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**Problematised History Pedagogy as Narrative Research:
Self-Fashioning, Dismantled Voices and Reimaginings in History
Education**

A thesis
submitted in fulfilment
of the requirements for the degree
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Abstract

A growing disturbance with history's identity in the New Zealand schooling curriculum disrupted my educational socialisation (curriculum, professional, academic) and inheritance of educational policy decisions. In turn, this disturbance shaped a critical stance in my research and practitioner work. Accordingly, problematised history pedagogy [PHP] emerged as the phenomenon and method of my doctoral study and was activated as a counterpoint to my experiences of normalised discourses of history curriculum and pedagogy. The PHP as narrative research was situated in my history curriculum programme in a postgraduate year of secondary teacher education. The research aimed to engage my history class (research participants as preservice teachers) in pedagogy that involved critique of and reflection on the things we do as history teachers in the secondary curriculum. The PHP was nested within my historicising and theorising of educational experience. Conceptualised as a reciprocal research process, the PHP involved the participants and me in theorising pedagogies, fashioning pedagogic identities, and engaging critically with curriculum conceptions of history. The PHP sought to reimagine history curriculum and pedagogy and identify pedagogic spaces of possibility.

The narrative research was layered as a bricolage of storying that reflected the interdisciplinary nature of my educational socialisation. Experiences as a teacher educator, curriculum and assessment developer and researcher, meant many voices, discourses, and theories were woven into the narrative. This complex conceptual work focused on understandings of narrative; policy, curriculum and pedagogy; critical pedagogy; history; history education, and notions of space. The narrative research was constructed in three parts. Firstly, my narrative selves and shifts to a critical pedagogy stance were historicised and theorised through an autobiographical approach. An original dimension of this storying has been the use of vignettes that illuminate the convergence of educational experience, theorising, and reimaginings as an aesthetic and critical narrative device. The second part of the research narrative arrives at the point of praxis whereby experience and theory came together to activate the PHP. The PHP was placed in the context of the national history curriculum, a review of history education literature, and situated in my teacher education work. The PHP has been represented as a system of meaning through its distinctive research processes of phenomenological inquiry, genealogical disclosure, and discursive self-fashioning. An original form of analysis was conceptualised to deconstruct the participants' history thinking and their experiences of the cultural politics of the history curriculum. This was conceptualised as a *dismantling analysis* [DA]. The third part of the narrative recounts the history class's year of reflexive engagement with PHP. Participants' pedagogic identities, historical thinking and critique of history curriculum and pedagogy as PHP 'cases' in secondary classrooms were dismantled and discussed.

Emergent PHP findings of the participants' thinking as beginning history teachers include such features as: discourses of embodiment (fears, failure and fraud) prior to practicum; uncertainties about historical knowledge that includes doubt and discomfort about dealing with 'difficult' knowledge; disillusionment with familiar historical narratives; scant exposure to Aotearoa New Zealand histories and limited engagement with historical research methods in school and university study; observations of uncritical teacher modelling of history pedagogy; questioning of a strong masculine focus in historical contexts and a recurrent theme of history as violent; history practicum experienced through the dominant orientation of history as inquiry. These findings illustrate the public, accountable and discursive production of the national history curriculum. Reimagined history curricula are glimpsed in the participants' seeking of counter-orientations of history's purpose and desired history pedagogy as inclusive and democratic, as social reconstruction, and as an evolving critical project. A reflective critique of the narrative research brings the writing to a close.

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In memory of Ralph: My scholar feline who was ever-present through the PhD writing.

¹ The research participants are given pseudonyms in the storying of problematised history pedagogy.

Declaration

The PhD narrative research contains no material that has been submitted for examination or accepted for the award of any other degree or diploma in any educational institution. Previous publications written by me as a single author and as a co-author are clearly indicated within the body of the text and in the References.

Publications Informed by the PhD Narrative Research in Process

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Hunter, P. (2012b). Negotiating discourses in play in New Zealand's history curriculum: Shaping critical pedagogy in teacher education. *Curriculum Perspectives: Journal Edition*, 32(3), 11-24.

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Abbreviations Used in the Text

AO	Achievement Objective
AS	Achievement Standard
CDA	critical discourse analysis
DA	dismantling analysis
NCEA	National Certificate of Educational Achievement
<i>NZQF</i>	New Zealand Qualifications Framework
<i>NZC</i>	<i>The New Zealand Curriculum</i>
<i>NZCF</i>	<i>The New Zealand Curriculum Framework</i>
NZGovt.	New Zealand Government
NZDoE	New Zealand Department of Education
NZMoE	New Zealand Ministry of Education
NZQA	New Zealand Qualifications Authority
NZQF	New Zealand Qualifications Framework
PHP	problematised history pedagogy
<i>SSNZC</i>	<i>Social Studies in the New Zealand Curriculum</i>
NZ	New Zealand
UEBS	University Entrance, Bursaries and Scholarships Examination
US	Unit Standards

PREVIEW:

Problematished History Pedagogy as Narrative Research: Self-Fashioning, Dismantled Voices and Reimaginings in History Education

I am a teacher educator of history and social sciences curriculum in a Faculty of Education in a New Zealand university. My theorising and practice are informed by the active negotiation of disciplinary knowledge claims and the professional and intellectual work of history, social sciences, curriculum, and pedagogy in education. My narrative research interweaves pedagogic experiences of curriculum, professional, and academic socialisation. The problematished history pedagogy [PHP] as the ‘case in point’ of my work with a history curriculum class in postgraduate teacher education, sits within this “storying.” The notion of *storying* in the research refers to the narrative construction of pedagogic experiences (Britzman, 1991). *Problematishing* is conceived as critique, and the possible disturbance of the things we do within the cultural politics (networks of power relations and discursive practice) of New Zealand’s secondary history curriculum.

In 2006, I worked with a class of ten preservice teachers as my research participants. My pedagogic identities and responsibilities included those of teacher, researcher, colleague, mentor, and advocate. The PHP research engaged the class in life-storying, history theorising, critique of historical text and representation, and a practicum intervention with students in history classrooms.

An overarching question² establishes the synergistic nature of the research purpose: How does problematishing history curriculum and pedagogy in teacher education engage self-fashioning of teaching identities, history conceptions, and reimaginings of curriculum as discursive practice? The PHP research is nested within my historicising and theorising of educational experience that had shaped my emergent critical pedagogy by 2006. As a reciprocal process, the research engaged the participants’ private theories, self-fashioning of pedagogic identities, and engagement with curriculum conceptions of history. The idea of *self-fashioning* relates to identity shaping (my selves and participants’ selves) and consciousness of pedagogic identities. As a class we *dismantled* (interrogated and deconstructed) curriculum conceptions of school history, and disturbed our practice as we negotiated discursive boundaries and tensions across academic, schooling and professional sites.

² This question is further discussed and deconstructed into three narrative framing questions in Chapter Five: *Research Procedures: Problematished history pedagogy and a dismantling analysis* (p.123)

By 2006, my critical orientation to history curriculum and pedagogy embodied shifts from complicity to disturbance and finally to resistance in relation to my continuous involvement with national curriculum and assessment policy decisions (1989–2006). In my view, the reshaping of the New Zealand history curriculum, through curriculum and assessment objectives and standards, had merely served to repackage a traditional school history curriculum that perpetuated substantive content-based pedagogy (Hunter, 2012b; Hunter and Farthing, 2004, 2007, 2008, 2009). The educational purpose of history in the school curriculum was trivialised to benefit a default curriculum of normative standards (Hunter, 2011a). My attempts to engage curriculum developers, history teachers and subject association representatives in critique of school history's exclusive cultural reproduction proved increasingly marginalising (Hunter, 2005, 2006). In my view, history's identity in the national curriculum remained undefined and unquestioned (Hunter, 2011a).

An earlier research project, *Talking History: Teachers' Perceptions of "Their" Curriculum in the Context of History in the New Zealand Curriculum 1980–2003* (Hunter & Farthing, 2004), influenced my decision to undertake the PHP research. *Talking History* researched a large regional cohort of history teachers' understandings of curriculum, their conceptions of the nature and purpose of history, and their programming decisions. A significant finding indicated that within five years of beginning their history teaching experience, the less experienced teachers in the cohort had become assimilated into the culture of school history that maintained traditional claims to knowledge and exclusive past experience for examination purposes. Surprisingly, despite their professed valuing of teacher autonomy, most teachers in the cohort maintained the status quo programming preferences for history topics. Possibilities for introducing differing contexts and focusing pedagogies on historical processes had been signalled in successive professional development initiatives (1997–2004). However these possibilities were tied to curriculum and assessment shifts to outcomes and standards (Hunter, 2012b) and were rarely seized upon. It was evident that the history teachers were reluctant to 'deviate' from the accepted norm. It appeared they were waiting to be convinced – waiting for permission and validation – before seeing it as necessary to reconsider their practice. It is my premise that inertia had set in under the mantle of authority sustained by persistent cultural values and traditions of school history.

The timing of the *Talking History* research coincided with a stocktake of the national curriculum (New Zealand Ministry of Education [NZMoE], 2001, 2002) and its subsequent revision (NZMoE, 2004). I found the consultation processes around the curriculum revision of history professionally frustrating, because there was no policy support for researching the

position and purpose of history in the national curriculum. Louder and more powerful voices drove consultation processes that served to reinstate a narrow curriculum positioning of history (NZMoE, 2006, 2007). As a ‘thwarted’ activist I sought a rethinking of curriculum history, I realised my emergent critical pedagogy stance necessitated a change in approach in preservice teacher education. Therefore, I decided to focus on disrupting and ‘rethinking’ history curriculum and pedagogy within my own history curriculum teaching

Accordingly, the PHP research was designed for the class to negotiate the discursive tensions of the history curriculum that played out as pedagogy in secondary classrooms. I wanted pedagogic selves to be represented and heard in the research. Furthermore, PHP aimed to enable participants’ fashioning of teaching selves from the discursive practices available to them. The notion of *voice/s* in the narrative is used expansively and I draw on Deborah Britzman’s (1989) conception of voice that embraces “literal, metaphorical, and political terrains” (p. 146). Accordingly, my narrative’s use of *voice/s* refers to selves and self-fashioning, and reflects active, dialogic and discursive processes.

The research narrative embodies my disturbance vis-à-vis the cultural reproduction of a traditional standards-based national history curriculum that plays out in exclusive and powerful ways. Consequently, the narrative research and PHP ‘case in point’ engaged my pedagogic selves and the research participants in reflection and critique of our work within the intended and enacted history curriculum. The corollary of this disturbance is my desire to work towards liberatory history pedagogy. Therefore, my narrative research Aim – To reimagine history curriculum and pedagogy as enabling spaces of possibility, is reflexively (the process of giving meaning to experience) informed by my educational socialisation and critical pedagogy stance. I perceive the aim as aspirational because it reflects my research as pedagogy in process. The narrative research supports my aim through historicising, theorising, and storying my pedagogic selves within the following shaping and scoping contexts:

- Narrative and narrative selves as cultural shaping and discursivity;
- The intra-active and discursive nature of policy, curriculum, and pedagogy;
- Critical pedagogy as a counterpoint to history policy decisions played out in history education sites and curriculum discourses;
- Identification of history’s reconstructionist, constructionist, and deconstructionist discourse orientations in light of postmodern, feminist and literary gazes;
- A review of school history’s identity through national curriculum and assessment policy decisions, contrasted with contemporary history education research concerns;
- The PHP design and procedures as the research ‘case’ in point and system of meaning implemented with my history curriculum class;
- Conceiving a *dismantling analysis* to deconstruct and interpret the participants’ PHP;

- Recounting participants' embodied selves, historical thinking, conceptions of historical representation, engagement with curriculum and pedagogy, awareness of the cultural politics of the history curriculum;
- Recounting participants' PHP reflexivity, critique, disturbance and desire within the curriculum class and with students in history classrooms;
- A reflective critique of the narrative research.

The research aim engages with the problematic of the New Zealand history curriculum's traditions, discursive boundaries, and limitations. Accordingly, the aim seeks pedagogic crossings as emergent spaces of critical possibility and reimaginings. This means critique aimed at challenging history pedagogy's established discursive production. The aim's notion of *reimagining* acknowledges the already socially constructed and contingent nature of a history curriculum. Therefore, reimagining as a critically active process conceives that possibilities exist for rethinking history's curriculum purpose for enabling pedagogies.

I perceive the salience of narrative research in seeking to reflexively advance pedagogic knowledge in the educational fields I work across. These include history and social sciences education, professional education, and policy and curriculum studies. A bricolage of eclectic theory development (including narrative, critical pedagogy, the intra-active and discursive nature of policy, curriculum, and pedagogy, and history) was a significant concern of the research narrative in order to ground, expose, and extend knowledge of the research problematic. This theorising contributed to my concern to describe the complexity of negotiating multiple discursive tensions in my curriculum work as a teacher educator. The research praxis of PHP demonstrates the potential of a critically informed curriculum intervention. This was concerned with activating participants' historical thinking and critique within my history curriculum class, and with students in history classrooms. I view my dismantling analysis of the PHP as a significant and applicable method for deconstructing historical representation. Dismantling analysis exposed the cultural politics in play in the intended and enacted national history curriculum. The PHP contributes to the critique and rethinking of history curriculum programmes in secondary teacher education, practicum purpose and possibilities, and assumptions about teachers that are embedded in professional standards.

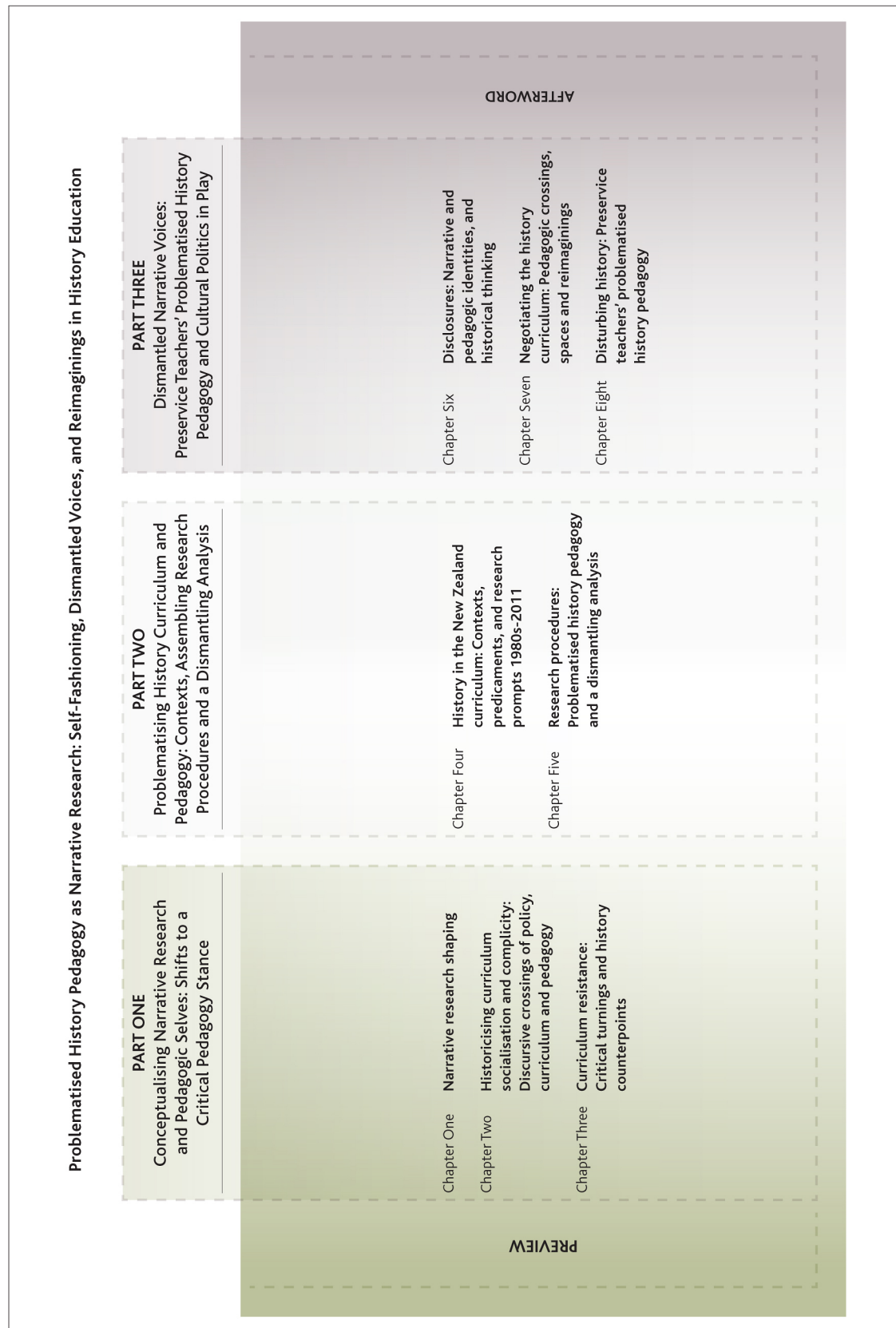


Figure 1. An overview of the narrative research: Construction and shaping

An overview of the narrative research

Figure 1 presents a graphic overview of the thesis to complement my synopsis of the narrative research's features and coherence. The *Preview* serves as an introduction to the narrative and is followed by eight chapters that I have organised within three main parts. An *Afterword* concludes the thesis.

Part One: *Conceptualising Narrative Research and Pedagogic Selves: Shifts to a Critical Pedagogy Stance* (Chapters 1, 2 and 3) presents my educational story through a reflexivity of pedagogic selves and experiences. As a 'product' of New Zealand's educational system, this account presents an insight into how educational and curriculum policies (including assessment) shape an educational life and pedagogic discursivity. My curriculum, professional, and academic socialisation provides the backdrop for constructing, conceptualising, and theorising the narrative research. This means my theorising is layered into my storying of pedagogic experience, and I illustrate this through the use of vignettes, metaphors, and excerpts from professional writing. The three chapters scope my conceptualising of narrative research, historicising of pedagogic selves, and the curriculum and pedagogic disturbance that informed my shift to a critical stance in my history and social sciences professional work. Chapter One recounts my shift to a critical consciousness and my search for a 'research fit', whereby I could relate professional experience as a reflexive methodology for the PHP. The influence of feminist educators, literary genres, and an interest in dialogic processes helped me to settle on a narrative research approach. Narrative is theorised as imprinting, interdisciplinary bricolage, cultural shaping and identities, and texts and discursivity. Chapter Two theorises the intra-active nature of policy, curriculum and pedagogy as discursive production. My educational socialisation, pedagogic selves and professional complicity are historicised within New Zealand's educational policy and curriculum shaping (1960s–2004). Chapter Three describes my critical turn in relation to curriculum, pedagogies and counter-narratives. This is the point in the narrative research where I focus my reflexivity on a personal theorising of history as sense-making and historical consciousness. Disturbance and tensions in my professional work as a history educator are introduced into the narrative.

The conceptual and theoretical work of Part One grounds Part Two: *Problematising History Curriculum and Pedagogy: Contexts, Assembling Research Procedures and a Dismantling Analysis* (Chapters 4 and 5). Contexts of history's policy shaping, curriculum identity, and pedagogies in the New Zealand curriculum (1980s–2011) are introduced, and contemporary history education literature is reviewed to support my critical stance. The praxis of PHP is contextualised within my professional and curriculum work in preservice secondary education.

The PHP research procedures are assembled as a system of meaning, and a deconstructive method of analysis that I call *dismantling* is outlined. Chapter Four focuses on contextualising the PHP in relation to educational policy shaping of the national history curriculum. The problematic of history's curriculum identity and discursive orientations is established in light of curriculum and assessment shifts (1980s–2011). The received history curriculum as powerful shaping is reflected on, and a critical review of history education literature provides a platform in support of this assertion. Chapter Five details the design and procedures of the PHP in the context of my history class. The PHP system of meaning involving phenomenological empathy, genealogical disclosure and discursive self-fashioning is introduced alongside ethical considerations. Accordingly, the dismantling analysis and my interpretive processes are detailed. My narrative's theorising is further layered with conceptions of *border crossings*, and the notion of *space*.

In Part Three: *Dismantled Voices: Preservice Teachers' Problematised History Pedagogy and Cultural Politics in Play* (Chapters 6, 7 and 8), participants' reflexivity of their PHP in classwork and practicum schools is recounted. Many voices are in play as the participants, teachers and students are introduced into the narrative following dismantling analyses and interpretive work. Chapter Six recounts the class's reflexivity prior to the initial practicum experience. The participants' educational socialisation, narrative identities, embodied selves as preservice history teachers, and historical thinking make up this chapter. Chapter Seven deals with the participants' orientation into the school history curriculum and pedagogy. I relate their threshold practice, self-fashioning, and desire to find a fit in their discursive crossings of the school history curriculum. The discussion of findings concentrates on negotiations of professional discourses and the cultural politics of history curriculum that shape pedagogy. Chapter Eight presents history curriculum and pedagogy as public and accountable. I report on the class's critique of texts and conceptions of historical representation. The participants' pedagogic concerns and PHP interventions are recounted. My discussion of findings is concerned with pedagogic disturbance, perceptions of responsibilities as history teachers, discursive orientations of history curriculum, and counter-narratives.

In the *Afterword* I bring the thesis writing to a close. I reflect on my research aim as stated in the *Preview* and offer a critical self-reflection whereby I evaluate the narrative research in terms of its limits, praxis, and professional and personal significance. I reflect on the PHP and its emerging findings, particularly the Part Three discussion findings that suggest possibilities for history pedagogy. Implications of the findings are raised for the purpose of advancing curriculum critique and professional dialogue.

**PART ONE. Conceptualising Narrative Research and Pedagogic Selves: Shifts to a
Critical Pedagogy Stance**

CHAPTER ONE. Narrative Research Shaping

As an entrance into the narrative, this chapter introduces the theoretical influences that shaped my decision to use a narrative research approach to problematising history pedagogy in postgraduate secondary teacher education. It took some time to arrive at a narrative research approach that enabled me to establish a writing identity, embrace both the research phenomenon and method, and incorporate many voices and discourses into the research. The narrative's *voices* include those of forebears, fictional characters, teachers, students of history, policy-makers, curriculum writers, and theorists of literary, historical, and educational persuasions. I aim to acquaint readers with the reasons why I view my writing-self as a *bricoleur* in attempting to bring a coherence of personal and professional educational experience and narrative identities to the research.

The first part of the chapter introduces a theorising of the ways by which I arrived at a narrative research approach for problematised history pedagogy [PHP]. The narrative's conceptual and structural bricolage styling is explained to activate the interweaving of educational experiences. Formative encounters with critical theory, the emergent appeal of critical pedagogy, and a brief diversion into thinking about action research and self-study approaches are discussed. Turning to the pedagogy of teacher education, I reflect on narrative research of school practice, and the influence of feminist educators' voices and storying. The significance of literary genres to private theorising adds a rich dimension to my processes of knowledge production and self-consciousness of "academic socialisation" (Naples, 2003). The chapter's first part might be signified as "crossing over words" because the narrative communicates an awareness of the ways I am inscribed through the cultural mediation of allusions, texts, and dialogic processes. I perceive myself as *text* in the sense of the mediaeval Latin word *textus* in the sense that I am styled, textured, and represented by others' texts. Accordingly, I acknowledge Julia Kristeva's (1973) conceptualisation of *intertextuality*, that no text has a meaning in isolation from other texts.

In the chapter's second part, I theorise *narrative* and narrative as *reflexivity* to ground the storying of problematised history pedagogy [PHP]. The use of vignettes to texture a reflexivity of educational experience into the research narrative is explained in terms of private theorising, and movement across temporal and cultural settings. Any distinction between the concepts of *narrative* and *narrative research* becomes blurred, and the metaphor of *shape-shifting* is called upon when making sense of narrative research, discursively constituted selves, and pedagogic

identities. Narrative thinking is further illustrated through three contexts: Narrative as interdisciplinary bricolage; Narrative as cultural shaping, traces, spaces and identities; Narratives as crisscrossing voices, text, and discourse.

Finding a Narrative Research Fit for Problematised History Pedagogy

I recall Patti Lather's (1995) challenge of undertaking research work that resists established perspectives: "... to keep things in process, to disrupt, to keep the system in play, to set up procedures to continuously demystify the realities we create, and to fight the tendency for our categories to congeal" (p. 167). Whilst Lather was referring to deconstructive processes of research, her challenge resonates with my initial uncertainties about the theoretical constructions that frame thinking. In desiring a critically conscious and authentic research design, I wanted to engage insights that reflected the multi-disciplinary nature of the educational worlds I experience and reimagine.

Initially, I thought about researching the PHP within a critical theory framing. Critical theory has been referred to as calling up for scrutiny the rules of exchange within a social field (Giroux & Simon, 1989; Luke, 2004). However, as I attempted to align critical theory discourses with critical pedagogy as an educational practice of critical theory writing, more questions were raised than answered, and a way forward seemed vague. Aware that critical theory aims for analysis and understandings of social relations, I realised that it might not comfortably engage pedagogic practices or projects for self-fashioning, enabling, and change processes. On reflection, critical theory writing suggested an objective monological approach with the limitations of descriptive and normative bases for social inquiry. After a seductive dalliance with critical theory that included a summer school of seemingly abstract philosophical gloom, I found myself caught in a kind of thinking vortex. I realised that I needed to signify in my research method and writing the many theoretical perspectives that shape my experiences of curriculum, social sciences disciplinary constructions, and teacher education work. These experiences informed my desire to write a multi-perspectival pedagogy of critical consciousness (Giroux, 1992, 1995; Giroux and Shannon, 1997; Hinchey, 2004; Kincheloe, 2004; Kincheloe, Bursztyn and Steinberg, 2004; Kincheloe and McLaren, 2005; McLaren, 1995, 2003).

Emergent thinking about critical pedagogy

Critical pedagogy stems from critical theory to offer contextualised, conversational, and reflexive approaches through pedagogic relations and counter-discursive practice. The American educator Patricia Hinchey (2004) views critical pedagogy as having no prescribed formula, and that action based on reflection, supports critical pedagogy. Subsequently, I came to understand critical pedagogies as dynamic processes that might offer preservice history teachers in postgraduate secondary teacher education a voice, and a means for countering hegemonic discursive practices. By 2004, a deepening resistance had interrupted my complicity with New Zealand's school history curriculum (Hunter & Farthing, 2004). As a consequence, my history class of 2006 engaged with critical processes in our problematising of history curriculum and pedagogy as the narrative research's case in point. Chapter Three of the narrative— *Curriculum Resistance: Critical Turnings and History Counterpoints*, theorises critical pedagogy in relation to my history practitioner work. I am aware that pedagogies and knowledge production are informed by roles and advantages in a university teacher education setting. Accordingly, I acknowledge that critical pedagogy might possibly work against itself to create censorious practices. Writing from a feminist stance, Elizabeth Ellsworth (1997) has critiqued “critical” pedagogy to raise the paradox of authority and dominance in pedagogical relations that can be inherently repressive. Therefore, I realise that in advancing PHP as a critical approach, I might be implicated in perpetuating and reshaping balances of power and dominant discourses

An evolving criticality conceptualised as bricolage

A way forward that opened up exciting possibilities to connect educational experience and private theories in my research writing as an “evolving criticality” (Kincheloe & McLaren, 2005, p.304) was a rethinking of Claude Lévi-Strauss's writings in relation to his conceptualisation of *bricolage*. In the late 1970s I completed a BA degree in history and anthropology that comprised an eclectic range of European histories, prehistory and social anthropology. At the time I was captivated with the French social anthropologist Claude Lévi-Strauss's writing of *Triste Tropiques* (1961). In this fabulous memoir, traveller's tale and collection of ethnographic analyses, Lévi-Strauss poetically linked disciplinary insights including those from anthropology, history, and philosophy. When I first absorbed Lévi-Strauss's reflections, I had suppressed any idea of being a teacher. I had no prescience that the disciplines of history and anthropology, and the riches they constituted, would ground my pedagogical content knowledge in what critical theorists Joe Kincheloe and Peter McLaren refer to as “blurred disciplinary genres” (2005, p. 304).

When reviewing literature about qualitative research to find ideas about aligning theoretical viewpoints within my research and writing, I encountered recent conceptions of bricolage. These included Norman Denzin and Yvonna Lincoln's (2005) conceptualisation of bricolage as critical research innovation, Lincoln's (2001) thinking about emancipatory discourse as bricolage, and Kincheloe's (2005a) multi-perspectival theories as critical research bricolage. I discovered they had drawn on Lévi-Strauss's discussion of the *bricoleur* in his work *The Savage Mind* (1966). Lévi-Strauss saw the bricoleur as an adept person who uses all the tools available to put things together to construct and complete a task. Intrigued, I re-read my underscored and dog-eared copy of *Triste Tropiques*, but this time as a twenty-first century reader through postcolonial and feminist eyes. Whilst feminist anthropology had emerged whilst I was a student in the 1970s, I had not critically examined Lévi-Strauss's assumptions within his historical context and social milieu about cognition based on gender difference. Despite this, from my reading of *Triste Tropiques*'s chapter *The Quest for Power*, Lévi-Strauss's musings in relation to the irresolvable paradox of communicating transculturally have influenced my thinking about blurred disciplinary genres:

The less one culture communicates with another, the less likely they are to be corrupted, one by the other; but, on the other hand, the less likely it is, in such conditions, that the respective emissaries of these cultures will be able to seize the richness and significance of their diversity (1961, p. 45).

In light of my multi and trans-disciplinary work as a teacher educator in the field of social sciences curriculum, Lévi-Strauss's ideas still resonate in my pedagogies and curriculum writing. For example, I critiqued *The New Zealand Curriculum Draft for Consultation 2006* (New Zealand Ministry of Education, 2006) in an article 'Framing a Social Sciences Learning Area' (Hunter, 2006) as a response to a rigid and conservative social sciences orientation in the school curriculum. I discussed the reshaped nature of knowledge and shifts away from disciplinary demarcations in the social sciences field. It is my view that social sciences disciplines in the twenty-first century are not fixed or monolithic structures but complementary arrangements that "widen knowledge frontiers and break down knowledge boundaries" (p. 21). In my view, this is analogous to the creative process of bricolage as a complex multi-layered interpretation of historical and cultural domains. Furthermore, Lévi-Strauss reflected this in his sense-making of bricolage: "And this is how I see myself: traveller, archaeologist of space, trying in vain to repiece together the idea of the exotic with the help of a particle here and a fragment of debris there" (p. 44).

These insights felt familiar and comfortable as a way of dealing with the interpretive complexity of problematising pedagogy. Kincheloe, a leading advocate of critical pedagogy,

described bricolage as rupturing particular ways of functioning in the established disciplines of research (2001). In a discussion of the complexity and intertextual nature of bricolage, Kincheloe commented: “Bricoleurs are always aware that the researcher, the consumer/reader of the research, and exterior research narratives always occupy points on intersecting intertextual axes” (2005a, p. 325). Bricolage suggested a freedom for creative research conceptualisation, and the narrative styling I sought in order to reflect a critical consciousness and veracity in problematising history pedagogy.

When I enthusiastically announced to my colleagues and doctoral supervisors Professors Terry Locke and Martin Thrupp, that bricolage seemed a way forward for expansive research thinking and writing, I sensed their unease. In retrospect, I was unconvincing in articulating a justification. I vacillated over forms of writing to voice and make sense of the challenges and complexity of the work I know and do best as a teacher educator. Situated in an inter-disciplinarity of social sciences education, curriculum, and policy decisions in teacher education, I have been variously involved in national curriculum and assessment leadership, school-based research, monitoring, mentoring, evaluation of pedagogic practice, and activism around curriculum policy and review. I negotiate teaching selves and pedagogies that are multi-faceted. Donald Schön has referred to teacher education’s “indeterminate zones of practice” in articulating something of the complex, uncertain, and contested nature of practitioner work (as cited by Kincheloe, Bursztyn, & Steinberg, 2004, p. 40). Accordingly, I widened my search for a research method that made sense of eclectic educational experience and research processes to be pulled together as bricolage shaping. So, I briefly considered the salience of self-study of teacher education.

Research as pedagogy

The educational theorist Lee Shulman has written about the nature and impact of teacher education activities (1986). Shulman’s case methods research (1992) focused on knowing and seeing why teachers do the things they do. Concomitantly, Schön (1987) reconceptualised John Dewey’s recursive reflection in his work *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions*. Schön promoted the conscious engagement and analyses of teacher educators in practice. His thinking subsequently informed action research methodologies (Cochran-Smith and Lytle, 1993; McNiff and Whitehead, 2005); reflexive action research as resistances and lived practice (Carson and Sumara, 1997); action research and postmodernism as asking the hard questions and seeking emancipatory possibility (Brown and Jones, 2001); and activist teaching research (Sachs, 2003).

In *Becoming a Student of Teaching: Methodologies for Exploring Self and School Context*, Robert Bullough and Andrew Gitlin (1995) explored tensions between self and context, and the nature of socially constructed ways of making meaning. This included personal stories and a critical focus on teacher roles, issues of power, and reflection of educational purpose and practices. Their research with teacher education students is interesting in light of establishing reciprocal relationships with university faculties and colleges. Their later research expanded on teaching practices and knowledge production (2001) and Bullough's recent scholarship has explored teaching and the social foundations of education (2008). Ken Zeichner (1999) examined the role and status of teacher education in research universities. He described a new scholarship as self-studies of teacher education practices including action research, case studies, life histories and narrative. John Loughran and Tom Russell's (2002) *Improving Teacher Education Practices Through Self-Study* communicated the praxis of self-study. Initially, self-study aligned with my deepening reflexivity as a teacher educator of social sciences curriculum within the university research culture (Kuzmic, 2002). I agree with Loughran's assertion that self-study "develops the relationships and understandings in teaching and learning that tend to characterise much of the work of teachers, but have been largely ignored in the past by academia" (2002, p. 245). Loughran offers a conception of self-study that includes collaborative activities involving a range of participants, and suggests the role of audience is a "shaping issue for self-study accounts" (2002, p. 244).

The history research engaged critically reflexive processes as detailed in Chapter Five *Research Procedures: Problematised History Pedagogy and a Dismantling Analysis*. Therefore, I initially considered framing the history research as a self-study for design and writing purposes. However, this style of academic writing as a reflective analysis of pedagogy offered only some of the research dimensions that I wanted to write about. It seemed that self-studies were represented as ends in themselves. Self-studies also suggested constructions of the "good" teacher that I perceived as a kind of 'progressive' teaching identity. Having gone part way down this track to find an authentic research writing style, I realised that self-study was not enough. Interestingly, since his 2002 self-study writing, Loughran has articulated the complex nature of teaching about teaching as the pedagogy of teacher education (2006). This appears to reconceptualise self-study as a focus on pedagogy as a more critical and "problematic enterprise" (Korthagen, 2001, as cited in Loughran, 2006, p. 9). In seeking an original style of writing to voice my research problematising, as shaped by discursive practices and the struggles and uncertainties of curriculum and pedagogic experiences, I focused on literature about pedagogy in teacher education. This process included texts on knowing teaching and teaching learning, and the contextualising and use of productive pedagogies (Lingard, Hayes & Mills,

2003; Gore, Griffiths, & Ladwig, 2004); defining the outcomes of teacher education (Cochran-Smith, 2004); and pedagogic intra-actions of professional practice and problem-based learning in teacher education (Luke, 2006; Mulcahy, 2006).

The influence of feminist educators' theorising

I am interested in the lives, resistances and agency of women teachers and the “fictions to which women teachers are subject” (Munro, 1998a). This includes the ways in which women teachers and educators construct themselves culturally and discursively, and are represented through narration, life histories and life-stories (Middleton, 1993; Munro, 1998a, 1998b). Kathleen Weiler and Sue Middleton (1999) have written about assumptions of gender revealed in discursive practices as unstable and constantly recreated through language. They conceptualise a “crisis of representation” and a need to rethink questions of authorship and “ways of representing the subjects of research” (pp. 2–3). I wanted to take this thinking on board as a researcher, author, and self as subject. I am moved by voices of teacher educators who reflect on their personal experiences of learning and teaching as “... figuring the significance of the contradictory realities of and competing perspectives on learning to teach and becoming a teacher” (Britzman, 2003, p. 2). Their writings, feminist in stance and critical in gaze, evoke processes of identity formation and social representation.

In *Practice Makes Practice: A Critical Study of Learning to Teach*, Deborah Britzman (1991) reported her research as “stories”, having analysed student teaching as a reflexive activity, a social reproduction of a practice, and a reaffirmation of cultural norms. In the Foreword to Britzman’s revised *Practice Makes Practice...* (2003), Maxine Greene describes Britzman as a critical ethnographer and scholar of discourse and literature. In the revised work, Britzman brings *voice* to the fore as a theoretical term, and she develops this as a key idea in her research. In a new “hidden” chapter *The Question of Belief*, Britzman reminds the reader:

The problem of learning to teach is also a problem of narrative and so, of interpretation. We can ask, how did things become the way they are? What would it mean to narrate our education as a question rather than a fate? (p. 254).

Janet Miller’s (2005) haunting voice in *Sounds of Silence Breaking: Women, Autobiography and Curriculum* drew me into reimagining educational territories and experiences. Miller, a curriculum theorist, is influenced by Greene’s work about imaginative literature as a way into teaching, and she sets a reflexive challenge in relation to teachers’ stories.

If in fact we educators were to recognize constructions of our “selves” as mediated by discourses, cultural contexts and the unconscious, then the uses of autobiography as one form of educational research necessarily could move beyond just the simplistic “telling of teachers’ stories” as an end unto itself (p. 53).

Miller explores the notion of the fragmented woman teacher. She views the disjunction between private and public selves, and the nature of professional roles, as simultaneously subjective and social, embedded in language and constituted by history. I am inspired by the challenge of Miller’s self-complicating work that disrupts unitary and normative conceptions of women as teachers and educators. In a similar vein to Miller’s work, Ellsworth’s (1997) *Teaching Positions: Difference, Pedagogy, and the Power of Address* questions assumptions in education, destabilises pedagogies and curriculum, and conceptualises pedagogies as personal and meaningful. I felt that I was getting close to my desire of storying a problematising of history pedagogy as disturbance and criticality.

The influence of literary genres on private theorising

A more personal stimulus to write about what I know comes from thinking about the significance of literature in my academic socialisation, as well as for enjoyment. Favourite literary genres include the historical, postcolonial Indian literature, and the reimaginings of magic realism. When undertaking an MA in history in the early 1990s, I became immersed in the cultural traditions of selected nineteenth and twentieth century British and Russian intellectual histories, and postcolonial Anglo-Indian literature. At the time, *intellectual history* was construed as the study of socially critical contextualised historical narrative that revealed the agency of real and imagined lives, historical relationships, and ideological shifts in time and place. Reading influential nineteenth century realist literature involved interpretation in fluid and tangible ways through socio-historical, cultural, and feminist perspectives. Memorable characters sprang from these works and their voices shaped my scholarship. Unforgettable historical realist tales inhabit my mind. In Ivan Goncharov’s satirical novel *Oblomov*, written in 1859 prior to Tsar Alexander’s abolition of serfdom in 1861, the character Oblomov parodies the sloth and inertia of the nobility and bourgeois landowners in Russia. Such sloth and torpor recognised as a state of *oblomovism* elicits exhaustion in the reader. Fyodor Dostoyevsky’s *The Idiot* (1869) conjures up an out-of-place character with the conscience-stricken Prince Myshkin as the “fantastic idiot” whose innocence is contrasted with the corruption of changing Russian cultural politics. In this portrayal Myshkin is counterpoised with his nemesis Rogozhin who voraciously pursues his passions for Nastasya with good and evil intent. George Eliot’s anti-romantic *Middlemarch* (1871-1872) engages socially dislocated characters in her martyr-like Dorothea and her delusional scholar husband Casaubon, obsessed with his “great work”: a

project doomed to failure. Leo Tolstoy's (1877) *Anna Karenina* depicts the soignée Anna as representing the 'best' of Russian society in her crossings of status and social norms as wife of Karenin and lover of Vronsky.

These literary offerings exemplify texts as historical representations in the conjuring of vivid images of closely lived and dislocated lives, comedy, passions, madness and melancholy. As the reader, the narratives draw me into imagined settings of forbidding provincial country houses, gated and cloistered European universities, dimly lit streets, pleasure gardens and the wealthy town houses of St Petersburg. Rich descriptions of places, geographies, and interconnections of place, space and temporality are revealed by the selected authors' writings within their social milieu and cultural politics. The writers whose works I have briefly introduced all experimented with language and dialogue to depict political, social and gendered realities of society as they wrote histories of "their" lives as lived in the present.

