional judgement and the form of narrative will enable the multifaceted and disorderly classrooms to be captured in an attempt to gain a 'significant purchase on teaching and learning' (Doecke, Brown, & Loughran, 2000, p. 346).

3.2   The characters within the study

No story is complete without a set of characters. Earlier in Chapter one, I briefly introduced myself as the teacher-researcher and gave an explanation of my context in telling and participating in the story. There are two other groups of characters who are important to this study and they are introduced in this section (see Table 3.2 and 3.1). The first group are of course the student participants; no classroom is complete without them. In deciding the way in which I might capture a description of each of the 21 girls in my class, I decided I would let their own words speak for them. In table 3.2 I have listed my students (pseudonyms used) and included selected statements that capture something of who they are as students of writing. To further develop a picture of each individual, I have added brief notes taken from my teaching records to frame these girls and their journey in my classroom. Some of the notes make comment on the personal lives of the girls –

as it cannot be separated from them as they walk through the door. I have left all the girls' words as they were conveyed, including emojii's.

Table 3.2: Excerpt of the summary of students in 12A English, 2014 (see Appendix 6)

Student	Their own words:	My words:
Olive	dont judge.. (L. Piva personal communication, June 6, 2014) I know, it's genuinely terrible :) (L. Piva personal communication, September, 2014) Not sure if this is better or worse then my other one.. (L. Piva, personal communication, 8 September, 2014)	Olive came into the class second week into term and had some difficulty settling in. Struggled with English. She was the captain of my daughter's sports team and we saw each other outside of the classroom.
Jade	I would just love to see where I am at the moment with creative writing. (L. Piva personal communication, 2 May, 2014) if you could tell me if I'm on the right track with this and I'm not sure about what I should be writing after this. (L. Piva personal communication, 3 June, 2014) I'm not very happy with this and I didn't finish it but I thought I would just send it to you anyways. (L. Piva personal communication, August, 2014)	Jade struggled to maintain focus, she initially lacked confidence in her abilities to write. There were times throughout the year where she would be able to write clearly and fluently, but these were seemed to be dictated by her mood. She would make jokes in the classroom and demonstrated a keen wit.
Beth	I believe I'm in your English class for this year! (L. Piva personal communication, 14/0/14 just wondering if you could still send what you used in the enrichment session yesterday? (L. Piva personal communication, 21 February, 2014) I really appreciate your detailed feedback, it helps a lot. (L. Piva personal communication, 2 March, 2014) Do you think I'm going okay with it all? Wondering what the main things I need to work on are. Also, what is the best use of my time in the next few days in preparation for Wednesday? (L. Piva personal communication, 15 June, 2014)	Beth, was a high achieving student with serious anxiety. She spoke extensively with me about panic attacks and her own anxiety which developed after the suicide of a friend's father. She was very proactive an organised and maintained this throughout the year.

There are other characters who are of course significant in any classroom story. The Head of Faculty, colleagues, the school leadership ('the powerful people') and parents of the students in my class (see Table 3.2). The table below very briefly outlines contextual information for these characters.

Table 3.3: Brief notes on the other significant people

Character	Description
The teaching team	There were three 'senior' English teachers who formed the Year 12 English team in 2014. All agreed to participated in this study. Of the three, I was the most experienced, followed by the former Head of Department who had recently stepped down to teach part-time. The third member of the team was a younger teacher who had begun as a graduate at The College, 9 years prior.
The powerful people (PP)	The school leadership team was comprised of a principal, a deputy principal and the director of teaching and learning. The principal, formerly a primary school teacher and leader had come to the school two years earlier from another state and a different teaching context. The deputy principal was a former English teacher and had been employed at the school for three years. The director of teaching and learning was a humanities teacher and had been teaching for approximately 14 years before taking on the position in 2014.
The head of faculty (HOF)	2014 was the first year the head of faculty held the position. The previous year she had worked part-time (0.4) at The College as a new migrant from England. Her methods were drama and English and she had not previously taught senior English in an Australian school.
The parents	Whilst I had the opportunity to meet many of the parent, it is not possible to list all their attributes. However, as a collective they were interested in their child's education and attended both parent teacher evenings and communicated with me throughout the year. Many of the parents were professionals with a significant number in leadership positions in their work places.

Whilst I have tried to convey some of what I consider to be the important characteristics of those who participated in the study, these descriptions are by no means comprehensive and I have selected that which I believe is significant to the analysis of the data.

3.3   Using narrative in practitioner inquiry

The process of reflecting on our work is intrinsic to practitioner inquiry and is able to contribute to our understanding of teaching (Bulfin, 2005). There is a large body of research which shows how practitioners use narrative to reflect on their practice; to critically and creatively grapple with problems in their unique settings (eg. Bellis, Parr, & Doecke, 2009; Doecke, 2006; Illesca, 2003). Narratives are the 'fabric of our everyday lives' (Parr et al., 2015, p. 138); they encourage reflection and researchers across the world are using this method to develop understanding and make meaning of our lived experience as teachers (Locke, 2011; L. Richardson & St. Pierre, 2000; Turvey, 2007; Yagelski, 2009). Furthermore, stories are able to take a multitude of shapes and forms and Bruner (1991) argues extensively that they allow humans to organise and make sense of their world and that they have the 'particularity' of being a vehicle rather than a destination and are 'tokens of broader' stories (p. 6). They are present in conversations with colleagues when we meet in the hallway,

across the photocopier, in the staffroom and conference rooms as we attempt to make sense of our practice in these moments (Doecke & Parr, 2009; Parr et al., 2015).

Harold Rosen (1986), affirms the potential of story-telling as a medium for teachers to review and renew their practice and its multifunctional abilities. As a vehicle for reflection, they enable movement between the distant past and the 'discomforted present' (Parr & Doecke, 2012, p. 167). They allow the storyteller and consequently the reader to focus in a number of directions; inward to examine feelings, hopes and moral dispositions and outwardly to the situatedness of an event and its social context (Clandinin & Connelly, 2000). Doecke, Howie, and Sawyer (2006) argue that this type of reflexive work 'involves tracing the complex network of relationships that stretch beyond here and now, enabling us to understand the present as a moment' (p. 1) to envisage and reimagine the teaching of English. Douglas Barnes (1976) described classrooms as being multifaceted, they seem orderly but are not (Doecke, 2015; Parr, 2010). Thus, narratives are able to capture this rich and complex world of our profession and perhaps gain a 'significant purchase on teaching and learning' (Doecke et al., 2000, p. 346). Graves (1983) says that 'the teaching of writing demands the control of the two crafts, teaching and writing. They can neither be avoided, nor separated' (p. 5) and thus it is apt that I am using narrative writing to explore and examine my professional practice as a teacher of writing. Graves' notion can be seen to underpin the accounts I provide of my practice. It informs the way I try to capture the shades and tones and complex lived experience of teaching my Year 12 English students how to write. However, narratives, particularly practitioner inquiry ones, do not exist in a vacuum and the ones I hope to tell will be in relation to theories and the wider policy landscape (Webster & Mertova, 2007). Through my own inquiry and reflection, the aim is to tease out, how a teacher attempts to shape teaching and learning to accommodate the high-stakes environment without losing or compromising my own values and beliefs about the teaching of writing.

3.4 Vygotsky and Bakhtin: the rhizomes of proximal development

The theories which underpin the analysis of the data generated and the resulting narratives, derives from my understanding of Vygotsky's theory of the Zone of Proximal Development and Bakhtin's theory of discourse. This section will examine these theories and offer an explanation of my thinking through the analysis of the data, the narratives and my work in the classroom. The following explanation of these theories is by no means comprehensive; nor do I claim that my interpretation is the only one available. They are however, my understandings generated from my reading of the literature and the way in which I have used and interpreted them within my classroom and the analysis of the data.

For much of my early teaching career, I understood the zone of proximal development to suggest a model of transmission. I, as the expert, would guide the learner using scaffolding that allowed the students to imitate my own skills (Greig, 2000). I believed my students moved though the learning process in a sequential manner and imagined that eventually they would all develop, in more or less the same way, the same ability to write in certain ways, some competently and others less so. I did acknowledge that the students were at different stages of their learning, but that ultimately their development of writing skills was a relatively straightforward process. This was a very technicist version of Vygotsky's ZPD (Yandell, 2007). Further reflection, research and experience have enabled me to develop a more nuanced and sociocultural regard for learning rather than one which is confined only to the development of individual skills and neat compartments of knowledge (Kozulin, Gindis, Ageyev, & Miller, 2003). This understanding considers that Vygotsky used the name zone of proximal development and not the zone of proximal learning because he was not confining his theory to discrete skills or knowledge (Chaiklin, 2003). This development, Vygotsky theorised, was 'structured through, embedded in, and mediated in and by relationships with peers and adults' (Haenen, Schrijnemakers, & Stufkens, 2003, p. 251). The focus is not therefore on individual students attaining skills or knowledge from my explicit instruction and modelling, but that it is through relationships that the learners develop understanding of, in this case writing. Yandell (2007) explores this different understanding of the zone of proximal development through his observations of student-teachers' experiences with a class which he then compares to their regular teacher. He notes that the classroom teacher, who has spent more time with the students has developed 'a relationship, of shared experiences and expectations [which became] part of the discursive fabric of individual lessons' (Yandell, 2007, p. 259). He further contends that these relationships within the classroom are 'inextricably bound up with the experiences' (p. 259) of the students and therefore their academic development. It is these relationships that I wish to consider as part of my teaching practice and that of my students' experience in learning to write in my class. Gutierrez et. al (1995) refers to the classroom as the 'third-space' a site where 'true interaction or communication between teacher and student can occur' (p. 447), I would argue that this communication occurs not only the classroom but also through the ongoing conversations both in and out of the classroom. It is clearly linked to Vygotsky's social theory which was still developing at the time of his death (Wells, 1999, 2000). Wells (2000) avers that there is agreement amongst scholars of this later incomplete Vygotskian theory that language and consequently dialogue contributed to the development of knowledge. Furthermore, that 'dialogic knowledge building' can rise above 'traditional attempts to transmit basic knowledge' (Wells, 2000, p. 24) and that a dialogic relationship with students' also benefits teachers. Additionally, this more nuanced and less technicist version of the ZPD can be understood in conjunction with the theories of Vygotsky's contemporary, Bakhtin Wells' (2007) examination of Bahktin's notion of 'speaker responsiveness' concludes that 'every utterance [is] a link in a dialogic chain' (p. 255). Within dialogue, there

are two types of utterances, one is monologic and the other dialogic; the first does not expect a rejoinder and the other is open to counter positions (Lotman, 1988). These utterances are somewhat similar to those of Bakhtin's (1981) authoritative and internally persuasive discourses (Wells, 2007). Consequently, a discourse between a teacher and student in which meaning is shared and constructed can and should be considered dialogic, not monologic, as the utterances 'may refine, extend or counter' and is thus 'truly dialogic, in Bakhtin's sense' (Wells, 2007, p. 256). Thus, this project does not see the zone of proximal development as a two-dimensional zone where information is transmitted, but that it is a spectrum or perhaps a rhizome – one that can be entered at any point with dialogue. Considering Vygotskyan theory in this way has bled me to focus on the truly complex work that my students and I do in an endeavour to teach and learn to write (Burgess, 2007).

In addition to Vygotsky's work on the zone of proximal development, Bakhtin's concepts of 'dialogue', 'authoritative voice' and 'internally persuasive discourse' are important in my theoretical framework for this study. It is Bakhtin's particular focus on the dialogic and his 'highly distinctive concept of language' (Emerson & Holquist, 1981, p. xviii) that is of particular interest when analysing the talk between myself as the teacher and my students through the many modes of dialogue. Within dialogue, there are two types of utterances: one is monologic and the other dialogic. The first does not expect a rejoinder and the other is open to counter positions (Lotman, 1988). These utterances are somewhat similar those of Bakhtin's (1981) authoritative and internally persuasive discourse (Wells, 2007). Bakhtin (1981) defines authoritative discourse as 'the word of the fathers [, its] authority was already acknowledged in the past. It is a prior discourse … given in lofty spheres' (p. 342). For the purpose of this study, I have defined those authoritative voices in my professional life to be the VCAA and The College's leadership team (who I refer to as 'the powerful people'). The discourses produced and circulated by these authoritative voices can be seen as prevalent and intrusive entities in that practice on many different levels. I don't always struggle with the authoritative voices, but I do want to show that there are times when the intrusion of these voices create tensions and conflict with our individual belief system, our professional identity and therefore our practice (Freedman & Ball, 2004). Bakhtin refers to these moments of tension and conflict, where one may wrestle with an authoritative voice, as a 'contact zone' (Bakhtin, 1981, p. 345). A second discourse significant in the analysis of the narratives in this study is a discourse that often engages with the first: what Bakhtin calls 'internally persuasive discourse'. This is the personal and internal discourse of an individual, and compared to authoritative discourses, has 'no authority at all' (Bakhtin, 1981, p. 342). Bakhtin notes that through connecting with others' internally persuasive discourses and the authoritative voice individuals develop our own set of values, beliefs and professional identities. These are dynamic and 'subject to change and [are] constantly interacting with our ever-evolving ideologies' (Freedman & Ball, 2004, p. 8). I want to show that

part of the struggle of teaching writing is the struggle between this and the authoritative voices I will be acknowledging in my teaching.

4. The rising action and climax

This chapter presents three narratives which have been constructed from the data generated throughout this project. Each narrative is an event from the year this study was conducted, and they are presented in a chronological order. The events were chosen after reading and analysing the range of data generated for this project as being representative of the reoccurring ideas and concerns (see 3.1). The narratives and the accompanying discussion respond in different ways to the thesis questions. Individually and collectively they represent the work of English teachers, teaching writing and the challenges experienced in a high-stakes context. Whilst the narratives are accurate to the context and the events of this year, they are also representative of the many ways English teachers work in the classroom and beyond.

4.1 'I don't know how to write an essay!'

It's period four and the classroom empties rapidly as girls race to make sure they don't miss out on the chicken burgers at the Café. A few remain behind to ask questions about the comments I have written on the work I emailed the night before. They stand in a seemingly random order around the room. The distance between my desk and the girl denotes the order of consultation they have silently decided. Laptops in hand, they wait patiently while I speak with each girl individually. We have only been a class for three weeks, yet the girls and I have settled into a comfortable routine of talking about writing, their writing. Natalie who always waits furthest from the desk, signalling she wishes to speak to me last, has direction for her next written practice and she grabs her bag and dashes out the door – chicken burgers await. Only Callee is left, shutting down her laptop and gathering her things, so I do the same. She says quietly, 'Mrs Piva, can I make a time to speak to you?'.

I am so delighted she has initiated the conversation; I was really worried about her writing. In her letter of introduction at the beginning of the year she had said, 'last year I got 99% on my exam pieces' but added 'I find it hard to plan an essay'. She had just written her first practice response to the novel 'A Christmas Carol' and it wasn't in the conventional structure of an essay. She had not paragraphed or answered the question. And yet her text response from the final exam in Year 11 was structured as one would expect and she had received an 'A'. I was perplexed. I wondered why she had written this practice piece so poorly and considered the possibility that this was an indication of some insidious and developing learning difficulty. I had put her on my 'hit list', you know that mental list of students that you watch extra carefully in class for a time. I think of it as reconnaissance, I take note of their responses and interactions in the lesson, read over their shoulder and listen to their conversations with other students. I try to do it surreptitiously until I work out what on earth is going on. But it appears Callee is ahead of this game and seeking help. I feel buoyed by this, as a student who wants to improve and recognises the areas that need attention are much easier to teach.