The study of postcolonial Anglo-Indian literature has heavily influenced my thinking about the merging of history and myth, and private and collectively lived experiences as embodied and remembered through cycles of time. Postcolonial literature is viewed as the study of interactions between colonising powers and colonised nations, relating to times following independence. Postcolonial themes often include power relations and disruptions, movements of peoples, histories and agency of the dispossessed. Favourite works by Indian authors writing in English include Shashi Tharoor's (1989) reinvention of India that blends Hindu myth, modern history and crumbling Raj in *The Great Indian Novel*; Allan Sealy's (1990) fable *Hero*, the story of a Bollywood superstar who becomes Prime Minister of India; Shauna Singh Baldwin's (2001) *What the Body Remembers* as the story of Pakistan's birth pre- and post-1947 and the disintegration of pluralist Muslim, Hindu and Sikh society in the Punjab. In *The Inheritance of Loss*, Kiran Desai (2006) writes of the poor and marginalised, wealthy elites, and colliding religious and cultural traditions. These authors live beyond the time of independence. They imagine history and narrate memory and lived experience in vibrant language and dialogue. They are as hybrid as their characters and move fluidly across time and space as truly international writers.

I enjoy the artistic and unpredictably creative genre of magic realism where the reader takes on the realities as presented in the text. Salman Rushdie's (1980) novel *Midnight's Children* is an example of this genre. Narrated by Saleem Sinai of the enormous dripping nose, from the exact moment of Indian independence at the stroke of midnight, August 15, 1947, Rushdie blurs histories and myth through Indian and English languages, and cultural politics. He imagines an

amazing cast of characters who embody religious and cultural imagery—situated in a multitude of times and places. In the novel *Sexing the Cherry*, English writer Jeanette Winterson (1980) merges the historical and magical in a fusion of male and female voices. Set across times including seventeenth century London, Winterson establishes historical references to the English Civil War, the execution of Charles 1, and the traveller naturalist John Tradescant. She explodes customary thinking about time. Her stories move through and outside time and characters travel within their own minds.

Dialogic processes: Towards narrative research

I was motivated to write the problematised history research in ways that might reflect my interest in literary genres, and developing awareness of literary theory. From the start of the doctoral supervision process, Terry's mantra of "tell it like a story" stuck in my head. This troubled my thinking and needled my consciousness when I hadn't quite reached its point of writing my teaching selves into being. When seeking to make sense of a variety of research methodologies in an earlier phase of setting up the research, I became aware of the contradictions and confluences of qualitative research (Guba and Lincoln, 2005). Subsequently, I reviewed research-focused literature to widen my understandings of discourse, discourse in practice, discursive practice and methods of critical discourse analyses. I recall briefing Terry and Martin on the inclusion of conversations, dialogic processes, and reflexivity with my history class as the problematised pedagogy's research participants. Terry, a scholar of English in the curriculum, literary theorist and poet, invited renewed challenge for research writing when he casually name-dropped Bakhtin into our discussion. On reflection Terry's seemingly throwaway suggestions were anything but lightweight.

So why might the thinking of Mikhail Bakhtin, a Russian philosopher and literary theorist, be useful for my research and writing? From a historical perspective and personal interest, Bakhtin's life reads like a Russian realist novel. Born in 1895 into an old family of the nobility, Bakhtin lived through revolution in his early years and became a teacher, writer and member of the intelligentsia. He lived through Stalin's post-revolutionary regime and years of soviet suppression until the 1970s. It is thought that Bakhtin assumed the name of his student and friend Volosinov in earlier works, to escape censorship and the repression of his manuscripts. Whilst Bakhtin survived invalidism, exile and the amputation of a leg, his professional life as a teacher and writer was charged with dangers posed by the written word. He was denied a doctorate, and it was not until after his death in 1975 that archives of his works could be accessed. Despite doubts about authenticity his theories have become significant in many fields of scholarship.

In terms of my history-oriented research, I find Bakhtin's thinking about historical agency and literature reflective of cultural production and politics. His signifying of divergent voices is interesting, and his life story is fascinating. However, it is his concept of dialogue that prompted my move towards narrative research of the PHP. Bakhtin thought of all human activity as dialogic—within selves, and with others. Dialogue does not occur in a vacuum, and voices interact to create meaning and understanding (Moen, 2006). The idea of voice is not singular; rather it is polyphonic, multi-voiced, culturally situated, and claimed as heteroglossia (Gudmundsdottir, 2001). Bakhtin's thinking is employed in many pedagogical texts I have read to shape my research narrative. These include teacher education and learning to teach (Britzman, 2003); making sense of discourse, self, identity and consciousness (Gee, 2001; Kearney, 2003; Riessman, 2001); discursive literacy in research, and imaginings of pedagogical settings (MacLure, 2003); curriculum as dialogue (Renshaw and van der Linden, 2003); literary conventions governing space-time relationships (Gergen, 2005); sociocultural theory, social constructivism and dialogue (Moen, 2006); narrative research and multivoicedness of the relationship between the narrator and narrative constructions (Gudmundsdottir, 2001).

I found myself savouring these insights into Bakhtin's thinking when considering the "inherent dialogicality of language" (Renshaw & van der Linden, 2003, p. 29). The next challenge I faced was to connect literary interstices with social sciences and history curriculum thinking, in creating a coherence of research storying and styling of the research writing. The early conceptualisation and design of the problematised history research sought to engage preservice teachers and myself as researcher/teacher in dialogic, intertextual, and reflective processes. I hoped these processes might reveal curriculum understandings and disturbance, and narrative identities in the context of the New Zealand history curriculum.

Settling into a narrative research approach

Shulman's (1987) concept of pedagogical content knowledge is widely known as presenting the ways in which teachers know and understand their disciplines and subject matter as interpretive and curriculum activities, and their meanings as reflections of teachers' meanings and values. Sigrun Gudmundsdottir³ wrote about the narrative nature of pedagogical content knowledge (1995) and narrative research of school practice (2001). Her work powerfully informed my emergent thinking about styling the PHP. In developing the concept of "case" study (what is

³ Sigrun Gudmundsdottir was Lee Shulman's doctoral student and later his co-researcher. In a tribute to Gudmundsdottir's contributions as a signpost to narrative research Syrjala and Estola (2005) have detailed her writings in Scandinavian and international education contexts.

this a case of ?) in her educational research, Gudmundsdottir presented narrative research as an acceptable approach to research about teachers and teaching. This narrative turn and reading of teacher education as text (Segall, 2002) offered me spaces to explore ideas around identity formation in teacher education (Atkinson, 2003; Britzman, 2003; Danielewicz, 2001; Vavrus, 2006) and teaching selves. These pedagogic identities are formed by layers of experience and reflect multiple voices that disturb and invite intellectual diversions and new discourses (Perselli, 2004).

Fortuitously, in mid-2007 I attended an international conference: ‘The Narrative Practitioner.’ After hearing the narrative theorist Donald Polkinghorne de-mystify aspects of educational research, I finally settled (with some relief) on a narrative research design. This decision offered a freedom to document ways in which theoretical viewpoints, curriculum knowledge and practices are intra-active, immanent in one another (Mulcahy, 2006) “each a condition for the possibility of the other” (p. 66). Narrative research enabled me to recount educational experiences involving social studies and history pedagogies, school-based research, curriculum and assessment policy and critique, and movements across institutional sites and contexts constituted by discursive relations. In *The Self We Live By*, Holstein and Gubrium (2000) highlight the coercive nature of multi-sited institutional interaction and talk that operates to exhilarate, disturb, and shape me.

Susan Chase (2005) has conceptualised narrative research as an amalgam of interdisciplinary analytic lenses revolving around the lived experiences of self-narrative. She comments on the messy and complex nature of narratives as lived experience in a postmodern world (p. 659). Subsequently, I came to view narrative research as enabling movement across time and space to reimagine and rewrite my stories, and those of the curriculum history class of 2006. As narrative researchers and participants our stories are interwoven experiential texts, and as such we become the embodiments of lived stories (Clandinin and Connelly, 1996, 2000). Clandinin and Connelly’s articulation of narrative inquiry as “both the phenomenon and the method of the social sciences” (2000, p. 18) has proved useful. Likewise, Torill Moen’s reflections on the narrative research approach as a “frame of reference, a way of reflecting during the entire inquiry process, a research method, and a mode for representing the research study” (2006, p. 2) offers a helpful articulation of the scope of narrative research.

In the early phase of conceptualising the research, my supervisors prompted me to write about what I knew. Their unsettling questions disturbed self-possession at times, but they always invited new searches for meaning. As colleagues, readers, and interpreters, Terry and

Martin are situated in the narrative process and connected with my professional identities as “subject in process” and person as story (Ezzy, 1998). The decision to problematise history pedagogy as narrative research subsequently invited an interweaving of educational experience as an approach to academic writing. If experiences and lifeworlds are constituted through stories, then the dynamic and exciting venture of storying pedagogy as ongoing conversations played to my strengths and experiences as a teacher educator.

Shape-Shifting Narrative Research

As a narrator, I interweave background experiences into the research narrative to illustrate ways of “perceiving, living, knowing, communicating and telling” (Rimmon-Kenan, 2002, p. 145). Pedagogised antecedents, identities, and a perception of curriculum as embodiment are introduced into the research narrative. In *The Monkey’s Mask: Identity, Memory and Narrative* Chris Kearney (2003) describes autobiographical introductions in narratives as a kind of DNA imprinting for the story to come. Accordingly, my narrative builds on familiar territories to reimagine life experiences and pedagogic relationships. I advance Kearney’s idea of imprinting, to reflect privately lived and collective experiences, and an awareness of embodied selves. Self-reflexivity enables me to move through space and time, and to consider identity formation and social representation. As a network of stories of discontinuities and continuities, fragmentations and connections, my storying may be partial, capricious, or irreverent. It may also be coloured with passion, heart and courage.

Hemispheres, collisions, and lived pedagogies

Let me tell you something of my beginnings as the eldest child of Eileen and Alan, who met by chance in 1953 when partying in the West End of London. It was my father’s first night in London after voyaging across the world for his “big OE.” Both Eileen and Alan sought adventure, life on the edge, and freedoms beyond family and working lives. Under illuminated Circus billboards advertising Coca Cola and Craven A Cigarettes, two people of differing lifeworlds met in a public space of interchange. My mother recalls finding my father’s New Zealand accent strangely discordant to her Welsh ear, and remembers the mad thrill of him driving her around Piccadilly Circus in the wrong direction. The meeting of two people near Anteros, the iconic winged statue of love returned, begins my story of the complexities and contradictions of identities as lived experiences.

From this meeting space, the collisions of my parents' lives began as shaped and reshaped by Scots and Welsh cultures, heritages, values, languages, and opposite hemispheres. My mother grew up in a mining village in Wales. She keenly felt her father's Irish-Catholic origins, and his self-educated communist leanings, to be out of sync with the Welsh Baptist culture of the valleys. My father's Scots heritage espoused values and a work ethic that drew on the power and privilege of education. It was to his social milieu and Dunedin family background that my parents returned with three children in the early 1960s. My mother was assimilated into prescribed gendered and cultural bounds as a wife and mother. She didn't comfortably fit this pre-casting. I recall her lamenting the unsophisticated rituals of gendered socialising in 1960s Dunedin. Her work in telecommunications in the Royal Air Force in post war Germany and at the BBC in London went unremarked and unused. It was not until the early 1970s that my mother took up paid work again. The wider family accepted her new role outside the home, but not as a necessity. Her work was viewed then as an interest only.

I have a vivid memory, as a five-year old child, of understanding something of the nature of irony. As the *Southern Cross* sailed from Tilbury Docks on a squally pewter-skied day, the ship's intercom played the song "You are my sunshine, my only sunshine...." My father's journey back to New Zealand to the place of his assured identity was a wondrous experience for me, but daunting for my mother who had stepped aside from her past. Embarkation was a metaphor for living and breathing in the shadow of my father's family history. Restored to Dunedin we slipped into life as a New Zealand family where childhood to adulthood was full of places and people that textured the continuity of my father's life.

Scottish schoolmasters who had gone before shadowed my Grandfather Robert's involvement in education, and shaped family values and beliefs. Myths idealised the promise of schooling, education's role in developing freedom of thought and expression, tolerance, and a state of grace embodied by perceptions of something called the "all-rounded" person. My father and his siblings—ever wary of their father's avocation and exacting gaze—interrupted the rhythms of teaching to pursue careers of choice and new freedoms. My generation however resumed the heartbeat of teaching.

Vignettes as inside stories in the research narrative

In styling the research narrative as a layered bricolage of educational experience and theorising, I found *vignettes* of reimagined stories of pedagogical experience added texture to my writing, and became a device to illuminate more personal “inside” storying. The term *vignette* comes from the French word *vigne* and means a small vine. Vignettes are generally described as short stories, scenarios, depictions of situations, accounts using imagery, and recollections of actions. They are explored and styled contextually, and include visual or written texts. The use of vignettes emerged as a way to story personal experience as a more aesthetic form of writing, within the critical writing process (Elbow, 1981) of the research narrative. Whilst containing plots and structures themselves, vignettes are not isolated set pieces in the research writing. Beth Graue cites Laurel Richardson’s (1997) thinking about vignettes as providing a “crystallization” of understanding for both the reader and the author (2006, p. 522). In my narrative research, vignettes are worded and read within a layered storying of problematised history curriculum and pedagogy as a case in point. The “putting into words” of vignettes as inside stories involves similar writing processes to those found in autobiography, autoethnography, memoir, life storying, or aesthetic text. The vignette *Echoed Lives* might be read and interpreted through these processes. As an inside story *Echoed Lives* is styled as a reference point to my antecedents, identities, emotions, multiple voices, and serves as an entry point into a dialogue with readers as reflexive knowing (Creamer, 2006; Luttrell, 2010).

Echoed Lives

Images of my ancestors Janet and Archibald MacDonald hang in the Otago Settlers Museum. By 1851 Arch MacDonald had set up a small fee-paying school at the Anderson’s Bay inlet on the Otago Peninsula. An over-painted Victorian daguerreotype reveals Janet and Arch in their middle years sitting awkwardly in an extraordinarily contrived studio setting: Janet resolute and fierce in jet-black bombazine complete with crested headdress, and Arch momentarily startled—his translucent eyes envisioning, perhaps, life beyond avocation and the snap of the shutter.

In the mid-1990s, my family and I revisited Janet & Arch in the museum. As our gazes met theirs we fought back the rising sense of fun and laughter that these portraits always evoked, yet felt a tug of awe and sense of discomfiture that our lives were perhaps made easier by their struggle. Our encounter with Janet and Arch linked all our pasts as an enjoined echo.

This glimpse of Janet and Arch in *Echoed Lives* invites thinking about family, pedagogic identities, and envisioning of teaching lives. *Echoed Lives* embraces continuities and changes of lived experiences of the past. Social conventions and pedagogic identities are reimagined. My family life was lived amongst memories of teachers and educators whose values and agency assumed a kind of revered status. Paragons it seemed, and hard acts to follow! The inside

storying of echoes of Scottish ancestry, teacher work, and family relations signals reflexivity around identity and embodied curriculum in the narrative research.

Narrative research as reflexive knowing

Whilst self-reflexivity is heightened in my use of vignettes, it is more than a “self-conscious awareness” (Luttrell, 2010, p. 4). I borrow Wendy Luttrell’s notion of “reflexive knowing” (p. 4) to expand on this awareness. Luttrell, a qualitative methods scholar, points out that reflexivity is about “making the research process and decision-making visible at multiple levels: personal, methodological, theoretical, epistemological, ethical, and political. The reflexive practitioner attends to all levels” (p. 4). Curriculum theorist William Pinar (2004) has researched self-reflexivity within processes of education. He asserts that any reconceptualised curriculum begins with the subjective lessons of autobiographical experience (p. 35). Britzman (2003) advances Pinar’s (1980), and Madeleine Grumet’s (1988) thinking about the autobiographical curriculum, in proposing a critical approach to methods of self-reflexivity. So, for Britzman, criticality makes available the “discursive practices necessary to the critical theorization of teachers’ experiential continuum, their constructions of meaning, and their subjective development” (p. 66). Reflexive knowing about discursive tensions that embed power relations in curriculum and pedagogy and compete for knowledge claims, shapes my pedagogic stance. This “knowing” also involves provisionality and uncertainty. The work of curriculum theorist Schön comes to mind. Schön (1983) focused on the importance of reflection in the learning process, and uncertainties as a source of learning (p. 300). Hence, the idea of “expert” positioning in pedagogy is disturbed and problematised.

Conceptualising narrative

In attempting to make sense of the term *narrative*, I perceive the concept as ever-present and shape-shifting.. Narrative might be understood as cultural webs of understanding and the practice of language, depending on the story to be told and the narrator’s experiences and purpose. Narrative can be prosaic and everyday discourse. Shared narratives hold many histories, voices, and agendas, and some become sacred myths we live with. Some narratives hold power and people in their sway depending on the retelling, and who is listening. Narratives may be poetic, magical, and at times memorable as aesthetic and beautiful texts. Narratives are constituted as spoken, written, visual, and other expressive texts that communicate the narrator’s lifeworlds, values, and selected stories deemed worth telling. They provide accounts of single events and actions and /or series of connected events and actions (Czarniawska, 2004). The interactive nature of narratives involves listeners, readers and viewers in joint

interpretations, imaginings and retellings. For theorist Jerome Bruner, narrative orders experiences, constructs reality, and can be told and read as a metaphor for life (1986, 1987). The narrative psychologist Polkinghorne (1988) perceives narrative as experiences and integrated constructions that interpretively link recollections, perceptions and expectations. Social theorist Chase (1996, 2005) sees narratives as reflecting their own meaning-making and concerns of the society and culture in which they are formed and situated. Catherine Riessman, a narrative scholar, asserts an “absence of a single meaning” of narrative in working definitions in the human sciences (2008, p. 6).

However, narratives do reveal commonalities such as writers’ agency, representation of voice and identities, contingency, emplotment, contextual features, shaping of time and space, and creativity in construction. Narrators make meaning to articulate a sense of contextual coherence for readers/viewers/listeners grounded in experiences of lived time. The French philosopher Paul Ricouer reflected on relations between action, life, and narrative. He conceived of “life as a story in a nascent state, and so life as an activity and passion in search of a narrative” (as cited in Hyvarinen, 2006, p. 29). Ricouer (1984) conceived narrative as related to experiences of lived time, recollected and retrieved from the past. Theorised as a hermeneutic interpretive process of *pre-figuring*, *con-figuring*, and *re-figuring*, lived experience precedes a narrative, and narrative shapes experience and action (Ezzy, 1998; Gudmundsdottir, 1995, 2001; Polkinghorne, 1988, 1995; Ricouer, 1984).

Narrative as interdisciplinary bricolage

Narrative has been claimed and theorised diversely within the social sciences and humanities research traditions. The interdisciplinary attraction of narrative research is grounded in ways meaning is made through language (Bruner, 1986; Casey, 1995–1996; Chase, 1996; Polkinghorne, 1988; Riessman, 1993, 2008). In a review of research in education, Kathleen Casey (1995-1996) commented on the difficulty in framing narrative research within defined subject areas and institutional settings. Matti Hyvarinen (2006) has researched the idea of a conceptual history of narrative. He introduces narrative as a contested or potentially contested concept “travelling” from literature to social sciences, to law, policy, health, theology—to name a few social fields. In *Doing Narrative Research*, Molly Andrews, Corinne Squire, and Maria Tamboukou (2008) explore theoretical contradictions of narrative. They conceptualise narrative as a “popular portmanteau term” in contemporary social research (p. 2). This suggests that narratives and counter-narratives are contained within disciplinary cases and carried across cultural spaces as baggage. I realise these cases need to be opened to understand narrative thinking through the pedagogic boundaries and junctions I mediate. To exemplify this cultural

baggage, I recount a recent experience of “disciplinary speak” about narrative in the vignette *Narrative Masquerade*.

Narrative Masquerade

Whilst researching theories and conceptions of narrative, I attended a seminar about historical film genre. The language of the history lecturer was smoothing, soothing even, as he broached the all too often avoided notion of historical construction. It was safer territory, however, to contextualise constructions of historical narrative through film genre. The notion that Hollywood fictions masquerade as historical truths, and that historical truths are narratively reconstructed, seems evident to me. I enjoyed A’s skilful erudition of film narrative, and his replays of visual narratives. What was most interesting though, was the prickly discussion about narrative that followed.

The history bloc got side-tracked into discussing Whiggish, progressive, and perceived anti-Catholic sentiments underpinning the historical narratives that A had chosen to replay. Momentarily, I thought I might have been seated at Elizabeth I’s sixteenth century Privy Council as I observed the arch gazes and sagacious head noddings. However, I quickly zoomed back to the present and reminded myself that this imagining was inspired directly from Kapur’s movie *Elizabeth*.

Everyone laughed at the media studies lecturer’s comment about the simplistic idea students have of narratives as “merely stories with beginnings, middles, and ends.” He did not explicate his own theories however, or distinguish story from plot. A post-graduate student tentatively offered the comment: “narrative in history is teleological” [this means there are purposive and developmental means to ends]. Another student who was a history tutor mused aloud: “But history is just that, it’s what we do, it’s history.”

Then B, a cultural studies lecturer opened a can of worms with the questions: “What post-humanist theories and debates about narrative are out there? Why are we not talking about these?”

At this stage of proceedings many looked uncomfortable.

I heard someone mutter, “history is not about theory!”

Another commented in a low voice, “trust B to hijack things!”

Participants rapidly dispersed from the seminar room. B’s acolyte lingered in the doorway. She had the last word: “Hey A, thanks for the seminar. Take it as a compliment that B asked those questions; he only does that when he is really interested.”

The seminar experience revealed something of the discomfort of academic groupings in their attempts to locate some kind of agreed meaning in historical and culturally encoded conceptions of narrative. Kenneth Gergen (2005) has written about how narratives both reflect and create cultural values. He draws on John Austin’s thinking in *How To Do Things With Words* (1962) to conceptualise narrative discourse as constative (which means a verifiable portrayal of the world) and performative aspects – “what it achieves in the very act of expression” (p. 110). The vignette *Narrative Masquerade* illustrates Gergen’s useful thinking for my purpose: of narrative affirming and sustaining a culture’s ontology and sense of values.

The cautionary tale of *The Emperor’s New Clothes* comes to mind where the child sees the Emperor peeled back to bare essentials. S/he is not constrained by the preservation of

accumulated cultural meaning to expose the obvious. Just like the production and telling of the Emperor's story, agreed narrative meaning and retelling are maintained through language and relational understandings. In my everyday work across education, history, and social sciences curriculum, I move across a range of narrative legacies and theorising (Andrews, Squire & Tamboukou, 2008). The seminar served as a reminder of the potential perils and possibilities of discursive crossings in arts and social sciences disciplinary cultures.

Narrative turning points and historical narrative

The “narrative turn” in the social sciences has been viewed as moving away from traditional positivist stances to more interpretive positioning, with meaning becoming a central focus (Bruner, 1991). The narrative turn seems inadequate in light of the complexities of trying to unravel the language and disciplinary conventions of narrative theorising. I have experienced narrative theories and shifts as they have variously been absorbed or kept at bay in social sciences, history, and studies of literature. This has been part of my accidental academic socialisation. It was in the context of social anthropology in the mid-1970s that I was introduced to ideas and conventions of narratology. This involved analysis of myths, folktales, and the study of Vladimir Propp's analysis of functional parts of plots. Narratology is understood as a form of structuralist thinking, where narratives follow fixed conventions and an inherent grammar (Polkinghorne, 1988). I also studied Lévi-Strauss's theorising that binary oppositions structure all phenomena of human cultures. For Lévi-Strauss, narrative analysis meant identifying opposing forces (for example good and evil) and the interplay and conflicts of these. At the time, I was unaware that structural analysis of narrative was a conceptual issue in the field of narrative theorising. This has been a recent learning. The anthropologist Clifford Geertz (1973) also influenced social research around narrative and narrativity. Geertz's *The Interpretation of Culture* informed my ideas of narrative in social research, and perhaps offered a starting point for thinking about conceptions of narrative representation in history.

In writing about narrative and the practice of history Margaret Somers, a comparative historical sociologist, perceived that the original master narrative of modernity was itself “constructed from a naturalistic, epistemological attempt to escape from historicity, time and space” (2001, p. 359). My undergraduate history experience was influenced by nineteenth century positivist approaches and thinking about the distinction between historical process and historical knowledge. In *Silencing The Past: Power and the Production of History*, Michel-Rolphe Trouillot (1995) claims that this distinction served to inscribe a “fundamental difference, sometimes ontological, sometimes epistemological between what happened and what was said to have happened in historical scholarly tradition. These philosophical

boundaries, in turn, reinforced the chronological boundary between past and present from antiquity” (p. 5). The history I engaged with in the 1970s presented knowledge as authoritative and unquestioned truths. This “knowing” excluded histories of Aotearoa New Zealand and women’s histories, apart from the rare mention of an exceptional woman. Narratives were studied assiduously, and then dutifully retold. Periodised grand narratives were reinforced as a kind of progressive tracking that tended to disguise tropes of power. In retrospect it was not until the late 1980s that the 1960s movements of North American “social science history” or British “social history” informed my study of history and history teaching in the New Zealand secondary curriculum. In the late 1970s the British social historian Lawrence Stone (1979), who was influenced by Geertz’s work, advocated for “narrative” meaning in history as a mode of representation. Somers (2001) explains that conflict among historians in relation to conceptions of narrative was over how to *evaluate* representational form. “For ‘traditional’ historians, narrative was ideal because the accurate representation of history was the essence of the historian’s craft; for the social science historians, traditional narrative representational form was inadequate to the task of explaining and interpreting the past” (p. 360).

When undertaking postgraduate history studies (1989–1993) I became interested in oral history method, and the literary traditions of nineteenth century intellectual histories. Both approaches offered sociocultural and gendered perspectives on lived experiences of the past, interpretation of narrative meaning, and shifts to thinking about narrative construction. Maybe this filtering-through effect (albeit two decades later) of university social sciences for historical inquiry reflected a return to “narrative movement” to *decentre* and shape research methods that included feminist, indigenous and postcolonial histories. This decentring however turned to “virtuous inclusivity” (Southgate, 2003). Neither feminism nor postcolonialism appeared to threaten the status quo traditional claims to knowledge, particularly in school history.

Through the late 1960s–1970s, historians Louis Mink and Hayden White fired up an international debate about narrative history and the “linguistic turn.” They theorised the configured nature and “crossings” of the storytelling character of history and literature. This means that they assigned processes of literary emplotment to the narrative structures of history. Historian Geoffrey Roberts (2001) comments that both Mink and White conceived historical narrative as a representational structure and as “metaphorical statements which suggest a similarity between such events and processes and the story types that we conventionally use to endow the events of our lives with culturally sanctioned meaning” (p. 10). In rejecting any likelihood of maintaining “fact” and “fiction” as mutually exclusive categories, White claimed historians have choices to emplot history’s traces (Southgate, 2000) and that storying shapes,

imposes, and includes elements of subjectivity. Hayden White is an American philosopher of history and a leading practitioner of the narrative or rhetorical version of constructionism (Munslow, 2006). The “narrative turn” was not theorised or introduced in the histories I studied over the 1970s–1990s. In the research narrative’s Chapter Three—*Curriculum Resistance: Critical Turnings and History Counterpoints*, conceptions of historical reconstruction, construction, and deconstruction are explained. I also expand on the theorising of historical narrative, historical consciousness, and curriculum concepts of history as a history educator.

(Re)turn to narrative as language

The focus on narrative as the “narrative linguistic” has also been a large part of personal enjoyment of narrativity in literature. In the late 1980s, I read the Italian semiotician Umberto Eco’s novel *The Name of the Rose* (1980). Eco’s historical mystery is set in a labyrinthine castle run by a mediaeval Benedictine order. He plays with intertextuality and multi-voiced layering of philosophers and theologians. He teases the reader with his juxtaposition of the poetic with the comedic. Every page is an illumination, and the mysteries of the text proved a means of total escape when love was lost for a time. *The Name of the Rose* has the wow factor, and I often return to pursue its meanings through Eco’s ambiguities of words, symbols, signs, allegories and illusions. Eco describes semiotics within narrative as “a confederation of competing approaches to the problem of communication, of signification” (as cited by Naparstek, 2008, p. 16). These days I read Eco’s work as a postmodern form of narrativity that plays with the ambiguities of language, and as texts that borrow and build on other texts. The freedom to enter and leave the narrative at many points is appealing, and adds to the accumulated theories that shape and disturb private theories and pedagogies. This leads me to look at narrative as cultural shaping, traces, spaces, and identities.

Narrative as cultural shaping, traces, spaces, and identities

Thinking about narrative poses challenges for social research. It is difficult to find a common language that mediates empirical, hermeneutic, and narratological descriptions and meanings of narratives. It seems that it is in the processes of emplotment, and shaping of stories, that possibilities for interdisciplinary “crossings” and dialogue might create openings for thinking. As a writer I compose the research stories that do not come fully formed, or organised on their own (Holstein & Gubrium, 2000). Subsequently, the emplotment of stories becomes significant. A plot is perceived as a highly stylised pattern, or open mesh on which a writer imprints or textures storying to bring meaning to the reader. Emplotment establishes something worth telling—that there is something at stake for characters and readers. The plot sets a dialogic tone

and movement to reveal the ways in which a writer opens spaces for storying connections and related actions. This involves decisions around temporal and spatial settings. The plot fashions the characters' identities, relationships, and conflicts. Their entrances, silences and exits are like demarcation signs that alert the reader to stability, tensions, or disruptions in the story. I have fashioned the vignette *Mutability: High School 1970s* to illustrate these ideas.

Mutability, High School 1970s

A group of spirited sixth form girls gathered in a science lab during a dismal wet lunchtime. I recall the context was biology revision prior to decisions yet to be announced informing of who "would not be required to sit the University Entrance Examination," hence granted matriculation. The lab was situated in a teaching block far removed from the staffroom. Mrs J., our black-gowned form teacher with steely blue eyes and a crisply incisive manner, entrusted us to continue revision in her absence.

Along the windowed side of the lab was a row of sinks and above these were shelves holding labelled glass bottles of acids and sulphates. On some days the light caught the copper sulphate casting a blue shimmer over glass and benches. After we had a little play with these substances — a not out-of-the-ordinary activity, some of us investigated the spoils in the resource cupboard. The weighty mercury jar materialised as a trophy of adamantine lustre. With great hilarity we played with little pools of the liquid quicksilver on the high wooden benches. We freaked out when the jar thudded over and the mercury slid heavily and singly as a fluid membrane across and over the bench, bouncing onto the floor as a skin-splitting myriad of shape-shifting refractive balls. The chaotic scramble to retrieve the mercury before Mrs J's return was viscerally fear-filled yet comic.

Mutable mercury, already transformed from cinnabar, was reconstituted this time as liquid multiple parts stemming from seeming coherence.

The unexpected turn in the course of a wet lunchtime's mischief is a vivid memory and reimagined experience. *Mutability* is shaped as metaphorical orientation, including linguistic devices and voicing to illustrate emplotment and storying pedagogy. The plot establishes a culturally situated experience in school and curriculum contexts, and offers glimpses of the historical setting and cultural expressions of curriculum. Curriculum players and pedagogical relationships are introduced. The performative unfolding of the plot is mercurial itself as the reader is drawn into imagining and interpreting ideas such as *trust*, *forbidden*, *transgression*, *excitement*, and *impending threat*. The turn of events set in motion by the mercury spill activates a disruption in the story. Bruner (2002) draws on Aristotle's [*Poetics*] concept of *peripeteia* as a sudden reversal in circumstances to conceptualise disruption as a story's breach and its possible consequences. This tension is also embodied in my personal and professional experiences as subjectivity in process and storied selves. Just like the mercury, self is reconstituted through multiple experiences that shape identities.

Narrative is grounded in experiences of lived time. Bakhtin conceived temporal accounts in narratives as *chronotypes*. These are literary conventions that organise space and time relationships as “the ground essentials for the ...representability of events” (1981, p. 250). Ricoeur viewed narrative as the retrieval from the past of partial experience, which means its shaping draws from recollection and memory. I am intrigued by ways narratives are at once retrospective and prospective (Polkinghorne, 2007), reviewing lived experiences of the past and predicting future possibilities. Bruner (2002) refers to this as process as dialectic meaning making: between what was expected, and what came to pass. In the moment of constructing stories, time and space, memory and imagination are fused.

Time Out

I
pursue
but
I
can not
catch
up
with
you, Time.

You
precede me
like
the echo
of sad
footfalls
in my
heart, fading
away.

Tears pool
my eyes
as
I turn back
to
find
the
solace
in
a
resolute
search
for

my space
my beginnings
my Self.

(Hone Tuwhare, 1997)⁴

Hone Tuwhare's eloquent *Time Out* speaks to me because the poem resonates with processes stirred in the creative process of storytelling. In shifting orientations through present to past, the mysterious dynamic of temporality comes into play. This enables a fluidity of movement through time and space. Experience of the past is at once tangible—yet remains removed, generating memory, emotions, connections and the familiar. I call upon Tuwhare's "my space,

⁴ Tuwhare, H. (1997). Time Out [Poem], *Shape–Shifter*. Aotearoa New Zealand, Steele Roberts

my beginnings, my Self” to suggest a freedom to claim a personal space in the research narrative.

Narratives embed cultural traces and spaces that serve as resources of what is culturally available (Holstein & Gubrium, 2000) to story pedagogy in recognisable ways. Nearly half of my lifetime and educational experience was lived in Dunedin, with its solid bluestone presence—resting between harbour and hills. The city, built on pious rationalism, commerce and whisky, had a life force imbued with Maori, Scottish, Jewish, Chinese and Lebanese histories. I remember a childhood of cutting southern winds and steep icy hillside roads. When school started back in February, we went to the Spit at Aramoana, and on long summer evenings we picnicked at Brighton Beach. Walking to and from school meant collecting friends along the way, and then dropping them off at places so familiar, I can still conjure up the colours of houses, and their idiosyncratic street frontages. As teenagers, we moved in tight groups down hills to school, and then back up hills to home. Insults were traded between groups of boys and girls as we swooped past Catholic, state, and private schools in great spirits. This was highly social and ritualised.

You could plot your way around Dunedin by way of the green Town Belt, the churches, cathedrals, hills and flat, as delineated working and professional zones. The commercial city lined up pubs and art galleries connecting the Exchange with Knox Church. The University and its network of department buildings sprawled beyond. Characters walked through our lives as embodiments of culture and achievements. These included the living. I remember seeing the revered and ever-walking male characters: Anthropologist H.D. Skinner, the publisher A.H. Reed, poet James K. Baxter, and theologian Lloyd Geering. Places were connected with performance and cultural activities. One special place was the museum that was always open and accessible to anthropology students. I can retrace the long walk past the Whare and underneath the suspended yellowed whale skeleton, alongside the diorama, up through floors of eclectic and classified exotica, to a far corner of the building where the tiny Hocken Library was situated. This was a place exuding permanence: a place where traces of the past could be called forth. A kind of crisscrossing of writers, readers, voices, and texts was always in play.

Narratives as crisscrossing voices, texts and discourses

As the research narrator, I acknowledge motivations and socially constructed roles in the research narrative’s processes. Narrative is intrinsically subjective text, self-fashioned, discursively constituted and interpreted in differing contexts and settings (Casey, 1995–1996; Moen, 2006). Narrative sociologists Holstein and Gubrium (2000) have written about self and

narrative identity in a postmodern world. They view narrative as “identity bearing” within recognisable cultural frameworks (p. 13). Narrative conceptions of identity provide a subjective sense of self-continuity. Ricouer conceived self-identity as subjectivity, and he explained subjectivity as “neither an incoherent set of events nor an immutable substantiality” impervious to context and social change (as cited in Ezzy, 1998, p. 245). Whilst “self” can be reimagined and remade it is always socially constructed and built on other people’s responses and attitudes towards a person (Polkinghorne, 1988). Cultural theorist Stuart Hall follows Kristeva’s “subject in process”, writing that, “identities are never completed, never finished; they are always, as subjectivity in process” (as cited in Kearney, 2003, p. 7).

Holstein and Gubrium conceive self as narrative identity— “as a particular set of sited language games” (2000, p. 70). These “games” constitutively and discursively link representation as subjectivity collectively referenced by the self, and reality represented as self-referencing (p. 70). This discursively produced self “becomes a representational horizon for presence and personal agency” validated within the same systems and practices that reflect us in interpretive communities (p. 71). Bruner (2002) viewed this “self-fashioning” as a product of storytelling that relates to the world of others. Social and political sources as “power” (Bleakley, 2000; Chase, 2005; Ezzy, 1998; Foucault, 1982; Lather, 1995; Miller, 2005; Naples, 2003) also disturb, destabilise, and reshape narrative identity. This is a central contention in my storying of pedagogy in the research narrative.

It is timely to introduce conceptions of *discourse*, *discourse in practice* and *discursive production* into the narrative research, but this should not limit understandings of narrative production and narrative identity. Discourses can be explained as “prototypic storylines” and broad configurations of meaningful action that “speak the self” (Holstein & Gubrium, 2000, p. 79); as identity embodied and contextualised as social practices, and as narrated into being. Put simply *discourse* means the social interchange of language, and the ways in which ideas, values, and experiences are constructed and communicated to make meaning. *Discourse in practice* involves the ways by which the social, cultural, and political notions of people, as already expressed and represented, work to construct internal rules of formation (Bailey, 1997). *Discursive production* and *discursivity* refer to self-texts as internalised and active processes by which cultural meanings are understood, produced and reproduced. In *Subject to Fiction* Petra Munro raises the issue of “discourse determinism” (1998a, p. 34). As a feminist educator, Munro views the limiting of subjectivity to language and discourse as “masculinist and phallogocentric” thus ignoring “extra-discursive” ways of representing human experiences (p. 34). It is my understanding that “extra-discursive” opportunities as articulated by Munro offer spaces

of possibility to “rethink notions of subjectivity and subsequently power, agency, and resistance” (1998a, p. 35). I expand on discourses of power and knowledge in relation to curriculum and pedagogic conceptions in Chapter Two *Historicising Curriculum Socialisation and Complicity: Discursive Crossings of Policy, Curriculum, and Pedagogy*.

Narrative selves

Interactivity between author and audience must not be underestimated in narrative construction. Meaning, coherence, and significance are narrated within particular contexts with their reception and interpretive audiences in mind. Contexts influence decisions about revealing or justifying discursive practices. The Popular Memory Group (1982) has explained the subjectivity of narrative as:

Highly constructed text structured around a cultural framework of meaning and shaped by particular patterns of inclusion, omission, and disparity. The principal value of a narrative is that its information comes complete with evaluations, explanations, and theories and with selectivities, silences, and slippage that are intrinsic to its representations of reality (p. 228).

My storytelling of narrative research is selective, partial, and focused on educational experiences. I am aware of how I want to convey my pedagogic selves. The ways in which stories are narrated reveal power relationships and discursive practices against which experiences are related (Lather, 1996; Kearney, 2003; Personal Narratives Group, 1989; Witherall and Noddings, 1991). The idea of *narrative slippage* comes into play here as narration calls up desired discourses and narrative resources according to contextualised interpretive expectations. In *Inhabited Silence in Qualitative Research: Putting poststructuralist theory to work*, educator Lisa Mazzei (2007) discusses narrative silences and omission:

Silence, it would seem, is that specter that rattles around in the dark, underneath, in between, in front of our acts of discourse to subvert, conflict, and at times to make clear to us our intentions and possibly our actions (p. xi).

Curriculum theorists William Pinar and Madeleine Grumet have used metaphors of masks, masking, and disguise to refuse the idea of the visible as final and irreducible. They claim the importance of interpretive curriculum work. Grumet (1991) comments: “Our stories are the masks through which we can be seen, and with every telling we stop the flood and swirl of thought so someone can get a glimpse of us, and maybe catch us if they can” (as cited in Casey, 1995–1996, p. 218). Similarly, in *The Monkey’s Mask: Identity, Memory, Narrative and Voice* (2003), Kearney looks to peel away the riddles of identities that constitute the visible mask. How and why a writer reveals identities are interesting questions to reflect on. The vignette

Deconstruction: London, 2007 reflects an experience where my “unconscious speak” reveals a peeling back from unitary conceptions of identity.

Deconstruction: London, December 2007

Sitting in a café at the Tate Modern. It is late afternoon, almost dusk. The window in front of us looms huge as a dull reflective fingerprinted frame. I gaze down towards the walkway’s wildly swaying feathered birches, attracted by the shifting accents of viridian and black leaves.

Harley asks, “Hey Pip, can you see the *EYE* over the river?”

A suspended moment as I adjust my gaze outwards and look through the window.

I respond without thinking...

“No, not yet, I am just trying to see through myself.”

I am drawn to the ways in which postmodern theorists and writers conceptualise lifeworlds and layering of experiences that hybridise and multiply identities. Accordingly, the “self” in my narrative is seen as multiple, fragmented and incomplete, and I view unitary selves and stability narratives with scepticism.

My storying of “pedagogised identities” (Giroux, 1994, as cited in Katz, 2010, p. 481) is written within educational, academic, and curriculum contexts and settings. Dialogic texts presume interactivity, but in order to engage my audience, I am keen to create a coherence of narrative meaning despite mediating selves as multiple and fragmented identities, and writing many voices into view. Relating private experiences and theories for academic audiences demands authenticity. Riessman employs the idea of “semantic trustworthiness” (1993, p. 64). For French feminist philosopher Hélène Cixous, being a woman writer confers identity—an *écriture féminine* that enables a relinquishing of this identity to enable others to speak through us (Hunt and Sampson, 2006). In a similar vein, Munro (1998) draws on Bakhtin’s notion of dialogism as a form of reflexivity where meaning takes place in the spaces in between author and reader.

Closing thoughts

Narrative Research Shaping establishes openings into the narrative research. In early 2006, I activated research procedures for my history class to problematise pedagogy. The critical orientation stemmed from an increasing sense of curriculum and pedagogic disturbance in a university setting. Whilst I had loosely developed a critical pedagogy research framing, I was uncertain about how to best represent the theoretical and conceptual complexity of the research project. The problematised history research (PHP) stemmed from the realities and

interdisciplinarity of my academic socialisation, and work as a history and social studies teacher educator. Therefore, I sought a research style that echoed something of this work, and made visible my identities. In retrospect I realise Terry and Martin (my doctoral supervisors) were incredibly patient as I painstakingly worked and reworked a thesis structure that attempted to do justice to my deepening reflexivity of problematising processes. Little did I know that a narrative research approach was evolving, which could only fall into place once an eclectic range of theorising was assembled.

This chapter has recounted my uncertainties and decision-making in settling into narrative research. This is illuminated by introducing layers of theorising, and bringing multiple voices into play to create a conceptual bricolage of problematised pedagogy. It was a relief to settle on a research approach that offered possibilities for aesthetic styling and a desire to tell something of myself in terms of theoretical influences, pedagogical experience, and imaginings. The chapter has grounded the conceptual bricolage of educational experiences and narrative reflexivity to come. Subsequently, Chapter Two theorises intra-active contexts of policy, curriculum, and pedagogy to voice pedagogic selves and experiences into the narrative.

CHAPTER TWO. Historicising Curriculum Socialisation and Complicity: Discursive Crossings of Policy, Curriculum and Pedagogy

An historical account of my educational and curriculum socialisation (Eisner, 2003) is the focus of this chapter. Personal and professional attachments to curriculum ideals over 1960s–2004 are layered into the narrative bricolage. A theorising of policy, curriculum and pedagogy advances understanding of the narrative research problematic. Professional experiences and identities are contextualised to make visible curriculum discourses in play. This chapter introduces my impressions of curriculum disturbance in social sciences education that prompted a shift to a critical pedagogy stance in teacher education. The notion of discursive crossings is developed to signify movement across and/or the negotiation of policy and curriculum discourses that play out in pedagogy. The vignette *Policy, Curriculum, and Pedagogy in Play Over a Monday: 2009* illustrates the complex policy, curriculum, and pedagogic interface of my contemporary teacher education work. It also serves to introduce a consciousness of *performativity* (Lyotard, 1984) and the *cultural politics* (Hall, 1996) of curriculum and pedagogy that involve the cultural production of meaning.

Policy, Curriculum, and Pedagogy in Play Over a Monday 2009

Implementing curriculum policy: Preservice secondary graduate social studies class (9.00am-midday)

The pedagogy involved making sense of social studies curriculum planning prior to a schooling practicum. Evaluative processes revealed that class participants (preservice social sciences teachers) struggled to identify and define relevant social contexts to interest and engage savvy teenage students. Many seemed locked into dated social contexts they had experienced at school. I was aware of the class's uncertainty about the conceptual and integrated nature of social studies in the national curriculum. Patience and encouragement would be key in this formative stage of the programme. Whilst practicum meant breathing space for me, the expectations of Associate teachers who would mentor preservice teachers troubled me. Impossible feats were expected of the beginning teachers despite just six weeks of curriculum experience in the secondary graduate programme. I had a hunch that teachers' expectations might be heightened by a growing sense of invalidation in de-professionalised secondary schooling cultures.

The class was working between two curriculum policy documents: *Social Studies in the New Zealand Curriculum* (New Zealand Ministry of Education [NZMoE] [SSNZC], 1997a) and *The New Zealand Curriculum Social Sciences Learning Area* (NZMoE, [NZC], 2007). These differing policy conceptions of social studies rendered my work an uneasy compromise. It proved challenging to think beyond the neutral and exclusive citizenship underpinnings of the NZC social studies to open up contextual relevance and interest. As the class attempted to make sense of planning with social studies objectives, Lana perceptively queried:

“Does this mean that everything we do in social studies has to link to these objectives, and if this is the case, do teachers get checked on to see if they do this? Do we really have any choice about what we do?” These great questions initiated discussion about the procedural and regulatory nature of curriculum as policy, and competing conceptions of social studies curriculum in successive New Zealand educational reforms.

Policy messenger: Social sciences curriculum tensions (1.00-2.00pm)

It was my turn to present a social sciences education lecture about social inquiry to a cohort of students I had not taught before. Because of this I had spent an inordinate amount of time preparing the context of the *NZC* articulation of key competencies and their alignment with social inquiry in the national curriculum's social sciences learning area. Prior research had conceptualised key competencies as analogous to the social studies conceptual framing of social inquiry and traditions of pedagogy (Hunter, 2005a; Hunter, Keown & Wynyard, 2010). Despite deep misgivings about curriculum policy initiatives that forecast further compliances for teachers, my performativity as a policy messenger proved disturbing.

Facilitating policy imperatives: School-based social sciences curriculum (3.30-5.00pm)

I arrived at a local primary school as a facilitator of teacher professional learning. The Principal had requested guidance about the *NZC* and its direction for school policy-making around social studies. Earlier in the year I had met the Principal's planning team to talk through issues around curriculum alignment. The Principal was keen for her staff to engage in thinking about the purpose of the social sciences learning area for the school curriculum. She wanted to follow the *NZC* policy push in relation to school-based decision-making, future focus themes, and staff involvement in co-constructing a school-wide social studies programme. This work presented opportunities for professional dialogue, pedagogic challenge and collegial identity.

The vignette embodies the nested nature of policy, curriculum and pedagogy in my social sciences practitioner work. Educational selves, voices, and dialogue are activated through contexts and settings that include policy decisions, preservice education, curriculum implementation, pedagogies, research, professional leadership, and power-relations. This reveals a precarious walk along a curriculum tightrope, whilst balancing multiple selves and voices as internal dialogue and public discourse. Consequently, the chapter explores the antecedents of this deepening professional disquiet. Firstly, the values-laden nature of policymaking as powerful ideology and discourse is introduced to inform notions of curriculum as policy visions and decision-making. Secondly, a focus on the nature of curriculum identifies key discourse groupings, namely *learner-centred*, *scholar-traditional*, *social reconstructionist*, and *social efficiency*. Having experienced these discourses in my curriculum socialisation as a student of New Zealand's curriculum over the 1960s and 1970s and in my professional work from the 1980s onward, these are historicised and brought to life in vignettes of experience. Thirdly, thinking about pedagogy is explored as the pivotal point where policy and curriculum play out as personal or professional limitations or possibilities. The last section of the chapter illustrates a continuity of curriculum socialisation and reflexivity of professional complicity within the cultural politics of New Zealand's social sciences curriculum development initiatives over 1990–2004.

Policy and policymaking as values-laden and powerful discourses

The notion of *policy* as powerful envisioning and framing is developed through the chapter to explain my engagement with policy and its curriculum manifestations as professional shaping. Policy decisions are identified in many guises such as legislation, planning, lines of argument, and strategic courses of action. These usually reflect problems-based or issues orientations. As a teacher educator I negotiate many substantive, regulatory, and procedural policies. Policies designed for monitoring of compliances, as procedures deemed institutionally expedient and as performative outcomes, unsettle me. I am pulled all ways between policies spanning university regulations; national schooling curriculum and assessment standards; teacher education reporting processes; graduating teachers' standards; and professional and ethical standards. Critique is needed of these policies' determinants and their powerful influence in shaping the educational settings I move across. Policies operate across wider social conjunctures. They are often ambiguous, interpreted variously, and supported or opposed by groups as competing metaphors.

Policies reveal human motivations and aspirations. They are socially constructed, ideological, and subject to social, economic, and political influences in time and place. They have antecedents and are envisioned as desired or ideal social goals for continuity or change. Schneider & Ingram (1997) articulate policies as "someone's hope for the way something should be, and they are revealed through various texts, practices, and discourses that define and deliver these values" (as cited in Edmondson, 2004, p. 13). Differing groups in education bring ideologies, values and discourses with their own languages, cultures, and practices to policy-making and implementation (Edmondson, 2004). Educational theorists John Prunty (1983) and Stephen Ball (1990) have described the making of policies as an authoritative allocation of values. In this sense, policies reveal powerful discourses and the power relations of individuals and groups that subscribe to them or contest them. Kincheloe's observation about the nature of powerful discourses is compelling when applied to curriculum policy: "Power regulates discourses, and discursive practices are defined as a set of tacit rules that regulate what can and cannot be said, who can speak with the blessing of authority, and who must listen...." (2005b, p.13).

In viewing curriculum as discursively constituted policy, I am interested in ways in which an authoritative allocation of values invokes power in terms of whose knowledge counts, what knowledge counts, and the ways pedagogies are regulated. The powerful notion of policy in education might be characterised as politics, political action and power relations (Codd, 2005a; Edmondson, 2004; Ozga, 2000). Policy-making as an authoritative and values-laden process is

also social and agentive. This means critical questions can be asked of policy-making to expose values, contradictions, and power relations, and advocate for reimagined policy and change processes. Educational sociologist Jenny Ozga argues that policy-making involves “negotiation, contestation and a struggle between competing groups” (2000, p. 42). Policy-making also involves economic decisions about who produces and who receives. Economic discourses related to curriculum policy-making include, for example, discourses of market principles and globalisation of education (Codd, 2005b; Edmondson, 2004; Ozga, 2000); citizenship consumerism (Hinchey, 2004; Kincheloe, 2007); building knowledge cultures and policy constructions of knowledge economy (Peters with Besley, 2006); social class and poverty issues (Carpenter & Thrupp, 2011; Thrupp, 2007). In describing my involvement with national social sciences curriculum and assessment developments in the chapter’s last section, I acknowledge neo-liberal discourse⁵ as a strong policy influence on my curriculum identities, pedagogic motivations, and increasing sense of professional disturbance.

As policy-makers attempt to reform education, discursive traditions are not discarded; rather they hybridize in relation to issues of the day, and become juxtaposed with other discourses. Policy makers reproduce their visions of valued aims and principles, but they also have to consider other ideologies to meet the political demands of decision-making. Curriculum as educational policy tacitly embeds competing discourses. This results in tensions played out through trickle-down initiatives including school-based policies, classroom implementation, and pedagogies. Accordingly, I introduce curriculum envisioning and ideologies as discourses in practice, and discursive production.

Curriculum ideologies as discourses in practice

It is not my intention to scope the field of curriculum theorising, nor is it the work of the narrative to do justice to a multitude of curriculum theories. Rather, the dialogue is shaped in response to the questions: (1) What is curriculum? and (2) How does curriculum envisioning play out as discourses in practice? Curricula are designed and constructed for various contexts and stages of education within a society, and reflect the political, sociocultural and economic antecedents and situated spaces from which they develop (Au, 2012; Cornbleth & Waugh, 1995; Grundy, 1987; Luke, 2006, 2008; O’Neill, 2005; Pinar, 2004; Smith and Lovat, 2003). Kincheloe conceived this sociocultural dimension of curriculum construction as an

⁵ *Neo-liberal* (new/renewed liberalism) discourse is an expansive and evolving dominant political ideology that projects the growth of the economy as the fundamental means to address social/educational issues. Individualism and self-interest is a primary value in this discourse. In my experience of New Zealand educational policy reforms since the late 1980s, an inherent hetero-normativity operates within this ideology to perpetuate exclusive gendered curriculum and pedagogic outcomes.

interconnected process where beliefs and interactions constantly construct one another. He viewed the schooling curriculum as reflecting to some degree the conception of democracy maintained by a particular society (2005b). As an interactive process, curriculum intentions are made sense of by teachers and students, and played out in pedagogies that include assessment, evaluation and monitoring. *Curriculum* is interpreted in the narrative as “a fluid concept that signifies many meanings, but it generally involves decision makers’ ideas and beliefs about what counts and matters as knowledge for a society and its peoples in time and place” (Hunter, 2012a, p. 96). This thinking presupposes a political positioning with tensions and contestation as interest groups vie to maintain or establish dominance through policy framing. Hence curriculum involves ideology, intention, and action.

Curriculum theorists refer to *ideology* in various ways. The New Zealand researcher Clive McGee draws on Elliot Eisner’s definition of ideologies in general as: “belief systems that provide the value premises from which decisions about practical educational matters are made” (1995, p. 29). Curriculum theorist Michael Schiro defines ideology in the curriculum domain of education as active and involving “people’s endeavours while they engage in curriculum activity or think about curriculum issues” (2008, p. 10). As active processes, curriculum ideologies involve visions of the sociocultural, political and economic development of a society, and embed legacies of dominant and powerful ideas about the purposes of education. As such, ideas are often contested and in competition. Schiro observes that competing curriculum ideologies have heroes whose beliefs are repeated and villains whose beliefs are demonised (2008, p. 2). The socially constructed nature of education is regulated through a politically controlled system that reflects the ideology of the dominant culture or group (Kelly, 2004).

The notion of cultural politics in the production of meaning in the curriculum field of education expands understandings of ideology to include language, traditions, conceptual frameworks, and systems of representation (Hall, 1996; Leonardo, 2010). Ideologies are recalled through discourses “because they have something to do with constituting a world for the subject” (Leonardo, 2010, p. 16). Accordingly, ideology involves webs of power relations and their dispersal that Hill (1981), drawing on Michel Foucault’s thinking, refers to as having “no single determining centre of power and cannot be identified with a monolithic state apparatus which it largely outstrips” (as cited in Broadfoot, 2001, p. 150).

Callum Brown, a cultural theorist of history, offers a succinct meaning of ideology as “any policy-based, power seeking form of thought....” (2005, pp. 183–184). In *Curriculum As Vision* (2005) Willem Wardekker argues that curriculum ideology reflects cultural politics and in order

to understand curriculum choices “it is necessary to understand the vision behind them” (p. 3). Wardekker also refers to problems inherent with the notion of visions, because familiar concepts and terms may be used but have differing meanings within specific discourses of curriculum cultures. This means curriculum ideologies might be considered as texts, discourses and narratives that need to be interpreted to construct differing meanings. Curriculum ideologies as discourses have distinctive shared languages, values and rules and are authoritatively and institutionally sanctioned in practice. Britzman argues that curriculum discourse “intones particular orientations, values, and interests, and constructs visions of authority, power and knowledge...every curriculum authorizes relations of power” (2003, p. 39). As authoritative and powerful relations, discourses become legitimated as the exercise of that power (Britzman, 2003; Cherryholmes, 1987; Kelly, 2004).

Theorists whose work informs the field of curriculum in education reveal a range of discourse orientations including ecological, indigenous, aesthetic, spiritual, ethical, critical, and transformative. For example, multicultural educator James Banks envisages curriculum as the development of “cosmopolitan citizens” who can participate beyond their cultural borders to make the world “more just and humane” (2008, p. 305). Eisner (2003) views disciplinary orientations of curriculum in schools as mind-altering devices of teacher choice, and forms of material that serve to limit students’ ways of thinking. Maxine Greene (1971) has conceived the curriculum as sense-making, consciousness and presenting imagined possibilities for students. Britzman (2003) envisages curriculum knowledge as “wisdom” alongside critical theorists who remind us that curriculum discourses may never be neutral because they are about for whom we use knowledge, what we use knowledge for, and how power operates (Apple, 1990; Freire, 1970; Giroux, 1981, 1997). Feminist philosopher Nell Noddings seeks critical thinking in the curriculum for self-understanding, desiring psychological work around issues that should concern all citizens (2004). Curriculum discourses may be exclusive, with unintended curriculum powerfully influencing teachers and students’ thinking. The hidden curriculum that is implicit in curriculum cultures and tacitly transmitted in pedagogies, or the null curriculum that is not taught (Flinders, Noddings, & Thornton, 1986) may remain as knowledge taken for granted, ignored, or un-problematized (Eisner, 2001; Giroux, 1983; Skelton, 1997; Young, 1971). Alan Skelton proposes a perspective of hidden curricula in relation to postmodern insights. For Skelton, it is in the “moments of student learning, unlearning and relearning of ideas, values, norms and beliefs” that we can be alerted to the ways in which the hidden curriculum operates (1997, p. 187).

Identifying four loosely grouped curriculum discourses

My social sciences teacher education work involves making sense of discourses operating in curriculum policy, pedagogy, teacher dialogue, and resources. In *Curriculum Theory: Conflicting Visions and Enduring Concerns*, Schiro (2008) identifies four loosely grouped conflicting curriculum discourses as “academic scholar,” “learner-centred,” “social efficiency,” and “social reconstructionist.” Various educational theorists identify these discourse groupings, but with semantic differences (Eisner, 1994 as cited in McGee, 1995; Janesick, 2003; Joseph, Bravmann, Windschitl, Mikel, & Green, 2000; Kliebard, 2004; McNeil, 2006; Schiro, 2008; Schubert, 2003; Scott, 2008). Subsequently, the curriculum ideologies and discourses are explained to make sense of personal and professional curriculum experience. Further broadly social reconstructionist discourse orientations of curriculum and pedagogy (feminist, postmodern, critical) are introduced in Chapter Three *Curriculum Resistance: Critical Turnings and History Counterpoints*.

Scholarly academic discourses (referred to as *scholar-traditional* from this point onward) look to historical antecedents and involve academic disciplinary knowledge frameworks. These frameworks have their own assumptions, concepts and methods of inquiry, and disciplinary syntax and structures. Scholar-traditional ideology privileges the “best wisdom and knowledge” and great works of the humanities and liberal arts (Schubert, 2003, p. 45). It highlights subject interest groups’ inquiry as “deliberative” (McNeil, 2006) and determines syllabus, prescription, or ongoing programmes’ conceptual and contextual guidance. Eisner sees curriculum subject matter in this discourse as “forms of representation” that emphasise modes of expression rather than inquiry, and assessment possibilities as “artistic, connoisseurship and criticism” (as cited in Alexander, 2008, p. 54). Scholar-traditional discourses are also referred to as humanist (Alexander, 2008; Kliebard, 2004; McNeil, 2006); intellectual traditionalist (Schubert, 1996); academic rationalist (Janesick, 2003); academic structuralism (Schwab, 1982); and disciplinary orientation and intellectual rigour (Bruner, 1960).

Learner-centred curriculum ideology can be identified in discourses as self-actualisation (Eisner & Vallance, 1974) experientialist (Schubert, 1996) and progressive (Ellis, 2004). Knowledge is theorised as personal development, creative self-expression and personalised learning. This draws on social constructivist thinking. For example, Dewey’s thinking on pragmatism and progressivism has influenced this curriculum discourse in terms of pedagogic shifts from teacher control of subject matter to a focus on student experiences and inputs into learning. In learner-centred curriculum orientations, school is conceived of as a community with the enacted curriculum drawing on a full range of experiences. Interestingly, William Schubert

critiques the enactment of experientialist ideology as a crowded and full curriculum that may be “oppressive” to many learners and open to deficit thinking (2003, p. 47).

Social efficiency curriculum ideology includes representations such as social behaviourist (Schubert, 1996), systemic (McNeil, 2006), technical (Smith & Lovat, 2003), and work training for survival (Fenstermacher & Soltis, 1992). Knowledge is viewed as a “capability for action” sourced in normative objective reality (Schiro, 2008, pp. 177). Discourses of social efficiency reflect behaviourist theories of converting needs into purposes and objectives (Schubert, 2003), and changes in behaviour and organisation, such as teacher effectiveness, and competency initiatives. Social efficiency discourses are implicit in objectives and outcomes, planning and evaluation, in linear curriculum frameworks, and models of curriculum planning. They are revealed in normative curriculum approaches derived from Ralph Tyler’s (1949) *Basic Principles of Curriculum and Instruction*, and the use of Bloom’s taxonomy (Kelly, 2004). Social efficiency discourses include the ideas and values of managerial processes, standards alignment, performance indicators, and accounting to meet educational expectations. Notions of progression, competition, curriculum consumerism (Hinchey, 2004; Kincheloe, Bursztyn & Steinberg, 2004) and centralised control (Kelly, 2004) embrace neo-liberal and/or neo-conservative ideological agendas (Apple, 2004; Peters & Marshall; 2004). Social efficiency ideology is also revealed in “a demand for research-based evidence that particular programmes are effective and sustainable” (McNeil, 2006, p. 58).

Social reconstructionist curriculum ideology projects wide-ranging visions of knowledge that involve social constructivist thinking about structures, social issues, social justice, social changes and social futures. Paulo Freire’s (1970) liberatory vision of cultural action for “conscientization” (also known as consciousness raising or critical consciousness) as a response to critical issues facing his social milieu has influenced this thinking. Social reconstruction is also referred to as social meliorism (Kliebard, 2004) and as critical reconstructionist discourse (Schubert, 2003). These discourses focus on teachers and students as agentive integrated social beings with the ability to interpret and reconstruct society. Consequently, this curriculum thinking takes a form that attempts to seek resolution in values conflicts, and endorses ethical positioning. Any critique of social reconstructionist ideology alerts us to its inbuilt limits. McNeil argues that social reconstructionist discourses are not viable “as long as teachers view teaching as subject matter transmission rather than personal and social transformation” (2006, p. 42). In social sciences’ disciplinary orientations in the New Zealand schooling curriculum, these discourses are visible in their playing out of social and educational trends and issues. They may also be optimistic, pessimistic, marginalising, or perpetuate assumptions of

social consensus. There is a lot of what *should* be and what *could* be in the articulation of social reconstructionist discourses.

I was a student in New Zealand's schooling curriculum (1960s-1970s), a university student (1970s), and a primary and secondary teacher in the state schooling system (1980s-1990s). The period of consensus politics in New Zealand education through the 1930s-1970s, presaged by the 1877 New Zealand Education Act's ideals of reason, democracy, and egalitarianism, has been described as "educational settlement" (Codd, 2005a, p. 29). As a student my curriculum experience reflected learner-centred and scholar-traditional discourses that embedded trickle-down policy traditions. I received these curriculum orientations unconsciously and uncritically with varying degrees of enjoyment, engagement and success. I historicise this curriculum shaping as follows.

Curriculum socialisation as a student and teacher 1960s–1990s

When reflecting on my primary and secondary schooling, I refer to the school curriculum as everything that I experienced as a learner. This wide conception of curriculum socialisation includes a range of factors: the intentional work of teachers; teachers' interpretation and transmission of syllabus and prescriptive guidelines; intended content and subjects' knowledge; teaching methods; assessment; extracurricular activities; management; and the unintended, hidden, or null curriculum. For nearly thirty years (1960s–1990s) the New Zealand schooling curriculum I experienced as a student and then as a teacher was similar to that experienced by my father, and promulgated, maintained and inspected by my grandfather. This legacy echoes a continuity of egalitarian, 'progressive' and liberal thought, strictly gendered orientations and sanctified Protestant envisioning. My family fitted comfortably into the schooling system and whilst never questioning this, I had a growing awareness of its hurdles, deceptions and contradictions. My Grandfather's influence on our lives was huge as he maintained a stake in education and kept a keen watch over his family as the system's progeny. We were nourished (albeit inculcated) with stories and myths of the ever patient and watchful Scots hero Robert the Bruce, resourceful settler families, family histories, and narratives of the virtues and resilience of forebears. I was lucky because I lived inside a world of books. This escape was to prove both a hindrance and an advantage in my schooling experience.

The lived New Zealand primary curriculum 1960s

So what did I learn in the 1960s New Zealand primary school curriculum? Some things stick in my mind, like the way of remembering how to spell *arithmetic* (a Red Indian thought he might

eat toffee in church). A bizarre and culturally offensive notion now, but it speaks volumes about the power of rote learning. Subjects were hierarchical: test results and groupings were no mystery as they revealed abilities that we were all too aware of. As children we knew that arithmetic, writing, and spelling mattered most. Experiential activities deemed student-centred “playway” were seen as a kind of self-expression, reward or indulgence to break up hours spent with mental arithmetic (a lot of men digging ditches and timekeeping!) and noses pressed to the Arvidson (1960) *Learning to Spell* book. We became monitors of all kinds including ink, milk, books, lunch, sports, rubbish and the blackboard. We participated in the contradictions of a secular form of religious instruction where nervous visitors to the classroom used magnetic and felt boards with stick-on words, animals, and people. When Queen Elizabeth II (1963) and the Beatles (1964) visited Dunedin, we lined up at vantage points and waved flags in welcome. Mr Park, an inspirational teacher, beguiled me with historical stories of explorers and the exotic. He often rewarded the class with softball games. These games were played out on the field’s carefully measured, oily black diamond.

IQ testing meant admission to a newly built intermediate school, where I experienced a curriculum that was not socially critical, and where discourses of egalitarianism disguised the selective nature of education whereby a pathway had been mapped out for me. Uniformity describes my experience of an Intermediate school curriculum that meant wearing a uniform and class placement based on ability. School became an experience of higher expectations. The curriculum was a mix of core subjects of English, mathematics, social studies, and science, and the gender-differentiated and specialist-taught technical crafts, art and music. As a 12-year-old, I survived the embarrassment of the segregated mother and daughter /father and son evening on puberty and sex education. We were never still: we sang in the massed choral festival, participated in inter-school sports, explored the Otago Peninsula, and went to camp for further socialisation. The stakes were raised when we were tested for future secondary school placements and programmes. This meant streaming around traditional constructions of academic subjects and projections of ability.

Policy influences: Primary curriculum

The educational theorist John Dewey (1902, 1916) and New Zealand’s revered educational policy designer and administrator Clarence Beeby, influenced the primary curriculum I experienced in the 1960s. Beeby was the intellectual force behind Prime Minister Peter Fraser’s education policy of 1939, in terms of shaping a policy ideal of citizenship rights, egalitarianism, and reorientation of New Zealand education (Beeby, 1992). As Director of Education, Beeby’s “idea” and consensus view of society perpetuated a myth of equality of educational opportunity

in educational policy reforms. Beeby initiated the state's ongoing revision cycles of school subjects' syllabus guidelines. This curriculum change process was accompanied by considerable teacher input driven from within the schooling sector for educational reasons. Curriculum researchers O'Neill, Clark & Openshaw (2004) have reported on this state process as extensive, incremental, cumbersome and expensive, and dependent on teachers:

Not only was it based on the realisation that if the state involved teachers and utilised their talents it would also win their acceptance and ownership of reform. It also embodied the fundamental conviction that teachers' knowledge, professionalism and commitment to practice was valuable and lay at the heart of successful change (p. 32)

Curriculum researchers have critiqued this curriculum change process through the 1940s-1990s in relation to the reproduction of inequalities of class, gender & ethnicity (Bell & Carpenter, 1994; O'Neill, 1996; O'Neill, Clark & Openshaw, 2004). Research into the development of conceptions of the New Zealand social studies curriculum 1940s-1990s reveals the influence of John Dewey's educational theories of progressivism, pragmatism, the social self, and the beginnings of the reflective inquiry tradition (Barr, Graham, Hunter, Keown & McGee, 1997). Whilst there was little change in the primary schooling curriculum over the 1940s-late 1960s, social studies policy initiatives attempted to connect teachers and students with history, geography and societal change. This included citizenship ideals.

Other policy influences trickled down through my primary school experiences. The *Religious Instruction and Observation in Public Schools Act* of 1962 (New Zealand Government, 2011) explains the odd ways I experienced religious instruction as a mix of Presbyterian tolerance and piety. This Act was later consolidated into the *Education Act* of 1964 (McLaren, 1974). The Currie Commission on Education (Commission of Education, 1962) reaffirmed the secular principle in New Zealand primary education. As the basis of the 1964 Act, the Commission's aims endorsed gendered roles, core subjects, and the idea of a general education curriculum for citizenship set up by the politically, socially acceptable egalitarian Thomas Curriculum in 1946.

Primary curriculum and pedagogy as learner-centred discourses

I have introduced glimpses of the learner-centred curriculum discourses that shaped my primary schooling. Pedagogies of learner-centred curricula are generally experiential and constructed as holistic and/or integrated learning. Often demonstrated as bites of desired cultural experiences and creativities, they are designed to prepare and socialise the "whole" learner for collective life experiences. I visualise this curriculum shaping as a kind of papier-maché set of experiences. Papier-maché serves as a metaphor for the huge amount of time spent on gluing and layering

works in process, and the haphazard messes and occasional wonders created such as battle sites, masks, and volcanos. Teacher preferences appear key to learner-centred pedagogies, but these may manifest as normative and exclusive practices. The tale of *Ragdolls and Pedagogic Deceits* recalls an experience of what happens when a teacher's desires and pedagogies produce unexpected and unknown consequences.

Ragdolls and Pedagogic Deceits

At the age of nine I was an enthusiastic yet somewhat earnest learner, all too aware of my strengths and weaknesses. Teachers were respected, trusted, closely observed and never questioned. With a heritage of educational envisioning, school and home seemed a shared and secure experience. That is until the ragdoll project.

Our teacher was an impassive woman with silvered hair knotted on top of her head. An angular figure, she spent a great deal of time sitting ramrod straight on her chair. Excitement grew when she introduced the ragdoll project. Every boy and girl was given calico and a simple large-headed four-limbed template to create a personalised ragdoll. The teacher showed us her own example and we all imagined our unique creations. We must have been given some weeks to complete the ragdoll as homework, but the night before the dolls were to be handed in for marking, my ragdoll had only been crudely stitched around its head and one side. It was flat, unstuffed and undecorated. I knew the teacher's expectations and I didn't want to let her down. I was beside myself with fear—aware that procrastination and a lack of ability to create my imagined ragdoll meant I would be judged harshly. I think it was late in the evening before I revealed the extent of the deadline and disaster pending to my mother. My mother was spectacularly unpractised in the art of sewing. I knew this, and marvelled as she proceeded to tidy up my mess and stuff and decorate the doll. The wonder of it was that she stayed up all night until the ragdoll was completed. I thought the ragdoll was miraculous. With excitement I arrived at school, pinned my name to the doll and carefully placed it in the tea chest along with the others for marking.

A week later the class sat expectantly on the mat as a tight group, waiting for the marked ragdolls to be handed back. One by one each ragdoll was displayed. I started to feel nervous, as there was no sign of mine and there appeared to be a thinly disguised marks order. Lastly the teacher lifted my ragdoll from the depths of the chest with a kind of triumphant flourish: "And whose on earth is this? What a ridiculous looking specimen: Such a disappointing effort!" Shrieks of hysterical laughter rang out from the children around me as I shamefacedly received my mother's work. I remember a deep hurt and desire to protect her. As a nine year old I made the decision to hold the teacher's humiliation safe inside and secret. I was aware however of the layers of deceit in the exercise. It's possible that many of the boys and girls also held secrets about the creation and completion of ragdolls that resembled the teacher's creation.

Ragdolls and Pedagogic Deceits serves to illustrate a personal experience of learner-centred curriculum discourse in practice. Dewey's progressive notion of curriculum-as-experience had filtered through to the New Zealand curriculum for teachers to interpret. I guess the teacher intended the activity as a widening of pedagogic experience, a fun and imaginative activity, room for expression, and development of a new set of skills with interesting and attractive materials. The vignette exposes the deceits of the hidden curriculum that powerfully creates conformity, obedience and coercion. I knew that the teacher was a punishing authority figure. I disguised my hurt and inner knowing that the ragdoll project was fraudulent. Social acceptance meant "staying

munum”. Similarly, the attempt to include a craft in the curriculum was to assume a more aesthetic tradition in the junior school at my secondary school. In this case, all girls attended embroidery classes. This reflected another curriculum ideology that viewed gentility as a taught disposition, and the schooling curriculum’s responsibility to reinforce skills of homemaking.

The lived New Zealand secondary curriculum 1970s

I attended Otago Girls High School, which sat wedged on the hill between the Catholic Cathedral of St Joseph and Speight’s Brewery. As the southern hemisphere’s earliest secondary school, OGHS was built on the ideals of some fabulous and far-sighted women. This cultural tradition prevented the school from unravelling in the sociocultural context of New Zealand in the 1970s. The school was tired, shabby, and entombed in memory. The clever teachers (all women) appeared preoccupied, malaise was redolent, but as students, our friendships and the promise of Saturday night antics kept us energised. I mostly remember the teachers: Their voices lived in our minds in the routine crossings between home and school. Most were single and lived with family members and dependents. Many had attended Otago University around the time of the economic Depression in the 1930s. Some had experienced the loss of loved ones in overseas theatres of war (1939–1945). As students we observed our teachers closely. It was as if we needed to convince ourselves that their lives were fuller than they appeared on the surface. The school spent a lot of time on remembrances and religious expression through hymns and choral work. Whilst the metaphor of the chambered nautilus as expressed in the school song symbolised personal growth and learning, it appeared not to apply to the school’s retainers.

In the 1970s, OGHS continued to stream its girls into academic, general and commercial programmes. Latin and French were the subjects of academic differentiation deemed significant for entrance into the professions. The severance from learner-centred to scholar-traditional discourses was startling. Learning turned to subjects’ traditions as exclusive and privileged knowledge, and as the cultural capital for credentialing purpose. I recall a teacher who regularly fell asleep at her desk after lunch whilst transmitting science and intoning method. Because we were working towards examinations, school reports ranked places achieved in class. The secondary curriculum I experienced was set out in tattered texts named in the front by girls whose lives stretched backwards to earlier years. I often wondered how these “ex-girls” had fared in life. An interesting curriculum development that was introduced in my sixth-form year was a liberal studies option. Whilst the programme included ghastly films of sexual diseases and tales of teenage pregnancies, I found the discussions of political and social contexts stimulating. This proved to be the only exploration of social issues and focus on New Zealand society and culture

in my secondary schooling. It also prompted me to enrol in papers of history, anthropology, and phenomenology of religion at university.

Further dimensions of secondary curriculum sat alongside the examined subjects' curriculum. One was the structured prefects' system complete with badges and beribboned identification of form, status, and programme worn on gym tunics. Endless inter-form competitions operated as a kind of internal disciplinary system of conformity and compliance. Another dimension was the public face of the school that played out in inter-school debates, speech contests, the school ball, and carol services in First Church or Knox Church. The ultimate ceremony, however, was the performative act of prize giving that rewarded girls who reproduced and embodied the school's scholar traditions.

Policy influences: Secondary curriculum

Beeby, the New Zealand Director of Education (1940–1960), was keen for post-primary schooling to prioritise a general education consisting of a compulsory core curriculum. When Beeby set up the Thomas Committee in 1942, the principle of equality of opportunity was applied to curriculum restructuring to end the “domination of university requirements” (McLaren, 1974, p. 128). Consequently, the Thomas Report (New Zealand Department of Education [NZDoE], 1944) laid the foundation for the post-primary core curriculum, recommended curriculum content, and established School Certificate examination regulations. These were formalised in the NZDoE (Post-Primary Instruction) Regulations of 1945. Also in 1945, accrediting for entrance to university became operative after being formally adopted by the University Senate (Beeby, 1992, p. 164). Anne Marie O'Neill, a New Zealand historian of curriculum, has commented that the Thomas Report “laid down a continuing prescription for the school to keep facilitating the production and reproduction of gendered subjectivities and hence a gendered social order” (1996, p. 56). New Zealand Government reports on educational aims and objectives, improving teaching and learning (Educational Development Conference, 1974a, 1974b) and secondary education (NZDoE, 1976) foreshadowed shifts from traditional forms of prescribed curriculum to reconstructionist (Janesick, 2003; Pinar, 2004) curriculum orientations. This shift was to shape my work from the 1990s. However, by the time I left secondary school it was too late to experience any trickle down effects of New Zealand's educational reforms. The secondary curriculum I experienced had barely changed in the three decades after the Thomas Report of the 1940s. My experiences of academic streaming at secondary school and a curriculum shaped within Eurocentric scholar-traditional discourses, made for haphazard and disconnected pedagogy. The vignette *Openings for Conversations: High School* stories a memory of a positive experience of the cultural production of meaning.

Openings for Conversations: High School

In the context of oppressive school traditions and female-only culture of high school, Miss S was my sixth-form English teacher. Unlike most of the larger-than-life teachers for whom we conjured up gothic tales of fleeting lovers and tragedies, Miss S was something of an enigma. Pale with sprinkled freckles on parchment skin, she moved erratically, bird-like, always black cloaked. Her gaze was a quizzical faded blue. The facial twitch was disconcerting, but no one messed with Miss S, sensing that her outwards fragility disguised a fiercely independent spirit.

Miss S's scholarly reputation was impressive. Thankfully, her literary preferences deviated from the yearly diet of over-rehearsed, inter-form, Shakespeare competitions. I was inspired by her pedagogy that initiated me into literary critique and forays into American literature. Miss S would cluck, spit, and shuffle as she brought voices into play—always moving, only to be stilled by the occasional eloquence of a stirring passage.

Miss S must have sensed my love of reading as an escape that made the repetition of high-school classes bearable. I admired her unconscious eccentricity. I have a treasured memory of the evening when an uncloaked Miss S unexpectedly dropped by our house to hand-deliver her 1928 “prize” copy of Scott Fitzgerald's *The Great Gatsby*, so we could continue our conversation. I remember her brisk tap-tapping footsteps walking to the entranceway and her animated and witty discussion with the family. We were entranced.

Openings for Conversations recounts a rare secondary school opportunity where pedagogy was more than simply memorising poetry or swotting selected chunks of prose. Miss S. was a teacher who opened my eyes to the socio-historical contexts of literature, a space where English and history became blurred for reimaginings.

University to teaching: Bridging academic and learner-centred discourses

Formative student experiences with traditional scholar discourses were further distilled through the university curriculum I chose in the 1970s. In hindsight, I gave little thought to grounding a career and I followed my interests around anthropology and history without worrying about what might happen next. The vignette *For Martin: Choice and Irregularity, 1970s* is written for Martin, my doctoral supervisor and a scholar of educational sociology and policy. During the early stages of thesis writing, Martin sought clarification around my articulation of curriculum continuity in the narrative research. So, this vignette about my experience of a scholar-traditional university curriculum emerged in response.

For Martin: Choice and Irregularity 1970s

An invisible boundary marked out an irregular territory of university experiences. This was entered from the west by the bookshop, extended south by the library, east to the Arts buildings and theatres, and north alongside the River Leith and Registry. These markers defined activities and achievements. The central interior space known as the *Union* allowed freedom of movement and anonymity as personal choice. This was where drunken poets, fledgling protesters, and future commentators found voice and audience. It was also a place for a parade of lovers.

The space allowed for absorption of the scholarship of the day. Eclectic choices were consumed in preparation for regurgitation. I recall Tacitus and the rise and fall of Germania; Visigoths and rinderpest in Africa; the venerable Bede and the Anglo-Saxon Chronicles; Levi-Strauss's *Triste Tropiques*; Casteneda's separate reality; and Malinowski's sexual lives made academic.

Exit through the invisible boundary was always ameliorated by a return to the mystery of the fabulous University Bookshop. This was always the point of exit back into the hum of Dunedin life.

The vignette *For Martin: Choice and Irregularity, 1970s* is included in the narrative to indicate the eclectic nature of academic scholarship, and serendipitous forays into differing knowledge claims and imagined worlds that I absorbed in my years at university. But what came next?

Teaching was the spectre that had always hovered shadow-like in my head. Perhaps it was inevitable that after university, I entered a teacher education programme, and started teaching in the early 1980s. As there was no postgraduate, preservice teaching programme for history graduates, I returned to the primary schooling curriculum. It was all so familiar. Very little had changed since my schooling experiences of the 1960s. My preservice teacher education was part of an innovative school-based experiment built around integrated curriculum themes for learner-centred pedagogy. I soon discovered that the teaching of younger children and the junior primary curriculum was not my thing at all. I don't recall any engagement with educational and curriculum policies, syllabus statements or guidelines during my preservice teacher education. These policies were already interpreted and channelled through schools' schemes, subjects' programming, and planning preferences. I was assured that these materials provided all the guidance needed as a beginning teacher.

Familiarity with the primary curriculum I had experienced proved useful when I was appointed to a teaching position in the Intermediate school I had attended as a student. The genial and relaxed Principal handed me the concise school scheme, gave me a hand-picked class of students, told me to drop by his office after school to chat about my day, and left me to it. He trusted me completely as a raw recruit to carry professional responsibility, and teach the school's programme. A mentor teacher and NZDoE Inspector were my internal and external support systems, and their oversight proved requisite for promotion. Following the recommendations of the Currie Commission on Education (1962) the NZDoE had established a

Curriculum Development Unit (CDU). As a young teacher in the 1980s, I benefited from this educational policy reform because the CDU moved towards developing a framing of national curriculum with subject area statements that included cognitive, behavioural aims, and contextual guidance. For example, in my experience of the social studies curriculum, school inspectors were conduits of “best practice” and curriculum development as they liaised with subject advisors and teacher-driven subject associations.