At the end of the next lesson, Callee followed me to my office, a mere 10 steps from the classroom. The hall is dark and gloomy and as on previous occasions I feel as though I am leading a condemned student to their academic death. But my office is bright with sunshine, it's a hot February day and the breeze from the bay

puffs in and out of the room. I muse that I have led Callee to the light yet when we sit she is scowling, just as Scrooge had scowled at the portly gentlemen in the passage we had just analysed.

I ask, 'What can I help you with?' Yep, I know that's incorrect grammar, but it's a conversation.

She sighs, 'I can't write an essay.' In that moment, the faces of hundreds of students from English classes past morph themselves onto Callee's scrunched expression. I hear the voices of their ghosts:

'I've never been taught to write an essay'

'We were never shown how to plan properly'

'This is the first time I've had to write an essay'

'Essays are the only things I can't write'

'My English teachers never taught me to write properly'

'I can't write an essay' and I'm back with Callee.

My brain says, 'but you caaaann!' But my mouth explains that I read her exam from last year and she clearly wrote an essay then. Her response was simply, 'But I don't know how to write a text response'.

My brain, 'really?', my face, 'tell me more'.

She tried to explain, 'Mr Mac told us what to write and I just wrote it'.

In crude terms, she had memorised and reproduced a piece of writing that had been drafted in class following instruction from the teacher. And now, I had to do better. I had to teach her to write an essay under her own steam.

So, we speak, one on one in my office. We discuss the purpose of an introduction and make an essay plan. Callee told me that if she has a guide for each paragraph she can use it to write. Of course, she has been given this previously, in possibly many different forms and I wondered why or how the one we were creating in this room might be different and I questioned if it would be. So, we created a scaffold together, a generic one that outlined what is expected in each paragraph. Then we applied it to the next practice topic and planned the essay. Leaving, she thanked me by saying, 'I really understand it now'. I hoped she did.

The ghosts of past students followed Callee into the gloomy hallway and the spirits of future English students hovered, waiting for their corporeal bodies to enter and exclaim, 'I can't write an essay!' This had not been the first time, and would certainly not be the last, I worked in this way with a student. I have repeatedly reflected on all the times I had taught the structure of an essay to classes of students and pondered how many of them 'didn't get it' and should have 'made a time to see me'. And then I worried that I would not be able to accommodate them all and felt guilty, a feeling that was more or less a permanent feature of my professional identity.

Our one to one conversations continued as Callee and I talked, face to face, through email and notes on and in the margins of practice essays (Appendix 1). She would hand me pieces of work and say, 'my introduction is better' or 'can you see if my vocabulary has improved?' I replied to each concern and gave direction, 'Keep working on your expression' and encouragement, 'This is a much better essay than your first attempt, your writing is becoming more fluent'. And Callee and I wrote.

4.1.1 Exploring narrative and dialogue

The dialogue between Callee and myself is indicative of the many conversations we as teachers have with students. These discussions are iterative and move back and forth as we revisit concepts from the past and move forward with different attempts to write. This dialogue positions the zone of proximal development as sociocultural. Each speaker is seeking to understand the position of the listener and expects a rejoiner that refines, extends and or counters the original utterance (Wells, 2007). A technicist zone of proximal development would be monological with the authoritative voice (me) stating what needs to be done and having the student (Callee) imitate my instruction. Our dialogue allows us to interrogate the issue and to move to other places and ideas as warranted throughout the event. Accordingly, the rhizome metaphor is relevant in considering this type of work with students as they come to us with a diverse range of concerns and the dialogue allows us to enter into a conversation at the point of need and to move around and within the parameters of the task. Additionally, through these dialogic events we develop a relationship with our students that is beyond writing, yet supports the development of a student's ability to write independent of an expert. The narrative shows Callee's developing confidence, first in her statement, 'I really understand it now' and in her further engagement with me. It is the development of a student's self-assurance with a skill and not just the acquisition of that skill which makes working in this way more than the transference of a skill. The narrative above attempts to articulate the complexity of learning to write and the way in which students and teachers work collaboratively through dialogue to identify and address the individual's learning needs. The conversation with Callee shows that the zone of proximal development is more complex than an expert guiding a novice thorough a process with the aim of being able to independently complete a task. Callee had been 'guided' through planning and writing an essay the previous year, she, the learner followed the instruction of the expert (the teacher) and wrote what 'Mr Mac told us to write'. Callee's experience of working with Mr Mac appears to be a technicist version of the zone of proximal development. Additionally, the artefact (her essay) seemed to show she could, without guidance, write an essay and yet she could not do so without an expert to guide her. However, it is only through the dialogue in which she and I engaged that allowed us that we are able to work through together what is needed by and identify and develop the particular skills Callee needed to achieve this skill write an essay that was not a replication of the teacher's words, but one that reflected her understanding of the text and still met the expectations of an analytical response. The narrative simplifies the dialogue that occurred between Callee and I to phrases such as 'we

speak' and 'we created' and does not clearly articulate the iterative nature of this conversation. We asked each other questions, made statements and together we created a shared understanding of what is necessary to meet the requirements of the task. Perhaps in a future project, explicit and detailed examination of these conversations would highlight the way in which dialogue supports working in a more socio-cultural zone of proximal development.

Dialogue, although part of the classroom culture, is not always associated with writing. The expectations that talking about writing is a part of the process is established early in my class. But it is also supported by the culture of The College. It is acceptable and expected in this school that the girls are encouraged to speak to their teachers about their work and to ask questions regarding feedback and indeed results. It is a part of the ethos of a high achieving school. It was this inherent culture and through my own reputation as a teacher who was easy to approach, that the girls and I moved into these conversations early in the year. I never explicitly said, 'let's talk about your writing' but it was an expectation. The conversations often began in the classroom and fostered through the routine I had established for returning marked work. My regular practice is to write an 'assessors report' (Figure 2: Teaching Notes, February 17, 2014), for each practice task that I mark. I then use these 'tips' to support students to improve their writing. Sometimes I use sentences or excerpts from the student's work (Figure 1: Teaching Notes, September 2014) – deidentified of course, and with the class we work through improving these to meet the requirements of the task. Typically, some of the girls own up and identify their work but the objective is to collaboratively improve our writing through talking together. This routine of talking about writing consequently transcends the classroom as the students and I engage in conversations about specific pieces of work and the girls articulate concerns and question their writing processes.

Assessor Report - Practice 1

17 February 2014   05:54

Structure of essays need work
Too short.
Integration and use of quotes
Spelling: check it carefully
        Scrooge's character
        Dickens' novel

Colloquial terms! 'he jumped at the chance' - took the opportunity

Figure 2: Teaching Notes, February 17, 2014

expresses her concerns of The^NC Australian Government not acting upon}^RM the serious issue of obesity in Australia

'Lip-flapping' states that all this talk makes no sense and action rather than talking should take place.

Stark uses repetition throughout the article over the use of political terminology as she starts two paragraphs with 'The Government' and also incorporates 'Labor' [party] numerous times as well as briefly mentioning 'political expedience' and referring to the Coalition and the Green's[LP1] . This repetition allows the reader to see who Stark believes is responsible for the obesity issue and if she has sufficient evidence to back her up, then the readers may agree[be specific] with her and back her views against the government

[LP1]This is good but needs to be more succinct.

Throughout the article, Stark employs the technique of using rhetorical questions which persuade the reader to the points Stark is making. One example of this is when Stark writes 'yet what action have we seen?',

Stark's uses rhetorical questions such as "sound familiar?" and "yet what action have we seen?" throughout the text to get the reader to think about the question and realise what the Stark's suggested answer is[LP1]

Figure 1: Teaching Notes, September 2014

In the act of teaching and conversing with my students I am conscious and sometimes, maybe oftentimes, overwhelmed with the rhizome of developments that exist within my classroom. Each student enters the classroom with a particular set of experiences and writing skill. It is only through the relationships my students and I forge through our shared dialogue, that enables us to find appropriate ways to address their needs. This is not to say that I have this amazing pedagogy that effectively caters for all of my students, and it is with guilt that I acknowledge this, but to pretend otherwise is folly. Acknowledging that English classrooms are rhizomes of teaching and learning to write and they are complex and hard to navigate is perhaps essential to teasing out what it is I do as a teacher of writing. Dialogue is crucial in developing this knowledge of students and it needs to occur within and beyond the classroom. Yet dialogue is grossly undervalued in the current academic context.

The narrative also examines the notion of being able to acknowledge one's position in learning to write and of understanding yourself as a learner. Callee had come to me with what I might call a statement of *internally persuasive discourse* that said, 'I can't write an essay'. Not only was my job to teach the skill of essay writing, but to support Callee in changing that dialogue about her own identity. She had already demonstrated agency in her own learning, and this made my work as a teacher easier. But I felt it was crucial for Callee to also know she was capable. The way I worked to improve Callee's lack of confidence in her ability was to work with her and allow her to do the work and then talk about it some more. Simply telling Callee that she could write an essay was not enough. She needed to experience it. Hence, I didn't say 'but you caaaan!', instead I had to articulate my own confusion about her ability to write an essay. Then, I had to listen and use my powers of deduction – I often muse that I am a detective hunting for the clues to the conundrums of learning to write. Those clues invariably come from our discussions. Lastly, I need to apologise for misleading you, the reader. Whilst Callee did leave my office with a spring in her step stating, 'I really understand now' there were many more moments of uncertainty and conversations to occur before she really could write an essay without my help.

In my conversation with Callee, one of the elements that is not evident is my own struggle with an internally persuasive discourse I have a strong objection to technicist uses of scaffolding, particularly when a scaffold becomes 'a guide for each paragraph'. Much of the commercial literature pays homage to what Locke (2005) refers to as 'Skills Acquisition' and takes up the genre approach which had underpinned my early attempts to teach writing. For me this draws too heavily on genre theory where scaffolding is interpreted as ensuring compliance with hard and fast rules. In my teaching, I have come across examples of scaffolds for prose writing that resemble 'cloze passages' and this I believe is limiting for our students. And yet, many authoritative voices, in this case VCAA, strongly encourage particular academic structures and I found myself torn between teaching writing and teaching genre. Consequently,

even though my internally persuasive voice is strong often I must capitulate to the teaching practices enacted by those around me, as you shall see in the next narrative.

This narrative also highlights the role of reflection in teaching. Reflection, like all aspects of life, comes in a variety of forms. I often find myself reflecting and making links to other experiences whilst I am in the act of teaching. At other times this occurs after an event, usually on the drive home or the walk back to my classroom. In my conversation with Callee, I had 'pondered how many of them 'didn't get it'' and this was not the first time I had thought about this. What is not evident in the story is the intensity of guilt that comes with this thought. I feel as though I have yet again failed my students because my pedagogy in the classroom has not been enough and in some ways, I am angry with myself for having to constantly 'fix' my inadequate teaching. Mark Howie says it's obvious to any teacher that 'to teach is to learn to live with guilt' (Howie, 2002, p. 25) and I wish I had known this as a graduate teacher who grappled with feeling 'like a fraud' because I had not yet been able to teach writing confidently. Consequently, my own identity is one that still feels amateurish and yet also contradictorily I am a writer and know that this is a process that resists being fully known.

I and many of my colleagues have and will work with our students in the way described in the narrative. Lack of time and energy make this practice one that suffers and yet many of us continue to sacrifice other activities, such as food and toilet breaks, to give our students this time. Many of the conversations with students could and possibly should occur in the classroom and yet the role of dialogue continues to be undervalued and abandoned for other activities.

4.2   'Whaaaat more writing? How does that help?'

HOF trudges up the stairs, she's carrying her diary and looks despondent. She spots me hesitating in the doorway of my office. Too late to duck back in and be out of sight. She looks up, 'Oh, you're here.'

My brain says, 'I'm always here' but my mouth says, 'All day'. I force a smile, hoping it is convincing.

HOF walks away from her office and toward me. 'Have you got a minute?' she asks.

Brain says, 'Nope' and I'm trying to use 'the force' to turn her around, but Mouth says, 'Sure'.

We are face to face, me in the doorway to my office, she, portentously in the shadows of the corridor. 'I've just had a meeting with Despina'. The principal, my brain chimes in, 'Ok, this can't be good.'

Mouth opens. 'Oh?'

HOF, 'I bet you are gonna laugh?'

Mouth, 'I bet I'm not.'

Brain, 'Wait, was that out loud?'

HOF grimaces. Yep, out loud it was.

She was wrong. I didn't laugh. It appears the Powerful People in my school have been looking at the Year 12 English results. I thought I had been helpful sharing the spreadsheet (see Appendix 7) I had created which contained all the results for the current Year 12 English students. I was coordinating the Enrichment program and was using the data to track the student's progress. HOF had passed it onto the powerful people. They were using it to make decisions. Decisions without those who taught the subject.

In our Year 12 English teaching team, we had raised concerns about the potential of this cohort of students in February. Now it was August. The powerful people were NOW worried about the student's progress. August, people! Nine weeks and two days until the exam. In their collective wisdom, the powerful people had decided that now was the perfect time to spend the money that they didn't have in February to fund some extra tutorial classes, and now they could employ an external examiner. The rub: all the Year 12 students were required to write an extra essay per week for the external assessor, all in a bid to help the students achieve better marks. It was a plainly simple equation: more essays=better marks.

I couldn't even form words to protest this new burden being placed on the students and us, their teachers. My thoughts were caught in a whirlpool, spinning faster and faster out of my reach.

From the gloominess of the corridor, HOF looks me dead in the eye. 'It's a done deal'.

My next lesson with the students was surreal, we were continuing with Tobias Wolfe's This Boy's Life and I empathised with Rosemary's desire to run away. Instead I chose an alter ego, 'The English Teacher' and let part of me run and hide.

'The English Teacher' is unusually anxious and waiting in the classroom. The new edict from the powerful people had to be announced in this class. Today. Girls spill in from the lunch break. It is a cacophony of books dropped onto desks, shouts and laughter.

Mabel shouts, 'Can we watch a video today?'

The 'English Teacher's' mouth says, 'Sure', but her head shakes from side to side and her eyes roll back in their sockets. Mabel throws herself back in the chair and groans. It's a signal and the girls settle.

The 'English Teacher' is stiff and standing very still. She hesitates in starting the lesson. Her mouth moves, the words feel like spume, the foam of agitated seawater. They are salty and seem to disgorge, unwilling from the lips as they move of their own accord, 'The school is offering us a wonderful opportunity in English this year. They have employed an external assessor to mark an essay a week from each of you.' Brain is dry-retching and convulsing, reacting violently to Mouth's capitulation.

It's out! The room feels hot. The 'English Teacher' can see the girls are perplexed but they wait patiently. Horror dawns on the 'English Teacher', they trust her! She hesitates and then her mouth opens and closes like a gold fish, 'Each Friday Ms D (HOF) will post an exam topic for you to complete and submit to student services by the following Friday.'

On cue, the questions tumble out of the girls:

'Is this on top of the practice essays for This Boy's Life?'