When in 1984 I gained a teaching position as a senior teacher in a large Intermediate school to lead the language arts programme, I facilitated programme renewal and taught gifted and talented classes. With this responsibility came an interest in critiquing and interpreting syllabus statements for teacher professional and school schemes’ development. This involved attempts to consider cultural and gendered sensitivities in the selection of non-racist and non-sexist resource materials and contextual preferences. In the 1980s, New Zealand’s burgeoning curriculum initiatives were swamping schools—particularly around curriculum orientations of health and sex education, Taha Maori, music, and the constructivist nature of science and social studies. Strong networks were developed across professional communities that included teachers colleges and teacher professional associations. I explored experiential, holistic, integrated curriculum and inquiry-based pedagogy with students. I now see that within a decade of teaching experience, I had succumbed to the profession’s increasingly clamorous discourses about school leaders, work ethic, role modelling, “putting the time in”, inspections and gradings. I felt that the system had swallowed me whole! I was underway with postgraduate studies in history, and seeking professional career direction, so in a critical turning point I became a history and social studies teacher in a large co-educational secondary school (1987–1991). However, I soon became deeply suspicious of unquestioned scholar-traditional discourses and knowledge constructions of history. The demarcation of what was considered academic and non-academic in the secondary school revealed the cultural politics of established hierarchies of practice. Teaching history in the senior school meant returning to the examined topics I had experienced in high school. This was disturbing. Not only was New Zealand history avoided; women were only visible in the political contexts of nationalism as women worthies. Some texts were depressingly familiar because I had ploughed my way through them as a student.

In the late 1980s I became involved with educational policy consultation largely facilitated by professional associations for teachers of social studies and history. This included consultation in relation to the *Curriculum Review* (NZDoE, 1986), the *National Curriculum Statement* (NZDoE, 1988e) and the *Forms 5 to 7 History Syllabus* (NZMoE, 1989). From the mid-1980s to 1990, curriculum policy framing was increasingly informed by neo-liberal

ideology. This involved deregulation, restructuring, commodification, and accountability mechanisms of the public sector of education. With the benefit of hindsight, I view my experience of the educational reforms of the late 1980s as an excessive development of auditing processes across all school programmes and structures. Teachers were unprepared for the administrative and restructuring impacts of government policy as set out in the *Picot Report* (NZDoE, 1988b) published as *Tomorrow's Schools* (Lange, 1988). I recall the flurry of unfamiliar activity as tired teachers got into writing school charters and mission statements on formulaic templates during staff meetings. Little did we realise what these policy reforms had in store for secondary curriculum and assessment, and for teaching as a profession. Peters and Marshall (2004) argue in *The Politics of Curriculum: Autonomous Choosers and Enterprise Culture* that the educational community “was poorly prepared theoretically” (p. 110) for the neo-liberal advance in education: “The educational fraternity...was unprepared for the massive attack by the Right on liberal education, and the state system in New Zealand, which began in 1989” (p. 110).

By the 1990s my curriculum socialisation as a student and teacher had been shaped by the traditions of over four decades of New Zealand educational policy (1940s–1990s). Invariably, this experience embedded powerful myths of equal opportunity and exclusive notions of citizenship in school curriculum and pedagogy. The curriculum I received and reproduced over this time reflects discursive tensions and my crossings (as negotiations) between learner-centred and scholar-traditional curriculum orientations. By the 1990s, social efficiency curriculum ideology was re-orientating the ways in which student-centred and scholar-traditions of discursive production might be positioned. Whilst curriculum policy is open to critique and challenge, its decision makers and developers are generally distant from teachers and students. The ways in which pedagogy reinforces curriculum policy as curriculum discourses in practice, and the cultural management and production of meaning cannot be underestimated.

Thinking about pedagogy

The notion of pedagogy is complex; it is not just a framed set of practices shaped by educational policy and historically situated aspects of curriculum. Pedagogy involves a relational and dialogic notion of teaching and learning (Delpit, 1997, 2006; Lingard, Hayes, & Mills, 2003; Van Manen, 1999). Diana Mulcahy, a researcher of critical pedagogy, posits a useful conception of pedagogy as an “emergent property or product of ‘intra-action’ among persons, places, processes and things.” (2006, p. 57). Likewise, cultural theorist Allan Luke’s (2004, 2006) thinking influences my conception of pedagogy as multiple (*pedagogies*) and hybrid. For Luke, the study of pedagogies reflects a diversity of theoretical foundations through three connected

lines of approach he identifies as historical and theoretical discourses, material cultural practices, and structured actions (Luke, 2006, p. 4). Both Mulcahy and Luke see pedagogies as constructions taking social and material form. Pedagogic practices are contingent on factors such as “intergenerational reproduction of practice” (Luke, 2006, p. 4), cognition, institutional values, philosophies and expectations. In my view these are discursively revealing. For example, researchers critique and reshape meanings of pedagogy for education in changing times, and policy-makers may reinterpret meanings of pedagogy for compliance and measurable purpose. This is evident in recent curriculum policy revision in Aotearoa New Zealand (NZMoE, 2007) that focuses on pedagogy as desired quality, based on “best evidence” (Aitken & Sinnema, 2008; Alton-Lee, 2003; Timperley, Wilson, Barrar & Fung, 2007). Curriculum developers may frame assumptions of pedagogic purpose that in turn influence how teacher educators approach curriculum and professional work with pre-service teachers and teachers.

Curriculum discourses described in this chapter as scholar-traditional, learner-centred, social efficiency, and social reconstructionist, reflect pedagogic selves, desired ways of knowing and discursive production. Pedagogies are rarely neatly or exclusively experienced as the four discourses I have characterised. Rather, they represent an eclectic and contradictory mix of curriculum tensions. This means that as pedagogies play out as curriculum discourses, they in turn reproduce and transmit knowledge, power and cultural capital (Apple, 2004; Bernstein, 2000; Bourdieu and Passeron, 1990; Britzman, 2003; Foucault, 1979; Giroux, 1992; Gore, Griffiths & Ladwig 2004; Hargreaves, 1989). Conversely, pedagogies may oppose, disturb, and transgress normative curriculum ideologies (Giroux and Shannon, 1997; Shinew, 2001). Chapter Three stories growing curriculum disturbance and resistance that manifested as critical approaches in my teacher education work. Having recalled curriculum socialisation and practitioner identities within policy wrappings, my conceptions of *pedagogy* need explanation. I view pedagogy in four key ways, namely: the immense significance of people’s identities and situatedness; as relationships; as embodiment and the seeking of authentic selves; and through knowledge claims in relation to socio-historical, cultural, structural and material production of meaning. The vignette *Reflections: Dimensions of Pedagogies* offers insights into these conceptions forged from a continuity of curriculum socialisation and professional experience.

Reflection: Dimensions of Pedagogies

Pedagogic identities and situatedness

The courtly rituals of arrivals and departures with colleagues and students can signal your pedagogic identity and perceived value in educational sites. Sometimes this proves a great leveler. Degrees of separation or common purpose are quickly gauged. On a recent practicum visit an introduction by a student teacher went like this:
“We have a visitor today— Mrs Hunter [sic]. She won’t disturb us, she’ll just be working away quietly in the corner.”

Pedagogic relationships

Reading a picture book and feeling the energy pulsing from a packed mat of five-year-olds gleaming with anticipation;
Supervising road patrol and enjoying gifts of perfect crimson apples from a flirtatious passerby;
Troubled about the forlorn and isolated teenager who always chose to sit close to me in form room sessions. In later years he was convicted for a gang-related murder;
Comforting the mother beaten by her partner on the way to her daughter’s parent interview;
Supporting the dignity of students. I recall John’s distress in a secondary social studies class when his mates pressed him to identify as a New Zealander, not as Maori;
Leading professional learning and assessment, taking responsibility, and sharing purpose as small acts of courage;
Desiring inclusive classrooms that mitigate power relations;
Disturbing the status quo with self-critique and reflexivity;
Negotiating hostility when involved in professional development initiatives;
Excited by intellectual challenge and risk-taking with students and colleagues;
Knowing that how we do our work as teachers affects students’ lives and experiences.

Pedagogic embodiment and seeking authentic selves

Awareness of the omnipresent gaze of professional responsibility;
Fear of not being taken seriously, or of being taken too seriously;
“You don’t look like a teacher to me, you’re a real doll” (Parent’s comment in my second teaching year);
“But if you’re not a parent, how can you teach sex education?” (Deputy Principal in my third teaching year);
“I am sorry to inform you Philippa, but you were unsuccessful. The Board of Trustees does not think you are the right person to deal with snotty-nosed teenagers” (Principal);
“Are you here to assess Miss Hetet today? She’s an awesome teacher who makes history fun, we’re learning a lot. You **will** pass her won’t you?” (Yr 13 history student).

Pedagogy as knowledge claims (socio-historical, cultural, structural and material production of meaning)

Understanding the archeology of curriculum reforms, policy and decision-making as writing the history of the present curriculum;
Unraveling knots of knowledge claims feeds the desire to empower students to question, justify, and challenge;
Reimagining possibilities and alternatives for history education;
Finding spaces as entry points for dialogue about the production of meaning;
Pedagogy viewed as supporting intellectual engagement and connectedness to wider social and cultural contexts to enhance ways of knowing.

In Chapter Three (pp. 78-79), I advance these four dimensions of pedagogy in theorising my conception of critical pedagogy.

As teachers our pedagogies are public responses to the policy and curriculum expectations envisioned and objectified by others. They are performative and embody deeply held private theories and discourses of education and curriculum. Selves and desires are revealed and something of the “heart” (*coeur*) and notions of *cour*-age, and *en-cour*-agement exposed. When theorising and reimagining pedagogic experiences, I perceive that courage and heart reveal something about pedagogic selves. When thinking about pedagogies there are no limits to ideas, “no full stops”,⁶ only heart beats. Heart and courage lead to new directions in teaching, for example, the professional shift I made to teacher education in a university in 1991. At the time I had no idea that I would be transported into two decades of involvement in educational policy reforms of social sciences curriculum. In hindsight I perceive this continuity of curriculum socialisation played out as curriculum development, as professional complicity.

Curriculum shaping as complicity 1990s–2004

Chapter One introduced the influence of the literary genre of magic realism on my reading tastes and narrative imaginings. Keeping in mind that magic realism plays with traces, crossings, and meetings across time and space, my introduction to teacher education in 1991 similarly coincided with a cluster of serendipitous change forces. Firstly, I experienced the hierarchical displacements created in a new School of Education⁷ (1990) in a university culture that ostensibly amalgamated and created professional partnerships between educational researchers and teacher educators. Secondly, the Government’s Education Act of 1989 (NZ Government, 2011) and successive policy making from 1984-1990 cemented reform processes driven by discourses of economic rationalism. As a consequence I experienced a proliferation of managerial discourse that filtered through the educational vernacular as strategic planning, reporting, and auditing “speak.” Ascendant economic processes brought education into line with what the New Zealand economist Tim Hazledine has described as the “policy prescriptions of free-market economics and corporate managerialism” (as cited in Codd, 1999, p. 45). Stephen Ball has described this process as “... ‘arithmetical particularism’ in which the unattached individual—as a consumer—is deraced, declassed, and degendered” (as cited in Apple, 2004, p. 5). Thirdly, the Ministry of Education’s *National Curriculum* discussion statement (NZMoE, 1991a) presaged departmental restructuring for staff involved in teacher education. Subsequently *The*

⁶ “No full stops” is borrowed from the title of Mark Tully’s book *No Full Stops in India* (1991). Tully, a BBC correspondent in India used the phrase to signify the contradictions, puzzles, madness, and enchantments of life in India.

⁷ The University of Waikato amalgamated with the Hamilton Teachers College in 1990 as New Zealand’s first University School of Education. Refer to Alcorn’s ‘Initial teacher education since 1990: Funding and supply as determinants of policy and practice’ (1999).

New Zealand Curriculum Framework: Te Anga Matauranga o Aotearoa (NZMoE, [NZCF], 1993) introduced a conception of social sciences that profoundly influenced my curriculum work in teacher education. The establishment of the New Zealand Qualifications Authority (NZQA) under the 1990 Education Amendment Act (NZ Government, 2011) resulted in the National Qualifications Framework (NQF) move to a standards-based system in general and vocational education. Fourthly, the completion of an MA degree in history invited an intellectual interest in gendered, postmodern and postcolonial histories and literatures.

Prior to 1991 my curriculum socialisation had mostly engaged with learner-centred and scholar-traditional curriculum discourses. The constellation of change forces set in motion from 1991 brought curriculum orientations of social efficiency and social reconstructionism into play in my pedagogy. The continuity of curriculum socialisation began to take on a public form that in hindsight I reflect as performativity and as professional complicity within the cultural politics of curriculum from the 1990s to 2004. Driven by a desire for inclusive pedagogies, and the maintenance of links with teachers and students in schools, I became consumed by an involvement in national curriculum and assessment policy initiatives for social studies and history. Hence, I experienced curriculum in terms of the production of meaning, the management of the production of meaning, and the measurement of meaning in relation to social sciences education. Whilst this proved a productive period of professional growth, I acknowledge a naivety about the nature of educational policy and its personal and professional impacts.

Shaping by complicity: Social studies in the New Zealand curriculum 1994–2004

The *NZCF* (NZMoE, 1993) was a curriculum construction of compromise that New Zealand researcher John Clark referred to as “rigorous eclecticism” (2004a). On one hand the *NZCF* reflected issues and concerns of the wider New Zealand society in its principles of equity around gender, learners’ abilities, the Treaty of Waitangi, and cultural diversity. On the other hand the *NZCF* outcomes-based skills processes, values, and achievement objectives were articulated for knowledge construction within discourses of social efficiency. Researchers have referred to tensions between the constructivist nature and postmodern resonances of the *NZCF* through learning areas statements and its outcomes-based purpose (Clark, 2004a; Hunter & Keown, 2001; Irwin, 1999; McGee, 2001). The *NZCF* conception of a social sciences learning area, recognised social studies as an integrated subject spanning thirteen years of learning that positioned history, geography and economics alongside social studies as interdisciplinary possibilities. In 1993 the social sciences learning area offered teachers and learners contemporary thinking (constructivist, sociocultural, postcolonial) in relation to histories,

cultures, and perspectives. When, in 1993, the Ministry of Education proposed a policy initiative to develop a national social studies curriculum statement spanning 13 years of the schooling curriculum, I seized the professional opportunity to work with recognised teachers and educators in the field, and to be part of forging curriculum change. At the time, this prospect seemed like an irresistible career passport.

Social Studies in the New Zealand Curriculum (NZMoE [SSNZC], 1997a) emerged after four years of curriculum contestation that involved a complex mix of ideological influences. The struggle was so intense that two draft social studies statements were written, disseminated, and rejected before the final curriculum was published. The conceptions of social studies articulated in the social studies *Draft* (NZMoE, 1994) *Revised Draft* (NZMoE, 1996) and *SSNZC*, 1997a) have been critiqued in some depth (Barr, Graham, Hunter, Keown & McGee, 1997; Barr, Hunter & Keown, 1998; Beals, 2002; Benson and Openshaw, 1998; Education Forum, 1995, 1996; Harrison, 1998; Hursh, 2001; Mutch, 1998/1999, 2003; Openshaw, 1998, 1999, 2000; Sullivan, 2002). In response to critiques from researchers outside the development process, my colleague Paul Keown and I wrote about our involvement within the curriculum struggle to broaden analyses and discussion in ‘The New Zealand Social Studies Curriculum Struggle 1993–1997: An “Insider “ Analysis’ (Hunter & Keown, 2001). We traced the competing tensions of two discursive influences (identified as liberal-democratic inclusive and neo-liberal educationally conservative) through the curriculum development process.

A personal story in the paper spans five years (1993–1997) and reads like a redemptive tale. This starts with my positioning at the centre of inclusive liberal-democratic discourses as a writer-developer from 1993–1995. The story moves to marginalisation by dominant neo-liberal voices (1995–1996) and then describes resistance to these voices as critical lobbying in 1996. The story ends with the reclaiming of liberal-democratic discourses through a researched position paper (Barr et al, 1997) that informed the writing of the final *SSNZC* in 1997. The paper recounts curriculum encounters with policy advisors, a ministerial reference group, consultative reference groups and “stakeholders” to reveal the cultural politics of curriculum decision-making. The low point of the struggle was the vitriol unleashed from conservative lobby groups when the *Draft SSNZC* was published in 1994 (Brooke, 1995; Education Forum, 1995, 1996). As curriculum writers we were unprepared for the public media-driven denigration of our professionalism. The attack on social studies as a subject, and the questioning of its place alongside history in the national curriculum, proved a harsh initiation into the reality of curriculum policy framing.

New Zealand researcher Carol Mutch's PhD thesis *Context, Complexity, and Construction: Developing Social Studies in the New Zealand Curriculum* (2003) recounts the contested developments of social studies in the national curriculum. Mutch interviewed social studies teachers, educators and Ministry of Education personnel to gain insights into layers of curriculum construction that included personal dimensions. As a participant in Mutch's research, my experiences are narrated in her thesis and presented as a case study. A chapter of the thesis focuses on experiences of the social studies contestation, and my stories are discursively analysed, reconstructed and considered as metaphors. Mutch introduces my encounters with policy and curriculum development in the 1990s.

Pip saw a tension between the writers and the Ministry, including their Policy Advisory Group and their publications branch, Learning Media. She also expressed the tension between the two sides of the social studies debate represented by the Business Roundtable's Education Forum and social studies educators (Mutch, 2003, p. 210).

Mutch juxtaposes my stories as academic and personal voice, and her research acknowledges the personal cost of involvement in curriculum construction:

...the struggle for control over curriculum contents is an emotionally-charged process; that participants in the process wrestle with the differences between their own personal platforms, their ideological influences, the groups they represent and the requirements of the task, especially in relationship to professional decision-making and intellectual ownership; and that no consideration is given to the emotional cost in such large-scale curriculum construction processes (p. vi).

The contest for the social studies curriculum was both public and personal. The desire to develop a 1990s–21st century curriculum to support authentic social studies and history reflects my thinking about curriculum as structural actions that privilege particular knowledge claims and pedagogies. Whilst I brought traditions and experiences of learner-centred and traditional scholar discourse practices to the curriculum development, my theorising also included knowledge claims and methods of social sciences (including history) active in wider academic settings. My discursive crossings had expanded in scope to include social reconstructionist thinking. As a pedagogical orientation, social reconstructionism involves “micro-interactions between learners, and learners and teachers, and their social and cultural mediation” (Murphy & Iverson, 2003, p. 6). This is framed by teachers' beliefs about what a society should be and should do. My desire for a non-sexist, non-racist curriculum included expressions of gendered contexts, cultural diversity, multiple histories, and critical affiliation. Therefore, I rejected normative cultural practices and questioned exclusive citizenship ideals. However, it was the *NZCF's* (1993) discourse of social efficiency that began to powerfully shape social sciences curriculum and pedagogy. The *NZCF's* objectives and learning progressions to meet measurable

outcomes underpinned the New Zealand Qualifications Authority ([NZQA] 1997–2003) parallel standards-based assessment developments. By the late 1990s my attention shifted to the reconceptualisation of history in the New Zealand senior schooling curriculum, and its assessment.

Shaping by complicity: History assessment in the New Zealand curriculum 1997-2004

Alongside the Ministry of Education's social sciences curriculum developments of the 1990s, I became involved in the transitional phases of the NZQA's NQF assessment policies. In the spirit of market forces I was contracted by the NZQA as a Chief Examiner of the University Entrance, Bursaries and Scholarships (UEBS) Examinations, History, 1997–2000, as a moderator of the History UEBS (2001–2003), team developer of History Unit Standards, and regional moderator of History teacher professional development (1995–1999). Policy contracts included combined Ministry of Education/NZQA initiatives for the development of history Achievement Standards; leadership of regional history teacher professional development over 2001–2004, and team writing of a history Scholarship Standard (2003–2004). So what was my motivation? I was driven by a desire to maintain credibility with professional groups of history teachers I worked with in my teacher education work. I relished opportunities to signal new ways of conceptualising history in the secondary school curriculum through recent scholarship and research evidence. This involved attempts to signal the perspectives and cultural gazes of Aotearoa New Zealand's histories, women's histories, human agency, thinking about the constructed and narrative nature of history, and acknowledging the academy's historical concerns and preferences.

My experiences of norm-referenced history examinations, and the transition to standards-based assessment systems proved a catalyst for researching history curriculum and pedagogies. *Talking History* (Hunter & Farthing, 2004) traced curriculum and assessment policy reforms that had informed school history over two decades (1980–2004). Research findings highlighted teachers' conceptions of school history as sustained by traditional scholar discourses, and ways in which history's material and cultural practices are maintained in the schooling curriculum. I was disturbed by the ways in which NZQA standards revisions were absorbed by many history teachers through the cultural restoration of traditional knowledge representations, and "sacred" (Waters, 2007) topic preferences and pedagogies. This disturbance is further explored in Chapters Three and Four.

In retrospect a continuity of curriculum socialisation in the New Zealand schooling curriculum as both a student and a practitioner enabled me to step comfortably into curriculum

and assessment reforms through the 1990s–2004. I thought inputs into curriculum developments might enable change processes in social studies and history curriculum through inclusive pedagogic approaches. A desire to mitigate power relations in classrooms and empower teachers to challenge normative knowledge representations in history pedagogies motivated me. However by 2004 this felt anything but empowering. Rather, I was conscious of being complicit with policy decisions that generated teacher inertia rather than active engagement with change processes. From the early 1990s the University’s School of Education began to be caught up in the culture of performance outputs and surveillance. Internal and external monitoring processes and moderation of education and curriculum papers and programmes, indicated shifts to standardised teacher education programmes. In *Curriculum: A River Runs Through It*, William Reynolds (2003) discusses the perpetual pedagogy of surveillance. He reflects on notions of standardisation as curriculum and pedagogic efficiency discourses: “The standardization movement is also a reaction to the perceived dangers of values analysis, multicultural education, and/or diversity. There is a distinct fear of the “other” in pedagogy...” (p. 74). Cultural theorist Allan Luke (2006) has challenged educators to reflect on and question what potentially and volatile moments of cultural context produce. Accordingly, I perceive my deepening sense of disturbance as a volatile moment in the cultural politics of social sciences curriculum work as a catalyst that propelled me to problematise history pedagogy.

Closing thoughts

This chapter’s narrative has attempted a synthesis of theorising, conceptual signposting, educational experience, contextualising pedagogies, and self-fashioning. This means I have fused scholarly voices and concerns with my educational experiences over four decades (1960s–2004). By historicising personal and professional curriculum socialisation I have been able to shape the chapter’s design to introduce and bring to life the intra-active nature of policy, curriculum, and pedagogies. The storying of a continuity of curriculum experiences as a student, and later as a teacher, enabled me to contextualise and exemplify discourses embedded in policy decisions and subsequently played out as pedagogy. The arrival at a point of curriculum disturbance that I regard as complicity reflects my awareness that efforts to promote enabling and inclusive pedagogies in the social sciences curriculum were not so enabling after all! I realised my desire to mitigate dominant claims to knowledge as embedded in the politics of curriculum was an increasingly precarious professional space. Something had to give and so I stepped away from my direct involvement in social sciences curriculum and assessment policy initiatives. Chapter Three recounts this shift to a more critically aware curriculum stance.

CHAPTER THREE. Curriculum Resistance: Critical Turnings and History Counterpoints

By 2004, my confidence in curriculum matters had faltered and I was no longer certain about my motives or agency to influence social sciences pedagogies. In my professional work I felt dislocated from the unresearched and generic approach to national history curriculum and assessment (NZQA) consultation (Hunter & Farthing, 2005) that masked a restoration of traditional history contexts and knowledge claims. Accordingly, this chapter recounts my response as a shift to an ethic of critique (Giroux, 2009; Gross & Shapiro, 2009) that focused attention on the “whys” of pedagogical decisions, questioned disturbance, and sought an acceptance of social responsibility. The ethic of critique embraces the notion of *resistance*, subsequently theorised in the chapter as involving the identification of counter-discourses including interconnected feminist, postmodern and critical approaches to curriculum. Whilst a growing resistance to normalised curriculum discourses “disrupted” (Britzman, 2003; Fine & Weiss, 2003; Shinew, 2001) my inheritance of educational policy decisions and curriculum socialisation, resistance is seen as a reflexive critical space of self-determination in the narrative research.

This chapter is organised in two parts. Firstly *A Critical Turn: Curriculum, Pedagogies and Counter-Narratives* introduces recent “volatile moments” (Luke, 2006) in my teacher education work. Volatile moments perceived as catalysts for curriculum resistances are reflected in selected “excessive” professional writings. I then focus on the notion of pedagogic selves and the ways these are defined and identified. Something of the heart of the matter—a sense of self—is glimpsed here. I see pedagogic selves as discursively shaped by an inheritance of curriculum policies embedding expectations and “good intentions”. To illustrate this, pedagogic selves are contextualised in relation to the secondary schooling history curriculum, and reveal an early sense of disturbance that history was not as I had imagined it to be. The narrative then focuses on countering approaches to curriculum and pedagogies through feminist, postmodern and critical insights. Vignettes designed as aesthetic and embodied texts portray an inheritance of pedagogies that colour the narrative with voices across time and space. Also, texts including personal, professional, and historical scholarship reveal motifs of curriculum disturbance and desire.

The second part of the chapter, *History as Sense Making and Critical Consciousness* theorises my critical stance and making meaning of history. This involves thinking about blurred genres and interdisciplinary exchanges, identifying epistemologies as ways of knowing,

explaining narrative construction and the discursive turn, and conceiving reflexivity and personal theorising as a critical consciousness of history. I then discuss tensions in history pedagogy when encountering marginalising discourses and power relations. Discordant voices signal professional disturbance in relation to history pedagogy in the Aotearoa New Zealand curriculum. The chapter's closing comments signal a departure from Part One of the research narrative to cue the critical pedagogy praxis (Hinchey, 2004) and set the scene for PHP in teacher education work.

A Critical Turn: Curriculum, Pedagogies and Counter-Narratives

When reflecting on professional experiences between 2004 and 2009, it is the “volatile moments” that have powerfully shaped curriculum and pedagogic resistance. Critical theorist Allan Luke has challenged educators to question the “variable social and cognitive, individual and collective consequences of pedagogy and the curriculum” and what is produced in potentially volatile moments of cultural production (2006, p. 5). So these questions become significant: “Why has resistance seemed most raw since 2004?” and “In what contexts of cultural production is resistance played out, and what forms does this take?” Volatile moments in my teacher education work disturb selves, pedagogies, and personal theorising. Three recent volatile moments or insights for conscious resistance are identified as follows: a national curriculum policy reconceptualisation (NZMoE, 1993, 2007) of a social sciences learning area that positioned history education within modernist conceptions of epistemology (Hunter 2007, 2011a, 2011b); an institutional restructuring that combined education theorists and practitioners; and the personal and professional impact of a university audit of research outputs.

Curriculum reconceptualisation and resistance

From 2003–2004 the NZMoE carried out a stocktake of the national curriculum's decade of development and implementation (NZCF, 1993). The stocktake's findings resulted in curriculum reframing, refocus, and revitalisation (NZMoE, 2004) through the NZMoE Curriculum Marautanga Project [CMP]. As a result of policy decisions, the curriculum was revised from 2003–2007 (Clark, 2004a, 2004b; McGee, 2004). I co-critiqued the curriculum conception of the social sciences learning area as a “one size fits all” framing of social and historical learning (Hunter & Farthing 2007, 2008). In my view possibilities for critical approaches were diminished in the *how* but not *why* nature of history achievement objectives that guide teachers' contextual decisions and pedagogy (including assessment). For example, traditional orientations of history were restored as a disciplinary boundary in an ostensibly interdisciplinary social sciences learning area in the national curriculum. Despite the NZMoE

rhetoric of wide-ranging consultation and assertions of consensus (Chamberlain 2004; Cubitt, 2005; NZMoE, 2007) the potential for dialogue among social sciences teachers and researchers in the academy was not seized in the curriculum revision. Engagement with new ways of thinking about the nature and purpose of social sciences and history in the schooling curriculum was not part of the development.

The 1990s policy conceptions of the social sciences curriculum (NZMoE 1993; 1997) adopted disciplinary and interdisciplinary discourses in response to social issues and the scholarly concerns of academia through the 1980s–1990s. These are evident in the *NZCF* and *SSNZC* glimpses of feminist, gendered, postcolonial, and postmodern thinking (Barr, Graham, Hunter, Keown, & McGee, 1997; Clark, 2004b; Irwin, 1999; Phillips, 1993; Mutch, Hunter, Milligan, Openshaw & Siteine, 2009). A decade later, the 2007 *NZC* conceptions of history and social studies privilege exclusive citizenship discourses of national identity, social cohesion, and neutral objectives for learning (Hunter, 2005a, 2006, 2007).

Institutional restructuring and disturbance of pedagogic selves

A restructuring of the School of Education (2003–2004) meant a move to a newly constituted department combining education studies researchers and social sciences curriculum practitioners. Because the department’s education theorists maintained the dominant educational culture in situ, I soon discovered that acceptance into this culture depended on proving scholarly ‘worth’ and stepping beyond my practitioner identities. This institutional upheaval became a catalyst for pursuing a research interest in curriculum theory in wider educational contexts. It was with great verve and optimism that our chairperson (a renowned feminist researcher) saw possibilities for theorist and practitioner connections. Sue supported my interest in curriculum research and the subsequent development of a postgraduate curriculum paper.

Auditing performance as professional disturbance

In 2004 I experienced an initial performance based research funding audit [PBRF] of tertiary staff outputs whereby I was summarily identified as an *R*. This means I was evaluated as research inactive. A decade’s body of work around national curriculum writing, assessment design and writing, and professional work with secondary teachers, was rejected as academic outputs in the university. This judgement felt like the cold reality of economic rationalism that John Codd (1999) described as a “culture of distrust” (p. 49). This was a low point in my career, and one that deeply hurt my sense of professional identities. However, as a volatile moment, it proved a catalyst for my desire to research connections between curriculum as discursive

production, and educational theory. Sue Middleton's (2005) *One flew over the PBRF: Disciplining the subject of 'Education'* focused on the initial stage of an interview-based research project that explored the impact of the first round of the PBRF on academic work and professional practice. Sue conceptualised 'official identities' (subject positions) as "enabled and constrained through processes and systems of surveillance, monitoring, and regulation" (pp. 27). My curriculum experiences and PBRF positioning in 2004 constitute a 'case' study in Sue's writing as she narrates my voice and identities inside her storytelling. The following excerpt offers glimpses of my researched selves.

'Marie', a senior lecturer, identified herself as a "curriculum leader." She taught courses in her specialist curriculum subject to trainee secondary teachers. Marie had frequently had contracts with the Ministry for curriculum development and implementation work at national and regional levels. She was a chief Bursary examiner; a developer of the national school curriculum; a co-writer of a curriculum implementation handbook; a writer/developer of Achievement Standards; and a regional facilitator of NCEA teacher development. She wrote and published a school textbook, edited a curriculum journal, and ran a conference to update teachers' subject knowledge. Like Said's intellectual, Marie shows a sense of "individual vocation, an energy, a stubborn force engaging as a committed and recognisable voice in language and society with a whole slew of issues" (1993, p. 55). Her work is consistent with the Education Act's mandate that universities develop intellectual independence, promote community learning, and advance knowledge. But it is not "research" and Marie's PBRF score was 'R' (pp. 32–33).

At the time, I felt that my teaching selves were becoming increasingly fragmented. The PBRF score signified a catalyst for a way ahead in terms of self-preservation as a teacher educator in the university. Was it possible to establish a fusion of teacher identities within the university where hybridity might be acknowledged and valued? So the idea grew to problematise pedagogy in history education, and write about these tensions.

Resisting and countering curriculum discourses

Curriculum discourses reveal patterns of knowing that maintain cultural production. Tensions jostle as meaning is adapted in response to wider issues and policy imperatives of the day. Giroux (1992) articulates the notion of the constructed curriculum as an artefact. This means normalised discourses are viewed as perpetuating inequalities and injustice, and consequently "any form of 'other' curriculum is seen as an aberration", and usually rejected (as cited in Scott, 2008, p. 105). For Giroux and to some extent the curriculum theorist Bernstein (2000), the critical curriculum vision is located at the pedagogic level. David Scott (2008) describes Bernstein's focus on the internal or intrinsic features of pedagogic discourse "that structures the content of the curriculum and how it is differentially distributed between different social groups" (p. 73). In my social studies pedagogy and writing, I recognise a critical social

constructionist discourse. This is evident in my critique of normative cultural practices and questioning of contexts of reproduced and exclusive citizenship ideals. Resistance to the New Zealand social sciences curriculum revision (2003–2007) subsequently became professionally disturbing. The decision to resign from a national social sciences reference group (2005) presented an opening to critique social sciences curriculum developments. I view this as a volatile moment of curriculum resistance. Regrettably this also brought degrees of separation from social sciences teachers' communities I had forged identities with over fifteen years. Here is an excerpt from a letter I wrote to the Ministry of Education in 2005 to express concerns about wholesale changes to the social sciences learning area when only refocus and revitalisation had been signaled (NZMoE, 2004).

It is my view that that the Curriculum Marautanga Project development is not the place for the re-constitution of traditional entrenched and uncritiqued approaches to subject areas: history, geography and economics. These subjects are mostly taught at the senior levels of the curriculum and require their own developments in regard to curriculum guidance, reshaping, and documentation in the 21st century. Possibilities for social sciences offerings at the senior end of the schooling curriculum appear limited. The most recent material from the Reference Group has serious and long-term ramifications for the place and future of a social sciences learning area and social studies in particular. Recent developments almost replicate the Education Forum's rejection of the interrelated and integrated social studies (1995, 1996) and the Forum's privileging of traditional subjects as citizenship transmission.

Whilst co-construction is a useful process for engaging professional dialogue, it surely must take cognisance of the historical developments of social sciences curricula, and the research and scholarship that informs the social sciences in the New Zealand curriculum. I believe that curriculum refinement and review should promote teacher confidence, and the *Essence Statement* development strongly reflect social sciences underpinnings in the context of the society we live in: Aotearoa New Zealand. It should empower us as teachers to think about why the learning area is significant and how it contributes to the holistic development of learners through Years 1-13, and beyond. A social sciences *Essence statement* should reflect *why* rather than simply *how*. A simplistic statement assumes teachers are unable to think critically or question curriculum aims and emphases in the contemporary social sciences. It thus becomes sanitised and potentially patronising as evident in recent developments.

P. Hunter (Personal communication, June 22, 2005).

Excessive writing and discursive certainty

Whilst my response to The Ministry of Education's curriculum revisioning (2005–2007) appears excessive, it does reflect the disturbance I felt when encountering normative discourses. Following the revised *NZC* publication in late 2007, I critiqued its social sciences learning area in an article written for a teacher audience: *Social Sciences in The New Zealand Curriculum: A Case of Arrested Development? Mediating Challenges Ahead* (Hunter, 2007). In my view, its inclusion is a useful way to illustrate what happens when a curriculum revision process that I

view as political in nature, excludes counter-narratives and perpetuates dominant cultural values. This excerpt I have selected from the article voices my resistance.

A key purpose of social sciences learning is to encourage critique and engage learners in thinking about social practices and processes around ideas such as discrimination, social justice, sexism, racism, gender, ethics, tolerance, power and powerlessness, equity. The learning area development does not communicate contemporary thinking about the nature of social sciences and associated theories, e.g. sociocultural, cultural, constructivist, gendered, postcolonial and indigenous. The decision to underplay the concept of culture means an expansive view of the concept is omitted. The potential for study of manifestations of culture such as dominant culture, counter-culture, popular culture, youth culture, the media as social arbiters of culture, the ways technology constructs cultural meaning and cultural literacies, is undermined.

An emphasis on concepts of *community* and *participation* might have been conceived as hopeful, suggesting that social cohesion exists: However, the reality might be different. A sense of community does not necessarily presuppose unanimity of opinion or experience. The concepts of *society*, *community*, *citizenship* and *sustainability* are not defined in the [social sciences] statement. Unlike the seven other learning areas that express their curriculum purpose in sophisticated language appropriate to their fields of knowledge, the social sciences statement does not reflect this confidence (Hunter, 2007, p. 48).

Mimi Orner, Janet Miller, and Elizabeth Ellsworth's (1996) thoughts about excessive moments in writing are called to mind. Their thinking about excessive moments highlights connections between particular educational discourses and repression: Miller (2005) reprises her 1996 conversation with Orner and Ellsworth and observes: "Excess is a symptom of histories of repression and of the interests associated with those histories" (p. 111). Excess, then, is an idea for examining what is repressed in education theories and practices. Miller also evokes feminist educator Valerie Walkerdine's (1990) *Schoolgirl Fictions* whereby Walkerdine talked about women telling other stories that exist in the interstices of repression:

We can tell other stories....

Underneath stories of quiet little girls are murderous fantasies. These are not there because they are essential to the female body or psyche but because the stories of our subjugation do not tell the whole truth: our socialization does not work (as cited in Miller, 2005, p. 125).

Murderous fantasies— maybe not! However, excessive moments of countering unquestioned social sciences curriculum and pedagogies have textured my writing since the early 1990s. Discourses of inclusivity relating to gendered, multi-ethnic, and historical experience were voiced prior to 2001 (Hunter, 1993, 1999, 2000, 2001) but these were not deeply theorised, and the writing was designed for a practitioner audience. Despite this, I attempted to fuse formative academic and practitioner work and reveal critical social-constructionist discourses of counter-socialisation. This means that exclusive citizenship discourses were identified as curriculum

limitations, and the desire for inclusive approaches was storied as curriculum opportunity.

Feminist and postmodern curriculum orientations as ways of knowing

Exploration and questioning of gendered selves (Middleton, 1993; Munro 1998b) reveals the contradictory and partial nature of subjectivities and pedagogies (Munro, 1998a) that fashion curriculum resistances presented in this narrative. Countering dismissive attitudes to, or “missing in action” treatment of, women’s experiences and aspirations in social sciences curriculum contexts shapes my curriculum work. I am influenced by writings of feminist educators who offer autobiographical discussions of curriculum visions as participatory and reflexive processes (Orner, Miller & Ellsworth, 1996; Miller, 2000, 2005). Feminist and postmodern ways of knowing signal a critical curriculum turn as personal and professional disturbance and resistance to curriculum discourses in practice. In *A Post-modern Perspective On Curriculum*, William Doll Jr., (1993) discusses the unsettlement and resettlement of curriculum envisioning of curriculum possibility. He conceives a postmodern curriculum where perturbation, disequilibrium or disturbance provides the “driving force of change” (p. 163). For Doll Jr., a postmodern curriculum can be imagined through a transformative body of four R’s. He conceives these as a *richness* of layers of meaning and possibilities, as *recursion* that reflects ways of knowing, as pedagogical and cultural *relations* that recognise narration and dialogue, and *rigour* as a “mixing of indeterminacy with interpretation” (p. 183). In *Feminist Research in Education*, Lather (1991) asserts a postmodern approach to curriculum that “attempts to provide a space for alternative voices and undermine the priority usually given to the agendas held by powerful people in society” (as cited in Scott, 2008, p. 139). This involves thinking about how power “resides in knowledge and discourse which can be reproduced or contested in a multiplicity of sites” (Skelton, 1997, p. 189) and is not held centrally, or by dominant groups in education.

Valerie Janesick (2003), an American curriculum theorist, describes curriculum trends moving through reconceptualist to postmodern approaches. I find her metaphor of postmodernism as bringing texture to the painting of curriculum useful. This imagining corresponds with my view that feminist, postmodern and critical approaches coalesce within this texture. Janesick conceives a postmodern curriculum as a “theoretical framework and a form of critique” (p. 10) and her vision of curriculum and pedagogies counters normalised discourses. I seek to reflect Janesick’s critique in my social studies and history pedagogies as a critical consciousness. This involves the processes of critique of the power of culture, class, and gender differences, and their shaping of educational outcomes; promotion of complexity and multiple competing perceptions of social reality; valuing critical pedagogies, and calling into question

any truth claims (Janesick, pp. 10 -11).

Identifying pedagogic selves

My research takes shape as a dialogic exchange of multiple voices and pedagogies. For example the PhD as an academic research exercise is a critical pedagogy, and the PHP as the narrative research and methodology (outlined in Part Two) is a ‘case’ of critical pedagogy. The narrative’s vignettes, grounded in my particular set of educational experiences, offer personal glimpses of pedagogies in action. It is at the pedagogic level where policy and curriculum discourses play out within sanctioned cultural contexts, both institutional and disciplinary. Critical consciousness is now theorised in relation to pedagogic selves and postmodern discourses as counterpoints to normalised discourses.

Chapter One focused on selves, identities, and subjectivities in relation to the shape-shifting nature of narrative. How then might pedagogic selves be constructed? The French cultural theorist and historian Michel Foucault explored the notion of “self forming”, noting that ways selves are fashioned is not an individual practice or invention. Rather, “patterns of self” are found in culture and thereby discursively produced and legitimated (Satterwaite, Atkinson & Martin, 2004, p. 153). In a similar vein, the cultural theorist Stuart Hall (1996) describes these patterned selves as identities: points of temporary attachment to the subject positions that discursive practices construct (as cited in Mulcahy, 2006, p. 59).

Theorist James Gee’s work *Identity as an Analytic Lens for Research in Education* (2001) opens up thinking about recognition, interpretive systems, and discourses of identity. Gee observes that people have multiple identities connected with their roles and performances in society. Multiple identities jostle in the pedagogic roles I carry out. I understand that others may recognise and interpret these differently from the ways in which I perceive my experiences and embodied selves. Gee, drawing on Taylor’s (1994) politics of recognition, comments: “One cannot have an identity of any sort without some interpretive system underwriting the recognition of that identity” (2001, p. 107). This means interpretive systems include differing historical and cultural views; norms and traditions; discourses and dialogue, and workings of affinity groups (p. 108). As an illustration of this, I recall a social studies conference in 1997. This followed a highly political and contested curriculum process (Hunter & Keown, 2001) culminating in the SSNZC (NZMoE, 1997). My involvement in completing the project was acknowledged at the plenary session. I was identified as passionate, having brought challenge to the development. In the professional forum I felt discomfited with the “passionate” identity as I felt it undermined my contributions to the curriculum development. I was conscious that my

identities and pedagogies exceeded the norms and traditions of my social studies affinity group.

In *Teaching Selves, Identity, Pedagogy, and Teacher Education*, Jane Danielewicz (2001) discusses her teaching identity and conceptions of self as “[existing] simultaneously and fluidly, with varying degrees of importance or relevance given [to] any time or place” (p. 5). Arts educator Victoria Perselli (2004) comments that a layering of experiences makes a teacher or learner. Perselli challenges teacher educators to re-examine practices based on the “immense significance of actual people and places, as real, as memory, imagination and desire in the formation of selfhood in teaching and learning” (p. 183). As a learner I am attracted to the capricious and mysterious agency of people’s lived experiences as past and present. As a teacher I am subjective and social. I draw on curriculum theorist Pinar’s (2005) conception of pedagogic identity as “conceived by others, struggling to create [my selves] inviting [my] students—through study—to do the same” (as cited in the Preface of Miller, 2005, p. xiv).

Teacher selves are revealed in power relations, gendered expectations and learners’ assumptions. In the competitive university environment, pedagogic identities are always up for scrutiny and conjecture. For example as an “emergent researcher” I choose to articulate identities in relation to feminist, postmodern, and critical thinking. I do this in my search for spaces of professional and academic negotiation. Of course it hasn’t always been this way, as the production of subjectivities reflects historical, gendered, and situated connections of self-consciousness and coming to know. I am aware that pedagogic identity is a “narrative of the self” (Hall, 1996, p.6), that I am a narrative in process, and an identified body of work. At times it has felt uncomfortable to reveal pedagogic selves as a childless educator within a profession of gendered assumptions and expectations (Britzman, 1992; Miller, 2005; Ziarek, 2001). On the other hand this identity may be constructed as liberating. Surprising happenings can open spaces for reimagining identities. *Small Heartbeats* recounts an educational experience that crossed time zones and cultural settings.

Small Heartbeats: Appokodu Village, Tamil Nadu, India 2001

This was a pristine January morning. A cool eucalyptus breeze cut the clearest of skies. Our group of educators was visiting a rural school in the Nilgris Hills. The whitewashed school with its startling turquoise window surrounds sat on baked earth. Students spilled out of windows and doors to dance and sing their welcome at the outdoors assembly. Our party then moved up the hill to meet the families who lived in the village closest to the school.

Musicians rhythmically drummed and trumpeted our arrival. Unfamiliar instruments flashed in the sunlight. Villagers lined the steep lane, joining us as we walked up to a central meeting space. I noticed a small domed temple nestled into the farmland below. Women wore fine bleached cotton tunics and shawls over richly coloured dresses. The youngest children clung to their mothers' clothing, and old weathered men and women sat closest to the action.

In a ritual similar to a powhiri's whaikorero⁸ in Aotearoa New Zealand, the village and tour leaders exchanged speeches about educating the young. We danced with high aching arms and tightly interlaced fingers. After a meal of sweetened dhosa and milky cardamom tea, the band and its retinue of chanting villagers led us back to the bus.

As we walked back down the lane, a young couple stopped me and motioned me to hold their baby. Time stood still as the couple extended their arms to encircle us within. I am not sure what the gesture meant as we had little shared language other than the small heartbeats that between us spoke volumes...

"Small heartbeats" was an educational experience in which identities were unknown and open for imaginings. All senses came alive in a day of delight that had a profound personal impact. I find Petra Munro's (1998a) *Subject to Fiction: Women Teachers' Life History Narratives and the Cultural Politics of Resistance* a significant study. Munro explored women's authoring of their teaching lives by letting go of her pre-determined theories to listen to the complex and contradictory ways in which three women teachers "negotiated understandings of self against and with/in the dominant discourse of education and gender" (p. 27). As a reflective practitioner, storied lives and feminist pedagogies speak directly to me through their concerns about inclusive and imaginary approaches to teaching and learning. As responses to concerns about agency and the sense of fragmentation that many women teachers experience (Miller, 2005), these pedagogies aim to decentre authority in the classroom and invite political acts. These include resistances, silences, constructing narrative texts, self-storying, and dialogic exchanges.

⁸ Aotearoa New Zealand's indigenous Maori – tangata whenua (people of the land) use powhiri as a cultural ritual to welcome Maori and diverse cultural groups to tribal places, political settings, and social occasions for the purpose of strengthening alliances, farewelling and honouring the dead, establishing or revisiting relationships, recalling tribal history and genealogy etc. Whaikorero refers to the dialogue, songs and speeches that take place in a powhiri between hosts and visitors. Powhiri are part of New Zealand's cultural rituals, particularly in educational contexts.

Storying pedagogic selves and identities in history curriculum

Experiences of school history in New Zealand's secondary curriculum have influenced pedagogic selves played out as history student, history teacher, history teacher educator, history curriculum researcher, and escape artist into history. The following vignettes illustrate pedagogic selves. I do this to highlight history curriculum and pedagogies as inherited and normalised discursive practice. I invite the reader to visualise...

A Punctuated History 1970s

Mrs P taught us history in the sixth form. Always an assured presence in her thick skin of academic gown, she swept up and down the classroom's aisles whilst dictating the history from her textbook. No time to raise your head or think about what it all meant. Just keep on listening to catch the sequence of words spilling out from the text. This was history and the way it was done.

I recall a day close to school exams, when Mrs P handed back exercise books after marking to check that our history notes were sufficient. The class had been studying events in Europe leading to the outbreak of war in 1939. She had entered the room in an agitated state, having gathered momentum in her mad dash from staffroom to classroom. Her hair was static electricity, and her body heaved in indignation. As keen observers of all our women teachers, we knew the signals, and sat up as one in anticipation of the scene to come. Whilst ritual humiliation was to follow, we relished the drama.

Mrs P stalked with menace along the rows. She spat out her frustration.

"I can't believe your stupidity! What were you thinking? No I take that back, you are incapable of thinking in history. There are no history scholars in this class. I have checked your books all weekend and find most of them inadequate for examination preparation. Some of you are particularly dense. When I dictated your notes, I was punctuating by using the colon, but you wrote Poland! I meant colon NOT Poland!"

Reproduction of cultural values and beliefs through substantive content approaches often involves transmissive pedagogy, or concentration on a single textual narrative. This was my experience of school history. *A Punctuated History* illustrates this mind-numbing pedagogy. Sadly, I still encounter this approach to history today through preservice teachers' concerns and fears, whilst they undertake practicum. The twentieth-century political and conflict-based historical contexts I studied at school remain preferences for national assessment purposes in history programming today. Mrs P's lament of our inability to faithfully record her dictated history, let alone to understand the sequence of political events, said more about her identity as a scholar of history, her pedagogic self, and maintenance of an *academic scholar* history curriculum discourse. Whilst frustrated with our work, she remained supremely confident about her own approach and purpose.

“What’s a Catholic?” History Class 1988

It was the beginning of the third term and with some trepidation I had taken over the teaching of Seventh Form history from a colleague. The class was involved with the Early Modern England history examinable option. [Marty] assured me as he checked off topics on his fingers, that the class had “done Elizabeth” and was “over religion”. They had especially enjoyed James Stuart’s sexual habits, but had become a little confused about Celtic kingdoms. They were just coming up to the Interregnum.

”So Pip, good luck!”

I remember preparing an annotated visual overview to help myself as much as the students to connect social, religious, political, and economic trends over a century. I started the session by re-visiting the English Reformation, and was in full flight when a student asked the question that brought me back to earth:

“I don’t understand – what’s a Catholic?”

“What’s a Catholic?” recalls my engagement with learner-centred discourses and pedagogies in secondary history. Early forays into history teaching quickly convinced me to make no assumptions about students’ interest in history, or assume that skills and knowledge were developing. Always more comfortable in a facilitator role, my pedagogy focused on interpretation of the language of history, particularly in relation to conceptual understandings, and connecting ideas and contexts. Initial primary teaching experiences of integrated and thematic programming certainly shaped my approaches to history pedagogy. I sought to connect the past as lived experience through a variety of representations including visual, artistic, and performance, and to encourage students’ thinking about the purpose and significance of histories studied.

“I just want it to be nice Pip!” History class 2004

The preservice history class was involved in interpreting historical sources of late nineteenth century New Zealand immigration legislation. The sources voiced political attitudes and discriminatory practices in the context of New Zealand parliamentary debates.

We discussed how and why history students in Year 13 could explore the context and how the sources might be interpreted as representations of dominant cultural beliefs of racial superiority. Sussi, in her early twenties, became agitated and cried out “I just want it to be nice Pip. I haven’t studied history like this...!”

“I just want it to be nice Pip!” shows something of my critical constructionist approach to history pedagogy. As a teacher educator of secondary history curriculum, I attempted to question the significance of the late nineteenth century issue of immigration, and consider how racist attitudes of the time resonated with contemporary immigration debates. Sussi was disturbed by the way the pedagogy confronted her pedagogic identity and own views—she was upset. It is possible that Sussi’s history teaching today avoids any controversial or contested

aspect of history. I wonder what kind of impact this passive approach has on students? These discourses applied to history pedagogy illustrate the historical construction of the social (Yilmaz, 2007, p. 272). This is seen for example through language, culture, and engagement with issues informed by the past as human agency. For many older and experienced history teachers in the secondary schooling curriculum, this discourse is generally viewed as antithetical to “real history”.

“Why can’t we get what I want to know...?” 2004

“I’m not content with the fifth form. I think it’s much too male dominated. It’s too political. I want to get into the interesting stuff like the social stuff and be able to have a choice about what I teach. Why can’t we get what I want to know—about people who were affected by the person who was leading rather than talk about the leader who affected people” (Hunter & Farthing, 2004, p. 62).

“Why can’t we get what I want to know?” recounts a conversation with a fifth-year history teacher in the *Talking History* research project (Hunter & Farthing, 2004). In this context, Bruce Farthing (co-researcher) and I assumed pedagogic identities as researchers and mediators of history curriculum. The vignette indicates a history teacher’s desire for an approach that moves beyond political and elite imperatives. It is interesting in this case that the teacher is seeking permission to choose a contextual preference, and seems to expect a policy or school decision to approve this shift outside of her teacher agency.

The curriculum discourses theorised in the previous chapter are evident in the four vignettes above that reveal teachers’ and students’ pedagogic identities and approaches to the history curriculum. I have reprised the history experiences to illustrate normalised conceptions of history that prompt discursive counterpoints in my professional crossings pedagogies. Accordingly, postmodern, feminist, and critical insights that texture my history stance are theorised in the second part of this chapter.

Thinking about postmodernism and pedagogies

Postmodernism deserves some explanation in light of approaches to social sciences pedagogies. The notion of postmodernism makes sense to me in the way Alun Munslow the American history theorist refers to it: not as post or after modernism, rather as a re-evaluation and rethinking of knowledge. Munslow (2006) comments: “Postmodernism has often been deployed to meet the arrival of a new set of conditions for knowing when it seems more appropriate to say modernism has now become fully aware of its own in-built critique of knowing” (p. 2). Lather (1994) refers to postmodernism as the “code-name for the crisis of confidence in Western

conceptual systems” (p. 102). Conceptual systems include the workings and reception of knowledge, belief systems and identities. This means postmodernism is concerned with how knowledge and identities are socially legitimated, configured, constructed, displayed, and circulated. Giroux (1995) explains shifts in thinking from modern to postmodern by using the metaphor of a political map. In postmodern terms the modernist map is one in which the “voice of the other is consigned to the margin of existence, recognition, and possibility” (p. 38). French cultural critic Jean François Lyotard promoted discussion of postmodernism, when he explained ‘the postmodern condition’ as signaling the death of grand narratives and end of the enlightenment project (Brown, 2005). In *The Postmodern Condition* (1984), Lyotard described postmodernism “as simplifying to the extreme.... I define postmodernism as incredulity towards metanarratives” (as cited in Holstein & Gubrium, 2000, p. 69). This can also relate to thinking about narrative identity. Writers Holstein and Gubrium write that this “includes the breakup or delegitimation of the grand narrative of self constancy” (p. 69). Postmodern thinkers are suspicious of power and authority, particularly the exertion of intellectual power. In mediating power, knowledge and discourses, postmodernism offers new theoretical tools and enables connections between ideologies to exist (Brown, 2005; McLaren, 1995). What then do postmodern discourses mean for pedagogies?

Postmodern orientations to pedagogy involve teachers and learners asking questions of culturally produced bodies of knowledge and patterns of thinking that influence understanding of the worlds we live in. As a form of critique, postmodernism views teachers as facilitators assisting students to question forms of representation and deconstruct meaning in texts (Giroux, 1995). Deconstruction⁹ shakes up the logocentric idea that “there can be any fixed or centre to meaning established independently of language” (Munslow, 2006, p. 200) or that language can authentically represent reality. In language every medium and representation is a text that tells a story and lends itself to a diversity of meanings and interpretation of situations. Giroux (1995) argues teachers should not be constrained by modernist images of progress and history, western male views of subjectivity, agency, and imperatives of nationalism. In this sense postmodern pedagogies serve to “deterritorialize the map of dominant cultural understanding” (Giroux, 1995, p. 39). Giroux has influenced my pedagogy since 2003 when I researched teachers’ conceptions of the nature and purpose of history in the school curriculum (Hunter & Farthing, 2004). Giroux’s ideas of disruption and new reference points support Bernstein’s (1988) call for

⁹ *Deconstruction* is a postmodern technique for scrutinising texts, reading against the grain, awareness of assumptions between author and reader. Jacques Derrida (1930–2004) used the term *deconstruction* for understanding texts and to dispute the *logocentric* notion of “an originating source of absolute meaning” (Munslow, 2006, p. 200).

pedagogies that promote “healthy suspiciousness of all boundary-fixing and the hidden ways in which we subordinate, exclude, and marginalize” (as cited in Giroux, 1995, p. 40).

Thinking about critical pedagogies

Critical pedagogies incorporate a variety of theoretical positions that differ in methodological focus as well as ideological orientation (McLaren, 1995). However they do involve understandings and critique of hegemony and power as an organising force in education (Freire, 1970; Kincheloe, Bursztyn, & Steinberg 2004; Kincheloe, 2005b). Critical theorists engage in ideology critique, cultural analysis, identifying the discursive underpinnings of practice and viewing the teacher as a cultural worker and/or intellectual (Apple, 1982, 1990; Bernstein, 2000; Giroux, 1992, 1995, 1997, 2009; Kincheloe, 2004). These understandings have shaped my work in social studies and history curriculum from 2004 to the present, and are evident in my attempts to challenge normative beliefs and discursive practices in social sciences curriculum (Hunter, 2006, 2007) and history curriculum and pedagogy (Hunter, 2011a & 2011b; Hunter & Farthing 2004, 2007, 2008, 2009).

Critical pedagogies ask questions of the cultural politics of curriculum. They reflect conscious and informed choices of action (Giroux, 1983, 1994, 1997, 2009; Giroux & Shannon, 1997; Hinchey, 2004; McLaren, 1995; Vavrus, 2006). A bridging of theory into practice is brought into play that presents a compelling approach for curriculum and policy work in teacher education. In *Becoming a Critical Educator: Defining a Classroom Identity, Designing a Critical Pedagogy* Patricia Hinchey (2004) cites Ira Shor’s (1992) elements of ‘empowering education’ and discusses how teacher educators arrive at a critical pedagogy praxis. Both Shor and Hinchey view this as involving a critical consciousness demonstrated in the identification of issues and concerns, and giving students a voice in curriculum. Interestingly, Hinchey prepares the critical practitioner to be ready for the resistance of others. Indeed, this resonates with my experience of critiquing social sciences curriculum decisions from 2005 to the present and researching discursive tensions (Hunter & Farthing, 2004) and students’ thinking in school history (Hunter & Farthing 2007, 2008; 2009).

A critical consciousness accepts that our ideas come from particular sets of life experiences. Kincheloe (2003) viewed this as a critically reflexive pedagogy in his comment: “Pedagogical decisions are grounded on teachers’ insights into conscious construction in the experience of both themselves and their students, the intersection of the social and the cognitive, diversity, social and educational theory, and instructional strategies” (p. 252). This means focusing on

content and practices that sensitively interrogate injustice and acknowledge that powerful pedagogy takes place in settings outside classrooms. Likewise, the identification of pressing issues enables social, cultural and historical experiences into classrooms. A belief in the dignity of people and understandings of literacies of power (Kincheloe, 2005b) present opportunities for critical examination of knowledge and normalised beliefs. Awareness of the cultural relevance of pedagogies and a vision of teacher education supports the notion of the teacher as a transformative intellectual empowered to change dominant and unsuccessful pedagogies (Giroux, 1988, 2009; Giroux & Shannon, 1997; Hinchey, 2004). If critical pedagogy is active and seeks to resist dominant thought constructs, how then does this sit with a personal theorising of history? My choice of a critical approach to history is both epistemological and ontological (Steinberg, 2011). I understand that a theory of knowledge makes sense of what it is, recognises its antecedents and limitations, and is always in place before doing history (Hinchey, 2008; Munslow, 2006; Southgate, 2000). In the following part of this chapter I aim to acquaint the reader with my history thinking and my desire for reimagining histories.

History as Sense Making and Critical Consciousness

The chapter's dialogue is expanded to include ways in which I make sense of history as critically conscious cultural work. I reflect on what history is and what it is for. Modernist inheritance and post-empiricist and epistemological insights for history are explained and aligned with historian Alun Munslow's (1997, 2006) framework of history discourses. Feminist gazes, literary influences, and the "linguistic turn" are considered because they shape my understanding of the narrative and constructed nature of history. In Chapter One, conceptions of the literary and aesthetic nature of narrative and narrative selves were explored in some depth. The following account of what constitutes *history* is a precursor for identification, interrogation, and explaining resistance to exclusive representations and discourses of history. Hence, my thinking as follows is necessary for drawing the narrative's focus towards history pedagogy as the research case in point.

A personal theorising of history

Chapter One introduced the French cultural theorist Levi-Strauss' self-reflexivity as an "archaeologist of space" (1961, p. 44) and bricoleur (1966). Levi-Strauss' thinking influenced my early academic thinking about disciplinary constructions and blurring of genres. I have always been powerfully drawn to connections and interrelationships of conceptual thinking across disciplines. English historian Beverley Southgate (2005) summons up Levi-Strauss' thinking when questioning the purpose of history in *What is History For?*

...Claude Levi Strauss noted decades ago that there can be no way in which history can ever correspond to any 'reality' of the past: 'a truly total history would confront [historians] with chaos'. So history, he concluded, is inevitably partial, incomplete, selective, biased'; it's never history [pure and simple], but [always] history-*for*'. The interesting question, then, is *what* it's for? (p. xi).

Southgate's excerpt signals ideas about history that resonate with a personal visualising of history. Southgate's postmodern approach to history confronts the study of history for its own sake by seeking a renegotiation of the purpose and point of historical studies today.

I have attempted to encapsulate an elegant definition of history but find it impossible. The exercise is like selecting contents and packing a case for international travel. What do you carefully wrap, fold, and place in a case when your itinerary includes academic scrutiny, family rituals, cultural crossings, adventure, the promise of new ideas and sensory overload? I have sat on the case for a long time but find its contents unruly and not easily compressed. The act of packing for eclectic representation and purpose, and imagining identities, is itself a metaphor for history. I visualise history as a consciousness of the past, as instability of time and space, as self-reflexivity and cultural production. The cultural work of history means that we "participate in history both as actors and as narrators" (Trouillot, 1995, p. 2). This duality of participation involves the study of the *past* as lived experience, and as socially constituted narrative representation and interpretation. This is shaped by an interest in peoples' lives and encounters with literature, music, and visual media. As texts and performance, these call forth the past to delight and surprise me in the present. So I like to rethink disciplinary and professional practices and imagine what history is or what it might become. Historian Ann Rigney (2007) writes about the philosophy of history, and cultural memory. In *Being an improper historian* Rigney queries what now is history? She reflects on the cultural work of history.

Dropping the *cordon sanitaire* around 'history itself', then, does not mean capitulating to uniformity. Rather it allows one to conceive of 'historical practice' in a pluralist and multidimensional way. The cultural work that goes by the name of 'history' involves various institutions, genres, media and aspects – topics, methods, modes of presentation, social reach and circulation – that together form a matrix¹⁰. The fact that academic historiography is the variant with the greatest claim to offer historical knowledge according to scholarly norms, rather than mere opinion or storytelling, does not detract from this basic point (p. 152).

I embrace Rigney's ideas because they resonate with my insights and orientation towards history in this: my moment of history that, for want of a better term in the narrative, I refer to as

¹⁰ Rigney refers to historian Jorn Rusen (2002) *Disciplinaire Matrix*, in S. Jordan (Ed.), *Lexikon Geschichtswissenschaft: Hundert Grundbegriffe* (pp. 61-4). Stuttgart: Reclam.

postmodernity. However, there is more than meets the eye here, because my conceptions of history are shaped by multiple influences layering educational thinking such as literature, pedagogy, and just living! So wait reader, there's more, as I attempt to fold history discourses into the research bricolage.

History as modernist and empiricist epistemology

So far, my research storying has explored postmodernism in relation to narrative, curriculum discourses, pedagogic selves and critical consciousness. In styling this, I have also communicated assumptions about conventional (*modernist empiricist*) history epistemology. Historians use various terms to refer to this including: *historical materialism* (Palmer, 1990); *rationalist tradition* (Evans, 1997); *reconstructionist*, (Munslow, 1997); *modernist* (Himmelfarb, 1999); *scientific historiography* (Thompson, 2000); *empirical discipline* (Marwick, 2001); *traditional* (Jenkins, 2003); *empirical-analytical* (Munslow, 2003); *Enlightenment empiricist* (Brown, 2005); *conventional* (Ermarth, 2007). Whilst my understanding of modernist empiricism appears to act as a counter-point to postmodern approaches to knowledge, a binary is not intended. Rather, postmodern knowledge in my view subsumes, reconfigures and challenges modernist theories. Australian historian Bill Green (2005) relates the 'modernism-postmodernism' history debate as an 'inbetween-ness'. Green comments: "Like any complex, indeterminate historical state, this [inbetween-ness] is a state of radical transition, liminality and becoming" (p. 51).

A critical consciousness of history involves a "deconstructive retrospection of modernity" (Jenkins, Morgan & Munslow, 2007, p. 5). I take this to mean that any view of history must acknowledge personal and professional inheritances of modernist ways of thinking. Likewise, discursive tensions that have prompted new cognitive insights in my history work need to be considered in light of the time/era we live in now. The idea of an era of postmodernity sits comfortably with me. This is important for understanding conceptions of history storied through the research. So, what does modernist empiricist history look like? *Modernity* is a western historical construct embracing the "episteme introduced by the Enlightenment, and stretching back from 1800 to 1960" (Brown, 2005, p. 184). I am unconvinced that modernity has ever left, in light of inherited history curriculum discourses, and pedagogies I negotiate in New Zealand educational settings. Modernist empiricism acts as a site of confrontation and disturbance for my history work because its assumptions see knowledge as revealed truths about the world: as complete, stable, verifiable, and linear time. I find social (constructivist) theories and present/future historical relationships are rejected as historical ways of knowing. As a conventional approach to history, modernist thinking tends to maintain cultural myths and

traditions including, for example, sanctified tales of victory, sacrifice, and valour. Grand narratives of national identity and the politics of nationalism remain as privileged discourses that operate as a kind of transmission of exclusive citizenship notions. In this sense distinctions are often made between elites and non-elites; ‘high’ and popular culture; *History*, and *history*. Political hierarchies and narratives of progress may be perpetuated. Modernist history epistemology becomes problematic when the “seminal” book or text is viewed as a sufficient and truthful representation of the past. Uniform identity discourses may position individual, local, or gendered historical experience as expendable.

History as feminist and gendered approaches

Feminist and gendered historicisation (shown itself to be a part of history) of the past also influences my thinking in that this operates to disturb established fields of knowledge. Sue Morgan’s (2006) critical rethinking of historical discourse rejects any notion that feminist approaches to history coalesce around a single theoretical position or methodological framework. Morgan highlights the multiplicity of positions in this field: “Such an absence of feminist unanimity is no cause for concern, however, nor for the dismissal of the integrity of the discourse itself, rather, it is a source of tremendous optimism, creativity and analytical momentum” (as cited in Jenkins, Morgan & Munslow, 2007, p. 2). Feminist historians (Hall, 1992; Morgan, 2006; Riley, 1988, 2003; Scott, 1988, 2004, 2008) who work with gendered and women’s history see this as constructed in language and representations in which gender itself figures as a “central discursive component of all kinds of historical categories” (Gunn, 2006, p. 21).

Three distinctive approaches to historical inquiry

In the 1990s, British historian Alun Munslow theorised three approaches to historical inquiry. Each embedded a distinct epistemology and methodology. This appears to have been a time of great angst for historians, who were sharply divided over conventional and postmodern perspectives of history. Munslow (1997) named his history approaches *reconstructionist*, *constructionist*, and *deconstructionist*. To advance my narrative research, I view Munslow’s three history approaches as a framework of discourses that helps me to identify historians’ assumptions and world-views when they observe and produce the past. It also offers a key to recognising and understanding better how teachers and students visualise and talk about history. I expand on Munslow’s approaches as follows.

Reconstructionist approaches to history reflect empiricist evidence-based research production as being ‘real’, ‘truth’, complete and verifiable and retrieved as “demonstrable

knowledge of ‘the past’” (Jenkins & Munslow, 2004, p. 1). This history rejects multiple theories and explanations, and the historian is perceived as impartial, objective, and truth seeking. Constructionist orientations of history share reconstructionist aims for accuracy within historical narrative, but their forms of empiricism are “married to varying levels of social theory and the more or less complex forms of explanatory conceptualisation” (Jenkins & Munslow, 2004, p. 11). Social theory may highlight for example postcolonial indigenous, or feminist ways of knowing. Sources are made sense of “by theorisation and deployment of concepts” (p. 11). This approach to history has been referred to as ideologically self-conscious (Phillips, 2006). As such, social, cultural and political relationships are emphasised. Deconstructionist historians view the “actuality” (lived experience) of the past and sources as important, but always open to multiple observations. Research remains a critical aspect of historical inquiry, but how historians read texts and the forms their narratives take in reassembling the past are highlighted. Deconstructionists are interested in the narrative and linguistic aesthetic:

... for deconstructionists ‘doing history’ is the exercise of a literary activity that doubts that empiricism and language are adequate to the task of representation of ‘reality’ at a fundamentally truthful level when the aim is the recovery of what it actually means (Jenkins & Munslow, 2004, p. 13).

Alignment with postmodern insights is apparent in deconstructive histories where previously discounted or re-explored contexts of the past bring to light previously unseen and unheard voices of the past. Research brings new meanings, and historical narrative gets personal to reveal the historian’s voice. I conceive each of Munslow’s three epistemologies as discourses that align either with *modernist empiricist* approaches to history or *postmodern* orientations of history. If I apply the approaches to my own history work, I am aware of my resistance to an inheritance of reconstructionist history, and acknowledge that my recent history pedagogy in teacher education reflects a hybridity of constructivist and deconstructionist insights. My imaginings of history however are deconstructionist. Constructionist orientations of history may offer a position of negotiation in the divide I perceive between reconstructionist and deconstructionist discourses. And herein lies a significant tension in my work: a desire for deconstructive approaches to history in light of the disturbances of reconstructionist history discourses in teacher education.

History as postmodern insights

In *Refiguring History: New Thoughts on an Old Discipline*, British historian Keith Jenkins (2003) argues a postmodern stance that history be understood as a post empirical post epistemological aesthetic discourse, as infinite refigurings, and as multiple meanings.

Jenkins' fellow historian Munslow conceives history as "ways of presenting/representing the 'before now' as the acts of the imagination they so obviously are at the expense of empirical/epistemological fashionings" (as cited in Jenkins, Morgan & Munslow, 2007, p. 3). Munslow (1997) draws on Michel Foucault's conception of the past, and historians' work in this way:

... the past construed as history is an endless process of interpretation by the historian as an act of imagination, and our categories of analysis, assumptions, models and figurative style all themselves become part of the history we are trying to unravel (p. 130).

Changes in beliefs and ways of knowing promote a rethinking of history (Munslow, 2003). A postmodern view of history problematises grand narratives, challenges power structures, and "promotes the acceptance of the 'other' as legitimate" (Munslow, 2006, p. 202). New fields, methods, and ideas of history become possible. An involvement with new ideas erodes the discourse of the bounded distinctiveness of history as a discipline (Brown, 2005). Whilst postmodernism may be viewed as freeing history from its own power, not all historians see it this way. Some defend factuality as the representation of reality: "a resource much despised by the postmodernists" (Eagleton as cited in Brown, 2005, p. 160). Prominent historians have written about postmodernism's threat to history's identity and status in academia rejecting presentism "built into the rhetoric of experience" (Chakrabarty, 2007, p. 83), and defending the notion of historical objectivity. The titles of their texts reveal their disturbance, for example: *Telling the Truth about History* (Appleby, Hunt & Jacob, 1994); *In Defence of History* (Evans, 1997); *Descent into Discourse* (Palmer, 1990); *What Happened to History*" (Thompson, 2000).

History as literary, narrative construction, and linguistic turn¹¹

It is no coincidence that postmodern insights and the questions they pose for history interest me. In Chapter One, I discussed the profound influence that literary genres—particularly historical realism, postcolonial Indian writing, and magic realism have had on my historical thinking. The ways in which authors construct and story the past have always transported me into imaginings for escape and for connections with others' lives. Postcolonial literature in particular disturbs the constraints of modernist history because it offers a sense of freedom in its cultural crossings and ruptures of men and women's lives in time and space. In magic realism it is the sleight of

¹¹ The phrase *linguistic turn* was conceived by Gustav Bergman, and further theorised and given currency by the philosopher Richard Rorty (1931-2007) in his *Linguistic Turn: Recent Essays in Philosophical Method* ed. (1967). As cited by David Kelley (2005) "Linguistic Turn." *New Dictionary of the History of Ideas*.

hand or the spell that reels me in as a reader, particularly when writers creatively play with the past, myth, and philosophy to evoke colour, tensions and emotions. But how does this relate to history? The answer lies in its cultural work and narrative construction, but also in the dialogic relationship between writer and reader. The historian enters into the past as an observer of texts and interpretations through reading and/or viewing, and then (re)presents the past to a reader. The late Australian historical ethnographer Greg Denning (2002) lyrically illuminated this as ‘performance’.

My first performance as a historian is to be a reader. And these first readings I make are always shaped by the transience of the moment in which they were made. The hand that wrote them is still trembling with anger or fear or sorrow, or it is scribbled in a hurry. Or it is flourished with power....It is corrected and erased. It belongs to times that are as long or short or broken or continuous as the human experience that sustains it (p. 3).

A little way into the narrative research, I came across Denning’s writings that include anthropological histories¹² of Oceania (1992, 1995), and self-reflexivity about writing and reading the past (1998, 2002). I like the way he explained that the past, for an historian, is always somebody else’s history (2009). Denning described his observations of the past as the actions of a cultural performer shaped by postmodernity. A tangible empathy in his “historizing” lets me hear my beating heart. As a reader of Denning’s histories, a relationship with the writer is forged, and I am reminded that the past is not just written up—it is also read as an active conversation—as a dialogic exchange. Interestingly, Denning’s cultural crossings of history and anthropology bring new voices, interdisciplinary conjunctions and spaces between, so naturally I am drawn to his thinking.

Narrative construction

The notion of narrative is important to my theorising of history. In Chapter Two, I introduced American philosopher of history Hayden White’s (1973) narrative version of constructionism. In *Metahistory: The Historical Imagination in Nineteenth-Century Europe*, White argued that writing history requires the emplotment of the past to both organise the evidence and “to take into account the rhetorical, metaphorical and ideological strategies of explanation employed by historians” (as cited by Munslow, 1997, p. 11). White urged historians to grasp the importance of linguistic theory for historical writing and rejected the notion that “fact” and “fiction” could be maintained as mutually exclusive categories (Southgate, 2003). Elizabeth Deeds Ermarth, who is a scholar of English literature and humanistic culture of representation, refers to White’s

¹² Two of Denning’s notable Oceanic histories are *The Death of William Gooch: A History’s Anthropology* (1995), and *Mr Bligh’s Bad Language: Passion, Power and Theatre on the Bounty* (1992).

“willingness to think beyond the confines of academic history” as a “perpetual sign of possibility” (2004, p. 281). Brown (2005) offers a helpful explanation of narrative construction in *Postmodernism for Historians* (2005), in relation to conceptions of ‘truthful’ and fictive narrative.

A historian may deploy references to historical events in his/her narrative that are verifiably true, but her/his discourse is about selecting and bundling references to events of his/her choice into a periodised and boundaried-off interpretative narrative defined by her/him, that *as a whole* is invariably empirically untestable. It is this narrative that is the real end-product of the History profession, and if its constituent ‘small’ facts may be verifiable, the thing as a whole is fictive in form and needs to be treated as such (p. 171).

Brown argues that postmodern and deconstructionist approaches to history narrative disturb grand narratives and authoritative claims to history (p. 175). This challenges essentialist thinking that suggests historical narrative is inviolable, and cannot be contested.

The narrative linguistic

Historians retrieve fragmentary sources of the past and employ analytical processes of empiricism to represent the past. The linguistic turn however, focuses on narrative construction and representation, and counters the empiricist premise that historical sources are stand-alone and story-free. Brown (2005), writing about postmodern history approaches and the narrative linguistic, contends the significance of a source to an historian “may not lie in its factual reliability, but in its display of values, ideologies, interpretations and so on” (Brown, p. 103). For Brown, there is little distinction between primary and secondary sources, as all sources embed historical narratives (p. 170). The linguistic turn conceives history as a literary endeavour where the past sits within historians’ textual representations and authoring. This focuses decisions around the use of language to shape histories. So analysis focuses on language systems and representation rather than the retrieval of a discernable historical ‘reality’ (Bourke, 2007; Brown, 2005; Canning, 1994; Cohen, 1999; Yilmaz, 2007).

Historians’ signs, texts, and discourses convey ways they conceive knowledge and make meaning. These also reflect ideologies, values, power relationships, and hidden meanings. In Chapter One, I explored understandings of discourse in relation to notions of narrative and narrative identity: Chapter Two contextualised discourse as educational inheritance played out in curriculum and pedagogy. I understand discursive practice in historical work as fluid and ever-changing and open to postmodern and deconstructive insights: that there is no one way or unitary discourse of history, and that discourses are “exercises in power” (Bourke, 2007, p. xii).

Historians Jenkins, Morgan, and Munslow's (2007) postmodern insights connect discourse to reimaginings of what history is, or what it might become.

...there are always multiple visions rather than one vision of what history is or what it might become. Just as there can never be one authorised version of the past, so there can be no single methodological way of bringing that past to us as history (p. xiii).

Kathleen Canning (1994) wrote about historicising discourse and experience in feminist history. She saw the linguistic turn in history as implying an interdisciplinarity and promotion of boundary crossings between disciplines. Contemporary historians contend there is a greater interest in the working of the 'discursive condition' (Ermarth, 2007) that opens history to "a new pivotal position between the humanities and social sciences" (Brown, 2005, p. 93).

History as reflexivity and criticality

A focus on the pursuit of the past (Bourke, 2007) as the cultural work of history, and the personal possibilities of human agency in history, invite historians' self-reflexivity. This becomes an exciting dimension of historical research where the nature and purpose and the 'doings' of history are emphasised. Robert Rosenstone an American historian of memoir and fiction and founding editor of *Rethinking History: The Journal of Theory and Practice*, reflects on historical consciousness, imaginings, and future tellings of the past:

We must tell stories about the past that matter not just to us; we must make them matter to the larger culture. We must paint, write, film, hip hop and rap the past in a way that makes the tragedies and joys of the human voyage meaningful to the contemporary world (2007, p. 17).

Rosenstone asserts that history matters and that it needs to be meaningful. A shift to thinking about the hows and whys of history, the historian's positioning, epistemological choice, voice and silences invites criticality (Bourke, 2007; Brown, 2005; Jenkins & Munslow, 2004; Southgate, 2003, 2005; Trouillot, 1995). Rosenstone (2007) evokes the metaphor of "space for the bird to fly" to suggest possibilities and a freedom for history.

Discordant voices in professional history exchanges

It is my contention that desired spaces and reimaginings in history might only be glimpsed after critical reflection of experience, and by theorising a stance of history that explains resistance when confronted with normative and marginalising discourses. Before bringing this second part of the chapter part to a close, I depict discordant *voices* to bring to life disturbance experienced in professional and pedagogic contexts of history in the New Zealand schooling curriculum. They embody my curriculum resistances and shifts to discursive counterpoints and illustrate my desire

to bring meaning and action together as critical history pedagogy.

“...history’s an intellectual subject ...”

My co-researcher Bruce and I disseminated our research findings about senior secondary students’ prevalent history discourses (Hunter & Farthing, 2009) to an audience of history teachers. Emerging findings of a discourse of students’ antagonism towards New Zealand history appeared to confront and disturb many teachers present. Some teachers defended this discourse during question time. Predictably, audience responses turned to contextual preferences around New Zealand history, and the usual scapegoat of primary teachers and teachers of junior social studies turning kids off New Zealand history.

I was asked what might be done to engage student interest within the internally assessed part of the history programme. I suggested students might research contexts of their family or tribal histories. Furthermore, such engagement with lived experience in time and place offered interpretive possibilities in light of wider social, cultural, and political issues and historical representation. Alex, a history teacher and emerging leader with a decade’s experience took exception to this, and passionately retorted:

“Come on Pip, history’s an intellectual subject—family history is not!”

Scholar traditional discourses are alive and well today as so vehemently expressed by Alex in “...*history’s an intellectual subject...*” For Alex, the academic scholar discourse validates teacher identity and reveals a reluctance to open history up to all students. History is conceptualised as an exclusive and elite endeavour, not open for negotiation or students’ preferences. How “intellectual” is perceived here is questionable if history relies on dated textual narratives that embed essentialist notions, or if students receive and transmit pre-constructed and official historical narratives (Hunter & Farthing, 2009).

Silencing: History Teachers’ Meeting 2008

Consultation was underway about the *New Zealand Curriculum* (NZMoE, 2007) history achievement objectives and their alignment with the New Zealand Qualification’s Authority National Certificate of Educational Achievement history standards (NZQA: NCEA). Two history teachers emphatically expressed their views and as a consequence silenced any further dialogue.

History Teacher

“There’s no such thing as social history any more, that women’s health topic is not taught any longer in NCEA history...What was that all about?”

History Head of Department

“I’m with you there. And what was the story with that Identity Standard s***! What does this [identity] have to do with history? It’s good to see that it has been removed from the proposed standards”.

In *Silencing*, history practitioners were meeting to respond to a curriculum revision of the social sciences learning area that had devised an entirely new set of history achievement objectives

(NZMoE, 2007). We attempted to make sense of a set of crudely devised history standards designed to align with the curriculum conception of history. These were simplistic and ambiguous in tenor and construction (Hunter, 2009, 2011a, 2011b). Implications for history programming were considered. However, no one wanted to talk about history, or consider opportunities to critique the history curriculum. Teachers expressed their contempt for gendered, social, and identity focused history contexts, and dialogue was silenced. I found this deeply disturbing.

“She doesn’t know anything about history...” 2009

This conversation took place during a school visit to observe and evaluate the pedagogy of a preservice teacher who had graduated with a recent Master’s degree in history and politics. The history Associate Teacher was an experienced and confident practitioner.

Pip: “How is [Jana] doing with her history teaching? Are you enjoying her creative approach?”

History Teacher: (a look of incredulity and thoughts swiftly collected): “Things are not going well at all.”

Pip: (heart sinking...): “I’m concerned... what’s the problem? Is there an issue with her history preparation from the School of Education, her planning, relationships with students?”

History Teacher: “Well it’s everything really...”

Pip: (detecting malice—hence a terse reply): “In terms of?”

History Teacher (directs a challenging gaze): “She lacks just about everything in her teaching. She doesn’t know anything about history.”

Power-relations are seen through pedagogical selves and contexts in the three history vignettes storied above. Each case illustrates teacher hostility when conceptions of history and practices may be challenged. The experiences might also be read in light of curriculum discourses of social efficiency and the impact of surveillance and compliances that contribute to shaping a bizarre culture of school history. The history teacher’s rejection of Jana’s pedagogy in “*She doesn’t know anything about history...*” indicates professional disconnections and suspicion of motives. In this case Jana did not measure up to the standards required by the teacher to teach school history shaped by assessment policy. Nor did I.