> *'Do we have to do it?',*
>
> *'Who is the assessor?',*
>
> *'Is it the same one who marked our practice exams?',*
>
> *'Will you be able to read them first?'.*
>
> *But it is Mabel's exclamation—as she throws herself back on her chair with a guttural groan— that echo's the my thoughts: 'Whaaaat more writing? How does that help?'.*
>
> *Brain, 'Exactly Mabel. Exactly!'*

4.2.1   Exploring the narrative through external pressure

One of the hardest aspects of being a Year 12 English teacher is that everyone seems to be an expert. It is the only compulsory subject in Australian schools and therefore, everyone who wants to complete senior secondary school must take the subject. This somehow entitles everyone to not only have an opinion, but a theory on the best way to teach Year 12 English. I've found this to be particularly true of Principals and members of the leadership team who have not only successfully completed a Senior Secondary English course, but also a university degree and many have taught VCE. The result is that, even for those who have not taught VCE English, they feel justified in making decisions on many occasions without consulting the classroom teacher. There have been too many times in my career I have had to respond to, enact and act out policy and decisions like that in the above narrative. These decisions are often made in response to data being scrutinised by other stakeholders, parents, the Board and sometimes students. Decisions such as these have only one purpose, to improve the Year 12 English Australian Tertiary Admission Rank (ATAR) scores and for the most part, these are well intentioned but often guided by a lack of understanding of the complexity of teaching English. It was 'a plainly simple equation, more essays=better marks'. In an apt likeness to this situation, Bulfin (2005) discusses the attempts by governments to solve complex educational problems through 'normalising' practices and comments that he is 'reminded of H. L. Mencken's observation that 'for every complex problem, there is a simple solution that is always wrong' (p. 55). Indeed, the similarities between government action and school leadership decisions seems analogous.

I don't wish to render the individuals of the school leadership as being imperious or callous, but rather that the policies were, and worse still, they were in response to anticipated results rather than the story thus far (Holme, 2008). The 'data' (Appendix 7) and as I have contended earlier in this paper, did not tell the full story. And yet it was decided that the solution to the perceived problem was to be more drill and skill (Lamb, 2007). I felt as though we were enacting the 'Fat Controller's [manipulation] of the railway signal box' (Lamb, 2007 in Perryman et al., 2011) and I was hoping that we were on the right track and not going to derail – yes pun intended.

The axiom, that you fatten a pig by weighing it, is evident in the development of policies such as this. It reminds me of the story told by John Dewey when asked about IQ tests. He likened them to his family taking a hog to market, 'In order to figure out how much to charge for the animal, his family put the hog on one end of a seesaw and piled up bricks on the other until the two balanced. "Then we tried to figure out how much those bricks weighed," said Dewey' (Strassburger, 2000, p. 6). The bricks in this case were the external assessor's marks and her comments on the essays, and they had a different weight and indeed currency to my own. The correlation between the two was unknown and potentially contradictory. I worried that this external assessor, who had little prior knowledge of the students and did not know where they were in their rhizome of development could potentially complicate the teaching and learning of writing even further. And yet the voices of the leadership team and the HOF contended, strongly, that the 'objective' marking would be instructive for the students. But I could not shake the feeling that this new party to the conversation of writing was intrusive, not because I didn't have faith in the assessor's ability, but because she had not been a part of the ongoing dialogue with each girl about her writing, and for me, this was a problem. Furthermore, as evidenced by the questions from the students, 'will you be able to read them?' the additional burden of writing for an outsider, one not a part of our ongoing dialogue, was problematic for the students and many were reticent to complete the tasks.

The ownership and support of this new directive also poses problems. Questions such as 'who is going to chase girls who do not submit? Who is going to set the extra topics? Who is going to collect the papers?' (L.Piva communication, 25 August, 2014) are all extra burdens of a new initiative that we, the teaching team, had no stake in creating and no desire to support. This new policy is part of the 'manageralist discourse' so often discussed in research that considers teacher standards and outcome-based education (Doecke, Kostogriz, & Illesca, 2010; Loyden, 2015). Our response to this in Bakhtinian terms, 'authoritative voice', was not entire compliance. The teaching team's agency was not entirely lost in the implementation of this initiative and we negotiated the conditions using the context of our work (Kostogriz & Doecke, 2013; Loyden, 2015). It is not articulated in the narrative and I apologise for having misled the reader into thinking that I or my colleagues capitulated fully, this was not the case. The teaching team had many discussions regarding the 'new initiative' and the ways in which we were to manage (read usurp) this extra burden to us and our students. We negotiated where the responsibility for this might be centralised. And through email conversation HOF agreed to 'organize it all' and to 'follow up on students who do not submit' and finally to keep the powerful people 'in the loop' (L.Piva personal communication, 26 August, 2014). We were asked to give feedback on the process, 'but otherwise [we had] to do nothing – [she would] handle it all' (L.Piva personal communication, 26 August, 2014). On the surface this negotiation seems to be about workload, yet it is more complex than that. It is about the motivation and responsibility for pedagogy that conflicted with the teaching teams' own judgment (Stickney, 2012).

The narrative also paints a somewhat altruistic view of the teaching team. It is true, we had lobbied to have extra workshop time with the students at the beginning of the year. This was in response to our own perlustration of the data, but more than that, our own teaching knowledge of the students. Each member of the teaching team had taught some, most, or all of the students at some point in their time at The College. And we were concerned as they were regarded as a 'weak cohort' (L.Piva personal communication, 16 February 2014). Whilst our initial concerns were for the students and their learning, we were very aware of the consequences of less than expected results at the end of the year. We too were complicit in responding to data, in this case our data included an insider's knowledge of the students. Our response also differed as we proposed a teaching rather than assessment based response.

My definition of teaching success is that a student leaves my class able to do more than when they arrived. In school parlance this has become known as 'value-added' (Downes & Vindurampulle, 2007). Although, generally a term used to describe school effectiveness in improving student outcomes, the term has become more common amongst teachers as they attempt respond to the standards based, transparency inspired environment. The term, an economic one uses numerical data to assess 'value add' (Downes & Vindurampulle, 2007) I found it impossibly frustrating the numerical data had not been considered with other evidence to create a new policy (Greig, 2000). Other evidence that told a different story to the numerical; Mabel who was numerically at the bottom of the graph, but very capable had begun submitting practice tasks, Keeley in the middle of the numerical data had found a way to structure her writing so that it was concise and clear but Beth who was currently in the top 2% suffered severe anxiety which may compromise her performance in the examination. These developments and conditions could not be seen in the numerical data and yet they were about to significantly contribute to and perhaps change the results achieved by these students.

The most disquieting corollary was a 'disturbance in the force' of my own identity. A tension erupted between the personal and the public identity of teaching. Bulfin (2005) explains that 'teachers' work is deeply personal and private, but also unavoidably public and political' (p. 41). In this narrative those two contexts clash and I attempt to negotiate the tension, unsuccessfully it seems as my Mouth reveals my skepticism that I will find anything that the leadership team have decided as 'laugh[able]'. I was well aware of how I was being positioned by the various discourses, expectations and factors to which teachers are subjected (Gee, 2004). And I resented being positioned to accept a new initiative, 'a done deal', that contradicted my versions of English teaching. It was however, my capitulation to the authority in this context that conflicted with my internal dialogue as evidenced through my adoption of an alter-ego of 'the English teacher'. Bakhtin calls this tension between authoritative and internal voices, the 'contact zone' where there is a 'struggle against various kinds and degrees of authority' (Bakhtin, 1981, p. 345). Additionally, Rubin (2011) and Klein (2016) discuss the de-professionalisation of teachers and in this instance, I certainly felt that my professionality was being usurped. I struggled with the notion that the

pedagogy of choice by the powerful people was to narrow teaching to drill and skill and only focus on teaching to the test. Klein (2016) avers that English teachers in particular have become 'victims of increased expectations and regimentation, more so than most other content areas' (p. 407) and that it is detrimental to our long-term commitment to the practice. And I'd be lying if I didn't admit that I often think stacking supermarket shelves is more desirable than teaching under these circumstances, but I don't wish to give up and I refuse to see myself as a victim. My internal dialogue is, that despite the restrictions and expectations, I still have agency and it is my professional responsibility to trust my professional knowledge (Kostogriz & Doecke, 2013). There are creative ways to work within the system to 'recover dialogic and personalized practice' (Loyden, 2015, p. 18) (cf. Albright, Knezevic, & Farrell, 2013). I just had to find and enact them.

4.3   'I could hear your voice in my head'

It would be the final time the girls would tumble in to our classroom. This was not a regular class, in fact timetabled lessons had finished 3 weeks ago. This was a post mortem of the English exam. I had bribed the girls with Chicken Now (a take away chicken shop close to the school) and the smell of roasted bird, chicken salt and gravy wafted out the classroom door drawing buzzing students from near and far. But only those who had endured a year in 12A English (my class) were admitted, the others swatted away.

Each student was animated in the ways that were unique to them. The post mortem had clearly begun as soon as the girls had disembarked from the examination hall. Their conversation was in full swing as they entered, exclaimed at the food and began stuffing hot chips into their fast-moving mouths.

> *'I thought it was easy.'*

> *'oh, I didn't, that was hideous'*

> *'What did you write for Section A? I did the first question, I had written on it before'*

> *'Section C was ok, I was really worried about that!'*

> *'I could hear Piva's voice in my head'*

> *'Oh my god, me too!'*

My Brain, 'Wait, what?' Scanning faces, it is Beth who is looking sheepishly at me.

She laughs nervously, 'I know you are not going to like it, but I decided to ignore you.'

Brain panics, Mouth says curiously, 'what do you mean?'

'I made a decision to write something I know you wouldn't like. I thought, I'm just going to do it my way and try it out.'

Brain begins to light up like a bug zapper on New Year's Eve.

4.3.1   Exploring the narrative through identity

My reaction to Beth's confession was a churning, spinning, gut-wrenching, exhilarating melee of emotion. I had identified her as one of the students on track to achieve a study score of 46+ (see Appendix 8) which would put her in the top 2% of the state. I had hoped that she would achieve a perfect score of 50. As she spoke, my brain buzzed and I vacillated between being thrilled and aghast. In one moment, I was ecstatic that she trusted her own judgement in choosing to 'to do it [her] way'. The next I was mourning the loss of a potentially perfect score. I rationalised this was a success and the score didn't matter; a student of mine was demonstrating independent and reflective learning, wasn't that more important than a number? Of course. In that respect, I was elated. And yet, I was also angry. At first, I believed the anger stemmed from my worry that she would no longer be able to achieve that elusive study score of 50, but the more I thought about it, I realised I was cross that I *cared* about the number, the study score. I felt like a victim of the high-stakes pressure of this examination. This still bothers me, even as I write this.

The other thing that struck me about this conversation between the girls was their exclamation that they could hear my voice when they were writing. It was somewhat disquieting that my teaching had such an acute effect on my students. Most of my teaching is directed to positively contributing to their ability to write, but to hear it so plainly expressed was confronting. It would seem that my teacher voice is loud in some of my student's minds, even when I am not present. Vygotsky (1987) did say of his zone of proximal development that it can also take place with the teacher being 'invisibly present' (p. 216). However, Beth's conversation was more than just hearing my voice and direction. She conversed with my invisible self and decided to 'write something [she knew I] wouldn't like'. In saying this, she showed that her inner dialogue is 'shaped by the answer [she] anticipated', and so in some respects, at least, she experienced her voice as being part of a 'constant internal dialogue with the imagined rejoinder [ie. my voice]' (Brettschneider, 2004, p. 99). Her changing and perhaps emerging identity is being enacted in her conversation with her ghostly teacher as she begins to be agentic as a writer.

For me, as a teacher and as a researcher, hearing Beth say this presented one of those 'teachable, researchable moments' (Fecho, 2004, p. 14) worthy of closer analysis. In this instance, there was an internal dialogue playing out between Beth and my voice, but it was a tension-filled dialogue. Bakhtin (1981) describes this as a feature of heteroglossia. Here it is possible to see that Bakhtin's notion of heteroglossia is related to Vygotsky's notion of the zone of proximal development, but it is a complicated relationship. However, considering these theories in conjunction with each may help to elucidate the complex and rhizomatic nature of learning and consequently teaching writing.

It appears the other girls present in the discussion also heard 'Piva's voice' which seems to indicate that inner dialogue occurs in the minds of my students even under the most structured and stressful academic environments of end of school examinations. I wondered if my voice were helpful and then worried about all the things I might have said that might not be helpful. It wasn't the first time I became cognisant that my voice includes elements of what Bakhtin calls "authoritative" discourses, and I am still uncomfortable with this. Whilst Beth was the only student who confessed to 'write something [I] wouldn't like', the silence of the other girls in the room perhaps indicates they did not and would not have taken this action. Freedman and Ball (2004) suggest that the nature of one's struggle with authoritative voice 'depends on [their] relationship with it' (p. 7). Beth's identity as a competent, although emerging writer may have supported her in challenging my 'invisible' voice.

There is also another frustration in my response to the mention of 'Piva's voice' that was difficult to identify. Again, though, after further reflection, I have come to recognise that this term was a kind of challenge to my identity as a writer-who-is-also-a-teacher. I was not only a teacher of writing, but also a writer and had been longer than Beth had been alive. Frawley (2015) contends that there is an absurdity in the notion that many teachers of writing do not consider themselves to be writers and that universities do not require future English teachers to also be writers. I do consider myself to be a writer, but this is a relatively new dimension to my identity and one that I still do not feel comfortable with or trust as implicitly as my teacher identity. And yet it is my work on this thesis whilst teaching that has contributed significantly to my understanding of writing and consequently, teaching writing. So perhaps it is this experience as a writer that I did not take kindly to being challenged. Such is the inner dialogue that continues in my head, as a teacher of writing, as I reflect on these three narratives from my teaching in 2014.

In the final chapter, which I have titled 'Denouement', I wish to examine further the connection between narrative and discourse and the way in which this contributes to making sense of myself and my work as a teacher of writing (Bakhtin, 1981; Parr et al., 2015) and to draw out the key concerns evident through these narratives and their discussions. Although each is linked to a discrete event, there are concerns that are both exclusive to the event, but for the most part transcend the singular event and permeate teaching and learning to write in senior secondary English classroom.

5.   The denouement

The teacher's work is particularly complex because, in the first place, the teacher must be well oriented to the regularities of the child's personal activity, that is, know the child's psychology; in the second place, the teacher must know the particular social dynamics of the child's social setting; and in the third place, the teacher must know about the possibilities of his or her own pedagogical activity to use these sensibly and thus raise to a new level the activity, consciousness, and personality of his or her charges. This is why the work of a genuine teacher can never be stereotyped or routine; the teacher's work always carries a profoundly creative character.'
(Davydov, 1995, p. 17)

The notion of story is central to this thesis, so it is fitting that Davydov's explanation of the complexity of teachers' work arises out of his narrative account of Vygotsky and his research. Davydov points to the intricacy of teaching and the way in which identity, dialogue and pedagogy are enmeshed in the writing classroom. This thesis has explored the notion that attaining a purchase on 'the child's psychology' and their 'social setting' can be enabled through ongoing dialogue and writing between a teacher and her students. It also considers that to be able to understand the 'possibilities of [our] own pedagogical activity' the teacher needs to research and reflect on teaching practices with particular attention to various context. It is through identity work that it's possible to tease out why a 'genuine teacher can never be stereotyped or routine'.

5.1   The importance of dialogue to teaching writing

The view of teaching writing that has been experienced and explored in this thesis can be characterised by the Russian term obuchenie. Cole (1989) explains that this term is typically translated as 'teaching' but actually means 'double sided process of teaching/learning, a mutual transformation of teacher and student' (cited in Moll, 1990, p. 24). Accordingly, this study considers that the teaching of writing can be viewed as a two-way process that is appropriate for a dialectical view of education (Daniels, 2001). As is emphasised in the narratives in Chapter four, and in their discussion, the role of dialogue in the teaching of writing is crucial for both teacher and student. It allows students to articulate their developing understandings of writing and to question the process whilst simultaneously allowing the teacher to get a handle on the progress of their students — not only their ability to write, but the way in which they are thinking about writing. A dialogic classroom, and indeed dialogue that occurs beyond the classroom, permits the teacher and students' knowledge to be cumulative as 'response builds on response' (Fecho & Botzakis, 2007, p. 53). The narratives above suggest that dialogue comes in different forms and is often asynchronous but the fruitfulness of the questions and ideas moving back and forth between student and teacher allows them to collaboratively work through the complexities of teaching and learning writing. That is not to say that all dialogue is equally productive, but that engagement in an ongoing conversation about writing can contribute to teachers and students developing an increasingly nuanced understanding

of what it means to write and to teach writing. Additionally, this iterative dialogue goes beyond an examination of a final artefact to inform teaching, it allowed me to 'participate in the "middle" of the process of their learning (Graves, 1980, p. 916)'.