Closing comment

The first part of this chapter storied a growing sense of resistance in response to marginalising discourses played out in policy revisioning of curriculum, and processes of institutional restructuring and surveillances. Resistances conceived as embodiments of volatile moments have been reflected as excessive in relation to a growing criticality, as demonstrated in my writings for professional and curriculum audiences. Pedagogic selves were theorised to glimpse something of the heart, emotions, and professional embodiment. The vignettes of pedagogies

recalled experiences of normalised history curriculum as disturbance, and in turn helped me to examine a critical self-reflexivity supported by orientations of feminist, postmodern, and critical pedagogies. The second part of the chapter advanced these orientations to communicate a personal stance of history, and highlight discourse counterpoints to reconstructionist (Munslow, 1997, 2006) and modernist approaches to history.

Part One of the narrative research has reached a point of critical praxis whereby a complexity of personal/professional experiences and theories are in place for recounting the research processes of problematised history activated in my practitioner work. A conception of praxis as both research arrival and departure supports ideas storied previously as inbetween-ness (Denning, 2002; Green, 2005), and intra-action of meaning and action (Mulcahy, 2006). Subsequently, Part Two introduces the PHP contexts, procedures, and dismantling analysis.

**PART TWO. Problematising History Curriculum and Pedagogy: Contexts, Assembling
Research Procedures and a Dismantling Analysis**

CHAPTER FOUR. History in the New Zealand Curriculum: Contexts, Predicaments and Research Prompts 1980s–2011

In Chapter Two of the narrative I theorised *policy*, *curriculum*, and *pedagogy*, alongside an historicising of my curriculum socialisation and perception of complicity. So this chapter is a corollary of Chapter Two in terms of its critique of curriculum and assessment policy initiatives, my professional identities, productivity, and responses to discursive tensions in play. However, a contextualisation of history's identity in the national curriculum is the purpose of this chapter. Shifting policy conceptions are recalled to make sense of history's curriculum shaping in secondary schooling from 1989–2011, and a selection of history education literature is introduced as a narrative thread to support Part Three of the narrative's PHP. The multiple voices that these texts reveal strengthen my conceptions of the nature and purpose of history pedagogy.

History's curriculum identity

Since 2004, when researching history teachers' perceptions of history (Hunter & Farthing, 2004), the history educator Rob Phillips' reflective approach to history education has influenced my practice. Phillips (2002) drew on historian Jenkins' postmodern assertion that there is no single conception of history, rather that a "cultural multiplicity and pluralism" of histories exists to offer democratic opportunities (p. 142). Curriculum history (also referred to as school history) is just one of many contested histories that embed traditions, identities and values. Australian researchers Ian Simpson and Christine Halse (2005) conducted a thematic analysis of history education literature to find out how historians and scholars of history education conceptualise the identity of history. They subsequently theorised three dimensions: history as *product* (the contextual nature/production of historical knowledge) history as *process* (the active skills/construction of doing of history) and history as *purpose* (the intent of history). Each dimension embeds ways of knowing, beliefs, language, and alternate/competing positioning about what counts as history. Particular dimensions may be integrated or emphasised at the expense of others. Simpson and Halse's dimensions offer a helpful way to think about the traditions and discourses in practice that constitute New Zealand's history curriculum identity. Dimensions of history that play out as *production*, *process*, and *purpose* will be kept in mind whilst discussing aspects of the New Zealand history curriculum, including assessment preferences and required outputs.

Curriculum and assessment conceptions of history in New Zealand schooling 1980s–2011

I aim to explain something of the regulatory frameworks of history curriculum and assessment, and identify conceptions of history that have jostled in the New Zealand curriculum over two decades of policy shaping from 1989–2011. Whilst this is no easy task, three policy contexts are considered. These are historical thinking in social studies; the established culture of the subject, with its traditions, language, and customs and practices; and history assessment and national qualifications.

Conceptions of history in a social sciences learning area

Under the terms of the 1991 Education Amendment Act (New Zealand Government, 2011) the *NZCF* (NZMoE, 1993) established the national policy for teaching, learning, and assessment for the period 1993–2007. Its revision from 2004–2007 instituted the *NZC* (NZMoE, 2007).

The *NZCF* established an outcomes-based national curriculum, with a strong participatory citizenship orientation across all thirteen years of schooling¹³. A curriculum rationale for social sciences related subjects (including history) sat within the *NZCF Essential Learning Area of Social Sciences: Tikanga-a-Iwi*. An interdisciplinary and integrated social studies curriculum, *SSNZC*, was subsequently developed as the core social sciences curriculum. The *SSNZC* specified learning outcomes through conceptually based achievement objectives across eight curriculum levels of achievement. Teachers interpret these objectives when designing programmes, planning and implementing pedagogy, and assessing learning outcomes. Students in New Zealand schools experience something of historical contexts and pedagogy in the core Years 1–10 social studies programmes. An historical strand identified as *Time, Continuity and Change* was a required focus of the *SSNZC* policy through concepts, ideas and skills suggested by its achievement objectives.

In social studies pedagogy, teachers identify *contextual* preferences and *settings*¹⁴ and integrate historical inquiry with political, cultural, environmental and economic ideas. Historical conceptions in the *SSNZC* reflected socio-cultural and constructivist ways of knowing and meaning-making within processes that included values exploration, perspectives thinking,

¹³ The *NZCF* established the terminology of years of schooling. Years 1–10 constitute the primary and junior secondary core, and Years 11–13 comprise the senior secondary curriculum. Students are generally 15–18 years of age in their three senior secondary school years.

¹⁴ In New Zealand's social sciences curriculum and assessment documentation, *context* refers to specified focus of inquiry etc., social/ historical/cultural/political/geographical. A context is specified alongside *setting/s*. Settings refer to time, place, culture etc. For example, Economic Depression: social impacts and government responses, New Zealand 1930–1935, illustrates an historical context and settings.

decision-making, and evaluation. The *SSNZC* made possible the inclusion of diverse cultural voices and gendered experiences of the past in the construction of historical understandings. The *SSNZC* approach to historical understandings resonates with international research in relation to learners' attitudes towards history and encounters with history (Barton & Levstick, 1996; Seixas, 1996). This is evident through pluralistic, perspectival, and co-constructed interpretations of history (Levstick, 1997; McKay & Gibson, 2000); within issues-focused history curricula engaging differing opinions (Barton & McCully, 2007; Ferguson, 1996; The Historical Association Project T.E.A.C.H., 2007); the construction of understandings of the past through critical inquiry (Segall, 1999); and historical literacy (Hoepper, 2006).

The *History Forms 5 to 7 Syllabus for Schools* (NZMoE, 1989) was developed in the 1980s alongside teacher guidelines known as the *History H Documents* (NZDoE, 1988a). In 1993, the history syllabus and its prescriptive statements to align with a norm-referenced examination system¹⁵ came under the auspices of the outcomes-based *NZCF* social sciences learning area. Shifting policy conceptions are recalled to make sense of history's curriculum shaping in secondary schooling from 1989–2011. In revisiting the history syllabus, I note its coherent *Rationale* of the place of history in schools (pp. 5–6) and the aspirational *Aims* (p. 7). The syllabus referred to history as contributing to “Aotearoa /New Zealand” citizenship and for building understandings of cultures, identity, heritage, and New Zealand's Pacific setting. A key aim, articulated in response to social issues and the cultural concerns of history scholarship in the late 1980s, was the incorporation of “different perceptions of the past by encouraging a greater focus on the Maori and other cultural groups, women, and the local area” (p. 4). Whilst this language now reads as positioning of “others”, its intent embraced inclusivity. The history syllabus emphasised cultural thinking and histories, the agency of people influencing history, historical empathy, the idea of temporality, and the importance of history in understanding contemporary issues. The history dimensions introduced earlier in the chapter (product, process, purpose) are embedded in the 1989 history syllabus. They are evident in terms of schooling and personal purpose through the *Rationale* and *Aims*, through interrelated skills processes of historical inquiry, and as product informed by culture and identity in the context of change over time. The notion of history's production is also indicated in the *Forms 5, 6, and 7* (Years 11–13)

¹⁵ *School certificate examination prescription: History* (NZDoE, 1987b); *Sixth form history: National course statement* (NZDoE, 1988f); *University entrance, bursaries and scholarships history 229/230* (NZDoE, 1988c). The examination system was norm-referenced, so raw internal assessment marks or examination raw scores were scaled to produce a “normal” curve. Accordingly, a pass mark was determined, with “differential valuing of subjects” (Bolstad & Gilbert, 2008, p. 54).

thematically developed statements of knowledge and understandings. Unfortunately the history examinations prescriptions perpetuated the traditional enacted history curriculum and subsequently undermined the reconceptualisation of history. The history syllabus framed dimensions of history through aims, skills objectives, knowledge and understanding, attitudes and values. It is interesting that many history teachers did not connect this framing with similar *NZCF* and *SSNZC* structural framing (Hunter & Farthing, 2004).

The 1993 *NZCF* conception of historical understanding is articulated in the social sciences Tikanga-a-Iwi learning area's rationale (p. 14). Glimmers of postmodern and experiential discourses are apparent in the text. The Treaty of Waitangi is mentioned in relation to biculturalism and cultural diversity. Historical thinking in the social sciences is signalled in this way:

Students will learn how and why change and continuity have affected people's lives in various contexts and times. They will examine the events, beliefs, and forces which have shaped our world. They will explore the influence of different groups and individuals on society, including the contributions and achievements of women and men. Students will develop their understanding of their own culture and heritage, and those of others. They will study New Zealand histories, including Maori perspectives, and will gain an awareness of different interpretations of the past (1993, p. 14).

This thinking aligned with the history syllabus rationale. However, it was at odds with the established culture of school history maintained by the examination prescriptions.

Schools' decisions about history

The 1993 *NZCF* and 1997 *SSNZC* opened up possibilities for historical thinking within social studies/social sciences across all of Years 1–13. In contrast, history remained a subject specialism for Year 11–13 students only. Schools make decisions about offering Year 11–13 senior social sciences options in light of staffing expertise, interest, and capacity. Hence, history programmes are optional and face competition in attracting students in social sciences faculties. The status of the history syllabus as a curriculum guide proved ambiguous and uncertain for almost two decades from 1989–2007. History teachers continued to depend on the examination prescriptions to select and structure topics, and make programming decisions for external assessment requirements. As a consequence, substantive and transmission approaches to pedagogy continued to dominate history pedagogy. The prevailing discourse of history as a traditional-scholar subject perpetuates an exclusive culture of school history. Therefore it is unsurprising that many experienced history teachers dismissed the *NZCF* and *SSNZC* social

sciences policy vision of constructivist underpinning and interdisciplinary possibilities (Hunter & Farthing, 2004).

Qualifications and assessment conceptions of history in the national curriculum 1980s–2011

In 1988 the Picot Report, commonly known as Tomorrow's Schools (NZDoE, 1988b, 1988d), recommended removal and replacement of the Department of Education and local education boards, and a shift to self-managing schools at the local level. In terms of history curriculum and assessment, a layer of professional knowledge was lost with the removal of the NZDoE's CDU (Hunter & Keown, 2001). By 1990 Crown agencies of the NZMoE (for governance of curriculum policy) and the NZQA (for governance of assessment, qualifications, and quality assurance) were established and making policy shifts. The separate policy initiatives of these Crown agencies served to fragment and diminish the nature and purpose of curriculum history over two decades of continual curriculum and assessment tail chasing. This means that as curriculum initiatives were enacted, assessment initiatives followed, or vice versa.

The NZQA introduced a unitary national qualifications framework (NQF) in 1991. By 1994 the NQF¹⁶ was based on a system of standards of learning with standardised forms of assessment. The National Certificate of Educational Achievement (NCEA) was signalled in *A Future Qualifications Policy for New Zealand*, known as the Green Paper (NZMoE, 1997c). The policy was launched in 1998 under the policy project *Achievement 2001: School Qualifications for 16–19 Year Olds* (NZMoE, 1998). The NCEA qualification system was registered on the NQF as the official New Zealand senior secondary schooling qualification. Accordingly, NCEA awards at three years' levels (Year 11–Level 1; Year 12–Level 2; Year 13–Level 3) were introduced into New Zealand secondary schools from 2002–2004. The norm-referenced national examination systems of School Certificate and Universities Bursaries & Scholarships wound up in 2001 and 2003 respectively.

Similarly to all senior secondary curricula assessed by NCEA standards, historical knowledge and skills are assessed against internally assessed and externally examined achievement standards (AS) that measure how well students meet the criteria of these standards. Each standard achieved carries a credit value. At each of the three NCEA levels, twenty-four history credits across six AS are available for teachers to apply to programmes, and for students to achieve. The three levels of NCEA history AS have been modified through contractual

¹⁶ NZQA's NQF was subsequently renamed as the NZQF (New Zealand Qualifications Framework)

processes over 2004–2010. Since 2007, a student's meritorious or excellent achievement of an internal or external standard is endorsed in a record of achievement. A Scholarship Performance Standard was first implemented for all senior school subjects including history in 2004. As a monetary award, the scholarship standard for history recognises outstanding achievement in an additional set of exams attached to Year 13 programmes linked to the NCEA Level 3 history AS.

History AS across the three assessment levels commonly measure selected knowledge and skills processes of history such as: research; application of historical concepts and ideas; interpretation of sources and evidence; perspectives thinking; essay writing in relation to forces and movements; and national identity thinking. Year 13 essay standards include a focus on decisions and issues in history within extended timeframes. Teachers interpret history standards, and apply them to enduring custom and practice/status quo topic preferences and resources that are available. Resources are often limited and of teachers' devising, such as workbooks and student notes. The pedagogy around history responds to the standards' criteria, and generally demonstrates substantive content transmission. Teachers and students often work with un-critiqued historical textual narrative and dated resources.

From 1989–2010 the assessment of curriculum history has embraced two distinctly differing assessment systems. These are the 1989 history syllabus prescriptions for norm-referenced examinations, and the NCEA outcomes-based assessment processes that have included Unit Standards (US) and Achievement Standards (AS). However, history teachers' contextual preferences have remained relatively unchanged over this time. When the NCEA history achievement standards were developed, the traditional culture of topics and thematic guidance of the syllabus prescriptions cast a long shadow. This means familiar historical contexts and approaches to pedagogy were simply 'tweaked' to continue within policy initiatives and shifts in curriculum (NZMoE, 1993, 1994, 1996, 1997a, 2006, 2007, 2010a, 2010b), and assessment (NZQA, n.d.). A legacy of traditional prescriptive guidance lingers in the NCEA explanatory notes for history AS that guide teachers' pedagogy and programming decisions. Interestingly, history in New Zealand secondary schools has become commonly identified and programmed as NCEA history.

Reconceptualising history in the social sciences learning area of the NZC 2002-2010

The 1998 Education Amendment Act (NZGovt. 2011) defined National Education Guidelines as incorporating National Education Goals (NEGs). The policy amendment allowed for a

curriculum such as the *NZCF* to be gazetted (Bolstad, & Gilbert, 2008) thus sanctioning its legal status in school settings. To add to the complexity of educational reforms that have shaped two decades of school history, the 2000 Labour government initiated a curriculum stocktake (NZMoE, 2001, 2002) to review the previous decade's policy direction of the *NZCF*. The stocktake ostensibly took account of curriculum/syllabus/national course statements development, implementation, and philosophical, epistemological, and pedagogical issues (NZMoE, n.d. Curriculum Project Archives). For secondary history teachers in the midst of implementing the NCEA standards-based history assessment, further curriculum changes were afoot from 2003–2006.

Following the stocktake, the *NZCF* was “revitalised” through the Ministry of Education's Curriculum Marautanga Project consultation (NZMoE, 2004). The *NZC* was subsequently developed as a Draft (2006) then completed in late 2007. The social sciences learning area was more than simply revitalised. It changed from an integrated interdisciplinary social sciences area to a leaner, monological, and less coherent re-conceptualisation (Hunter, 2006, 2007). Whilst the *NZC* social sciences learning area still indicates social constructivist thinking, earlier *NZCF* and *SSNZC* postmodern possibilities that opened up thinking around gender, expansive conceptions of culture, and social inequalities are notably absent. Maori as Tangata Whenua¹⁷ are no longer identified in the national social sciences learning area statement. Whilst the Treaty of Waitangi is mentioned in relation to “the unique bicultural nature” of New Zealand (p. 30) the backdrop of historical colonising processes is not referred to. New emphases imply inward-looking and exclusive New Zealand-centred citizenship and identity orientation. Dominant ideas about economic activities and decision-making minimise concepts of work and resources. Ideas of sustainability and “one size fits all” social inquiry approach are promoted. These emphases serve to position a narrow conception of curriculum history.

The revised *NZC* appears to reject contemporary history education research findings, and recent concerns and conceptions of history in academia and public histories. Development of historical thinking and skills through the *NZC* core social sciences achievement objectives (AOs) over Years 1–10, and history AOs over senior secondary Years 11–13, reveals something of competing history discourses and limitations of the contracted processes of curriculum development. The *SSNZC* historical strand of *Time, Continuity, and Change* was recast as a

¹⁷ Maori are the indigenous Tangata Whenua – people of the land of Aotearoa New Zealand. Te Tiriti O Waitangi: The Treaty of Waitangi was the colonising instrument signed by a number of Maori chiefs and the British Crown in 1840. The treaty effectively enabled the British to commence colonising processes in New Zealand. For example, these processes involved immigration, commerce, Christianity as ‘civilising mission’, war and legislative processes. The Treaty of Waitangi is a dynamic blueprint that links historical and contemporary intercultural relationships in Aotearoa New Zealand.

weaker *Continuity and Change* conception, but only for Year 1–10 students (Hunter, 2006, 2007). Of most concern is what I perceive as a jump backwards to bounded territories of history, geography, economics and social studies in the curriculum for the senior secondary years. This means that history AOs over schooling years 11–13 and the corresponding *NZC* Levels 6–8, are not designed to integrate or connect historical knowing with social sciences knowledge constructions. Because history is framed this way, the possibilities for interdisciplinary crossings are limited. It seems that the nature and purpose of a national curriculum social sciences learning area (Mutch, Hunter, Milligan, Openshaw & Siteine, 2009) was either misunderstood or ignored by developers. No other *NZC* learning area has sets of achievement objectives placed within bounded subject territories for the senior secondary years: All *NZC* learning areas embrace constructivist and conceptual ways of thinking except for history.

Table 1 lists the set of AOs developed in the *NZC* revision for the Levels 6–8 (Years 11–13) history in the social sciences learning area. The events-based history AOs minimise processes of historical inquiry, and the significance of historical representation in social sciences discourses.

Table 1. *The New Zealand Curriculum 2007: History Achievement Objectives in the Social Sciences*

NZC Curriculum Level & Year	Level 6 (Year 11)	Level 7 (Year 12)	Level 8 (Year 13)
<i>Students will gain knowledge, skills and experiences to:</i>			
History Achievement Objectives (NZMoE, 2007)	Understand how the causes and consequences of past events that are of significance to New Zealanders shape the lives of people and society.	Understand how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders.	Understand that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested.
	Understand how people's perspectives on past events that are of significance to New Zealanders differ.	Understand how people's interpretations of events that are of significance to New Zealanders differ.	Understand how trends over time reflect social, economic, and political forces.

Table 1 shows the array of *NZC* history AOs across the three senior secondary years and the curriculum levels. The AOs show an emphasis on repetition of events-based approaches to history that suggest traditional claims to knowledge. Incidentally, the concept of *event* did not appear in the earlier 1989 history syllabus. The emphasis of history AOs on “events that are of

significance to New Zealanders” maintains exclusive national identity discourses. In my view, the AOs enable political and conflict-based contexts of earlier history prescriptions to dominate the enacted history curriculum (Hunter & Farthing, 2004). The history objectives’ wording of *significance* is neither a benevolent nor an inclusive idea and it remains as a normalised ideal in the NZC documentation. In her article *Guarding Against Collective Amnesia? Making Significance Problematic* ... Australian researcher Anne Lloyd (2007) adopts a position that an objective of significance “...will always reflect the directions and consciousness of society’s dominant groups, and that this will shape interpretations and narratives of the past” (as cited in Hunter, 2011a, p. 53). It appears NZC history developers bypassed the rich body of international history education literature and recent New Zealand school-based research, to construct a history curriculum that enables teachers to stick to familiar, revered, “sacred” (Waters, 2007) topic preferences. The history AO wording enables teachers to stick to customary ways of knowing through substantive content transmission. Aotearoa New Zealand’s colonial and colonising histories seem to be minimised in a standardised and depoliticised curriculum structure. In applying Simpson and Halse’s (2005) dimensions of history to the NZC conception of history, a traditional epistemological approach emphasises history as *product* (the history knowledge produced and reproduced). The dimensions of *processes* and *purpose* of historical inquiry are barely represented in the NZC conception of history. There is no rationale for the national curriculum approach to history to be found in the NZC. The only social sciences learning area information that specifically relates to historical thinking is provided in the core social studies element of *Continuity and Change*: “Students learn about past events, experiences, and actions and the changing ways in which these have been interpreted over time. This helps them to understand the past and the present and to imagine possible futures” (2007, p. 30).

Further history curriculum shaping: NZC and NCEA history alignment 2007–2010

With the NZC social sciences learning area and history curriculum in place by 2007, the NZQA and the Ministry of Education instigated further rounds of consultation with secondary history teachers. A recent policy focus (from 2008 and ongoing in 2012) has attempted to align the NCEA history AS with curriculum history AOs. Also, an online *Senior Secondary History* learning guide for teachers (NZMoE, 2010b) has been a contracted development to reinforce history’s reconceptualisation through the history AOs. The learning guide’s articulation of history’s aim and rationale indicates a crisis of confidence in identifying the nature of history in the New Zealand curriculum. Its introductory statement of what history involves has but one sentence: “History examines the past to understand the present” (2010b, p. 1). A statement

connecting history to the *NZC* social sciences learning area reads as follows: “[History] has its own achievement objectives in the New Zealand curriculum. The achievement objectives inform teaching, learning, assessment, and programme design. All contexts taught need to relate to them. There are no prescribed topics” (NZMoE, June 2010). I hope the guidelines may develop beyond this articulation. As a history educator, I find beginning history teachers are disappointed with the neutral tenor of the “curriculum-speak” that indicates a limited construction of a history curriculum. And herein lies the fundamental problem with fragmented curriculum and assessment design and development through separate Crown agencies’ contractual arrangements. My experience of history ‘development’ has been one of ad hoc decisions, and ever decreasing circularity. Unfortunately, recent NZMoE and NZQA contractual arrangements (2008–2010) to align curriculum objectives and assessment standards, and develop history guidance, reflect the consequences of looking inwards and perpetuating what has always been done, albeit with a newer covering.

‘Buying in’ to a reconceptualised history in the curriculum 2003–2006

NZMoE curriculum revision rhetoric from 2003–2007 signalled collaboration and co-construction of social sciences curricula. Official curriculum-speak also attempted to construct something of an imagined “social sciences community” through consultation (Chamberlain, 2004; Cubitt, 2005; NZMoE, 2004). Consultation operated as a kind of blank slate approach that proved cavalier and selective about professional ‘buy in’ and expertise. The history development in the social sciences consultation was not informed by history education research literature. Likewise, no researched history position paper was available or actioned to support the consultation and writing processes. It is possible that international history education literature was not considered, because it generally relates to primary or junior history pedagogy, in unfamiliar school settings. Professionals involved in the history revision drew on familiar elements of New Zealand’s senior secondary school history.

The Ministry of Education (2004) claimed the *NZC* revision would be an iterative process. However, the previous decade’s conceptions of history and historical understandings in the social sciences (NZMoE, 1993, 1997, 1998; Barr et al, 1997) were rejected. Ministry of Education consultation around history was fraught with tension from 2003–2006. Traditional scholar, modernist, and exclusive citizenship discourses of history prevailed in the *NZC* consultation with teacher groups (Hunter, 2006, 2007; Hunter & Farthing, 2005). Established contextual preferences were already embedded in the NCEA history achievement standards. This may partly explain why teacher “take-up” of the 1993 *NZCF* interdisciplinary orientation

of history in the social sciences was negligible in the *NZC* consultation. It could also be attributed to poor resourcing, and minimal professional development opportunities. However it appears more likely that the cultural reproduction of established history pedagogies and power relationships in schools acted to maintain the status quo of traditional claims to history knowledge (Hunter & Farthing, 2004).

Embodying curriculum and assessment policy shifts in history education 1993–2011

Despite two decades of history curriculum and assessment policy decisions from 1988–2010, the resultant increase in workload in both teacher education and school settings to assimilate change and “fill the gaps” has increased professional disequilibrium and distrust. It is disturbing that in 2012, no researched policy statement of history or compelling rationale for its place in the national curriculum exists. Three sites of official documentation constitute a history curriculum: The *NZC* history AOs (NZMoE, 2007); the NCEA qualification’s history AS (NZQA, n.d.), and the adjunct online *Senior Secondary History* curriculum guide (NZMoE, 2010b). In my view these constitute a default history curriculum that reflects policy framing processes of social efficiency or an “accountability regime” (Codd, 1999). Joce Jesson (2008), a New Zealand researcher of teachers’ work and professional culture, cites Ball’s concept of a “performativity regime” in relation to educational policy reforms. Ball (2003) notes how educational change impacts on self-identity: “the ... reform ... does not simply change what people, as educators, scholars and researchers do, it changes who they are” (as cited in Jesson, 2008, p. 70). Ball’s ideas certainly resonate with my experience of history curriculum changes as a case in point of educational reforms.

Contracted to policy initiatives

Another story sits inside the narrative of educational policy reforms and initiatives in New Zealand social sciences and history curriculum from the 1980s to 2010. This is a personal story of professional identities and experiences of national policy initiatives. Therefore, Ball’s (2003) notions of reform, performativity, and identity resonate acutely. My intensive involvement with history curriculum and assessment policy spanned the mid-1990s–2004 through leadership of concurrent history assessment systems, teacher professional development, and moderation processes. I was contracted by the NZQA to design and examine (1997–2000) and moderate (2001–2003) Year 13 national history UEBS examinations. As a consequence, I learned a great deal about New Zealand histories in particular, and the scholarship of influential New Zealand historians. I became interested in the cultural production of curriculum history, and attempted to introduce contemporary history scholarship through a series of examination papers (NZQA,

1997–2000). My motivation was to develop a working knowledge of history education research, and I was keen to support teachers with historical sources that suggested alternative contextual possibilities. I thought I might make a difference! In hindsight I reflect on the energy expended to do this work, and my naivety in thinking that I might disturb dominant discourses within the cultural politics of history curriculum.

The development of standards-based assessment was signalled in *A Qualifications Framework for New Zealand: The Framework and Schools* (NZQA, 1991). Subsequently, from 1993–2004, I became involved with the writing developments of three distinctly different forms of standards-based history assessment: History *Achievement Based Criteria*¹⁸ (1992–1994); History *Unit Standards*¹⁹ (early 1994–1999), and NCEA *History Achievement Standards* (late 1990s –2004). For both Unit and Achievement standards systems, I was contracted by the NZQA to lead regional teacher professional development. This involved dissemination of NZQA’s assessment systems and moderation processes. In 2002–2003 I was involved in a combined NZMoE/NZQA Development Group (QDG) forum to develop a Scholarship Performance Standard: History. Contractual involvement in NZMoE social studies curriculum developments similarly informed a strong interest in how dimensions of historical production, processes, and purpose might be coherently addressed across the Years 1-13 social studies curriculum.

Disquiet with the *NZC* social sciences writing developments prompted my decision to resign from a social sciences reference group in 2005. This decision has previously been reflected as curriculum resistance in Chapter 3 of the narrative. I became aware that my voice might not influence or counter powerfully entrenched discourses of school history leaders. It was evident that a culture of curriculum development that appeased a powerful representative group of secondary teachers and protected the status quo of history, was in place. On a personal level, I found this a deeply uncomfortable and marginalising experience. In a professional sense, the experience changed my perceptions of history teaching and identity work, in critically active and self-conscious ways.

¹⁸Achievement Based Assessment (ABA) in history was a development in the Waikato and Auckland regions of New Zealand. Local history associations and the Schools’ Advisory Service identified elements of history to be developed as key criteria to guide pedagogy and assessment. This system did not continue because the NZQA introduced Unit Standards in 1995.

¹⁹ Internally and externally assessed Unit Standards contributed to the dual assessment of standards and exams in place for senior secondary history assessment over 1995–2001.

Identities in flux as doubts crept in

Motivation to secure and maintain credibility as a history educator has involved taking on professional leadership opportunities. However, my professional identities were frequently in flux. I struggled with the awareness that policy initiatives were not shifting history curriculum or pedagogy into new spaces. In retrospect, teacher workload to meet administrative shifts and make sense of new systems to support students' learning was extraordinary. Viewed in an historical sense, the continual curriculum and assessment policy decisions from 1993–2010 have acted as forces for structural and administrative reshaping. However, customary/status quo pedagogy and un-critiqued assumptions about school history have readjusted to new systems. A constant professional role through all policy reforms has been my social studies and history curriculum work in secondary teacher education. All policy decisions as discursive practices have been filtered through my pedagogy with beginning history teachers in a university setting. At the heart of all history work, however, is the desire to enhance history pedagogy for beginning history teachers and students in classrooms.

Caught in the discourses

Being “caught in the discourses” comes to mind when recounting professional experiences of history curriculum and assessment. Chapter Two storied my curriculum socialisation as discursive production and characterised loose discourse groupings as learner-centred/experiential, scholar-traditional, social reconstructionist, and social efficiency. Chapter Three explored discourses as postmodern and critical pedagogies. As counter-discourses these emerged in the form of resistance to dominant and exclusive conceptions of social sciences curricula. My professional identity shaping can be tracked in my attempts to negotiate the multiple discourses and voices in play in history curriculum and assessment decision-making.

Discourses in the history curriculum compete noisily because they embody cultural politics, confusion, and teaching identities. The dominant traditional scholar discourse, voiced mostly by older and very experienced history teachers, tends to reproduce traditional forms of disciplinary knowledge in the ways they had experienced school history (Hunter & Farthing, 2004). This discourse perceives history as an elite subject. Hence, teachers see their identity and work validated within the hierarchical politics of school culture. Precedence is generally given to topics that maintain narratives of progress, nationhood, and established cultural values. The discourse operates to silence or downplay ‘non-elite’ historical experiences, personal or family histories, and women in the historical record. Any detection of postmodern or feminist thinking is viewed as provocative and perceived as anti-history. The scholar-traditional discourse in the

history curriculum is all about a legacy of disciplinary approaches in history that favour empiricism and ‘truth’ claims as knowledge. The discourse endorses contemporary historical scholarship, but only when narratives and representation of valued contextual preferences, are seen to ‘count’ as history.

Social reconstructionist discourse is evident in the *NZCF* and *SSNZC* social sciences orientations of historical thinking. This discourse is socially, culturally, and politically oriented. It is agentic and functional in terms of seeing purpose, and attempting to raise or solve problems and issues. As consciousness-raising, social reconstructionist discourse engages students in values critique and critical affiliation. Its pedagogy is generally experiential, participatory, and sometimes dogmatic. The bounded positioning of history within the *NZC* social sciences learning area highlights the dissonances of scholar-traditional and social reconstructionist discourses, when incongruously developed together. A further curriculum irony is evident in the way social efficiency discourses of objectives, standards, compliances, and the educational imperative of curriculum consumerism (Hinchey, 2004; Hunter, 2006, 2007) compete with these.

The *NZC* embraces a learner-centred vision as a strong shaping curriculum discourse. Whilst underplayed in history curriculum and assessment documentation, learner-centred discourses prevail in schools-based social sciences teacher professional development initiatives. The *NZC* Key Competencies²⁰ (KC) are capabilities for lifelong learning that are evaluated across all primary and secondary subject constructions (including history). The KC embed discourses of learner-centred pedagogy that align with a curriculum push for teaching as inquiry (Hunter, Keown & Wynyard, 2010).

History curriculum and assessment policies’ contractual processes are informed by neoliberal and neoconservative ideals revealed in social efficiency discourses. The business of contracted curriculum, standards, outputs, citizenship, national history and identity shape and discipline a predictable history curriculum. History AOs in the *NZC* and history AS in the NCEA system regulate knowledge, methodological frameworks, and ways of knowing. This means historical reproduction, normalised and manageable ideas of cultural and national identity (McKenna, 2003) and structural inequities in which we are implicated, are not challenged (Segall, 2006, Segall & Gaudelli, 2007). Teacher accountability, standards

²⁰ Key Competencies are viewed as capabilities for living and lifelong learning (*NZC*, 2007, p. 12). For a discussion of ways Key Competencies relate to history curriculum from a critical discourse perspective, see Hunter & Farthing, 2009. History students voice their thinking: An opening for professional conversations. *Set: Research Information for Teachers*, 3, 52-59.

moderation processes, and schools' NCEA history compliances all operate to construct history's production and its surveillance processes. American scholars of history education, Kelly, Meuwissen and Vansledright (2007), have expressed alarm about the policy rhetoric of curriculum reforms that seek higher standards and accountability and their impacts on history curricula. They pose a significant question that also applies to the construction of the *NZC* history curriculum: "...how do existing history standards and formal curricula officialise certain orientations toward historical knowledge and traditions through which that knowledge is taught?" (p. 117). Interestingly, curriculum theorist Thomas Popkewitz (2008) argues that standards are not the publically stated outcomes of teaching and asserts standards are about who the student is, should be, and who is not that student. He also applies this thinking to teachers: "The enlightened teacher is designed and internalized through particular forms of expertise formulated through standards." (p. 155). This resonates with my previous comments about social efficiency discourses and performativity.

These days, when teaching curriculum studies papers, I reflect on the irony of critiquing impacts of new right ideologies and curriculum social efficiency discourses. Yet for over a decade I 'bought in' to policy initiatives by accepting successive yet disconnected contract arrangements to be involved in curriculum and assessment guidance for teachers. Policy shifts' developments in history curriculum and assessment (1989–2006) generally drew together panels of contracted representatives to develop standards and criteria, write teacher guidelines, or provide examples of procedural changes to school programming and reporting practices. The 'buy in' of 'stakeholders' involved schools' history leaders, teacher educators, university scholars, teacher unions, and the professional association of history teachers. This meant individuals brought varied professional experiences and understandings of history to working parties. Often the subtext of "development" could be interpreted as how to retain or reproduce the substantive content of valued history topics. In my experience, official policy initiatives and instructions did not involve questioning of the nature and purpose of history in the curriculum, or thinking about whose history counts. The punctuated and brief nature of meetings did not allow any deep thinking and discussion around perceptions of history.

History education research literature and influences 1990s–2011

When experiencing numerous history-oriented meetings generated by policy decisions and initiatives, I observed that many competent facilitators and teachers articulated superficial thinking about history as ways of knowing, disciplinary practices, representation, or contextual possibilities of interdisciplinary approaches. New Zealand history education research literature was rarely referred to in the history curriculum and assessment panels I was involved with. Few

practitioners were familiar with research literature informing history education. Research focused on New Zealand history curriculum contexts has grown slowly over two decades of curriculum and assessment change. This may be a consequence of history teachers putting energy into writing texts and much-needed history resources. It also reflects the interests and needs of teachers to update their knowledge of historical contexts and scholarship, rather than seeking research evidence about history teaching and learning. I am conscious that my critical constructivist, feminist, and postmodern assumptions have pushed me to the margins of policy and curriculum decision-making in the contemporary New Zealand history curriculum. To ameliorate this positioning, my interest in curriculum history shifted to researching students' historical thinking and to explore the ways in which history curriculum plays out as pedagogies. A consequence of this shift to a researcher identity has been an engagement with New Zealand and international history education research literature. New Zealand history education literature is identified as a small area within a wider body of social sciences curriculum literature.

A developing body of New Zealand history education research literature

New Zealand history education literature generally reflects the concerns of teachers and teacher educators as writers and researchers from the 1990s–2011. The literature includes for example: prescriptive-based history (Stenson, 1990); the interface of social studies and history (Hunter & Farthing 2005; Hunter, 2006; O'Connell, 1998); students' understandings of New Zealand history and Treaty of Waitangi contexts (Kunowski, 2005, 2006); Maori tribal history and place-based pedagogy (Manning, 2009); New Zealand's place in the national history curriculum (Sheehan, 2011); critiques of history curriculum discourses and consultation (Arrowsmith, 2005, Fountain, 2008; Hunter & Farthing 2005, 2011a, 2011b) students' historical thinking (Dulberg, 2005; Hunter & Farthing, 2007, 2008, 2009); teacher perceptions of history in the curriculum (Hunter & Farthing 2004); disciplinary conceptions of secondary history (Sheehan, 2008); historical empathy in classrooms (Davison, 2010).

International scholars have conducted research about New Zealand's history curriculum. In 2001, Linda Levstik, an American history education scholar, researched New Zealand adolescents' "perspective-taking" in their understandings of national history (2001). Robert Guyver, a British history educator, contrasted history curricula in England and New Zealand in light of identity, belonging and valuing historical perspective (2008). Keith Barton, an American scholar renowned for his participatory citizenship stance in history education, collaborated with New Zealand history teachers to research secondary students' historical thinking about agency and choice (Barton, 2011). So what does this growing body of research

show? Most recent history writing comes from teacher educators who have worked as secondary school history teachers and have contributed to national curriculum initiatives. Decisions to write about or research history within curriculum contexts generally stem from PhD research interests, or an individual's attempt to make sense of aspects of history that captivate or trouble them. The immediate need is a strategic approach towards building the capacity of New Zealand history education research. This may happen if a degree of professional trust and interest in what counts as history for young people today and beyond, moves teachers and educators to think outside the surveillance of policy framing.

International history education research literature

International collections of reviews of research in history education have been helpful in supporting my research writing on history teachers' perceptions and classroom-based history research contexts. In 2000, British history educators Arthur and Phillips published *Issues in History Teaching*, and scholars Stearns, Seixas, and Wineberg (2000) reviewed national and international history education research from Canadian and North American perspectives. As a form of field narrative, Canadian researchers McKay and Gibson (2004) prepared a reconceptualised study of disciplinary history in the social sciences. British history education scholars Ashby, Gordon and Lee (2005) reviewed history education research, and in 2008 American scholar Barton summarised research literature on students' ideas about history. The literature that I introduce below offers a lifeline in knowing that a body of research exists that connects to my experiences and interests in history pedagogy, and my conceptions of the identity of history in a schooling curriculum.

It is encouraging to find history education scholars calling for teachers to understand the "nature of history as a domain of knowledge" (Yilmaz, 2008, p. 38), the constructed identity of history (Simpson & Halse, 2005), and how conceptual frameworks shape pedagogies (Kelly et al, 2007). Wineberg and Wilson (1991) and Wineberg (2000, 2001) have stressed the importance of history teachers understanding the nature of discipline-informed history. Wineberg and Wilson (1991), Vansledright (1996), and Seixas (2000) argue that a breach or disconnect exists between school history and academia in relation to questions of epistemologies. British scholar Peter Lee (2004) points out that emphasis on substantive or content-driven history serves to exclude what constitutes the disciplinary nature of history. An American social sciences teacher educator, Tony Waters (2007), highlights dissonant conceptions of school history and academic history. Waters identifies school history as "sacred values" or idealised accounts of the past, and history in university settings as "profane" or

realistic “beyond the abstract ideas of how things should be” (p. 247). Pomson and Hoz (1998) sought and found adolescents’ “ideal” historical conceptions unexpectedly sophisticated. As a result, they referred to students as “cognitive agents” in history pedagogy.

Knowledge production in curriculum history mostly involves the relationship between *citizenship*, *identity* and *values*. Phillips' reflective and critical stance (1998, 2002) considered the demand for history by competing groups. Phillips viewed citizenship as contested and “bound up with issues concerning national identity, ethnicity, and state formation” (p. 143). Kent den Heyer (2003) argues for the study of historical agency and citizenship education. Stearns, Seixas, and Wineberg (2000) note ways in which the history curriculum can act to shape or focus patriotism and national or group identity. Levstik and Barton (2001) argue for school history that contributes to participatory democracy and discourses about the common good. Research studies of identity formation in British contexts include the notion of inculcation in school history (Andrews, McGlynn & Mycock, 2010), students’ ideas and perspectives of identity (Barton & McCully, 2005), and ways in which students interpret history through their lifeworlds and adapt ideas about national identity (Andrews et al, 2010; Barton & McCully, 2005).

Literature that conceptualises school history as constructivist in its objectives and processes is generally situated in social sciences epistemic framing. This includes socio-cultural thinking (Epstein, 1997). The interrelationships between history in everyday life, academia, and the classroom are acknowledged in the writings of Lee (2004), Seixas (2004), and Phillips (1998). Seixas conceives this as “mutual and interpenetrating” (2004, p. 134). Constructivist thinking is reflected in history pedagogy where teachers’ assumptions are in play with students’ cultural backgrounds and historical conceptions (McKay & Gibson, 2004). This reflects understandings of historical construction and narrative structure (Hawkey, 2007), and historical literacies (Hoepper, 2006). Key scholars presenting constructivist discourses around students’ historical thinking include Barton (2005, 2008), Levstik & Barton (2001), McKay & Gibson (2004), Vansledright (1996) and Wineberg (2000, 2001). Peter Seixas’ model (1996) for explicit teaching of students to think historically is often cited, and includes student engagement with historical significance and human agency in history. An area of personal/professional interest is students’ historical consciousness. Lee (2004), Rusen, (2004) Seixas (1998, 2004, 2005), and Straub (2005) contribute literature about this element of history.