The narratives above also highlight tensions in dialogue, often created through the varied and different voices. This struggle in dialogue is necessary to tease out and prompt further understanding of what it means to write and be a writer. Furthermore, Bakhtin (1990) asks, 'in what way would it enrich the event if I merged with the other, and instead of two there would be now only one (italics original)?' (p. 87). Through narratives such as Beth's (see 4.3) it seems apparent that one's understanding of writing is fostered through difficult dialogue, and that consensus is not necessary for a successful outcome (cf. Cheyne & Tarulli, 2005). The different voices evident in the narrative's dialogue resemble Bakhtin's heterglossia through which a richer understanding of writing can emerge for both teacher and students. This was the case for my own, sometimes conflict-filled, internal dialogue evident in all three narratives. Thus, dialogue needs to be seen by teachers and students, and those beyond this immediate relationship, as a valuable process, one that is clearly not confined to the classroom, and one that is not straightforward, or linear and immediately productive (see 3.4). It is not always easy to make room for, or to justify, this time-consuming process; however, many teachers, and practitioner researchers, already recognise its importance. Further research adds to the weight of evidence on the benefits of dialogue in the teaching of writing (see 2.2).

Callee's narrative (see 4.1) 'I don't know how to write an essay!' explores further the usefulness of dialogue and considers it in relation to the zone of proximal development. As discussed previously (see 3.4) this study uses a more nuanced and sociocultural understanding of the zone of proximal development. The development of relationships between teacher and students can reveal the complex work required to teach writing. A technicist understanding of the zone of proximal development would have identified Callee as achieving proficiency in writing essays as she demonstrated this achievement in her Year 11 English examination. And yet, it is only through dialogue that she reveals her inability to write an essay. Without this conversation and the ongoing dialogue that occurred between Callee and myself as her teacher, it would have been difficult to tease out that which was necessary for her to develop the appropriate skills to write an essay independently. A final note on the importance of dialogue to the development of relationships became evident to me through the narrative which captures my 'run in' with my Head of Faculty (see 4.2). Relationships are part of the zone of proximal development and during the academic year, my students and I had worked through the rhizome of learning to write, together. It was the intrusion of another 'examiner' that I felt might impinge on the relationships I had established with my students at a crucial moment. Our experience of dialogue was that it developed rich and productive connections through its discursive and iterative nature.

5.2   Identity work is necessary for the teaching of writing

In this study, the relationship between identity and dialogue has been crucial in understanding my work as a teacher and its relation to students. Recognising that not only are our identities constructed discursively but that they are always undergoing transformation is explored through the narratives and other data. This process of examining identity through narratives and dialogue may be used in our identity work, to understand the actions and decisions of teachers and students (Gee, 2000). As argued previously (see 2.3), the role of a teacher's identity in the teaching of writing mediates the way in which they work with their students in and beyond the classroom. Conducting a practitioner inquiry allowed me as the teacher-researcher to explore, consider and reflect on my identity and the way in which it contributed to and mediated my teaching of writing. Subsequently, my analysis suggests that as a teacher of writing there are many influences on my identity and that it is not ever finalised but often fragmented and in conflict (Davies, 2000; Hagood, 2002). Narrative 4.2 'Whaaaat more writing? How does that help?' shows the tension between the expectations of a teacher being supportive of the school policies and her own pedagogical knowledge and beliefs. It examines how this conflict consequently shapes the actions and decisions of the teacher (Freedman & Ball, 2004). However, acknowledging that there is a conflict goes some way to allowing a teacher to negotiate and push back against policies and practices which might be seen to support questionable activities such as high-stakes examinations and the publication of league tables.

My identity as a Year 12 English teacher was partially constructed through and by the institution and my position within it (Gee, 2000; Moje & Luke, 2009). These institutionally imposed identities were often at odds with my classroom teacher identity. To address this conflict I adopted an alternative self, that of 'the English teacher' (see 4.2). Stronach, Corbin, McNamara, Stark, and Warne (2002) investigated the way in which teachers negotiated their identity when situated in a 'complicated nexus between policy, ideology and practice' (p. 109) and described teachers taking up differing identities as 'mobilizing a complex of occasional identifications in response to shifting context' (p. 117). Recognising the tensions and working with identity in such a way supports a teacher's agency even if there is 'a heightened likelihood of misunderstanding, and the outcome of the negotiation forever hangs in the balance' (Bauman, 2004, p. 12). Furthermore, in this narrative, where tensions between my beliefs and the Head of Faculty's position, explores the act of negotiating the responsibility of the extra essay per week and shows that teachers can be 'active agents' (Sfard & Prusak, 2005, p. 15) and more than 'nonagentic pawn[s]' (Moje & Luke, 2009, p. 422). This critical identity work indicates that teachers' professional selves are 'contingent and ever-remade' (Day et al., 2006, p. 601). So too are the identities of our students. The narratives in Chapter four show the students working to create and foster new and useful identities. Callee (see 4.1) wishes to become a more proficient writer while Beth (see 4.3) responds to an

authoritative voice and in some ways 'speaks back' to it. She actively converses with my invisible voice in the very acts of shaping an identity as a thoughtful and independent writer.

The narratives in Chapter four also suggest that identities are fluid and partial and that they are constructed through dialogue with others (Brodkey, 1996; Foucault, 2006). My identity as a teacher of writing and as a teacher-who-writes *and* teaches writing, has been forming throughout my career. In the narrative that opens this thesis (see Chapter one), I make it clear that I do not even consider myself to be a teacher of writing and I certainly did not consider myself to be 'a writer'. In examining my reaction to Beth 'ignoring' my voice, I became aware of my own partially developed identity as 'a writer'. Whilst it doesn't conflict with understanding myself as a teacher of writing, it was a newer element to my identity. It was, to my surprise, an identity that was 'fraught with emotion and fueled by passion' (Gannon & Davies, 2007, p. 97) and to my astonishment and dismay I reacted differently to Beth's comments than I imagined I might. This notion of a teacher-writer teaching writing is one that has been under researched and indeed undervalued in the professional identities of English teachers (Frawley, 2015).

5.3   Consequences of a high-stakes context for teaching writing

The title of this thesis is a deliberate indication of its aim to 'open the door' to young people writing in a senior English classroom. The senior secondary context is of singular importance as it is one of high-stakes for both teachers and students. The notion of opening the door is at the heart of this practitioner study—to allow a glimpse into the machinations of that final year of secondary schooling. In an era of transparency and accountability, it would seem that the door to teaching has been forced open in other ways too, as my practice, and that of my colleagues, has increasingly come under scrutiny by standards regimes and by an interested, and anxious public. However, it is the failings of the teachers, schools and the educational system that is discussed rather than the complexity and tensions created for teachers and students attempting to teach and learn to write in this context. There is a plethora of research that examines the unintended consequences of exit examinations on teaching and learning but there are few studies that examine the effect on the teaching of writing in this context.

The three main narratives presented in this study are in one way or another mediated by the presence of the external English examination at the end of senior secondary school. In 4.1 Callee is anxious about her essay writing skill and my concern is her need to do this 'under her own steam'. The presence of the examination motivated Callee and other students to seek help to write 'essays' without the support of their teacher. Whilst this might be construed as a positive thing, examination conditions necessitate formulaic and expedient writing and mean that many teachers resort to telling students what to write (West, 2010). Furthermore, the narrowing of teaching is also encouraged by parents, administration and others as there is a valuing of a limiting set of teaching practices over other more nuanced and creative strategies, which often take longer and are less direct, such as more dialogic approaches (see 5.1)

(Jordan, 2008). The narrative in 4.2 clearly articulates one response to this pressure to achieve a certain range of results through the implementation of 'drill and skill' essay practice aimed simply at getting students to produce an increasing number of perhaps improved but certainly formulaic essays (Lamb, 2007). My vehement and intense response to this imposition demonstrated my reluctance to compromise my understanding of best teaching practice (Mills, 2008). In this narrative, I raise the concern of the de-professionalisation of teachers and advocate strongly that classroom teachers' voices need to be heard over the 'mega voices' that dominate a year 12 English teacher's work: governing bodies such as the VCAA and the representatives of the examination assessors, incumbent government education ministers and neo-conservative, standards based, outcome driven academics, and the Australian media that continues to publish reductive accounts of classroom practice. (M. Wells, Lyons, & Auld, 2016, p. 61).

One of the consequences of high-stakes testing and the scrutiny of numerical results, is a perverse change in teaching practices and 'risk averse' teaching (West, 2010, p. 27). Narrative 4.2 explores this pressure and the way in which teachers can work with these tensions and perhaps speak back to these 'nomalising' practices. This narrative suggests that a practice of 'drill and skill' whilst narrowing teaching practice, may provide an opportunity for an alternative dialogue. One that is a creative response to these tensions and rather than limiting the dialogue teachers might push back with more conversations.

5.4   The final word

> To dialogue with your practice is to open yourself to conversations that will keep you awake at night, cause you to drift in thought at parties, filter into your breakfast chitchat, and keep you sitting too long as the light changes to green. (Fecho, 2011, p. 1)

This project is not only a study of dialogue between a teacher and her students, but is a small part of the continuing conversation in my life about teaching. This practitioner inquiry has allowed me to better understand my practice; 'what is there and what is not there' and that teaching practice is 'forever in flux and under constant revision' (Fecho, 2011, p. 1). The reflection this inquiry generated has been invaluable in developing my understanding of writing, teaching writing and being a writer. It has contributed to a fuller understanding of my identity, in its various forms and the role it plays in my teaching practice. However, if there is only one thing that this study achieves, I would like it to be the unequivocal understanding of the complexity of teaching and learning writing in a senior secondary English classroom. I stated clearly at the beginning of this study that I did not wish to valorise or tell heroic stories of my teaching practice and they are not to be read in this manner. I hope that I have opened the door of my classroom to encourage or urge, teachers, school leadership and the wider community to value the role of dialogue, identity and teaching practices in and beyond the classroom.

The girls and I have been sitting and talking for about an hour. The chips have gone cold and soggy and the smell of roasted bird has dissipated. And yet the conversation in the room continues to buzz and I am gesturing wildly for the girls to pass my phone to each new speaker ensure every word is captured. I am reluctant to bring this conversation and thus the class of 12A English, 2014 to an end. Beth does it for me. Standing she says, 'I'm sorry Mrs Piva, I have to go and study for a Psych exam.' She hesitates behind the desk and then swiftly comes around to where I am sitting and hugs me. It's the signal for the rest of the girls to take their leave, some quickly with a 'see ya Piv' from the door, others more slowing, waiting to have a final word and a hug.

Picking up limp fried potato fragments and plastic cups, I am lost. The cacophony of voices has been silenced and I know I will miss the constant conversations and requests for help. The silence of the room is punctuated by the chattering and clattering of lessons beginning in neighbouring classrooms. For now, the talk has ceased and I already miss it. I chastise myself for all those times I whined about the girls' constant need to 'speak to me'.

Callee leans in the door, 'Hey Piv, forgot to ask, can we still email you at this address?'

I smile, 'of course.' She grins and disappears into the corridor. I am blessed, some conversations continue well beyond the classroom and into my student's next lives.

Appendices

Appendix 1: Sample of student work with teacher annotations.

To critique upper-class Victorian society, Ebenezer Scrooge was [no one] ~~created in order to~~ and displayed in a menacing manner for Dickens' creates Scrooge ~~with the intention of displaying him in a menacing manner~~ who embodies the attitudes and values that Dickens critises; Greed, lust and Gluttony. Dickens' has a sound knowlege of his audiences values and thus creates the 'ol' sinner' to emphasise to his christian Victorian audience that ~~Dickens~~ [Scrooge] is ~~going against~~ [betraying] 'God' or 'sinning' by embodying these values and. Scrooges lack of generosity towards the suffering & poor society [is thus highlighted] ~~is immensly critised~~ by Dickens in a Christmas Carol when the 'portly gentleman' ask for donation. Scrooges frowns and shakes his head at the idea that he posesses 'liberality' and insists that if [the poor] would rather die, they '[had] better do it, and decrease the surplus population." [this is shocking & disturbing] Dickens ~~purposely~~ purposfully [contests] Scrooges' attitude of greed and ~~bruise~~ lack of generosity by incorporating Tiny Tims death to shock the audience and his character. [contrasts] Dickens appeals to the audiences sense of sympathy

[Only start a new line when you begin a new idea]

'does not go forth in life' 'it is doomed to wonder through the [whole] world', and there will be 'no rest or peace [just], incessant torture and remorse' for that spirit. [<Link] [Hence Dickens is entertaining]
~~Dickens also uses~~

Dickens uses Ghosts to embody the characteristics & that are [of] christian values to engage the reader, due to the victorian. Societies huge interest in the supernatural. [and emphasise the desirable quality for humanity]. Dickens 'Ghost of Christmas Present' is illustrated as a jolly giant who wore a deep green robe with white fur. Dickens uses [than] ~~the surroundings to juxaposed the cold, icy and frosty~~ [Contrastingly] ~~to room~~ juxaposes the surroundings of Scrooges 'cold, icy and neglected' rooms in which symbolise his heart, to The Ghost of Christmas Present's* abundant ~~rapderous an~~ and warm surroundings that are full of merriment. [that with] Dickens intent for this is to make the audience believe ~~that~~ a warm heart that is ~~as~~ merry, abundance in non-monetary wealth will follow. [→Great analysis].

Appendix 2: Record of email conversation with a student.

An email inbox view with a list of messages. Visible subject lines include:

- Comparative analysis — Sun 8/06/2014 9:57 AM — 9 KB — 12A English
  Hi Mrs. Piva. I was just wondering if you had marked my comparative analysis that I resent to you the other day? Kind regards, <end>
- Bangladesh working condition practice — Wed 4/06/2014 3:29 PM — 88 KB — 12A English
- Re: help please — Thu 29/05/2014 12:44 PM — 17 KB — 12A English
  Thankyou
- help please — Thu 29/05/2014 12:32 PM — 12 KB — 12A English
  Hi Mrs. Piva. I just want to get my issue, event, contention and audience stuff right before I begin to write the intro. So please tell me if this is on the right track or if it's completely off. I feel like I need to personalise the contentions with ...
- Practice Analysis — Mon 19/05/2014 2:43 PM — 99 KB — 12A English
  Hi Mrs. Piva. Here is what I have from the weekend homework practice analysis. I haven't done much as I don't really know what I'm doing. Thanks <end>
- — Thu 8/05/2014 4:27 PM — 9 KB — 12A English
  Hi mrs. Piva.
- — Wed 7/05/2014 3:28 PM — 170 KB — 12A English

Reply / Reply All / Forward
Tue 25/02/2014 5:18 PM
DH
Re: Practice Essay
To Louise Piva
12A English

Hi Mrs. Piva,

I have written the introduction and two main body paragraphs but with in these paragraphs I have touched on the setting, symbolism, and use of supernatural concepts of which I was going to do in my third paragraph, so now I'm not to sure what to do.

Older

Subject	Date
Re: at school today ?	27/10/2014
Louise Piva — RE: at school today ?	27/10/2014
at school today ?	27/10/2014
Re: FW: This Boy's Life Practice Examination Questions	29/09/2014
Please resend the emails	27/09/2014
struggle	21/09/2014
	10/09/2014
ESL/English 2014 Insight trial exam??	6/09/2014
	3/09/2014

LP
RE: at school today ?

Hi   I am at school today. After 1.30??

From: [mailto:
Sent: 27 October 2014 08:53
To: Louise Piva
Subject: at school today ?

Mrs Piva

Are you at school today?
If yes, could i please come and see you?

Just a quick meeting.
I would like to ask you some question about The DOll

thanks

Subject	Date
Re: Thank you!!!!	23/11/2014
Re: Just checking in	28/10/2014
Re: Just checking in	27/10/2014
Louise Piva — TBL	23/10/2014
Louise Piva — RE: Yes I did mark them!	22/10/2014
Re: Yes I did mark them!	22/10/2014
Re: Yes I did mark them!	22/10/2014
prac exam	22/10/2014
prac exam	22/10/2014
Louise Piva — SACs	16/10/2014
Louise Piva — RE: FW: feedback to iece	16/10/2014

RE: Yes I did mark them!

Hi   it is hard to stay motivated, but planning responses is your best bet. That and perhaps creating mindmaps and visual revision aids that require you to think about ideas. Hope that helps. Come and see me if you need.

Kind regards,
Mrs Piva.

From:
Sent: 22 October 2014 13:07
To: Louise Piva
Subject: Re: Yes I did mark them!

Thanks very much!

I know this really isn't what you want to hear, but I'm struggling to stay motivated and write heaps of essays. I have 2 exams before English and I really need help with manageable study!!

I'm currently reading assessor's reports. What else should I do if I can't bring myself to write full essays at the moment? Just write introductions and plans?

Thanks

On Wed, Oct 22, 2014 at 12:23 PM, Louise Piva <louisep@____edu.au> wrote:
Sorry   I hadn't sent them through ☹

Louise Piva
Secondary Teacher - English

Appendix 3: Excerpts of my reflections in my teaching journal

DATE	NOTES	F
6 August	Student conference: emailed me a couple of days ago and arranged this time to see me this lunchtime. This is very pleasing as I haven't had to chase her and it is still 2 weeks to the SAC. as I have said before is a capable and talented student, but is disorganised and perhaps this time she will be able to shine in this writing because she has given herself enough time to prepare. She has written the beginning of a story and want to know whether it is worth pursuing at this stage. I think this is a good strategy, some of my colleagues insist that their charges complete pieces of work before they submit them for feedback. I don't particularly like the idea of students wasting their time on endeavours that in fact may be more harmful in the end. I am happy for them to come and see me to check their progress. The writing is the beginning of a story. The protagonist is a trans-gender male in the 1950s. Already I can see many links to the text and the context and I don't think it is cheesy at this stage. Ellen's writing is always surprising and sophisticated and I make sure to tell her so. She beams. We discuss the	
10 August	Marked work today - it was one of those moments when a personal relationship with a student is crucial to not squashing them and making everything worse. I have moments when I panic and think what if I missed the importance of this writing? What if I didn't really know this student and how precarious this writing is - if I had marked it harshly because it did not meet the expectations of the assessment criteria. How much damage could be done - how many students have we lost because that relationship is not in place? Torn wings	

(L. Piva, Onenote Reflection Journal, August 2014)

Reflection: Attempted to get through the extracts from the second half of the book, but this didn't happen. There seemed to be so much to talk about. The girls did a review of the minor characters and this seemed to work well. We had a disagreement about one of the minor characters - Pearl, but it seemed to be different perspectives. It was good that spoke up - but I'd like it to happen more. I really wanted them to begin writing practice essay 2, and keep them writing, but I don't think they are ready for it. Many have not even submitted practice essay 1. It is now very confusing with the trial exam and the other requirement set by the school. I am feeling frustrated and overwhelmed, but in a happy way the extra pressure has galvanised the girls into seeing me more and asking for conference time. It is hard as I don't have the spare time. Then I come back to - but I already teach them for four hours a week??? Isn't that enough? Am I molly-coddling them? Will they be too dependent.

(L. Piva, Teaching Journal, August 2014)

Appendix 4: Sample of an Assessment Criteria Sheet for a practice writing task.

Name: ███ (Practice 2)

Criteria for Assessment	H	M	L

1. An ability to interpret the **prompt**. To draw on ideas/arguments in the creation of their own text.
  ➢ Used the key ideas of the context and linked to the prompt:
    ▪ How identity is shaped
    ▪ The group identity
    ▪ Relationship between identity and a sense of exclusion
    ▪ Relationship between identity and a race
    ▪ How and why identity changes.
  ➢ Addressed both:
    ▪ Identity and
    ▪ belonging
		✔	

2. The **relevance and complexity** of the writing to the **context** and draws purposefully from **supporting texts** in the creation of their own final piece.
  ➢ Consideration of general themes/thoughts like: exclusion, inclusion, family, culture, language, appearance, values, religion.
  ➢ Explore or challenge views of the text, especially related to:
    ▪ How identity is shaped
      • Choices and decision
      • Childhood/upbringing
      • Society, groups, institutions
      • appearance
    ▪ The group identity
      • Individual's role in the group identity
      • The rules, choices and relationships within
      • The power (or lack of) within certain groups
    ▪ relationship between identity and a sense of exclusion
      • finding a place of belonging
      • types of exclusion; segregation, isolation, ostracized
    ▪ relationship between identity and race
      • forming a racial identity
      • relationships between 'races'
      • choices available to races
    ▪ How and why identity changes
      • Choices, events, circumstances
  ➢ Used ideas and not characters or events only from the film
  ➢ appropriately and thoughtfully used concepts from the film and other sources
  ➢ chosen a range of suitable and relevant sources.
		✔	

3. Expressive, Fluent and coherent **writing**.
  ➢ Chosen an appropriate genre to explore ideas:
    ▪ creative: narrative, letter, speech, monologue, memoir…
    ▪ persuasive: speech, editorial, letter, essay, dialogue, opinion piece…
    ▪ expository: essay, feature article
  ➢ Follow conventions of chosen genre e.g. structure, language, form
  ➢ Manage and present content in concert with purpose and form
  ➢ Ensure that writing relates to and will engage specified, and relevant audience
  ➢ Clear, smooth and appropriately chosen language for the genre.
  ➢ Use of language that is appropriate for the context, ie colloquialism, imagery, metaphor, allegory, and so on – where appropriate.
		✔	

4. Use of appropriate **metalanguage** to explain **personal authorial choices** in a Statement of Explanation.
  ➢ Uses relevant terms to explain your authorial choices and objectives of your writing.
    ▪ narrative voice, setting, themes, plot, characterization, contrast, irony, suspense, humor, metaphor, imagery, vocabulary, sentence structure.
  ➢ Should clearly explain the link between your writing and
    ▪ the context
    ▪ text (Skin)
    ▪ external text
    ▪ prompt
		✔	

Comment: ███ this essay has brilliant concepts and metaphors, but it is underdeveloped – only 700 words. However it is something that is worth crafting and working on. You have a unique ability to think very creatively, but you must clearly express these ideas. So to further improve consider the following:
1. like any piece of art work – it needs redrafting, touching up and remodeling. There are metaphors that are not fully drawn out and they are confusing.
2. Your idea of speaking directly to the audience is brilliant and will work particularly well for this type of writing, but you must be consistent in your language. At time you are speaking in first person, but then it becomes third. The other thing to be mindful of is tense – keep in the same – present or past. Present will work better for this.
3. Statement of explanation needs more detail.
I hope my comments help. I would like to see either of your pieces more fully developed. Keep up the good work.

Appendix 5: Record of feedback to students on their written practice pieces in preparation for a School Assessed Coursework task.

Assessment Record ACC

19 February 2014   06:11

Term 1/3 2014 Page 1

Appendix 6: The summary of students in 12A English, 2014.

Student	Their own words:	My words:
Olive	dont judge.. (L. Piva personal communication, June 6, 2014) I know, it's genuinely terrible :) (L. Piva personal communication, September, 2014) Not sure if this is better or worse then my other one.. (L. Piva, personal communication, 8 September, 2014)	Olive came into the class second week into term and had some difficulty settling in. Struggled with English. She was the captain of my daughter's sports team and we saw each other outside of the classroom.
Jade	I would just love to see where I am at the moment with creative writing. (L. Piva personal communication, 2 May, 2014) if you could tell me if I'm on the right track with this and I'm not sure about what I should be writing after this. (L. Piva personal communication, 3 June, 2014) I'm not very happy with this and I didn't finish it but I thought I would just send it to you anyways. (L. Piva personal communication, August, 2014)	Jade struggled to maintain focus, she initially lacked confidence in her abilities to write. There were times throughout the year where she would be able to write clearly and fluently, but these were seemed to be dictated by her mood. She would make jokes in the classroom and demonstrated a keen wit.
Beth	I believe I'm in your English class for this year! (L. Piva personal communication, 14/0/14 just wondering if you could still send what you used in the enrichment session yesterday? (L. Piva personal communication, 21 February, 2014) I really appreciate your detailed feedback, it helps a lot. (L. Piva personal communication, 2 March, 2014) Do you think I'm going okay with it all? Wondering what the main things I need to work on are. Also, what is the best use of my time in the next few days in preparation for Wednesday? (L. Piva personal communication, 15 June, 2014)	Beth, was a high achieving student with serious anxiety. She spoke extensively with me about panic attacks and her own anxiety which developed after the suicide of a friend's father. She was very proactive an organised and maintained this throughout the year.
Grace	I wasn't sure on how to start writing it … I have been trying to do it but Im so confused, there is no structure or set out ideas, (L. Piva personal communication, 24 February, 2014) I have written the introduction and two main body paragraphs but with in these paragraphs I have touched on the setting, symbolism, and use of supernatural concepts of which I was going to do in my third paragraph, so now I'm not to sure what to do. (L. Piva personal communication, 25 February, 2014) I've written a little bit here, can i please have some suggestions (L. Piva personal communication, 4 May, 2014)	Grace lacked confidence in English and often would find it difficult to begin work because of this. She also had some serious medical issues and chronic back pain throughout the year.

Student	Their own words:	My words:
	Oh wow thank you for marking that! (L. Piva personal communication, 15 June, 2014) I've gone home because I'm in too much pain to sit. I tried to find you at the start of lunch but couldn't. If it's possible can you please try and send the practice exam though so I can attempt to do it tonight? Thanks (L. Piva personal communication, 15 October, 2014)	
Tilly	…and just to keep you up to date - I have just emailed Mrs Carrington about when I should go and see her about special provision (L. Piva personal communication, 24 March, 2014) This is what i attempted over the weekend. Feel like I can't do it. Is so embarrassing how incompetent I am. Do you have any spare time after recess tomorrow? do you think we could plan one together cause I feel like I'm at a dead end. (L. Piva personal communication, 2 September, 2014) Hey I was thinking... do you have access to my timetable? If so can you see any times where we both have spares at the same time? Could we please meet up and plan a TBL essay together (L. Piva personal communication, 9 September, 2014)	Tilly also has chronic back pain – unable to sit for long periods and the medication caused her to be lethargic. (SEAS, 7 October, 2014) Consequently she felt underprepared for class and the work and lacked confidence.
Ella	Hey miss Piva can you please email me the topic sentence mind map thing we did yesterday? I would love to write it in my spare. Thanks :) (L. Piva personal communication, 9 September, 2014) Here is my essay, it's not completely finished because i just need some guidance. (L. Piva personal communication, 11August, 2014) Hello, Sorry i only have on article to give you i tried to do two but some rather big personal issues came up. (L. Piva personal communication, 13 June, 2014) Thank you for your kind reply :) Emma (L. Piva personal communication, 11 February, 2014)	Ella was a very intelligent student who often thought differently about the content. This complicated her writing as she tried to unravel her thinking. She was also disorganised and often forgot to send work for feedback. To complicate matters she dealt with some mental health issues and personal/family difficulties. A genuine student who struggled with the expectations of Year 12.
Emma	Are you free this period or next? They have organised a compulsory activity for us all in period zero again and i was wondering if i could catch up with you about what we	Emma, was a diligent student who worked hard. She had some difficulties developing ideas and clearly articulating them. We have a personal connection out of the school, her mother is a teacher at my children's school. She was also in my eldest son's form class when

Student	Their own words:	My words:
	would have been doing in enrichment? (L. Piva personal communication, 17 September, 2014) Hi Mrs Piva, I have attempted to write another expository essay. I know i need to work on the introduction and conclusion and i also need to include another external text in paragraph 3, but can you please have a read and let me know if this is an improvement on the last piece i wrote? thanks, (L. Piva personal communication, 18August, 2014) I really can't grasp how a piece should be written that links in skin and other pieces.... Especially how this is done in a creative piece. I was wondering if you were available on Monday? (L. Piva personal communication, 26 April, 2014)	she attended the local catholic college. She came to The College because she felt that it would offer her a more academic environment, one that she took every advantage of throughout the year. Eliza had surgery early in term 2 to alleviate chronic back pain.
Callee	Dear Mrs Piva, Firstly I'd like to really thank you for giving me the opportunity to sit down and really go through structure. Ive only had essay structure briefly explained to me at The College and because Ive moved so many times, each school teaches it differently. (L. Piva personal communication, 6 February, 2014) Just wondering if you could read the start of the prompt essay I'm writing. Just be good if you could give me a few pointers. Thanks (L. Piva personal communication, 26 March, 2014) Hi Mrs Piva, Firstly Happy Mothers Day! Sorry to bother you today, I just thought id let you know that i am going to send that piece to you today, but I am a really bad writer and its proving to be difficult! I hope you have a lovely day! (L. Piva personal communication, 12 May, 2014))	Callee was a very 'driven student' who worked hard to improve her marks and skills. She had some physical health difficulties that caused pain as well as some difficult personal circumstances. She had moved schools and states throughout her high school career and found it difficult to adjust returning to The College in Year 12. She had previously been a student at the school in year 9. She checked in with me regularly throughout the year.
Anna	Hi Ms Piva, Here is my second practice essay, I tried to add criteria 4 - the different interpretations- in my conclusion (I underlined	Anna was a very capable student who I felt underperformed at times. She wrote fluently and for the most part competently. She had a detailed

Student	Their own words:	My words:
	it) not sure if that is enough or if it fits in there. I'm finding it really hard to write conclusion so sorry if this one doesn't really makes sense. Thanks (L. Piva personal communication, 26 February, 2014) Hey mrs Piva Here is my second persuasive piece, I'm just not sure how to end each paragraph.. not sure if what I have done is the best way or not :) Kind regards :) (L. Piva personal communication, 5 June, 2014)	understanding of each text and understood the structure of different pieces. Abby liked to see model student work and often appropriated phrases and ideas from those into her own work.
Mabel	Do i have to relate my essay to the quote and the question or just the question because i don't know what to say about the quote... (L. Piva personal communication, 1 March, 2014) Hi Mrs Piva, I hope this is going along the right path? (L. Piva personal communication, 14August, 2014) Hi mrs piva, Sorry I completely forgot to come and see you last week Are you drew anytime tomorrow or Thursday? Thanks (L. Piva personal communication, 22 October, 2014)	By her own admission, Mabel was a weak student, although did not put a lot of effort into her work. School was not her priority. Her older sisters were very successful students at The College. She wrote a brilliant creative piece in term 2 which I read out to the class and she was praised by all of us. This inspired her for a little. She only asked for help sporadically and worked hard in class at avoiding work. She would throw herself back in her chair and groan every time we were 'not watching a video'.
Keeley	I had a go at an expository piece, I found I ran out of things to talk about so it is a bit short, but I think that may be due to poor planning. (L. Piva personal communication, 30/4/16 I'm not sure how to go about actually expanding these ideas, I have had a go at writing but still feel unsure as to which direction i'm going. I was wondering if you had a lunchtime/recess available to meet up and discuss this further? (L. Piva personal communication, 11August, 2014 Looks like I forgot to send this off last week.. (opps!) it's not entirely finished or where I'd like it to be. I added a bit onto it, but still quite short. (L. Piva personal communication, 7 September, 2014)	Kerrie was a highly creative student who excelled in the creative arts subjects. She won several awards in this area. She had difficulty writing in the expected structures as she often left too much unsaid or unexplained. I encouraged her to use her creative imagination in her writing which worked for some of the assessment, but difficult in the others. She was conscientious and diligent in her work in class.
Trinnity	Hi Mrs Piva!	Trinnity was a very engaged and enthusiastic student. She also studied literature and had a very detailed