Along with Seixas’ call for explicit teaching of elements of history, scholars promote pedagogy emphasising historians’ disciplinary skills and methods (Tan, 2004; Vansledright

1991; Wineberg & Wilson 1991; Yilmaz, 2008). History teachers and teacher educators are conceived as agentive: as agents of change (Yilmaz, 2008); as critically reflexive and interrogative practitioners (Phillips 1998, 2002; Segall, 1999, 2002; Zemblyas, 2011); and as having understandings of historiographical knowledge and the constructed nature of history (Fallace & Neem, 2005). I am interested in Kaya Yilmaz's recent work (2008) that envisions meaningful history pedagogy, where teachers draw on philosophy of history, learning theories, conceptual and empirical works, and classroom realities (p. 37). Yilmaz notes that her views and visions of history are not fixed: "Changes in epistemological, theoretical, philosophical, political, and moral viewpoints inevitably lead to the reinterpretation of historical events and processes (p. 38).

Literature that acknowledges and seeks disruption and interrogation of fixed epistemic stances and representations of history in the schooling curriculum is hard to find. This focus of literature is significant for my problematising of history pedagogy. Seixas' (1996) model for historical thinking reflects three approaches that he refers to as collective memory, disciplinary, and postmodern. His postmodern approach draws on "language and aesthetic value" (Kelly et al, 2007, p. 121). However, Seixas has only tentatively applied this to school history. Phillips (2002) sees postmodern thinking as multiple histories and pluralism. He points out that there could be counter-positions to historical truth claims, and charges of cultural relativism. Australian researcher Parkes (2007) theorises history curriculum as postcolonial text. He conceives curriculum histories as narrative and rhetorical constructions and calls for teachers to focus on ways history is represented.

Scholars of history education seeking critical, reflexive, and transformative curriculum history orientations and pedagogies include Phillips (2002), Parkes (2007), Segall (1999, 2002, 2006), Segall and Gaudelli (2007), Cutrara (2009), and Zemblyas (2011). Research literature of gendered and feminist approaches and analyses of history curriculum incorporate Dalton & Rotundo's (2000) exploration of teaching gender to secondary school history students, Crocco's body of work around gendered social sciences with a focus on history (2005), and Woyshtner's (2002) conception of political history in curriculum as women's history. Recently, thinking about the discursive and linguistic nature of history curriculum has contributed to the body of history research literature. Cormack (2005) seeks to disrupt the certainties of totalising history discourses, and has researched teachers' understandings of history's contingency, and the constructed nature of history "out of" the present. Yilmaz (2007) provides an overview of the "linguistic turn" to history based on constructivist epistemology.

The international history curriculum literature I have selected and referred to informs my understandings of the wider field of history education. I have not attempted to cover the field. Rather, I have focused on contexts that expand my history curriculum experiences and highlight dissonance in New Zealand secondary history curriculum contexts that I mediate in teacher education work. Therefore, the literature reviewed focuses on elements of understanding history curriculum as a domain of knowledge; citizenship and identity formation; constructivist pedagogies for students' and teachers' historical thinking, and disruptions to fixed and inflexible epistemic stances.

The received history curriculum as powerful shaping

This chapter has examined New Zealand history curriculum contexts of policy framing, reconceptualisation of systems of history assessment, as embodied and discursive tensions, and history research prompts. So in light of this background work, what does the enacted and received secondary history curriculum look like? The New Zealand history curriculum is a site of cultural production with its own language, traditions, methods, and assessment practices. Whilst accessible to those who share dominant cultural values, curriculum history marginalises a multiplicity of historical experiences, expansive thinking about representation, and critique of objectives. The enacted New Zealand history curriculum promotes a canon of topics that privileges theatres of war and discourses of sacrifice and nationhood. The comfort of a "progressive" approach to New Zealand history wrapped up in conventional topics means that Maori histories, women's historical agency, and issues as lived experience, are subordinated in history pedagogy. Knowledge of New Zealand histories is generally shaped by externally examined custom and practice contextual preferences. Hence, school history perpetuates discourses that act to powerfully shape as well as limit world-views. Understandings of events, forces for change, identity, and perspectives are emphasised in history pedagogy because this thinking is assessed by the NCEA achievement standards. Focus on people's perspectives in historical contexts and settings can prove counter-productive when studied through outdated texts, resources, and exclusive narratives. Assessed history skills processes emphasise elements of research preparation, essay writing, and source interpretation. When Simpson and Halse's (2005 dimensions of history (product/process/purpose) are applied to the national history curriculum, production is the key dimension, albeit of transmitted and substantive content. The dimension of process is evident, but largely shaped by those skills and processes that can be readily identified and assessed in examination conditions. The dimension of history *purpose* is barely represented.

Closing thoughts

In wrapping the chapter up, I raise issues that have served to construct a reductive conceptualisation of history that in my opinion has lost its way in the national curriculum. An earlier research project *Talking History* (Hunter & Farthing²¹, 2004) highlighted discursive tensions within the schooling culture of history. The research findings showed distinct differences between experienced history teachers and teachers with five or less years' history teaching around the notion of history's curriculum identity. We reflected:

Experienced older teachers view history within intellectual frameworks, with emphasis placed on the development of their students as whole persons... [They] expressed views about the subject *history* as prestigious or academic in contrast with other curriculum learning areas, particularly those in the social sciences (2004, p. 87).

Recently qualified teachers bring a range of research experiences to history teaching, and they are able to articulate a sense of connectedness to personal identity and the past in relation to their lived experiences. Ideas of a functional purpose of history including more social contexts and more critical approaches were strong features of their narratives (p. 87).

The scholar-traditional discourse of experienced history teachers is interesting because of the evident disconnection with social sciences subject constructions and approaches to pedagogy. Our research showed that the social sciences are viewed as having less cultural capital than traditional knowledge claims of history. In my view, the discourse certainly influenced the 2007 NZC framing of history and it certainly demonstrates the cultural reproduction of school history through official sanction. From a teacher education perspective the most disturbing finding is that that less experienced history teachers are powerfully compromised by the dominant culture of school history, and they are quickly assimilated into it. I view this as a significant reason to promote critical pedagogy in history teacher education and professional learning initiatives. Our research findings also showed that out of the research cohort of nearly 50 history teachers, only a minority understood the concept of *curriculum* and its processes (refer to Chapter 2 for an explanation of policy, curriculum, and pedagogic processes). Most perceived curriculum as the prescriptive requirements of a syllabus.

²¹ With Bruce Farthing (an esteemed colleague and friend), I have researched teachers' and students' perceptions of history since 2003. Bruce is a Deputy Principal with oversight of curriculum and pedagogy in a large, innovative New Zealand co-educational secondary school. He teaches history and has contributed to teacher professional development in social sciences and history policy initiatives since the 1980s. Bruce currently works alongside me in off-campus delivery of a secondary history curriculum paper.

For nearly two decades, history professional development has generally been tied up with adjusting custom and practice programming and pedagogy to fit with successive assessment systems' processes. As a consequence, much-needed professional revitalisation of pedagogical content knowledge has not been prioritised or funded by policy initiatives. These issues are powerfully present in school history. They act as a kind of "elephant in the room" that continues to occupy a space to shut down debate about the nature and purpose of history curriculum for New Zealand students. Questions need to be asked: Are history teachers adequately resourced to examine how theories of learning shape educational change? Likewise, were changes in epistemological views, or changes in historical thinking and values explored when reconceptualising a national history curriculum 2003–2007? Why is it that history teachers' perceptions and visions of history seem static and suspended in a protective vacuum? Whose responsibility is it to engage history teachers with history education literature that expands thinking about pedagogy, and students' learning?

The contractual and "efficient" development of official history curriculum proves expensive in unintended ways. The costs include a de-professionalising of teachers and a devaluing of their intellectual work when faced with contradictory and poorly conceived curriculum and assessment documentation. Professional relationships and the exchange of ideas across history curriculum sites may become shaped or silenced by regulatory expectations. Students also experience the incongruity of policy curriculum and assessment decisions. Current students' interest in and choice of history as a subject option deserve investment and innovation in approach. Suspicion of colleagues' motivations and thinking is evident in competing history discourses that delineate boundaries, and perceptions of history's curriculum identity. The following chapter *Research Procedures: Problematised History Pedagogy and a Dismantling Analysis* introduces thinking about boundary crossings in critical pedagogy as a catalyst to design and assemble problematised history as a space of possibility.

CHAPTER FIVE. Research Procedures: Problematised History Pedagogy and a Dismantling Analysis

The narrative research methodology has embraced experiential, theoretical, epistemological, professional, and personal elements. Previous chapters have threaded these elements together as a reflexive knowing. Accordingly, this chapter is primed to carry problematised history pedagogy (PHP) into being, and as such is constructed as the research praxis that sits at the heart of the narrative. The research ‘case’ of PHP is introduced as a system of meaning in the context of my history curriculum work in teacher education. The history course designed for my 2006 class is the locus for the activation of PHP research procedures.

In this chapter I develop my thinking about discursive *crossings* and *spaces*. Firstly, I revisit Giroux’s thoughts about border crossings as action-oriented critical pedagogies of possibility. I then introduce the complexity of situating the PHP in the 2006 history education course, and acknowledge subjectivities and power differentials in play within curriculum contexts. The mid-section of the chapter brings together the PHP research procedures and describes my decisions about a method of analysis. Therefore, the narrative research questions are discussed to illustrate the synchronicity of the wider narrative research, and its interior ‘case’ of PHP. Procedures involved in assembling PHP within my history curriculum programme are outlined, and the PHP design as a “system of meaning” (Kincheloe, 2003) is introduced. Ethical considerations for the research procedures are recalled because the problematised processes invited preservice teachers’ reflexivity and recording of professional experiences within the ten-month programme. My formulation of deconstructive analysis of the preservice teachers’ problematising processes is outlined as a *dismantling analysis*. Lastly, ideas about space/s and pedagogic spaces that have surfaced through the narrative research are reviewed in relation to problematised pedagogy. Thinking about space/s of critical reflection, discursive self-fashioning, and reimaginings is storied through vignettes to open a way into Part Three of the narrative.

Border crossings as action-oriented critical pedagogy and possibility

Findings of the *Talking History* research project (Hunter & Farthing, 2004) revealed the reproduction of history curriculum and pedagogy, and processes of teacher assimilation into the culture of school history in New Zealand secondary schooling. The following excerpts from the published research findings reported:

History teachers' beliefs, knowledge preferences, and practices are significantly influenced by their own school and university studies. School history reflects the school experience to university experience and assimilation back into school to teach history experience. This cycle is maintained by the selection or avoidance of particular historical contexts and approaches (pp. i-ii).

Newly qualified history teachers appear to be assimilated into dominant and prevailing discourses and pedagogies of school history. A strong discourse articulated by experienced teachers is that of "passing on the mantle" (responsibility and/or readiness to develop topics and programming) to less experienced but recently qualified teachers once they have successfully adapted to the existing programmes (p. ii).

The research findings indicated how traditions, values, language, and customary practices perpetuate a scholar traditional orientation of the discursive production of curriculum history. School history discourses maintain power relations, and demarcate boundaries of identity and knowledge claims. I connect this with Bernstein's theorising of "boundary-fixing... and the hidden ways in which we subordinate, exclude, and marginalize" (as cited in Giroux, 1991, p. 234). The 2004 research findings led me to examine history assumptions that lay in my teacher education work, and I became interested in Rob Phillips' (1998, 2002) critically reflexive approach towards school history. Phillips' research of English and Welsh history curricula documented his disquiet with the maintenance of exclusive and marginalising history discourses as established boundaries of knowledge. His edgy and urgent writing spoke to me as he exhorted the need for border crossings in school history. In the literature I have reviewed, the terms *border* and *boundary crossings*, and *border* and *boundary pedagogy* generally appear to be interchangeable. Drawing on the work of Henry Giroux, I view the terms as signifying action-oriented critical pedagogy.

Giroux's critical pedagogy of possibility

Giroux's critical pedagogy of possibility profoundly influenced Phillips' history education writing. I have introduced the reader to Giroux's thinking (Chapter 3, p. 77) about border crossings as potentially transformative critical pedagogy (1983, 1988, 1992, 1997); as feminist and postmodern approaches (1991, 1995); as cultural and performative practice (1994, 1997, 2009; Giroux & Shannon, 1997; Giroux & Simon, 1989, 2004). In relation to my social sciences (including history) education work, Giroux's conceptions of border pedagogy sit comfortably with a personal theorising of history and my experiences of interdisciplinary crossings. In *Border Crossings: Cultural Workers and the Politics of Education*, Giroux (1992) introduces principles of critical pedagogy. He acknowledges the ways in which power relations operate in wider society and envisages society as an ethical project. In this vision, Giroux views teachers as intellectuals who understand the implications of their pedagogy for self, society and culture.

Hence, schools are perceived as public spaces of possibility and reconstruction for students' consciousness-raising, and for their voices to be heard. Critical pedagogy in schools involves embracing students' identities and subjectivities as "multiple and embedded constructs which may be contradictory" (Scott, 2008, p. 104). Giroux calls for new forms of thinking that are untied from traditional divisions and boundaries of knowledge. He rejects the construction of curriculum as "sacred" text (Waters, 2007) and normalised narratives, and he synthesises theory, practice, and political dimensions to expose exclusive and marginalising discourses (Hinchey, 2004; Kincheloe, 2003; Kincheloe & McLaren, 2005). Thinking about border pedagogy as seeking to reclaim control of self-construction and cultural identity is also a strong discourse in the work of Kincheloe (2005), Munro (1998a) and Steinberg (2007). Renowned theorists²² who have influenced Giroux's advocacy of border crossings include John Dewey, Herbert Marcuse, Paulo Freire, Michel Foucault, and Michael Apple.

I am interested in feminist conceptions of border crossings that connect with my experiences of curriculum disturbance and resistance. In *Border Traffic*, Maggie Humm (1991) related the notion of border crossings to a specifically gendered approach as a "poetics of displacement" (p. 1). I find this approach helpful to my developing understandings of border pedagogy. However, there are feminist critics of Giroux's conception of border pedagogy. Elizabeth Ellsworth has critiqued Giroux's critical pedagogy as running the risk of becoming a normalised discourse itself: "Giroux leaves the implied superiority of the teachers' understanding... unproblematic and untheorized" (as cited in Jackson, 1997, p. 308). Likewise, Sue Jackson (1997) challenges Giroux's emancipatory claims for border pedagogy with the question: "How *can* enabling pedagogic conditions be created within the patriarchal framework of higher educational institutions?" (p. 460). Carson and Sumara (1997) draw on Ellsworth's (1989) critique of border pedagogy as a reminder that critical discourses may also perpetuate marginality: "... critical consciousness, because it originates with the same individuating and colonizing impulse as others, in itself can reproduce the relations of power it seeks to overturn" (p. xx). When explaining procedures for PHP as a system of meaning later in the chapter (refer to pp. 123-125) I offer a rationale for adopting the idea of the critically active

²² John Dewey (1859–1952), the American philosopher of pragmatism and civic efficacy; Herbert Marcuse (1898–1979), the German critical social theorist whose work became influential in the United States of America in the 1960s; Paulo Freire (1921–1997), the Brazilian social theorist who advocated critical conscientization, anti-oppressive, and liberatory education as critical pedagogy; Michel Foucault (1926–1984), the French philosopher and cultural theorist who wrote about power, knowledge, and discourse; Michael Apple (b. 1942), the American critical theorist of educational policy who researches the ways in which power and culture operate in education.

process of *self-fashioning* in preference to a notion of *transformative self-production*. My reasons for this decision similarly reflect my rejection of any kind of missionary zeal around ‘transformative’ discourse in light of the context of cultural politics of a ten-month programme of preservice teacher education. Self-fashioning is conceptualised as identity shaping, as enabling, as a critical consciousness of the cultural politics of history curriculum and pedagogies, and as discursive crossings of real or imagined borders. The previous chapters of the narrative have storied my self-fashioning towards a critically active pedagogic stance.

Border crossings and performativity

Border crossings are active and performative. They may involve actions that expose, mediate, interrogate and/or counter normalised pedagogies. In connecting this to my history curriculum work in teacher education, I contend that border crossings might only be activated once the culture and purpose of contexts and sites of history are identified. Such identification may be represented, for example, as an official war history, an intellectual history, a tribal history, an institutional history, or a popular history. Each constructed form of history involves intellectual work, social relations, language as discursive production, and a claiming of cultural territories and politics. The vignette *History Crossings* illustrates crossings of history contexts and territories that I negotiate as a history curriculum practitioner and teacher educator in a university.

History Crossings August 2007

I walk from Education towards Arts and Social Sciences. The pathway is a sharpened line that separates and connects Education and Arts and Social Sciences Faculties within the university. On this day, I sense my crossing embodies what has gone before, and holds a promise of what is to come. My seminar focuses on research findings about how secondary school students engage with the peculiar culture and traditions of the secondary history curriculum, and how they conceptualise history. I carry the voices, metaphors, and images of teenage history students with me (Hunter & Farthing, 2007). For on this day, I have assumed the roles of advocate and emissary for history students.

My audience includes staff from history, English, geography, media studies, and anthropology departments. I catch up with the professor of history, and renew contact with a former graduate I have taught – now employed as a history tutor. I meet a history teacher and friend working in the department as a teaching fellow. Participants of my 2007 history class are in attendance. Today they make their own crossings to engage as colleagues in a context of shared professional interest. The seminar ends with a stimulating conversation. I am impressed with the forthright and insightful contributions of the preservice history teachers in this conversation. Time’s up and I’m thanked for a presentation that “was very challenging!”

Retracing my steps towards the Faculty of Education, I deconstruct the seminar with a sense of mingled relief and elation. I reflect on the seminar as one small act of courage amongst many such acts in my teaching life. Once more I am conscious of the power of disturbance, and a reshaping of a territory for myself.

History Crossings reflects my thinking about history's constructed nature and purpose in scholarly, teacher education, and secondary school history sites. The vignette draws on my experience of history settings that are shaped by cultural politics, traditions and identities. Accordingly, I view sites of history as bounded territories and discursive practices. *History Crossings* illustrates my history education positioning and professional identity. I am not just physically moving between sites of history in a university, but crossing real and imagined boundaries where my professional selves might not fit, might be judged or dismissed. By disseminating emergent research findings (as later published in Hunter & Farthing, 2007, 2008, 2009) about teenage students' history thinking, I mediate both academic and school history. I am taking a risk, for I may challenge my audience, and find myself vulnerable. *History Crossings* illuminates something of my professional agency (my capability to act) as well as my embodied emotions of disturbance and courage in unfamiliar pedagogic cultures and settings. The vignette hints at my reimagining of history curriculum and a desire for permeable pedagogic territories. *History Crossings* took place a year after I activated critical pedagogy research in my history curriculum programme. The vignette also operates as a narrative entry point to review the PHP research procedures.

Professional context: A history curriculum course in secondary teacher education

Giroux's critical pedagogy of possibility helped to alleviate my disquiet about curriculum policy decisions (2003–2006) that shaped the national history curriculum (NZMoE, 2007). This personal and professional unease has been recounted in Chapter Three and in Chapter Four. I have applied aspects of Giroux's thinking to assemble the problematised history research, whereby the research design and procedures embed advocacy of pedagogic identities, and an understanding of the culture of school history. Problematising procedures aimed to engage the preservice teachers, and myself, in identifying discourses in play in history curriculum and assessment policy framing and implementation. Therefore, PHP procedures were designed for the 2006 history class (as research participants) to critique conceptions of history curriculum, and their pedagogy in secondary history classrooms. My 2006 history course—*Secondary Curriculum History Years 11-13* was located in the University's Faculty of Education's secondary teacher education programmes. The history course was available to undergraduate and postgraduate preservice teachers. Participants' degree qualifications needed to indicate achievement in history papers that supported strong history majors as degree specialisations. The teacher education programme culminated in the qualification of a Diploma of Teaching (Secondary) that enabled beginning teachers to teach history across the three senior years (11-13) of New Zealand's secondary curriculum. It was my professional responsibility to design,

teach, and assess the history curriculum programme. In addition, I taught a social studies curriculum paper for prospective social sciences teachers, and this included the preservice history teachers. The history curriculum programme spanned ten months (February-November 2006) and was planned around two school-based practicum experiences.

The history curriculum paper engaged the class in fourteen weeks of pedagogy (4 hours weekly/56 hours in total) and fourteen weeks of history practicum experience in secondary schools. Table 2 (p. 120), is included as a reference point for the 2006 history paper's organisation, and to indicate the problematised research processes and milestones. Features of the table include the programme's schedule of classes, practicum phases, and study recess dates. The sequence of problematised pedagogy and reflective processes indicates the researched aspects of the paper. The paper's due dates for assessment tasks are also shown in the table. Because of my nested involvement within the research as both teacher and researcher, I did not assume the role of assessor – hence course assessment tasks were marked by an external assessor. The most important aspect of the Table 2 information is the way problematised pedagogy was designed as an ongoing element of the curriculum programme. In this way, the PHP was embedded within class and practicum experiences.

Table 2. Secondary Curriculum History Years 11-13: Dates, Problematised Processes and Assessment Milestones 2006

Schedule of Class & Practicum Dates	History Class Schedule of Pedagogy; Practicum & Reflective Processes	Problematised History Pedagogy & Reflective Processes as a “System of Meaning” [Constitutes the history research]	Course Assessment Tasks: Due Dates & Weightings *Externally Assessed
Feb. 21, 24, 28 March 03	Classes (8 hours) History curriculum, pedagogy & reflective processes		
March 06-10	1 Week Practicum		
March 14, 17, 21, 24, 28, 31; April 04, 11, 14,	Classes (18 hours) History curriculum, pedagogy & reflective processes		
April 17 - 28	2 Week Study Break	Life history/self storytelling writing Hand in for Pip Hunter to read: Will contribute to the history class’s pedagogy Hand in by April 17	*Historical contexts’ sourcing and applying curriculum elements (Yr 11) By April 28 External marker (30%)
May 01 – June 09	6 Week Practicum		
June 13, 16	Classes (4 hours) History curriculum, pedagogy & reflective processes	Post practicum taped semi-structured conversations with Pip Hunter: Facilitated over July 07–11	
June 19- July 07	3 Week Study Break		
July 11, 14, 18, 25, 28, August 01, 04	Classes (14 hours) History curriculum, pedagogy & reflective processes	Critical discourse analysis of historical text Hand in for Pip Hunter to read. Will contribute to the history class pedagogy Hand in by July 19	*Historical scholarship perspectives & interpretations (Yr 13) By July 14 External marker (35%)
August 07 – Sept. 23	7 Week Practicum	Practicum Problematised history pedagogy	
Sept. 25-29	1 Week Study Break	Hand in to Pip Hunter to read. Will contribute to the history class pedagogy at the end of the year Hand in by October 03	
Oct. 03, 10, 13, 17 Oct 24	Classes (12 hours) History curriculum, pedagogy & reflective processes around problematised history work facilitated on practicum	Post practicum taped conversations re. Problematised history pedagogy on practicum: With Pip Hunter at times to be arranged Facilitated over October 24–November 16	*Year 12 NCEA Level 2 history assessment exemplar: Group task developed in class. By October 24 External marker (35%)

Contextual complexity of problematised history in the curriculum course

It proved a challenge to design procedures for research within the curriculum paper that I teach. The complex nature of connected history curriculum contexts and sites that I mediate in teacher education work needed to be taken into consideration. I raise the notion of this complexity because the preservice history teachers had to negotiate multiple contexts that involve the cultural production of history. The participants brought their university experiences, contextual knowledges and interests to the history class. Because of this, the curriculum programme needed to acknowledge individuals' conceptions of history, and their research interests. Contexts of national history curriculum and assessment policy requirements had to be identified as such, in order to inform participants' decisions around history teaching and learning. The cultural politics of history as a subject specialisation in the New Zealand curriculum loomed large as a key context to be well prepared for in terms of planning and classroom practice. The preservice teachers' assumptions of teenagers' historical consciousness demanded attention, alongside their nascent understandings of students' attitudes and dispositions towards history. If all this were not enough, participants also had to negotiate my conceptions of history's place in the curriculum, as informed by experience and the scholarship of history education. As an aside, I recall a popular, seventeenth-century woodcut that I once used as an Early Modern England examination source. It depicted the public execution of King Charles 1 in 1649. I remember the caption: "It was not a thing done in a corner." Similarly, the traversing of multiple history contexts of cultural production proved no mean thing; rather it was public and accountable!

Research engages the cultural production and subjectivities of research participants

In previous chapters I have theorised my overall research methodology as a narrative research approach to storying critical pedagogy. The PHP constitutes the interior 'case' in point of the critical pedagogy. I am aware that this case might also be perceived as *ethnography* for the following reasons. The PHP operates like a cultural study because it was activated and researched within my history programme. Furthermore, the history programme might be viewed as a site of cultural politics, discursive practice, and living culture that embodies pedagogic identities. In deciding to conceptualise the wider problematising project as narrative research of a critical pedagogy approach (see Chapter 1) I drew on a range of recognisable qualitative and interpretivist approaches including ethnography, activist, and participatory possibilities.

The 2006 history class membership comprised one undergraduate and nine postgraduate participants, and included two men. With the exception of three participants, class members were mostly in their early twenties, having entered the teacher education programme directly

from university study. The research design acknowledged personal and professional selves as multiple, diverse, and changing. In Part Three's Chapter Six *Disclosures: Narrative and Pedagogic Identities, and Historical Thinking*, glimpses of each participant's life storying and historical thinking are introduced into the narrative following deconstructive analysis of his/her reflexivity. I was conscious of the desire to establish a supportive and participatory class dynamic, where my identities in the problematised pedagogy might be fluid and link with the participants' experiences. I hoped it might be possible to be a researcher, teacher, narrator, and advocate within the research processes. This meant an awareness of issues of voice, authenticity, interpretive authority, and representation (Chase, 1996; Josselson, 1996) in implementing and writing up problematised history processes. Nancy Naples (2003) draws attention to the intersections of power, subjectivity, and language in research. When developing the research procedures, I understood the preservice teachers' identities and private theories would be in play within power relationships. Power differentials exist within history curriculum contexts and discourses, and this included the history class. A starting point in thinking about power relations in the research was to conceive history curriculum contexts as sites of "complex power relations" (Henry, 2010, p. 371). In a discussion of research fields and power relations, Marsha Giselle Henry reflects on ethnographer Pat Caplan's suggestion that in relation to their research participants, researchers should ask "Who are we for them? Who are they for us?" (as cited in Henry, 2010, p. 370). I kept these questions in mind throughout the PHP in terms of our pedagogic relationships and responsibilities. The questions most certainly influenced the way I approached the writing of the participants' PHP (Chapters 6, 7, and 8). I found the recounting of their self-fashioning to be an evocative and emotional experience.

Assembling research procedures: Problematised history pedagogy [PHP] as a system of meaning

At the inception of the project's research design, I worked with the contextual title: *Reimagining History Curriculum and Creating Spaces: Problematising Pedagogy in Secondary Teacher Education*. After reconceptualising a narrative research and critical pedagogy approach for the project, the context/title was amended to: *Problematised History Pedagogy as Narrative Research: Self-Fashioning, Dismantled Voices, and Reimaginings in History Education*. In assembling PHP research procedures, questions evolved that directly link to and deconstruct the narrative's title/context. The guiding question of the narrative (introduced in the Preview) reads as:

- How does problematising history curriculum and pedagogy in teacher education engage self-fashioning of teaching identities, history conceptions, and reimagining of curriculum as discursive practice?

This guiding question has proved an enduring underpinning for the research purpose and processes that I always envisaged, but needed to activate. The question reflects the duality of the research problematic in terms of my historicising/problematising of a critical and active stance, as well as that of the history class participants' engagement in critical processes. The question also embeds motifs of desire and disturbance in relation to my history curriculum work, and also hints at a possible mode of analysis. Over the period 2006–2009, three further questions emerged to deconstruct processes indicated in the guiding question.

- In what ways does self-reflexivity reveal discursively constituted teaching identities, curriculum conceptions, history knowledge claims and pedagogies?
- In what ways does engagement with problematised curriculum and pedagogy (critical pedagogy) in initial history teacher education, impact on teaching selves and conceptions of history?
- How effective is problematising history pedagogy (critical pedagogy) in revealing such processes as discursive contestation, critical self-reflexivity, and emergent pedagogic spaces?

These questions proved helpful for the wider research narrative assemblage and representation as a work in progress, and the evolving PHP research. The questions shaped by critical, feminist and postmodern gazes (as storied through the previous chapters) guided the narrative's bricolage of construction and scoping. In retrospect, my concern about refining and making sense of the questions was all about a desire for research coherence, authenticity, and attempts to represent the research as an aesthetic endeavour. I am appreciative of Terry and Martin's suspended judgement as they patiently waited (as supervisors) for instalments of the research narrative to materialise.

Problematised history pedagogy as a system of meaning

Three significant critical action and reflexive research processes articulated by Joe Kincheloe (2003) were drawn upon for the PHP and adapted to shape a coherence that Kincheloe referred to as a "system of meaning" (pp. 224–225). Kincheloe conceived these research processes as:

- Phenomenological empathy
- Genealogical disclosure
- Transformative self-production (re-conceptualised as *self-fashioning and enabling* in the narrative)

Phenomenological empathy—or interpretive empathy, elicited the class members' values and reflexivity around history curriculum and pedagogy in journal writing, critical discourse

analysis of history textual material, and post practicum interview conversations. *Genealogical disclosure* engaged individuals in historical research to reveal autobiographical life-storying /history experiences, self-texts, and socially constructed private and professional theorising about the nature and purpose of history in the curriculum. Kincheloe's notion of *transformative self-production* was built into the research for participants to design, implement, and critique sequences of problematised history pedagogy with their history classes when undertaking practicum. This process involved teacher identity work, discursive self-fashioning, and enabling. Whilst acknowledging Kincheloe's concept of transformative self-production, I made the decision to reconceptualise this as *discursive self-fashioning* to better fit with the PHP's attention to discursive production/formations in teacher education's contexts and settings. Whilst aware that a critical orientation advocates transformative intentions, this was not the expectation of the PHP. The discourse of transformation weighed heavily on me because I felt it masked nuances of expression, resistance, and reimagining of pedagogies. Because class participants were in the formative stages of engaging with history curriculum and pedagogy as teachers, the PHP sought critically reflexive and enabling spaces for the negotiation of the cultural politics of the history curriculum. Table 3 (p. 125) synthesises the coherence of the PHP in relation to the problematised processes the preservice teachers engaged with.

Table 3. Problematised History Pedagogy as a System of Meaning

Problematised History Pedagogy as a System of Meaning		
Phenomenological Empathy	Genealogical Disclosure	Discursive Self-Fashioning
<i>Revealed in preservice history teachers'</i>	<i>Revealed in preservice history teachers'</i>	<i>Revealed in preservice history teachers'</i>
Interpretive empathy shaped by values and beliefs; Reflexive journal writing of history curriculum and pedagogic experiences; Critical discourse analysis of historical texts/historical representation; Course pedagogy and post-practicum 1 and 2 conversations.	Research and writing of autobiographical storied life/history experiences; Reflexive journal writing of self texts and conceptions of pedagogic identities; Private/professional theorising of histories in reflexive writing, life storying/ history.	Conceptions of history curriculum and pedagogy; History education and practicum reflexivity in journal writing and taped post-practicum 1 and 2 conversations; Pedagogic motivations: desire, disturbance and critique in history curriculum; Design, facilitation and evaluation of PHP post-practicum 2 conversations.

To better understand the sequence of problematised history work, refer to Table 2 (p. 120). The class's history pedagogy was a means for providing research evidence of the participants' history thinking. This included weekly self-reflective processes recorded in journals, or communicated through informal class conversations. Participants completed three researched activities as ongoing class reflexive and problematising processes: a life history (PHP 1, p. 126), a critical discourse analysis of a history text (PHP 2, p. 127) and a sequence of PHP implemented with a history class during the second practicum (PHP 3, p. 128). The 2006 paper's guidance for each research processes is reproduced as follows.

Three problematised history pedagogy processes

(PHP 1) A life history as a self-storied account

Life History/ Life Storying Guidance

Over late February–April 17 your life history will articulate your past as a storying of self. This personal text will assist you to mediate new situations and explore ways you shape your future history pedagogy. As your life history is unique, present this in a form/s that suits you best. You may consider one particular form of communication **or** a variety of forms; for example extended narrative /small entries/metaphors/diary entries/inclusion of visual and illustrative materials/inclusion of literature excerpts etc.

Your life history can be recorded in the reflective journal in any way that suits you best (in your own hand **or** word processed to be placed in the journal). To make this a manageable and enjoyable process, the life history can be completed in “small bites” **or** over a more extended writing time. I anticipate it may take you up to a day to complete. Remember that some class time is also given for reflective purposes.

Consider how you can include aspects of:

Your identity/ies, historical legacies and background

Life experiences and personal anecdotes

Personal experiences of history and educational/ academic experiences of history

Personal theories (thinking) about history and your history preferences

Motivations, challenges, towards the future

Your completed life history will be shared with Pip Hunter. You may wish to share aspects of your life history in class discussions but there is no compulsion for you to do this. We will return to the life histories from time to time to reflect our thinking over the year’s programme.

Completion by April 17

(PHP 2) Critical discourse analysis of a self-selected curriculum history text

Critical Discourse Analysis of a Self-Selected Curriculum History Text

Critical discourse analysis connects to course themes and objectives, and will be introduced within the course processes from early March. Your CDA will look at how history texts construct representations of the world, identities, social relationships, authority and control etc. Critical discourse analysis enables us to interrogate ways language, text and discourse figure in the production and reproduction of history curriculum outcomes. The textual analysis will be completed within the context of your first practicum.

Select a history curriculum text for critical discourse analysis. This may include for example-

- A chapter of a history text used in New Zealand school history programmes;
- A selected Level 1 **or** 2 or 3 NCEA history Achievement Standard exemplar task;
- A history curriculum related journal article;
- A New Zealand Ministry of Education history curriculum guideline.

I suggest that you structure your analysis along the following lines:

Authorship, curriculum purpose and publication details;

Reasons for selection;

Connections to the New Zealand history curriculum;

Identification of discourses (provide examples of textual evidence);

Assumptions about and relationship to history pedagogy;

A Reflective comment about the enacted/received history curriculum.

It is up to you how you write this, but it can be written/or word-processed and placed in your journal. Pip Hunter will read and reflect on your critical discourse analysis. We will share aspects of the CDA work in class discussions from time to time over July– October of the history programme.

Completion by July 19

**(PHP 3) A self-selected and planned sequence of problematised history pedagogy:
Implemented during the second practicum experience**

Problematising History Pedagogy

Towards the final weeks of your second practicum you will work with one of your history classes to: *Source, plan, implement, and reflect on a sequence of history pedagogy (2–3 episodes) that challenges your own conceptions of history and/or responds to an aspect of history pedagogy that raises questions for you, and in your view needs to be problematised or given critical attention in the history programme.*

Record your thinking about and reflections of the task's processes and outcomes, and include your planning. This will be shared with Pip Hunter.

Discuss your problematising of pedagogy with Pip Hunter in an audiotaped conversation (30 minutes) on your return to the School of Education in October.

History curriculum work leading up to the second practicum will support your understandings of this task, and critical thinking about your problematising of history pedagogy. Whilst this is part of your practicum pedagogy, you are to briefly discuss your intentions around your sequence of pedagogy with your associate history teacher before and after implementation. You may wish to comment on student responses to the pedagogy, and reflect on aspects of learning (**no** names of schools, colleagues, students are to be recorded in reflective writing or referred to in the taped conversation with Pip Hunter).

Your history associate teacher will receive a copy of the *Information for Course Participants* pamphlet about the history programme's reflective processes, and Pip Hunter's related research. Your associate teacher will be asked to sign their consent for you to undertake the problematised pedagogy in their history class, and for you to informally (briefly) discuss aspects of your pedagogy with them. They will be informed that reflections of your pedagogy will be shared with Pip Hunter in a taped conversation with her when you return to the School of Education in October. Your associate will be informed that there will be no identification or naming of the school, or teachers, or students, in your recording of the problematised history, and your conversations with Pip Hunter.

Completion by October 03, 2006

In addition to these researched history processes, each participant was interviewed in conversational style, following both school practicum experiences (June and October). The conversations were audiotaped and fully transcribed. All research processes were intrinsic elements of the history programme, and were not intended as additional work. Nor were they assessed.

The wider history curriculum programme's objectives

The research procedures were embedded within a wider programme of history curriculum and pedagogy that aimed to support participants' understandings of the nature and purpose of history in the national curriculum. In 2006 the revision of the Ministry of Education's national curriculum was in full swing. This included the reconceptualisation of the social sciences learning area, and the policy vision of a history curriculum. In light of this revision the history programme negotiated curriculum and assessment policies spanning 1989–2006. This issue has

been discussed and contextualised in Chapter Four. By necessity, the history programme aimed to prepare the preservice teachers for changes in the national history curriculum (including assessment) signaled for 2007 and beyond. Contested conceptions of history were considered in the programme because the participants moved between university, teacher education, schools' and classrooms' history contexts where competing discourses played out in pedagogies. Therefore, the programme was organised within four intersecting themes for the purposes of coherence, and to connect ongoing course requirements:

- The nature and purpose of history in the New Zealand curriculum;
- History in the context of the social sciences learning area of the New Zealand curriculum;
- Curriculum conceptions of history teaching and learning, and links to history pedagogy;
- History as a cultural site in the New Zealand school curriculum.

The history curriculum programme's objectives (refer to Figure 2, p. 130) that supported beginning teachers' preparedness and confidence to teach history in the New Zealand secondary schooling curriculum were designed to align with the realities and demands of history in the national curriculum. The objectives need to be understood in light of professional learning and working with history students in schools. They embedded practicum requirements, assessment contexts, and the critical dimensions of the research processes.

Objectives: History Curriculum Programme February–November 2006

The course pedagogy is designed for beginning history teachers to:

- Think critically about the nature and purpose of history in the New Zealand curriculum through reflecting on private (implicit) theories and conceptions of history;
- Understand that school history is a subject construct open to contestation and interpretation in the curriculum terrain;
- Mediate private theories about history curriculum and pedagogy with public discourses and theories;
- Access, interpret, and apply aims and objectives of Years 11–13 history curriculum history national course statements to curriculum and assessment programming and planning;
- Develop the ability to plan a balance of knowledge and skills objectives, processes and applications to support inclusive pedagogy in Years 11–13 history;
- Research and select a variety of historical sources and evidence, resources and interactive technologies to support history pedagogy;
- Support history pedagogy with informed contextual knowledge and conceptual understandings;
- Engage in critical thinking about historical agency and perspectives in pedagogy;
- Develop understandings of official and enacted history curriculum as discursively constituted and cultural sites;
- Develop reflexivity and problematise a selected aspect of curriculum history on practicum;
- Reflect on/and evaluate private theories and conceptions of history curriculum and practicum experiences of history pedagogy;

Further...

Participants' pedagogy through course processes, assessments and practicum will...

- Demonstrate the ability to include cultural and gendered experiences and interpretations of histories in planning, pedagogy, and programming;
- Demonstrate understandings of the Treaty of Waitangi and the ability to research and apply knowledge of Maori and Pakeha histories and methodologies to planning and facilitation of activities;
- Demonstrate knowledge and understandings of assessment policy to practice (E.g.- Types of assessment in the history curriculum; The NQF assessment framework, use of Levels 1, 2, 3, Exemplars (NZQA), The NCEA history Levels 1, 2, (Years 11, 12, 13) Achievement Standards & the history Scholarship Standard, history assessment reporting procedures).

Figure 2. The history curriculum programme's objectives

The research ethics of implementing PHP

Seeking participants' informed consent

At the start of the history programme, the aims of the PHP were made explicit and the class was informed about the ethical issues and potential conflicts involved. Procedures for seeking informed consent for the use of participants' reflexivity and pedagogy as research evidence were explained and documented (refer to Appendix A). I also designed an information pamphlet

for the participants and their Associate Teachers in the practicum schools. This information outlined the PHP research purpose and processes (see Appendix B for *Information about Course Related Aspects of the PhD Study*). Participants found this a useful reference guide to the research aims, problematised processes, informed consent procedures, and for cross-referencing with the history programme's documentation. The information pamphlet included a rationale for the participants' engagement in the PHP:

- Focus on a more self-critical (conscious) approach to history curriculum education;
- Better understand the critical dimension of history preservice teacher education processes;
- Engage history course participants in constructing safe curriculum boundary crossings through course pedagogy and reflective processes;
- Engage history course participants in problematising approaches to history pedagogy;
- Better understand the dynamic nature of curriculum relationships between preservice history teachers, professional practitioners and learners;
- Rethink and inform possibilities and "new terrains of insights" in history curriculum.