Student	Their own words:	My words:
	I hope you're having a great weekend, I'm realising I email you on the weekends a lot because I always seem to say this.... Here is my refugee/asylum seeker comparative piece. 100% certain it's no good and it took me just about all day to do. (inserted a Dr Who pic) (L. Piva personal communication, 8 June, 2014) this is nonsense, poorly written, I'm sorry love me (L. Piva personal communication, 31 July, 2014) Hi Mrs Piva, I did actually write a full response to the prompt and hated it so much that I deleted it. I will write another but is it okay if i hand it to you at some point this week? I'm struggling a bit today and my to-do list is longer than my arm :(I will get it done though! (L.Piva, Personal communication, 3 August, 2014)	knowledge about the texts. A very expressive and resourceful writer and preferred the creative writing over the analytical. She had a difficult year with her mum having treatment for advanced breast cancer.
Natalie	Hi mrs Piva, Are you still here? I have an essay I give you that I did last night but haven't had time today to give it to you! Can I pop it in your door at 3:30? Otherwise I can scan it and email it to you. Thanks! Pc 8 May, 2014 Oh and also, is this sentence using the word "ontogenesis" in the right context? (L. Piva personal communication, 19August, 2014 Hi Mrs Piva, Sorry about my running out today, I've just had a bit of a tough weekend. (L. Piva personal communication, 8 September, 2014) Hi Mrs Piva, I think I might not come in for our meeting tomorrow if that's ok! I don't want to overdo it so I might just leave it! Thank you for taking out so much of your time for me! Love Hannah (L. Piva personal communication, 28 October, 2014)	Natalie was one of the most competent and highest achieving students in the cohort. She was proactive with her work and sought out support frequently. She had an older sister I taught who was suffering from mental health issues. Hannah's father was a well-known singer-song writer who she performed and worked with frequently. She managed a busy life with her studies and wrote well-structured and thoughtful responses. She strove to improve in all aspects of her writing and would attend to any advice given to her.
Casey	Louise, just letting you know Ellen had a panic attack in her VCD sac yesterday and could not complete it. She is feeling stressed and overwhelmed so I thought I would let you know her current status. (L. Piva personal communication, 17 May, 2014	Casey is a very capable student, but lacked time management skills. She took two folio subjects and often missed class and submitting practice work because she was completing the folio work. She had several panic attacks throughout the year and this complicated her study habits. I had taught with her

Student	Their own words:	My words:
	I've been sitting here for four hours trying to write an essay and not knowing exactly what I'm doing. I'm completely stressed out. (L. Piva personal communication, 10 June, 2014)

Hi Mrs. Piva,
I had to go into the doctors last night unexpectedly and wasn't able to finish my practice essay. I have attached what I've done to this email if you want to read it, but there has been no advances on it since we had a meeting last week. I'm going to run with the idea we discussed yesterday in class in switching the perspective of characters. I'm sorry I wasn't able to finish it, but I will definitely be working on it over the weekend. (L. Piva personal communication, 15 August, 2014) | father earlier in my career and we communicated throughout the year. She did not like that I knew and had a relationship with her father and felt that this was intrusive. Her mother was the CEO of a major sporting brand and spent a lot of time in Asia and away from home. |
| Donna | Hi Mrs Piva,

I know this e-mail won't account to very much but I just wanted to apologise in advance. I'm extremely disappointed with todays essay...I don't know what happened! I was in such a haze I could barely piece together a sentence. I had felt so prepared last week and I tried my best over the weekend to solidify all of your suggestions, but when it got to the SAC I just lost them all :((L. Piva personal communication, 12 March, 2014)

Okay, so I've come up against a slight brick wall but here's what I've done thus far. Your thoughts on whether I've found some slight direction would be greaaaatly appreciated.

Hi Mrs P,

I've decided to completely change my idea for english and actually adapt and improve a piece of writing I did last year in Mr Macs class.

This is my first draft - I'll obviously work on perfecting it, especially as I didn't fit it to a particular prompt. I'd love some feedback on it!
I'll write my statement of explanation and send it to you ASAP :) (L. Piva personal communication, 5 May, 2014

Okay, so I've come up against a slight brick wall but here's what I've done thus far. Your thoughts on whether I've found some slight direction would be greaaaatly appreciated.

:) (L. Piva personal communication, 13 August, 2014) | Donna was a very intelligent student who had sophisticated ideas. However, she struggled to convey them in a fluent and structured manner that was supported clearly with evidence. She worked hard on her writing to develop clarity and fluency and attempted to take on board advice I had given her in practice tasks. She was a proactive and vocal member of the school community and presented at the Ted-X youth conference as speaker. Her topic objected to the notion of her peers letting an ATAR score define them as people. |

Appendix 7: Year 12 English Data used to monitor the progress of the whole cohort.

Teacher	Year 11 Results					Unit 3													
	Written Analysis	ULTP	Written Texts	Exam	Summar	AOS 1: Grade	%	/30	AOS 2: Grade	%	/30	AOS 3: Grade		/20	AOS 3: Grade	%	/20	Unit 3	Pos
PIV	D+	D+	B+	B	D	D+	57%	17	C	60%	18	A+	100%	20	C	65%	13	68%	30
PIV	B	B	D	C	B	B	70%	21	C	63%	19	B	70%	14	B	75%	15	69%	30
PIV	A+	A+	A+	A+	A+	A+	97%	29	A+	100%	30	A+	100%	20	A+	100%	20	99%	46+
PIV	B	B	B	C+	B	C	63%	19	C	60%	18	B+	80%	16	B	70%	14	67%	30
PIV	C+	B	B	B+	C+	D	50%	15	D	53%	16	C	65%	13	C	65%	13	57%	30
PIV	B+	C	A+	B+	B+	B	77%	23	B	70%	21	A	90%	18	B	70%	14	76%	30
PIV	B	B	C+	B	B	B	77%	23	B	70%	21	B+	80%	16	B	70%	14	74%	30
PIV	C+	B	B	A	C+	C	63%	19	C	63%	19	B+	80%	16	B+	80%	16	70%	30
PIV	B	B	C	B	B	B+	87%	26	B+	80%	24	B	70%	14	B+	80%	16	80%	35
PIV	D+	UG	C+	D+	D	D	50%	15	B	73%	22	B	70%	14	C	60%	12	63%	30
PIV	B	B+	B	A	B	B	73%	22	C	67%	20	B	75%	15	C	65%	13	70%	30
PIV	A	B+	A+	A+	A	B+	80%	24	A+	97%	29	A	90%	18	A+	95%	19	90%	38
PIV	A	A+	A+	A	A	A+	100%	30	A	93%	28	A+	95%	19	A+	100%	20	97%	42
PIV	B+	B+	UG	B	B+	D+	57%	17	B	70%	21	A	90%	18	B+	80%	16	72%	30
PIV	A	A	A	A	A	B+	80%	24	A+	87%	26	A+	100%	20	A+	95%	19	89%	38
RON	B+	A+	B+	B+	B+	B+	80%	24	B	70%	21	B+	80%	16	B+	85%	17	78%	35
RON	D+	B	B+	C+	C+	B	70%	21	C	63%	19	B+	85%	17	C	65%	13	70%	30
RON	UG	A+	B+	B+	A	B+	83%	25	B+	87%	26	A+	100%	20	A	90%	18	89%	38
RON	A+	A+	A	A	A	A+	97%	29	A	93%	28	A+	100%	20	A	90%	18	95%	42
RON	C+	C+	B	C+	C+	C	60%	18	B	77%	23	B	70%	14	D+	55%	11	66%	30
RON	B+	B	B	C+	B+	B	70%	21	B	70%	21	B+	85%	17	B	75%	15	74%	30
RON	C	B	B	B	C	B	77%	23	B	73%	22	A+	95%	19	C	65%	13	77%	35
RON	B+	C+	B+	B	B+	B	73%	22	B+	80%	24	B	75%	15	B	75%	15	76%	30
RON	A+	B	A	A+	A+	A+	97%	29	A+	100%	30	A+	100%	20	A+	95%	19	98%	45
RON	A+	A+	A+	A	A+	A+	100%	30	A+	100%	30	A+	100%	20	A+	100%	20	100%	46+

(Excel Spreadsheet, English Faculty 2014, created by L. Piva)

Appendix 8: Screen shot of the table of Indicative Results for Piva's Year 12 English, 2014.

	Indicative Score /150	Indicative percentage	Indicative Grade	Possible Study Score	Final Result /200	Final Percentage	S	Possible Study Score	Study Score Achieved	Difference
Olive	96	64%	C	30	129	64.5%	C	30	34	4
Jade	93	62%	C	30	124	62.0%	C	30	32	2
Beth	148	99%	A+	45	198	99.0%	A+	46+	43	-3
Grace	102	68%	C+	30	133	66.5%	C+	30	35	5
Tilly	86	57%	D+	30	115	57.5%	D+	30	28	-2
Ella	110	73%	B	30	144	72.0%	B	30	39	9
Emma	104	69%	C+	30	137	68.5%	C+	30	34	4
Callee	101	67%	C+	30	127	63.5%	C	30	34	4
Anna	123	82%	B+	35	162	81.0%	B+	35	40	5
Mabel	90	60%	C	30	115	57.5%	D+	30	30	0
Keeley	112	75%	B	30	147	73.5%	B	30	38	8
Trinnity	140	93%	A	42	190	95.0%	A+	42	46	4
Natalie	145	97%	A+	42	193	96.5%	A+	42	45	3
Casey	110	73%	B	30	146	73.0%	B	30	37	7
Donna	129	86%	B+	35	171	85.5%	B+	35	45	10
	113.79	76%	B		148.73	74%	B	32	37.333333	

(Excel Spreadsheet, Teaching Records, created by L. Piva)

References

Akkerman, S. F., & Meijer, P. (2011). A dialogical approach to conceptualizing teacher identity. *Teaching and Teacher Education, 27*(2), 308-319. doi:http://dx.doi.org/10.1016/j.tate.2010.08.013

Albright, J., Knezevic, L., & Farrell, L. (2013). Everyday practices of teachers of English: A survey at the outset of national curriculum implementation. *Australian Journal of Language and Literacy, 36*, 111-120.

Alexander, R. J. (2010). *Children, their world, their education : Final report and recommendations of the Cambridge primary review*. New York: Routledge.

Anagnostopoulos, D. (2003). Testing and student engagement with literature in urban classrooms: A multi-layered perspective. *Research in the Teaching of English, 38*(2), 177-212.

Angelides, P. (2001). The development of an efficient technique for collecting and analyzing qualitative data: The analysis of critical incidents. *International Journal of Qualitative Studies in Education, 14*(3), 429-442. doi:10.1080/09518390110029058

Antonek, J. L., McCormick, D. E., & Donato, R. (1997). The student teacher portfolio as autobiography: Developing a professional identity. *Modern Language Journal, 81*(1), 15-27.

Anzaldúa, G. (2012). *Borderlands: la frontera: the new Mestiza* (4th ed.). San Francisco: Aunt Lute Books.

Arnold, L. V. (1964). Writer's cramp and eyestrain - Are they paying off? *The English Journal, 53*(1), 10-15.

Atwell, N. (1985). Nancie Atwell on how we learned to write. *Learning, 13*(7), 50-53.

Atwell, N. (1998). *In the middle: New understandings about writing, reading, and learning* (2nd ed.). Portsmouth, NH: Boynton/Cook.

Bakhtin, M. (1981). *The dialogic imagination: Four essays by M. M. Bakhtin* (C. Emerson & M. Holquist, Trans.). Austin: University of Texas Press.

Bakhtin, M. (1984). *Problems of Dostoyevsky's poetics* (M. Emerson, Trans.). Minneapolis: University of Minneapolis Press.

Bakhtin, M. (1981). *The dialogic imagination: Four essays by M. M. Bakhtin* (C. Emerson & M. Holquist, Trans.). Austin: University of Texas Press.

Bakhtin, M. (1990). *Art and answerability: Early philosophical essays* (1 ed.). Austin: University of Texas Press.

Barnes, D. R. (1976). *From communication to curriculum*. Harmondsworth : Penguin Education.

Barton, D., & Papen, U. (Eds.). (2010). *The anthropology of writing: Understanding textually mediated worlds*. London: Continuum International Publishing Group.

Bauman, Z. (2004). *Identities: Conversations with Bendetto Vecchi*. Cambridge, UK: Polity Press.

Bazerman, C. (Ed.) (2008). *Handbook of research on writing : History, society, school, individual, text*. New York: L. Erlbaum Associates.

Bazerman, C., Krut, R., Lunsford, K., McLeod, S., Null, S., Rogers, P., & Stansell, A. (Eds.). (2010). *Traditions of Writing Research*. New York: Routledge.

Beauchamp, C., & Thomas, L. (2009). Understanding teacher identity: An overview of issues in the literature and implications for teacher education. *Cambridge Journal of Education, 39*(2), 175-189.

Beijaard, D., Meijer, P. C., & Verloop, N. (2004). Reconsidering research on teachers' professional identity. *Teaching and Teacher Education, 20*(2), 107-128. doi:http://dx.doi.org/10.1016/j.tate.2003.07.001

Bellis, N. (2006). Finding a voice by listening to others: A journey in the English classroom. In B. Doecke, M. Howie, & W. Sawyer (Eds.), *Only connect: English teaching, schooling and community*. Kent Town, South Australia: Wakefield Press.

Bellis, N., Parr, G., & Doecke, B. (2009). The making of literature: A continuing conversation. *Changing English, 16*(2), 165-179.

Boomer, G. (1985). English teaching: Art and science. *Language Arts, 62*(7), 702-716.

Brady, M. (2013). No quick fixes: Problems in the development of A-level students' writing (and learning). *Changing English: Studies in Culture and Education, 20*(1), 68-78.

Breen, L. (2014). Creatively struggling with standard Australian English: Moving beyond deficit constructions of my students. In B. Doecke, G. Parr, & W. Sawyer (Eds.), *Language and Creativity in contemporary English Classrooms* (pp. 173-186). Putney: Phoenix Education.

Brettschneider, A. W. (2004). Voices in Dialogue: Dialoguing about dialogism: Form and contente in a Bakhtinian Dialogue. In A. Ball & S. W. Freedman (Eds.), *Bakhtinian perspectives on language, literacy and learning*. New York: Cambridge University Press.

Britton, J. (1975). *The development of writing abilities (11-18)* London: Macmillian.

Britzman, D. P. (2003). *Practice makes practice : a critical study of learning to teach* (Rev. ed.). Albany: State University of New York Press.

Brodkey, L. (1996). *Writing permitted in designated areas only.* Minneapolis: University of Minnesota Press.

Bruner, J. (1991). The Narrative Construction of Reality. *Critical Inquiry, 18*(1), 1-21.

Bruster, B. G., & Peterson, B. R. (2013). Using critical incidents in teaching to promote reflective practice. *Reflective Practice, 14*(2), 170-182. doi:10.1080/14623943.2012.732945

Buckingham, D. (2008). *Youth, identity, and digital media*. Cambridge, Mass.: Cambridge, Mass.: MIT Press.

Bulfin, S. (2005). Conversation + collaboration + writing = Professional learning. In B. Doecke & G. Parr (Eds.), *Writing = Learning* (pp. 40-58). Kent Town, SA: Wakefield Press.

Calkins, L. M. (1980). Children learn the writer's craft. *Language Arts, 57*(February 1980), 207-213.

Camp, H. (2012). The psychology of writing development - And its implications for assessment. *Assessing Writing, 17*(2), 95-105.

Chaiklin, S. (2003). The zone of proximal development in Vygotsky's analysis of learning and instruction. In A. Kozulin, B. Gindis, V. S. Ageyev, & S. M. Miller (Eds.), *Vygotsky's educational theory in cultural context*. Cambridge: Cambridge University Press.

Cheyne, J., A, & Tarulli, D. (2005). Dialogue, difference and voice in the zone of proximal development. *Theory and Psychology, 9*(1), 5-28.

Clandinin, J., & Connelly, M. (2000). *Narrative Inquiry: Experience and Story in Qualitative Research*. San Francisco: Jossey-Bass.

Clarke, M., Shore, A., Rhoades, K., Abrams, L., Miao, J., & Li, J. (2003). *Percieved effects of state-mandated testing programs on teaching and learning: Findings from interviews with educators in low-, medium-, and high-stakes states*. Boston: Boston College.

Cochran-Smith, M., & Lytle, S. L. (1993). *Inside/outside : teacher research and knowledge*. New York: New York : Teachers College Press.

Cochran-Smith, M., & Lytle, S. L. (2009). *Inquiry as stance: Practitioner research for the next generation*. New York: Teachers College Press.

Coldron, J., & Smith, R. (1999). Active location in teachers' construction of their professional identities. *Journal of Curriculum Studies, 31*(6), 711-726.

Connors, R. (2014). *Composition-rhetoric backgrounds, theory, and pedagogy: Composition-Rhetoric*: Pittsburgh: University of Pittsburgh Press.

Conway, P. F. (2001). Anticipatory reflection while learning to teach: from a temporally truncated to a temporally distributed model of reflection in teacher education. *Teaching and Teacher Education, 17*(1), 89-106. doi:http://dx.doi.org/10.1016/S0742-051X(00)00040-8.

Cook, L. S., Fry, P. G., Jackson, A. Y., Moore, C., & Smagorinsky, P. (2004). Tensions in learning to teach: accommodation and the development of a teaching identity. *Journal of Teacher Education, 55*, 8-24.

Cooper, K., & Olson, M. R. (1996). The multiple 'I's' of teacher identity. In M. Kompf, W. R. Bond, D. Dworet, & R. T. Boak (Eds.), *Changing research and practice: Teachers' professinalism, identities and knowledge*. London: The Falmer Press.

Cope, B., & Kalantzis, M. (1993). *The powers of literacy: a genre approach to teaching writing*. London: Falmer Press.

Corker, D., & Lewis, W. E. (2008). Beyond writing next: A discussion of writing reserach and instructional uncertainity. *Harvard Educational Review, 78*(1), 231-251.

Daniels, H. (2001). *Vygotsky and Pedagogy*. London: RoutledgeFlamer.

Darling-Hammond, L. a. (2009). Flat world and education: How America's commitment to equity will determine our future. New York: Teachers College Press.

Davies, B. (2000). *A Body of Writing, 1990-1999*. New York: AltaMira Press.

Davydov, V. V. (1995). The Influence of L. S. Vygotsky on Education Theory, Research, and Practice. *Educational researcher, 24*(3), 12-21. doi:10.2307/1176020.

Day, C., Kington, A., Stobart, G., & Sammons, P. (2006). The Personal and Professional Selves of Teachers: Stable and Unstable Identities. *British Educational Research Journal, 32*(4), 601-616. doi:10.2307/30032695.

Delandshere, G. (2006). 'Scientific' research in discuise and the threat to a spirit of inquiry. In B. Doecke, M. Howie, & W. Sawyer (Eds.), *Only connect: English teaching, schooling, community*. Kent Town, South Australia: Wakefield Press.

Deleuze, G., & Guattari, F. l. (2005). *A thousand plateaus: capitalism and schizophrenia* (B. Massumi, Trans.). Minneapolis; London: University of Minnesota Press.

Dixon, J. (1967). *Growth through English*. London: NATE.

Doecke, B. (2006). Teacher quality: Beyond the rhetoric. In B. Doecke, M. Howie, & W. Sawyer (Eds.), *Only connect: English teaching, schooling and community* (pp. 195-208). Kent Town, South Australia: Wakefield Press.

Doecke, B. (2015). Storytelling and Professional Learning. *Changing English, 22*(2), 142-156. doi:10.1080/1358684X.2015.1026184

Doecke, B., Brown, J., & Loughran, J. (2000). Teacher talk: The role of story and anecdote in constructing professional knowledge for beginning teachers. *Teaching and Teacher Education, 16*, 335-348.

Doecke, B., Howie, M., & Sawyer, W. (2006). The Present Moment. In B. Doecke, M. Howie, & W. Sawyer (Eds.), *Only connect: English teaching, schooling and community*. Kent Town, South Australia: Wakefield Press.

Doecke, B., Kostogriz, A., & Illesca, B. (2010). Seeing "things" differently: Recognition, ethics, praxis. *English Teaching, 9*(2), 81-98.

Doecke, B., & McClenghan, D. (2011). *Confronting practice : classroom investigations into language and learning*. Putney, NSW: Putney, NSW : Phoenix Education.

Doecke, B., & Parr, G. (2008). Writing: A common project. In B. Doecke & G. Parr (Eds.), *Writing=Learning* (pp.1-18). Kent Town, SA: Wakefield Press.

Doecke, B., & Parr, G. (2009). 'Crude Thinking' or Reclaiming Our 'Story-Telling Rights'. Harold Rosen's Essays on Narrative. *Changing English, 16*(1), 63-76. doi:10.1080/13586840802653034

Doecke, B., Parr, G., North, S., & Gale, T. (2008). *National Mapping of teacher professional learning project: Final report*. Canberra, A.C.T: Department of Education, Employment and Workplace Relations.

Downes, D., & Vindurampulle, O. (2007). *Value-added measures for school improvement*. Melbourne: Department of Education and Early Childhood Development.

Dowsett, P. (2016). 'Revisiting Dartmouth--50 years on'. *English in Australia, 51*, 2-4.

Durbin, W. (1987). An Interview with John Dixon. *The English Journal, 76*(2), 70-73.

Dyson, A., & Dewayni, S. (2013). Writing in childhood cultures. In K. Hall, T. Cremin, B. Comber, & L. Moll (Eds.), *International handbook of research on children's literacy* (pp. 258-274). West Sussex: Wiley-Blackwell.

Emerson, C., & Holquist, M. (1981). Introduction (C. Emerson & M. Holquist, Trans.). In M. Holquist (Ed.), *The dialogic imagination: Four essays*. Austin: University of Texas Press.

Emig, J. A. (1971). *The composing processes of twelfth graders*. Urbana, Ill.: National Council of Teachers of English.

Erikson, E. (1964). *Childhood and society*. New York: Norton.

Erikson, E. (1968). *Identity: youth, and crisis*. New York: W. W. Norton.

Faigley, L. (1980). Names in search of a concept: Maturity, fluency, complexity, and growth in written syntax. *college Composition and Communication, 31*(3), 291-300. doi:10.2307/356489

Fairclough, N. (1992). *Critical language awareness*. London: Longman.

Fecho, B. (2004). *"Is this English?": race, language, and culture in the classroom*. London: Teachers College Press.

Fecho, B. (2011). *Teaching for the students : Habits of heart, mind, and practice in the engaged classroom*. New York: Teachers College Press.

Fecho, B., & Botzakis, S. (2007). Feasts of becoming: Imagining a literacy classroom based on dialogic beliefs. *Journal of Adolescent & Adult Literacy, 50*(7), 548-558.

Flores, M. A., & Day, C. (2006). Contexts which shape and reshape new teachers' identities: A multi-perspective study. *Teaching and Teacher Education, 22*(2), 219-232. doi:http://dx.doi.org/10.1016/j.tate.2005.09.002

Foucault, M. (2006). *The Archeology of knowledge*. Oxton, UK: Routledge.

Frawley, E. (2014). No time for the 'Airy Fairy': Teacher perspectives on creative writing in high stakes environments. *English in Australia, 49*(1), 17-26.

Frawley, E. (2015). Oh! Who is me? Conceiving of the writer in the English teacher identity. *English in Australia, 50*, 52-60.

Freebody, P. (2007). *Literacy education in school: Research perspectives from the past, for the future*. Retrieved from Camberwell, Victoria:

Freedman, S. W., & Ball, A. F. (2004). Ideological becoming: Bakhtinian concepts to guide the study of language, literacy and learning. In A. Ball & S. W. Freedman (Eds.), *Bakhtinian perspectives on language, literacy, and learning* (pp. 3-33). New York: Cambridge University Press.

Freeman, R., & Le Rossingnol, K. (2010). Taking Risks: Experiential learning and the writing student. *Australian journal of Adult learning, 50*(1), 75-99.

Gannon, S. (2006). The (im) possibilities of writing the self-writing: French poststructural theory and authoethnography. *Cultural Studies - Critical Methodologies, 6*(4), 460-473.

Gannon, S. (2008). Coming to Writing. *English in Australia, 43*(1), 33-46.

Gannon, S., & Davies, C. (2007). For love of the word: English teaching, affect and writing. *Changing English, 14*(1), 87-98. doi:10.1080/13586840701235123

Gee, J. P. (1999). New people in new worlds: Networks, the new capitalism and schools. In B. Cope & M. Kalantzis (Eds.), *Multiliteracies: Literacy learning and the design of social futures* (pp. 43-68). London: Routledge.

Gee, J. P. (2000). Identity as an analytic lens for research in education. *Review of Research in Education, 25*, 99-125.

Gee, J. P. (2001). A sociocultural perspective on early literacy development. In S. B. Neuman & D. K. Dickinson (Eds.), *Handbook of early literacy research* (pp. 30-42). New York: Guilford Press.

Gee, J. P. (2004). *Social linguistics and literacies: Ideology in discourses*. London: Routledge Falmer.

Geijsel, F., & Meijers, F. (2005). Identity learning: The core process of educational change. *Educational Studies, 31*(4), 419-430. doi:10.1080/03055690500237488

Gerrard, J., & Farrell, L. (2014). Remaking the professional teacher: Authority and curriculum reform. *Journal of Curriculum Studies, 46*(5), 634-655. doi:10.1080/00220272.2013.854410

Giddens, A. (1991). *Modernity and self-identity: Self and society in the late modern age*. Cambridge: Polity Press.

Goldstein, H. (2004). Education for all: The globalization of learning targets. *Comparative Education, 40*(1), 7-14.

Goldstein, H., & Leckie, G. (2008). School league tables: What can they really tell us? *Significance, 5*(2), 67-69. doi:10.1111/j.1740-9713.2008.00289.

Goodson, I. (2007). *Professional knowledge, professional lives.* Berkshire: McGraw-Hill Education.

Goodson, I. F. (2013). *Developing narrative theory: Life histories and personal representation*. New York: Routledge.

Goodson, I. F. (2015). The five Rs of educational research. *Power and Education, 7*(1), 34-38. doi:doi:10.1177/1757743814567385

Goodson, I. F., & Gill, S. R. (2011). *Narrative pedagogy: Life history and learning*. New York: Peter Lang.

Graham, S., & Perin, D. (2007). A meta-analysis of writing instruction for adolescent students. *Journal of Educational Psychology, 99*(3).

Graves, D. H. (1975). An examination of the writing processes of seven year old children. *Research in the Teaching of English, 9*(Winter 1975), 227-241.

Graves, D. H. (1980). A new look at writing research. In T. Newkirk & P. Kittle (Eds.), *Children want to write: Donald Graves and the revolution in children's writing*. Portsmouth, NH: Heinemann.

Graves, D. H. (1983). *Writing: Teachers and children at work*. Exeter, N.H: Heinemann Educational Books.

Greig, D. (2000). Making sense of the world: Language and learning in geography. In M. Lewis & D. Wray (Eds.), *Literacy in the secondary school*. London: David Fulton.

Haenen, J., Schrijnemakers, H., & Stufkens, J. (2003). Sociocultural theory and the practice of teaching historical concepts. In A. Kozulin, B. Gindis, V. S. Ageyev, & S. M. Miller (Eds.), *Vygotsky's educational theory in cultural context* (pp. 246-266). Cambridge: Cambridge University Press.

Hagood, M. (2002). Critical literacy for whom? *Reading Research and Instruction, 41*(3), 247-266.

Hamilton, D. (2005). Knowing practice. *Pedagogy, Culture & Society, 13*(3), 285-290. doi:10.1080/14681360500200229

Hardy, J., & Klarwein, D. (1990). *Written genres in the secondary school: Copyfree text models for classroom use*. Cairns: Cairns Education Centre.

Harlen, W. (2007). *The quality of learning: Assessment alternatives for primary education*. Cambridge: University of Cambridge, Faculty of Education.

Harlen, W., Crick, R. D., Broadfoot, P., Daugherty, R., Gardner, J., James, M., & Stobart, G. (2002). *A systematic review of the impact of summative assessment and tests on students' motivation for learning*. London: University of London Retrieved from: http://eppi.ioe.ac.uk/cms/LinkClick.aspx?fileticket=Pbyl1CdsDJU%3D&tabid=106&mid=1967

Harris, J. (1991). After dartmouth: Growth and conflict in english. *College English, 53*(6), 631-646. doi:10.2307/377888

Hillocks, G. (2008). Writing in secondary schools. In C. Bazerman (Ed.), *Handbook of research on writing: History, society, school, individual, text*. New York: L. Erlbaum Associates.

Holland, D., & Leander, K. (2004). Ethnographic studies of positioning and subjectivity: An introduction. *Ethos, 32*(2), 127-139. doi:10.2307/3651830

Holme, J. J. (2008). High stakes diplomas: Organizational responses to California's high school exit exam. *Research in Sociology of Education, 16*, 157-188.

Holme, J. J., Richards, M. P., Jimerson, J. B., & Cohen, R. w. (2010). Assessing the effects of high school exit examinations. *Review of Educational Research, 80*(4), 476-526.

Howie, M. (2002). Slow Learner. *English in Australia, April 2002*(133), 25-29.

Huijun, C. (2010). Modern "writingology" in China. In C. Bazerman, R. Krut, K. Lunsford, S. McLeod, S. Null, P. Rogers, & A. Stansell (Eds.), *Traditions of Writing Research* (pp. 2-15). New York: Routledge.

Hursh, D. W. (2008). *High-stakes testing and the decline of teaching and learning: The real crisis in education*. New York: Rowman & Littlefield.

Illesca, B. (2003). Speaking as 'other'. In D. Homer, B. Doecke, & H. Nixon (Eds.), *English teachers at work: Narratives, counter narratives and arguments* (pp. 7-13). Kent Town, SA: Wakefield Press.

Janks, H. (1993). Developing critical language awareness materials for a post- apartheid South Africa. *English in Australia*(106), 55-67.

Jones, B. D. (2007). The unintended outcomes of high-stakes testing. *Journal of applied school psychology, 23*(2), 65-86.

Jones, M. G., Jones, B. D., & Hargrove, T. Y. (2003). *The unintended consequences of high-stakes testing*. Maryland: Rowman & Littlefield.

Jordan, K. (2008). 'But it doesn't count, sir': A conversation about using electronic discussion in VCE English. *English in Australia, 43*(2), 59-62.

Jürges, H., Schneider, K., Senkbeil, M., & Carstensen, C. H. (2012). Assessment drives learning: The effect of central exit exams on curricular knowledge and mathematical literacy. *Economics of Education Review, 31*(1), 56-65. doi:http://dx.doi.org/10.1016/j.econedurev.2011.08.007

Kemmis, S., & Smith, T. J. (2008). *Enabling praxis : Challenges for education*. Rotterdam, The Netherlands: Sense Publications.

Klein, E. (2016). How do teachers prepare their students for statewide exit exams?: A comparison of Finland, Ireland, and the Netherlands. *Journal for Educational Research Online, 8*(2), 31-59.

Klenowski, V., & Wyatt-Smith, C. (2012). The impact of high stakes testing: The Australian story. *Assessment in Education: Principles, Policy and Practice, 19*(1), 65-79.

Kostogriz, A. (2005). (Trans)cultural spaces of writing. In B. Doecke & G. Parr (Eds.), *Writing = Learning* (pp. 104-119). Kent Town, SA: Wakefield Press.

Kostogriz, A., & Doecke, B. (2013). The ethical practice of teaching literacy: accountability or responsibility? *Australian Journal of Language and Literacy, 36*, 90-97.

Kozulin, A., Gindis, B., Ageyev, V. S., & Miller, S. M. (2003). *Vygotsky's educational theory in cultural context*. Cambridge: Cambridge University Press.

Lamb, J. H. (2007). The testing culture in one rural Mississippi school. *The High school Journal, 90*(4), 32-43.

Langer, J. A. (1998). Thinking and doing literature: an eight-year study. *English Journal, 87*(2), 16-23.

Lankshear, C., & McLaren, P. (1993). *Critical literacy : Politics, praxis, and the postmodern*. Albany, NY: State University of New York Press.

Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge: Cambridge University Press.

Learner, R. (2006). *English/English as a second language: Victorian certificate of education study design*. East Melbourne, Victoria: VCAA.

Lewis, C., & del Valle, A. (2009). Literacy and identity: Implications for research and practice. In L. Christenbury, R. Bomer, & P. Smagorinsky (Eds.), *Handbook of adolescent literacy research* (pp. 307-322). New York: Guilford.

Lingard, B. (2010). Policy borrowing, policy learning: Testing times in Australian schooling. *Critical Studies in Education, 51*(2), 129-147.

Lobascher, S. (2011). What are the potential impacts of high-stakes testing on literacy eduction in Australia? *Literacy Learning: The Middle Years, 19*(2).

Locke, T. (2005). Writing positions and rhetorical spaces. In B. Doecke & G. Parr (Eds.), *Writing=Learning (pp. 75-95)*. Kensington Gardens, SA: Wakefield Press AATE.

Locke, T. (2006). The decent into technicism: How the work of New Zealand English teachers was rationalised. In B. Doecke, M. Howie, & W. Sawyer (Eds.), *Only connect: English teaching, schooling, community*. Kent Town, South Australia: Wakefield Press.

Locke, T. (2011). New Zealand teachers respond to the 'National Writing Project' experience. *Teacher Development, 15*(3), 273-291. doi:10.1080/13664530.2011.608509

Locke, T. (2014). *Developing writing teachers: Practical ways for teacher-writers to transform their classroom practice*: Taylor & Francis Limited.

Lotman, Y. M. (1988). Text within a text. *Soviet Psychology, 26*, 32-51.

Loyden, G. (2015). The art of being an English teacher in Australia. *English in Australia, 50*(2), 15-20.

Luke, A. (2003). *Critical literacy and English*. Paper presented at the 8th International Federation for the Teaching of English Conference, Melbourne, Australia.

Luke, C., & Luke, A. (1999). Theorizing interracial families and hybrid identity: An Australian perspective. *Educational Theory, 49*(2), 223.

MacArthur, C. A., Graham, S., & Fitzgerald, J. (2008). Introduction. In C. A. MacArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of Writing Research* (pp. 1-3). New York: The Guilford Press.

MacArthur, C. A., Graham, S., & Fitzgerald, J. (Eds.). (2005). *Handbook of writing research*. New York: Guilford Press.

Marley, D. (2008). Less able pupils 'culled'. *Times Educational Supplement* (4785), 3-3.

McCarthey, S. J., & Moje, E. B. (2002). Identity matters. *Reading Research Quarterly, 37*(2), 228-238.

McCormick, C. B., Borich, G. D., & Tombari, M. L. (1997). *Educational psychology: Learning, nstructiion, assessment*. New York: Longman.

Mead, G. H. (1934). *Mind, self & society from the standpoint of a soical behaviorist*. Chicago, Ill: The University of Chicago press.

Miller Marsh, M. (2002). Examining the discourses that shape our teacher identities. *Curriculum Inquiry, 32*(4), 453-469.

Mills, K. A. (2008). Will large-scale assessments raise literacy standards in Australian schools? *Australian Journal of Language and Literacy, 31*(3), 211-225.

Mishler, E. G. (1999). *Storylines: Craft artists; narratives of identity*. Cambridge, M.A.: Harvard University Press.

Mishler, E. G. (2004). Historians of the self: restorying lives, revising identities. *Research in Human Development, 1*(1-2), 101-121. doi:10.1080/15427609.2004.9683331

Moje, E. B., & Luke, A. (2009). Literacy and identity: Examining the metaphors in history and contemporary research. *Reading Research Quarterly, 44*(4), 415-437.

Moll, L. C. (1990). Introduction. In L. C. Moll (Ed.), *Vygotsky and education: Instructional implications and applications of sociohistorical psychology* (pp. 1-28). Cambridge: Cambridge University Press.

Morgan, W. (2002). *Critical literacy in the classroom : The art of the possible*. London: Taylor and Francis.

Nay-Brock, P. (1987). *Who's doing what? The senior English curriculum in Australian schools*. Adelaide: Australian Association for the Teaching of English.

Norton, B., & Toohey, K. (2002). Identity and language learning. In R. B. Kaplan (Ed.), *The Oxford handbook of applied linguistics*. Oxford: Oxford University Press.

Nystrand, M. (2008). The social and historical context for writing research. In C. A. MacArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of Writing Research*. New York: The Guilford Press.

Parkison, P. (2008). Space for performing teacher identity: Through the lens of Kafka and Hegel. *Teachers and Teaching, 14*(1), 51-60. doi:10.1080/13540600701837640.

Parr, G. (2007). Writing and practitioner inquiry: Thinking relationally. *English Teaching: Practice and Critique, 6*(3), 22-47.

Parr, G. (2010). *Inquiry-based professional learning : Speaking back to standards-based reforms*. Mt Gravatt, Qld.: Post Pressed.

Parr, G., Bellis, N., & Bulfin, S. (2013). Teaching English teachers for the future: Speaking back to TPACK. *English in Australia, 48*(1), 9-22.

Parr, G., & Chan, J. (2015). 'Identity work in a dialogic international teaching practicum'. *Teaching Education, 26*(1), 38-54. doi:10.1080/10476210.2014.997701.

Parr, G., & Doecke, B. (2012). Writing and professional learning: A 'dialogic interaction'. In M. Kooy & K. van Veen (Eds.), *Teacher Learning That Matters: International perspectives* (pp. 170-190). London: Routledge.

Parr, G., Doecke, B., & Bulfin, S. (2015). Stories: A common currency. *Changing English, 22*(2), 135-141. doi:10.1080/1358684X.2015.1026187.

Perryman, J., Ball, S., Maguire, M., & Braun, A. (2011). Life in the pressure cooker – School league tables and English and mathematics teachers' responses to accountability in a results-driven era. *British Journal of Educational Studies, 59*(2), 179-195. doi:10.1080/00071005.2011.578568.

Prior, P. A., & Lunsford, K. J. (2008). History of reflection, theory, and research on writing. In C. Bazerman (Ed.), *Handbook of research on writing : History, society, school, individual, text*. New York: L. Erlbaum Associates.

Queensland Studies Authority (QSA), (2009). *Student assessment regimes: Getting the balance right for Australia (Draft discussion paper)*. QLD: Queensland Studies Authority. Retrieved from https://www.qcaa.qld.edu.au/downloads/publications/qsa_paper_assess_balance_aust.pdf.

Reid, A. (2004). *Towards a culture of inquiry in DECS: Occassional paper series.* South Australia: Department of Education and Children's Service. Retrieved from: http://www.decd.sa.gov.au/learnerwellbeing/files/links/link_72576.pdf.

Reissman, C. K. (2008). *Narrative methods for human sciences*. Thousand Oaks, California: Sage Publications.

Richardson, L., & St. Pierre, E. A. (2000). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research* (2nd ed., pp. 959-978): Thousand Oaks: Sage Publications.

Richardson, P. (2004). Literacy, genre studies and pedagogy. In W. Sawyer & E. Gold (Eds.), *Re-Viewing English in the 21st century*. Melbourne: Pheonix Education.

Rosen, H. (1986). The Importance of story. *Language Arts, 63*(3), 226-237.

Rubin, D. I. (2011). The disheartened teacher: Living in the age of standardisation, high-stakes assessments, and No Child Left Behind (NCLB). *Changing English, 18*(4), 407-416. doi:10.1080/1358684X.2011.630197

Samuel, M., & Stephens, D. (2000). Critical dialogues with self: Developing teacher identites and roles - A case study of South African student teachers. *International Journal of Educational Research, 33*(475-491).

Sawyer, W. (1995). *Teaching writing: Is genre the answer?* Sydney: Australian Education Network.

Sawyer, W. (2013). A timely voice: Garth Boomer on literature. *English in Australia, 48*(3), 27-39.

Sfard, A., & Prusak, A. (2005). Telling identities: In search of an analytic tool for investigating learning as a culturally shaped activity. *Educational researcher, 34*(4), 14-22. doi:10.2307/3699942

Shann, S. (2015). *Imagined worlds and classroom realities: Mythopoetic provocations for teachers and teacher educators*. Rotterdam: Sense publishers.

Sheerman, B. (2008). *Testing and assessment:Third report of session 2007-2008*. London: House of Commons –
   Children, Schools and Families Committee. Retrieved from:
   http://www.educationengland.org.uk/documents/pdfs/2008-testing-and-assessment.pdf

Slomp, D. H. (2012). Challenges in assessing the development of writing ability: Theories, constructs and
   methods. *Assessing Writing, 17*(2), 81-91.

Sowers, S. (1979). A six-year-old's writing process: The first half of first grade. *Language Arts, 56*(October
   1979), 829-835.

Stickney, J. A. (2012). Judging teachers: Foucault, governance and agency during education reforms.
   Educational Philosophy and Theory, 44(6), 649-662. doi:10.1111/j.1469-5812.2011.00752.x

Stobart, G. (2008). *Testing times: The uses and abuses of assessment*. London; New York: Routledge.

Strassburger, J. (2000). Counting quality. *Publications, 5*, 1-39.

Street, B. (2009). "Hidden" features of academic paper writing. *Working Papers in Educational Linguistic, 24*(1),
   1-17.

Stronach, I., Corbin, B., McNamara, O., Stark, S., & Warne, T. (2002). Towards an uncertain politics of
   professionalism: Teacher and nurse identities in flux. *Journal of Education Policy, 17*(1), 109-138.
   doi:10.1080/02680930110100081.

Tarpey, P. (2016). 'Fire burn and cauldron bubble': What are the conjunctural effects on English teacher
   professional memories, identities and narratives? *Changing English, 23*(1), 77-93.
   doi:10.1080/1358684X.2015.1133767.

Thompson, G. (2013). NAPLAN, MySchool and accountability: Teacher perceptions of the effects of testing. *The
   International Education Journal: Comparative Perspectives, 12*(2), 62-84.

Tomlinson, M. (2013). *Education, work and identity: Themes and perspectives (1st ed.).* London: Bloomsbury
   Publishing.

Tripp, D. (1994). Teachers' lives, critical incidents, and professional practice. *International Journal of
   Qualitative Studies in Education, 7*(1), 65-76. doi:10.1080/0951839940070105.

Turvey, A. (2007). Writing and teaching writing. *Changing English, 14*(2), 145-159.
   doi:10.1080/13586840701442950.

Victorian Curriculum and Assessment Authority (VCAA). (2014). *VCE and VCAL administrative handbook 2015*.
   Melbourne.

van de Ven, P.-H., & Doecke, B. (Eds.). (2011). *Literary praxis: A conversational inquiry into the teaching of
   literature*. Boston, Mass: Sense Publishers.

Vogler, K. E. (2005). Impact of a high school graduation examination on social studies teachers' Instructional
   Practices. *Journal of Social Studies Research, 29*(2), 19-33.

Vygotsky, L. S. (1980). *Mind in society: The development of higher psychological processes*. Cumberland, RI,
   USA: Harvard University Press.

Vygotsky, L. S. (1987). The collected workds of L. S. Vygotsky (N. Minick, Trans.). In R. W. Rieber & A. S. Carton
   (Eds.), *Thinking and speech* (Vol. 1: Problems of General Psychology). New York: Plenum Press.

Warren, J. R., Grodsky, E., & Lee, J., C. (2008). State high school exit examinations and postsecondary labor
   market outcomes. *Sociology of Education, 81*(1), 77-107.

Wells, G. (2000). Dialogic inquiry in education: Building on the legacy of Vygotsky. In C. D. Lee & P. Smagorinsky
   (Eds.), *Vygotskian perspectives on literacy research* (pp. 51-85). New York: Cambridge University
   Press.

Wells, G. (1999). *Dialogic inquiry: towards a sociocultural practice and theory of education*. Cambridge:
   Cambridge University Press.

Wells, G. (2000). Dialogic inquiry in education: Building on the legacy of Vygotsky. In C. D. Lee & P. Smagorinsky (Eds.), *Vygotskian perspectives on literacy research* (pp. 51-85). New York: Cambridge University Press.

Wells, G. (2007). Semiotic Mediation, Dialogue and the Construction of Knowledge. *Human Development, 50*(5), 244-274.

Wells, M., Lyons, D., & Auld, G. (2016). How does the act of writing impact on discursively mediated professional identities? A case study of three teachers. *English in Australia, 51*, 53-61.

West, A. (2010). High stakes testing, accountability, incentives and consequences in English schools. *Policy and Politics, 38*(1), 23-39.

White, E. E. (1886). *The elements of pedagogy*. New York: American Book Company.

Williams, D. (2010). Standarized testing and school accountability. *Educational Psychologist, 45*(2), 107-122.

Wilson, D., Croxson, B., & Atkinson, A. (2006). "WHAT GETS MEASURED GETS DONE": Headteachers' responses to the English secondary school performance management system. *Policy Studies, 27*(2), 153-171. doi:10.1080/01442870600637995.

Woods, P. (2012). *Critical events in teaching and learning*. Florence: Taylor and Francis.

Wortham, S. (2001). *Narratives in action: A strategy for research and analysis*. New York: Teachers College Press.

Yagelski, R., P. (2009). A thousand writers writing: Seeking change through the radical practice of writing as a way of being. *English Education*, 23, 6-28.

Yandell, J. (2007). Investigating literacy practices within the secondary English classroom or where is the text in this class? *Cambridge Journal of Education, 37*(2), 249-262.