Reflecting on the ethics of the problematised history research

In setting up the PHP I was aware that to gain ethical approval, the proposed research design needed to be coherent and transparent in its processes. The School of Education Ethics Approval Committee was comprised of colleagues, so ethics approval also meant the close scrutiny of my peers. In *Unraveling Ethics ...* Christine Halse and Anne Honey (2010) discuss the power politics that are entwined with research. Because my identities as teacher and researcher were embedded in the research, proposed procedures were carefully constructed to meet the institution's policy framing of research ethics. I recall my anxiety when anticipating the Ethics Committee's feedback and approval. A key ethical issue was that I was researching my programme of history curriculum and pedagogy. Consequently, any potential harm to the preservice history teachers had to be identified and minimised. It is interesting to look back at my ethics application and recognise how this shaped the guidance and instructions around the class's pedagogy. In the initial framing of the history programme, I was conscious of identity positions and the dynamics of power relationships in research contexts and settings. I include an extract from the conflicts of interest statement in my application for ethical approval and informed consent information:

The researcher has identified possible potential harm to participants through the research being conducted within a secondary preservice education course context. She has identified possible/potential conflicts of interest in her various roles as course teacher, researcher, and colleague, and the power relationships that can be played out and/or

perceived by course participants. Conflicts of interest have been considered and hopefully addressed in these ways:

- Participants have full access to information about the research that is situated within the history course pedagogy;
- Arrangements to have all course assessment tasks externally marked;
- The right of course participants to decline consent or withdraw consent to the researcher's use of their writing at any time through mid-March–November;
- Assurances of respectful and ethical practices;
- Assurances to maintain participant anonymity in the researcher's writing;
- Practicum Associate history teachers fully briefed re the reflective processes situated in ongoing course pedagogy, and in their classrooms
(Appendix C: Letter to History Associate Teachers, August–September Practicum).

This minimising of potential harm to participants reflects the researcher's acknowledgement of real and potential conflicts of interest through the researcher's professional relationships and roles as course designer, teacher, researcher and colleague (Ethics Proposal, February 2006, p. 19).

In March 2006, I sought the participants' informed consent to document problematised and reflexive processes for the purposes of deconstructive analysis, interpretation, and research writing. This took the form of a formal letter to each participant and included a consent form. (Appendix A). Each research participant consented to my use of his/her reflexive accounts and problematised history processes. It was a great relief to have this support and I was heartened by the genuine interest of class members. In retrospect the research ethics served as a cautionary reminder of the potential vulnerability of the beginning history teachers, and of my interpretive authority. Susan Chase's (1996) reflections on narrative research bring a welcome perspective to thinking about ethical issues: "Narrative research is a contingent and unfolding process, the results of which we cannot anticipate or guarantee. An informed consent cannot possibly capture the dynamic processes of interpretation and authorship" (p. 57). Part Three of the narrative illustrates these dynamic processes when analysing and interpreting the participants' reflexive and action-oriented history pedagogy.

A dismantling analysis of the PHP system of meaning

The philosophical assumptions, worldviews, and theoretical perspectives I have presented are strongly informed by the interdisciplinary nature of my professional experiences. Therefore, I searched for a method to analyse and interpret the preservice teachers' problematised pedagogy that resonated with my work in history and social sciences curriculum, and sat comfortably with feminist, postmodern, and critical viewpoints. The analysis also needed to take account of reflexive storying and to be open to interpreting discourses, self-fashioning, and emergent themes. In *Practice Makes Practice*, Deborah Britzman (2003) discussed ways in which

postmodern thinking expands the range of available interpretive schemes to make possible readings of cultural texts. Buoyed by Britzman's thinking, I explored a form of analysis that identified the dynamics of curriculum discourses. I sought a system that identified and examined ways in which discourses position beginning history teachers, and limit or enable curriculum possibilities. I knew that some form of deconstruction of the problematising processes was necessary. Contradictions, normalised discourses, disturbances, and resistances in the preservice teachers' PHP needed unravelling. Before discussing the form of analysis that evolved, I share a professional conversation—*Passing on the Mantle*—that has stayed in my head for a long time. The vignette sits within the context of a former research project (Hunter & Farthing, 2004) and serves as a reminder of why I turned to a critical history orientation. The conversation subsequently influenced my decision-making about the PHP method of analysis.

Passing on the Mantle: A Professional Conversation

The *Talking History* research involved professional conversations with history teachers who were Heads of Departments. Most were very experienced teachers who had taught history for well over two decades.

Mike was a Head of history and social studies in a large co-ed secondary school. He willingly accepted beginning history teachers into his department for practicum experience. Mike presented as a popular teacher. His natural ebullience and high energy were attractive to colleagues and students alike. He held strong views about history, and he was confident in his programme choices and history knowledge. I talked with him about his motivations for teaching history, his programme in light of standards-based assessment, and his students. Mike genuinely enjoyed teaching history. He reflected:

"I don't buy into these passing fads about learning and mollycoddling students, my job is to teach **the** history."

We shared our regard for Carl, a history teacher who Mike had mentored whilst on practicum five years prior. Mike had been instrumental in employing Carl to teach history in his department. I asked after Carl, with a degree of affection and respect for his abilities. Mike was glowing in his praise:

"Carl's great, he gets on really well with the kids, and he is learning to teach history like me. When he is ready, I plan to pass on the mantle because I see him as a future head of history."

Passing on the Mantle was a pleasant enough professional exchange. However, Mike's discourse of "passing fads about learning and mollycoddling students" and his assertion that his role was "to teach **the** history" indicates his certainty that the history he taught and the way he taught were inviolable. Mike was dismissive of rethinking the nature and purpose of secondary history, despite national curriculum and assessment shifts to more constructivist approaches. Mike taught history as a transmitted body of authoritative text, and this was the way he'd been taught. However, it was Mike's symbolic 'passing on' of the history mantle that spoke volumes in terms of what such a mantle means for the cultural politics and reproduction of transmissive approaches to curriculum history. Obviously the notion of the 'mantle' embodies professional

expertise, identity, validation, knowledge, wisdom and authority. Mike's mantle would bestow these very qualities on Carl. But what does this mean for the school history curriculum, and history students in the twenty-first century?

The Latin word *mantellum* and the old French word *mantle*, refer similarly to a cover, a wrapping, a cloak, layer of clothing. The Old French *desmenteler* means to raze the fortifications around a town, the Latin *demantle* signifies removal of a covering, divestment, to dismantle. In light of the research narrative's motifs of disturbance and desire in relation to history curriculum in the narrative research, I conceive 'the mantle' in critical ways. In this sense, 'the mantle' may symbolise a curriculum boundary, a layer of hegemony, a powerful discourse, a cloaked and weighty tradition, and essentialist notions. Therefore, I made the decision to develop a *dismantling analysis* inclusive of deconstructive and interpretive processes that complemented the research purpose and questions. On reflection, the ideas of mantle and dismantling are complementary to the theme of "styling" that has emerged within the narrative (signified by e.g., textus, textured, tissue, interwoven, layered, shaping, wrapping, fashioning, threaded, fit, unravelling, aesthetic ...). As a history educator the dismantling analysis aligns with a personal theorising of history (see Chapter 3 pp. 79--82). It also reflects Munslow's (1997) distinctive deconstructionist approach to historical inquiry (Chapter 3, pp. 82-83). The work of Callum Brown (2005) who is a writer of postmodern approaches to history has also influenced the PHP dismantling analysis. I am inspired by Brown's thinking about historians' deconstruction of texts as creative, aesthetic, and exciting processes.

The dismantling analysis I settled on is not a one-dimensional process. The term analysis in this research represents recursive interpretive work to unwrap the symbolic mantle that shapes history in the curriculum; to look beneath its surface; to discern participants' historical thinking; to find out about their negotiations of the cultural politics of history in the school curriculum; to discern discursive practices and voices in play. The PHP system of meaning activated phenomenological empathy, genealogical disclosure, and discursive self-fashioning. Figure 3: *Dismantling Analysis of the Problematised History Pedagogy's System of Meaning* (p. 136) represents this system as the site of practice, reflexivity, and criticality. Embedded contexts of discursive production uncovered within the PHP site of meaning and practice were identified for analysis and interpretation as:

- Private and professional theorising of history
- Pedagogic identities
- Conceptions of history curriculum
- Conceptions of history pedagogy

- Historical representation
- Problematised history pedagogy as cultural texts

In Figure 3 each dismantled context is represented as embodying the PHP activated across the system of meaning. Each text circle indicates cues for contextual analysis whereby each class member's PHP was dismantled and interpreted. Part Three of the narrative *Dismantled voices: Preservice teachers' problematised history pedagogy and cultural politics in play* constitutes the interpretive work and emergent findings of the history class's PHP.

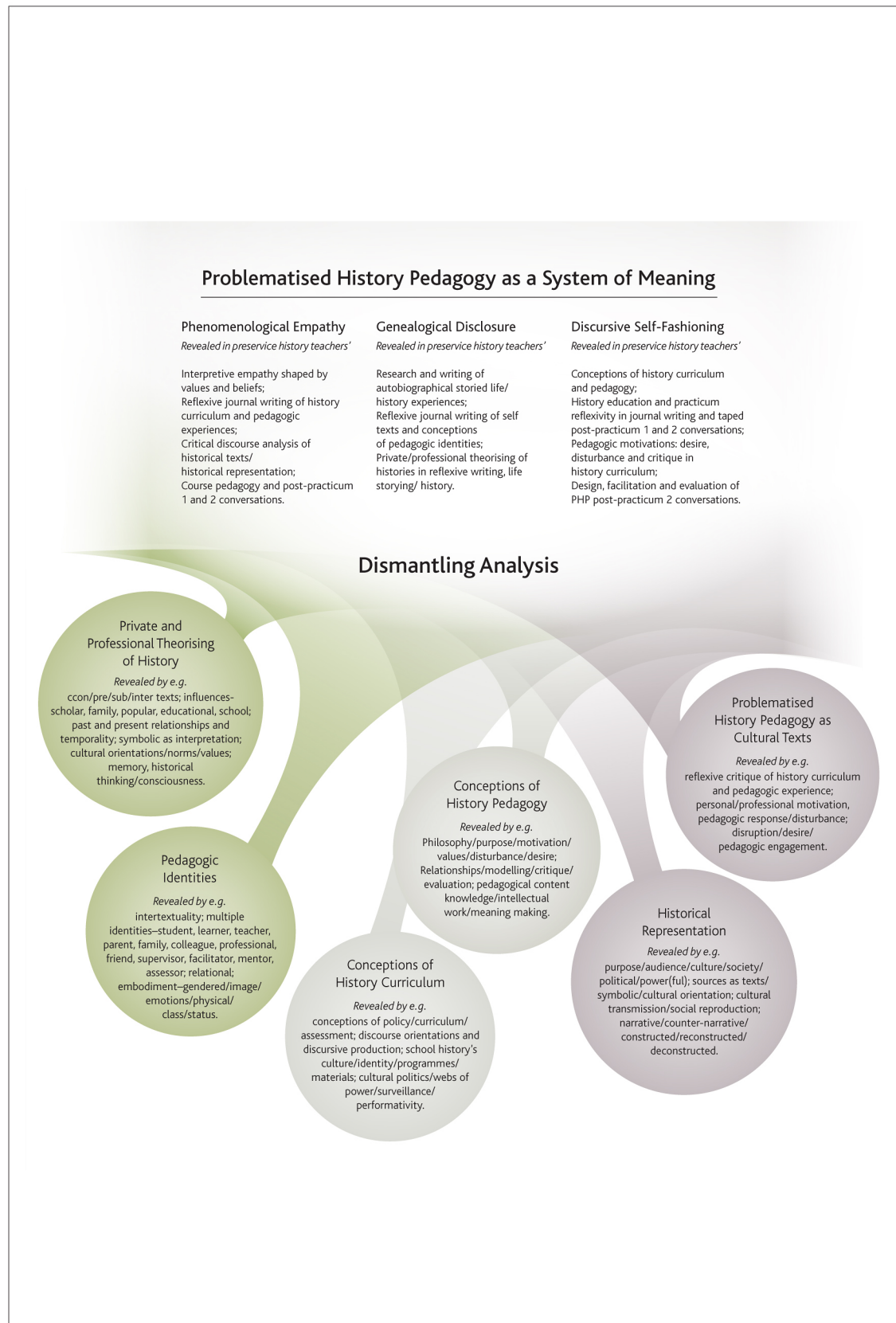


Figure 3. Dismantling analysis of the problematised pedagogy's system of meaning

Problematised pedagogies and emergent spaces

The PHP dismantling analysis prompts an explanation of conceptions of *space* found within the narrative. My theorising of space is tentative and reveals my uncertainties. Generally, I have found reading about space/s as philosophical abstractions heavy going. It is ironic that such abstraction around the meaning of space appears to obscure and deny the very ‘being’ of space/s where social relations and practices play out. My consideration of space/s/spatiality relates largely to motifs of desire and disturbance when reflecting on pedagogies as discursive practices. Whilst the problematised research constitutes a critical reflexive space in itself, a variety of conceptions and metaphors of space/s appear in the narrative. For example, I have signified pedagogic spaces of interruption and resistance that emerged out of volatile professional moments and perceptions of curriculum silencing. In my critique of curriculum and disciplinary demarcations I bring to mind physical, metaphorical, and discursive space/s as active processes involving shifts, crossings and negotiations. Giroux’s advocacy of border crossings has been unpacked in this chapter, whereby he delineates and explores spaces of marginalisation as emancipatory possibilities. Critical theorist Peter McLaren (1995) expands Giroux’s thinking with a conception of border pedagogy as postmodern resistance within language, space and possibility.

In Chapter One, I introduced Lévi Strauss’s (1961) self-perception as an “archaeologist of space”. His early conceptions of cultural crossings and spaces for interdisciplinary thinking have shaped my professional work. Bakhtin (1981) suggested that our consciousness is shaped through the words of others: “passing through the mouths of others ...” (p. 294). Bakhtin’s thinking about dialogic spaces appeals to me because it suggests a freedom of fluid identities and re-configured spaces that I have conceived in my problematising as voices in play and reimaginings. Lisa Cary’s (2006) curriculum spaces theory explores discursive production that shapes educational experience on all levels. This means that the strategic use of language highlights how and what we know, as a curriculum issue or curriculum space. For Cary, teacher interventions may challenge knowledge representations and create emergent pedagogic and epistemological spaces. Scholar Hongyu Wang (2004), in search of self and identity, has theorised curriculum spaces as intercultural, intrasubjective, and dialogic. Mulcahy (2006) conceives problem-based learning as threshold practice where pedagogic spaces are created by student teachers to challenge established hierarchies of theory and practice. “Pedagogy emerges within the routine inter-weavings of people, places, bodies, texts, artefacts and architectures as these configure spaces and are, in turn configured by them” (p. 66). Denning’s breathtaking reflexivity about spaces of “in-between-ness” illuminates the possibilities of reimaginings of

past experiences and historical agency. Rosenstone's (2007) evocative metaphor of "space for the bird to fly" suggests possibilities and a freedom for reimagining history pedagogy. The architecture of the Chambered Nautilus shell comes to mind in its dual representation of bounded synchronicity, and freedom of spaces of possibility. The vignette *The Processional Nautilus, 1970s*, expresses something of the tensions in play when considering boundaries and spaces in education.

The Processional Nautilus 1970s

As a curious and somewhat sceptical student at Otago Girls High School, I often reflected on the symbolism of the school song *The Chambered Nautilus*. Miss Mary King, a former Headmistress, had instituted the song in 1944. She had been greatly inspired by Oliver Wendell Holmes's nineteenth-century poem, 'The Chambered Nautilus' (1858). The school's treasured collection of nautilus shells was displayed in the foyer in a case beside the Headmistress's office. The collection of equiangular spirals with lustrous pearlised linings was indeed exquisite.

The only problem lay in the flowery lyrics of the school song:
"Build thee more stately mansions o my soul as the swift seasons roll ..."
Some girls and teachers wept during the many renditions of the song.
It seemed such a sentimental display.

The girls were viewed as embodiments of the nautilus: as sacred constructs of perfection, hardworking, spiralling into bigger chambers of consciousness and intellectual growth. However, an unquestioned tension was in play as we accepted without challenge that each chamber reproduced the same shape as its preceding procession of abodes.

The last chamber, however, was open. I saw this as the single possibility of serendipity.

The Processional Nautilus 1970s evokes the symbolism of the nautilus shell that I experienced as a secondary school student. When examining the interior construction of the nautilus shell, a processional spiral of reproduced chambers is visible. Whilst each chamber is slightly bigger than its preceding form, its shape never deviates from the first chamber's design set within its protective carapace. That is until the final chamber, where the animal lives in its most recent form. I see this as a metaphor that signifies a space of possibility, an opening for change and/or possibility, but always incomplete. The vignette advances my thinking about tensions in play between disciplinary and curriculum boundaries, and spaces of possibility whereby critique and rethinking about the things we do as history teachers might be undertaken.

When I left high school, I forgot all about the nautilus shells sitting in the school's display case. Three decades later, I was surprised to find that the schooling curriculum policy—*New Zealand Curriculum* (NZMoE, 2007), had introduced the image of the nautilus shell to illustrate national curriculum learning areas. In this case, the learning areas are represented as bounded chambers. The irony that the nautilus' processional sameness still disturbs my engagement with history curriculum does not escape me.

Closing thoughts

The narrative research's space of praxis (the heart of the narrative), the design of the research 'case', and the activation of the PHP's procedures have been reviewed in this chapter.

The PHP's design embodies a synthesis of theorising and professional experiences previously described. Chapter Four's contextual underpinning of national curriculum, policy, and history education enabled the PHP to be carried into being. The PHP highlights the uncertainties and complexity of facilitating research within one's own professional practice (in this case the history curriculum course). The PHP introduced new voices into the narrative: those of Ethics Committee colleagues; Heads of History departments; history associate teachers; teenage history students; and the preservice teachers and the voices they called forth through life storying and critical reflection. The noisy jostling of these voices signified curriculum discourse orientations, pedagogic preferences, and the ways in which power relations and beliefs play out within history curriculum settings. The PHP brought professional responsibilities into sharp relief. 'Policy as accountability' discourses permeate professional standards and curriculum and assessment requirements in teacher education and secondary school settings (as examined in Chapters 2 and 4). The PHP engaged the history class in disturbing curriculum and pedagogy within this discursive production. Was it possible, or fair, to engage participants with my critical constructivist history stance that countered status quo approaches to history in secondary school cultures? The dismantling analysis and interpretation of the participants' PHP outlined in Part Three (Chapters 6, 7, and 8) revisits this question. The chapter's theorising of border crossings as active dimensions of critical pedagogies, and pedagogies as emergent spaces of possibility wraps up Part Two's work in the narrative. This departure signals a shift to the preservice teachers' narrative voices, historical thinking, and self-fashioning of pedagogic identities. I first met with the history class in late February of 2006. The vignette *Space Diving as a Take-Off Point of Praxis* recounts my feelings at the time about introducing the history programme and the research case of the problematised pedagogy.

Space Diving as a Take-Off Point of Praxis, 2006

I wait in the filtered sunlight of the classroom for the history class to arrive. The heat of the late summer afternoon envelops the space, but the insane urgency of the cicada chorus in the trees outside disorients me. This heightens the familiar quiver of apprehension that has always accompanied new entrances in my teaching career. I reflect on personal assumptions and the investment in theorising a pedagogic stance that has brought me to this particular place on this particular day, and to the students who I will work with over the year as a researcher, teacher, participant, and mentor.

A sparkingly expressive young woman [Maya] appears and she comments on the numbing cicada buzz, and the shrieks of young people rising from the nearby swimming pool. The tightly sprung diving board intermittently bounces into action.

There is a slight time lag between the rhythms of its vibrations and kids' noisy responses, amid wild hilarity.

"It's so typical", she exclaims.

"Sounds just like being back at school!"

The symbolism of thresholds and jumping through the air does not escape me as I attempt to convey an outward sangfroid. I feel this is necessary in introducing the problematised history pedagogy that we'll experience together as a class. Making this happen seems a weighty responsibility. I feel troubled that the programme may impose my views and assumptions on a resistant class.

Space Diving attempts to introduce the reader to the educational setting and research threshold of the PHP on the first day of my history programme. In New Zealand, the school year begins in summer. Students and teachers are familiar with the scheduling of swimming lessons and water sports in schools and community pools at this time. I recall my student and teacher experiences of classrooms that sat close to school pools and the distractions of excited voices, discordant shouts and splashing sounds suspended in the classroom air. Likewise, the frequency of the cicada chorus in February always heightened my sense of new starts. Thus, noisy beginnings, the heat of summer and filtered light in a classroom are recalled to indicate the space I found myself in when meeting the history class and activating the PHP. The vignette signals Maya's entrance into this familiar sensory space as a shared sense of schooling experience. *Space Diving* introduces new voices into the narrative and reveals my emotions as a teacher and researcher at the take-off point of the PHP. It also does the metaphorical work of illustrating ideas about pedagogic spaces and reimaginings developed through the chapter. *Space Diving* recalls the lived experience of the research, where heartbeats pulsed underneath thinking about history curriculum, pedagogy and research procedures.

**PART THREE. Dismantled Voices: Preservice Teachers' Problematised
History Pedagogy and Cultural Politics in Play**

CHAPTER SIX. Disclosures: Narrative and Pedagogic Identities, and Historical Thinking

The problematised history pedagogy [PHP] as a system of meaning, sought to discern the pre-service history teachers' phenomenological empathy, genealogical disclosure, and discursive self-fashioning. Consequently, this chapter does the work of introducing the class members' narrative identities and bringing new voices and dialogue into play in the research narrative. The deconstructive processes and interpretive lenses of the dismantling analysis [DA] revealed ways in which the preservice teachers thought about history and viewed pedagogic identities in the context of history education. The chapter is structured around three dismantled contexts. Firstly, the history participants' narrative identities are introduced to the reader through *portraits* of experiences. Secondly, participants' historical thinking as storied through life history and reflective journal narratives is examined in light of prevalent discourses of *connectedness*, *nostalgia*, and *uncertainty*. Thirdly, pedagogic identities and embodied selves that participants disclosed in their pre-practicum reflective work are uncovered. A dominant discourse of *fears, failure and fraud* reveals participants' uncertainties about meeting perceived professional expectations. Following each dismantled context, a discussion endeavours to make meaning of participants' discursivity, by drawing together educational experiences and salient theorising for subsequent discussion.

Narrative identities and constructing portraits of experience

I constructed the portraits of the ten class members following DA and interpretation of their genealogical disclosure. The portraits are narrated here as partial, and on the premise that selves are re-imagined and remade. I have attempted to bring something of each person's life-worlds and individuality into view. The portraits were shaped with my research audience in mind, because throughout this part of the research narrative (Chapters 6, 7, and 8), participants' voices are continually in play as they move through internal reflections of history to somewhat "more public and critical discourse" (Segall & Gaudelli, 2007, p. 90) in relation to history curriculum and pedagogy. The portraits build on my professional knowledge of the preservice history teachers, and my attitudes and responsiveness (Polkinghorne, 1988) towards the class.

John (b. 1979: 26-27 years)

In describing his life history as “upcoming and previous tragedies,” a discourse of disequilibrium textured John’s evocative writing about the best and worst times in his life. “Books, knowledge, education, freedom of thought, independent ideas, and learning,” were viewed as significant formative experiences. Identified as a gifted student in early adolescence, John became obsessed with proving his intelligence throughout his schooling. This desire coloured his field scholarship year in Japan, and later, his Waikato University experiences prior to qualifying with a BA/LLB in Japanese language, history, and law. When reflecting a fear of failure as his “nemesis,” fragility and an emotional self was exposed: “Failing, not understanding, and not being able to solve the problems or answer the questions” proved the worst times. An earlier “pseudo-cover” of bravado masked John’s inner fears:

...that people would find out that I am a person with low self-confidence, with a terrible memory, and was only where I was because I have an almost magical quality of being able to cram everything into my head for almost a week, and then it disappears!

John’s life history account is humorous, and full of irony and self-deprecation. It might be read as a redemption-tale. His decision to teach came with the realisation of “finding his gift and purpose,” and feeling fulfilled when working with, and helping young people at *Camp Quality* in the USA. When recounting his volatile experiences of schooling, tertiary education, and of cultures abroad, he reflected: “... life continually challenges a person, that’s how we learn ...” John seized the challenge of secondary teacher education at the age of 26.

John recounted his family’s Maori, French, and Scots ancestry with a vibrant discourse of hard work and determination. He recalled being pushed really hard—“I still have the handprint on my back!” Pride in the self-taught person, and family status were emphasised: “My Maori ancestors were the toughest of them all, they adapted and utilised their strength to provide for their families in a rapidly changing society.” John started the graduate secondary teacher education programme in 2006, with renewed purpose for the future as the new father of a baby boy.

Adele (b. 1983: 23-24 years)

Adele grew up in East coast settlements of the North Island in a family involved in community policing. She had few illusions in relation to social issues and hardships experienced by many groups in Aotearoa New Zealand society. As a teenager, she had wanted to be a counsellor, or a social worker. In her life history writing she reflected on being a good listener. “I hear a lot of people’s problems and try to help them without being judgemental.” Adele settled on being a teacher for several reasons: “I am probably too sensitive to handle the emotional, mental, and spiritual strains of counselling or social work. I enjoy helping others learn, and have always helped my peers in classes.”

Adele’s many interests included poetry, painting, philosophical conversations, and reading. She attributed a love of reading to the influence of her father and grandfather, and she wanted to “help teenagers appreciate their backgrounds by helping them learn the value of literature and the significance of history.” Adele signalled her philosophy for living as:

Relax, but work hard. Aim high and if you do not make it, try again. Live fully, but do not worry about it too much. Live fully, but do not do anything you will regret. Work for the future, but don’t worry about it too much.

Adele’s self-reflexivity picked up mood, group dynamics, and the thinking of her peers:

Sometimes I think self-analysis and introspection can be dangerous, in that you can start wallowing, sitting in the corner eating your own bile—what a picture ha ha! But really—take a deep breath and try to be objective for a second. Get out of your own head and try to see someone else’s perspective: That’s me included, not just expecting others to move where I’m not prepared to go!

A prevalent discourse of helping people to learn was borne out by Adele’s work experience in peer support, children’s programmes, and library work. The achievement of a BA degree in English and history, together with university academic awards, motivated Adele to undertake secondary teacher education.

Val (b. 1973: 33 years)

Val’s life history recounted her Australian heritage and unbending religious upbringing as the eldest child of a large family. She described her parents as well-educated teachers. Val’s storying is infused with a discourse of dislocation. A recurrent motif of “first days” runs through her writing. In reviewing her life history she referred to herself in the third person: “Almost exclusively, the tale of Val’s FIRST DAYS is the chalky flavour of education.” Val recalled her “... three first days at kindergarten, five at primary school, and three at high school.” In her journal reflections, she wrote about the painful stepping away from her family’s religious culture, and lamented that her family was “spatially fractured.” She described being “forced off the path of who I am culturally and in relation to my ancestors.”

When Val moved to New Zealand as an adult, she became involved in alternative lifestyles, and social and political movements. She worked in administration in a tertiary institution, as an actor in amateur theatre, and as a book reviewer for a regional newspaper. Whilst living and working in New Zealand for much of her adult life, Val reflected a sense of not quite belonging: “As an Australian, I have an understanding of what being foreign to New Zealand feels like.” Despite referring to herself as a “world citizen”, Val saw her New Zealand-born son’s identity as very much part of Aotearoa New Zealand: “When I moved to New Zealand as an adult, my interest expanded to a broader conception of the Antipodean experience, with a focus on the places and events which are a part of my son’s whakapapa.” Val sole-parented her son, who was in his middle-primary school years when she entered the secondary teacher education programme. A BA in religious studies and history from Waikato University supported her desire for a “fit as a teacher and sole parent.” Val reflected on her decision to teach: “I know that the best way to fulfil my own intellectual promise, without compromising my parenting, is as a teacher.”

Maya (b. 1984: 22 years)

Maya, a younger member of the history class, lived “for good friends and family.” She described growing up in the Waikato region as part of a large blended family of complex relationships:

I came from a very blended family with a brother, 4 half-sisters and a stepsister and I am stuck in the middle of the lot of them. We range from 29 down to 12. The children came from my step-dad, my mother and step-dad, my mum and dad, and my dad and step-mum.

Maya attended an Auckland boarding school in her secondary years, mainly to enable her to pursue a prodigious ballet talent. In her life history Maya reflects that ballet was her life, and something she gained distinction in: “It’s fair to say I was awesome!” As a teenager she danced with the New Zealand Ballet Company and qualified as a ballet teacher in her Year 12 at secondary school. At 17, Maya made the “tough decision” to give up ballet: “I think I had done all I wanted to do with it, and I didn’t plan on being a ballet teacher for a career.”

An interest in historical sites, art and fiction informed Maya's travel experiences in Europe, and her decision to undertake study at Otago University. A key theme running through Maya's life history and reflective journal writing is one of determination. After overcoming a severe illness in her first year at university, she completed a BA in geography and history—firing a passion for geography in particular. Her decision to be a secondary teacher was influenced by a desire “to challenge students in their ideas and views of the world and its cultures.” When Maya began the secondary teacher education programme she reflected in her typically sparkling way: “I don't regret my decision—but to this very day you can still find me flitting about the house pirouetting and doing crazy little ballet moves here and there.”

Marie (b. 1975: 30-31 years)

Marie described her eventful birth during Mass one Sunday morning. Her family's Anglo-Celtic heritage imbued her with a strong sense of the opportunities that education brings—personally, socially, and professionally. Her sister and grandmother were strong intellectual and feminist role models, who encouraged her scholarly achievements, and love of literature and reading.

Marie experienced her schooling years as “constant transitions” to new places and schools. In her primary years she set early goals to be an archaeologist, or a professor of literature. She was disenchanted with secondary schooling, and felt “robbed and bored” by her teachers. Despite this sense of ennui, Marie achieved scholarly recognition as a school Dux. A deep-seated discourse of scholarship and high expectations of self was obvious through her life history, and reflective journal. She achieved a BA Hons and MA in Anthropology at Otago University. Her MA thesis “pursued [her] archaeological dream” through investigating and proposing a reanalysis of the horticultural tools of Maori. Marie reflects that when undertaking her Master's degree, she experienced the “power of museums”, and gained an awareness of “powerful and dominant discourses” in relation to people's access to knowledge. Whilst achieving a “reasonable pass” for her thesis, tensions surfaced between personal relationships and professional career endeavours: “[My] thesis remains hidden at the bottom of the box as a reminder of how I let a personal relationship interfere with my personal goals.”

A postgraduate scholarship in museum studies reshaped the direction of Marie's career ambitions. She gained positions in New Zealand and in England working in museum education, managing museums, and undertaking curatorial duties. Marie identified as a “museum professional” when she applied for entry into secondary teacher education. She stated “I am proud of my academic record and expect to approach my studies with the same level of discipline and enjoyment as I have my studies in the past.” Seeking to capture a sense of purpose and enthusiasm in the teaching path she had chosen, Marie reflected in a March journal entry: “It's a miracle I got here!”

Ruth (b. 1985: 21 years)

Ruth was the youngest member of the history class. Secure in her family, friendships, and a love interest, Ruth embodied a quirky individuality grounded in bicultural and feminist values. In her life history writing, Ruth conjured up a colourful cast of great-grandparents and grandparents through their roles and status in society, their lifestyles, and personal strength and eccentricities. Her paternal great-grandparents were involved in Pacific administration and commerce post WW1. Ruth conjures up an image of her great-grandparents Euphemia and William “looking like they were on safari.” She describes her paternal grandmother, an Anglican minister, with huge pride. Her maternal forbears as working class Catholic families were described as “tough and uncompromising.” Ruth expressed great admiration for their “staunch” attitudes and trade union involvement.

Ruth's life history is underpinned by a bicultural discourse of *turangawaewae*— as belonging, and the ties that bind. This discourse embraced her personal history, family's identity, links to antecedents, and the land—particularly her Whakatane home and land in Aotearoa New Zealand.

Ruth ponders whether she might have been a different person had she grown up elsewhere. Her Pakeha mother had grown up in a Maori settlement as a fluent speaker of te reo Maori. In recording confusion about her Pakeha identity alongside a cultural affinity with Maori, Ruth commented, “I know what it feels like to be a minority group, and coming from where I do, I have a greater understanding and acceptance of Maoridom. For me it’s a normal part of society and life.” A feminist discourse permeated Ruth’s writing: “My mother brought me up as a strong feminist and to value education as she had been deprived of it.” Ruth’s stance that “there is no way that forgetting the past will heal injustice,” informed her active involvement in indigenous, environmental, and poverty issues.

Ruth had completed a BA in history, classics, and politics at Victoria University. She viewed these studies as providing balanced perspectives to bring to teaching: “I think my degree in history and political science set me up to have a well-balanced view.” Ruth was attracted to teach in secondary education “to help young people to reach their potential: I want to make a difference.”

Rosa (1953: 53 years)

Rosa embarked on university studies in history and English as a mature student, having previously worked in medical administration. She epitomises the notion of life-long learning, and after achieving a BA in history and English at Waikato University, she completed an MA specialising in her passion for early modern English history. Rosa also achieved graduate diplomas in language teaching, religious studies, and a postgraduate diploma in tertiary teaching. Enticed by university life, academic colleagues, and scholarly discourse, Rosa was employed at various times as a tutor in history, and in foundation studies for international students. In 2006 she made a pragmatic decision to boost her career prospects by undertaking secondary teacher education. It was well over 3 decades since she had been a student in a New Zealand secondary school. Whilst Rosa’s teaching experience with undergraduate university students proved invaluable, her entry into secondary teaching took her in an unsettling new direction.

Rosa layered scholarly insights into her reflective work. By drawing on mythology, a passion for early modern English history, and political philosophy, she wrote poetry to deal with “momentous events over which none of us have control,” and as history in the making. Rosa’s poem ‘10 September’ marks the anniversary of the eve of the terrorist attack on the twin towers in New York (2001). Two verses of her poem (ii & iv) are shared in this portrait as follows:

As Leda weeps for wounded sons
Zeus a second blow inflicts
Castor and Pollux to hide their wounds
Crashed earthwards

A *Malleus Maleficarum* unleashed
Hopkins finding demons in the East
Salem born again as witches prowl
The devil found in bigots’ eyes
Acts and Monuments the West again does write.
(Reflective Journal, April 2006)

Rosa reflected that it took “courage to come into secondary teaching.” She acknowledged her idealism at the start of the secondary programme: “If I cannot be idealistic, I shouldn’t be in teaching.” Rosa’s courage was further tested when she supported her partner of many years through his terminal illness. They married some weeks before his death in 2006.

Max (b.1984: 22 years)

In Max's engaging life history writing he described his family as "a typical white middle-class family, living in a white middle-class suburb in a town governed by white, middle-class values." Max's dramatic birth by "coming out rear end first" set the scene for his life thereafter: "Everything backwards and out of sync!" Childhood and life events were recounted through "the heavy filter of memories ... as the mind's projection unit." A discourse of nostalgia evoked a carefree and "uncomplicated" childhood, full of talking animal stories—as in Kenneth Grahame's *The Wind in the Willows*, and Joel Chandler Griffiths' *Uncle Remus* stories. An "idealised" childhood complete with grandfathers whose "glory days had come and gone during World War 2" was re-imagined. A magical protective house and home: "a fairy tale castle of hopes and dreams" was invoked. The significance of "place" as a source of motivation to learn about things inspired Max to "think with my imagination."

Max's "ideal" childhood was disrupted after his younger brother's autism was identified, and hence, given a label. He recalled the social stigma and "negativity that seemed to settle on the family." Max became his brother's guardian and defender, "with my parents' values of equality, tolerance and acceptance." His brother played a significant part in shaping Max as a person: "I will be forever grateful that he is my brother ... I like to think that the empathy I felt for [him], later extended outwards to empathise with those in times and places far removed from my own." A sense of cultural disruption accompanied his family's move to Ho Chi Minh City, Vietnam, where they lived for two years with linguistic discomfort, and cultural minority status. Max's time in Vietnam prompted his interest in reading about history, and his desire to connect to the outside world, and expand his interests. When Max began his university study at Waikato University, he was exposed to unfamiliar cultural discourses that shook up his teenage assumptions that "culture was something that happened to other people!" In a self-critical vein, he reflected on his compliance within the hegemony of a Pakeha school system.

Max was completing his fourth year of a conjoint social sciences degree in history, English, and education. The history curriculum course was his final university paper.

Jude (b. 1983: 23 years)

Jude grew up in a two-teacher family. Her experiences of primary and secondary schooling were happy and affirming, and she felt encouraged to pursue her interests in history, media studies, drama, and English: "I involved myself in sports, school plays, debating, making videos, and other extra-curricular activities that meant I could enjoy school life." Jude enjoyed many life experiences of New Zealand public histories, and historical and cultural sites. She recalls family visits to the Waitangi Treaty House, Te Papa, the Waiouru National Army Museum: Te Mata Toa, and places of strong visual interest that fired her imagination and fed a sense of empathy. "Day trips in the holidays ended up being educational!"

Jude's keen interest in visual representation, particularly film narratives, sought to connect peoples' past and present interactions and mindsets. She had recorded a family history of her grandparents' memoirs, and compiled a DVD of a grandfather's photographs of World War 2 experiences. Her written life history was accompanied by a DVD slideshow of arresting images. One untitled image captures Jude's sense of identity, set in time and place. The image stirs memories of a New Zealand summer holiday in the mid-1980s: a campsite by a bay; dinghies beached on the shore; and Combi vans tucked into the shadow of bush-covered hills. A woman [grandmother?] is walking away from the photographer along a track between Pohutukawa trees and water. Her back is straight and strong, and she carries a young child in each arm with comfortable balance. One child looks forward, and the other child looks backwards. Jude chose to place this image at the end of her life history narrative. Whilst keeping the reader wondering, the image suggests Jude's strong sense of family, her nostalgic view of the past, of moving into the future, and of the landscapes that move her.

Jude's natural leadership and involvement with Christian community and youth groups, reflects her prevailing discourse of hope and encouragement. She viewed relationship-building and team work as her passion, and important in "helping young people realise their potential." Jude entered the secondary teacher education programme with a BA in history and English, and a graduate diploma in screen and media studies.

Ana (b. 1964: 42-43 years)

Ana grew up in a forestry town in the 1960s-1970s. She described her family's background as Pakeha working class, with few resources. Involvement with Maori and Pasifika communities in the town influenced her empathic approach towards minority groups in Aotearoa New Zealand society. "I feel more affinity with Pacific cultures than I do with the individualistic, capitalist, liberal western one!" Ana commented that her "eternal Labour vote and socialist tendencies ... to support the underdog, the marginalised or oppressed [came] directly from these experiences." Ana reflected something of her life history as a mother of three children, a divorcee, welfare recipient, the survivor of a prolonged custody battle, a mature student, and the caregiver of a terminally ill person: "People and events have informed who I have become." Ana lived by her strong conviction that knowledge and understanding lead to acceptance and tolerance.

Ana was interested in Deweyan thinking, and she took an active part in her children's education. Her mantra of "courtesy, respect, dignity at all times", was applied to a genuine interest in education and a "passion for academic endeavour." After clerical and accountancy work experience, Ana entered Waikato University as a mature student. She completed a BSocSc, specialising in history and anthropology. During her studies, Ana achieved three prestigious university awards, and her academic experiences fashioned an increased awareness of the constructed nature of our individual selves. She wrote: "It is impossible to deny the overwhelming impact of one's cultural socialisation in the shaping of who we become." Ana understood the nature of theorising in the social sciences. A critical reconstructionist discourse was evident in her personal, academic, and professional undertakings: "I believe I am a proponent of any critical theory—be it feminism, Maori, or postmodern. I am at heart a post-structuralist and this is a result of my upbringing and childhood experiences." Ana came into secondary teacher education with the view that teachers have a pivotal role as "creators and perpetrators of both the society and the "type" of individuals who are constituent members of that society."

Discussion: Narrative identities and constructing portraits of experience

The desire to evoke something of the spirit and soul of each participant is coloured by my professional knowledge of each individual through pedagogy, practicum observations, conversations, and the relationships we formed. This means I sought to discern levels of (self) consciousness with some exploration of participants' philosophies of life, and their "ways of being" within pedagogical contexts of history education. Shirley Steinberg's thinking (2011) sustains this desire when she comments: "As we employ the ontological vision we ask questions about ethics, morality, politics, emotions, and gut feelings ... Thus we join the quest for new, expanded, more just and interconnected ways of being human" (p. 6). In Chapter One, narrative identities are introduced for the purpose of grounding my educational life storying within the research narrative. In turn, motivations and socially constructed roles are explored in the participants' life histories and reflective accounts as "identity bearing" (Holstein and Gubrium, 2000), and "intrinsically subjective texts" (Casey, 1995–1996; Moen, 2006)

Participants' texts were produced within recognisable cultural and pedagogic contexts of history education. Hence, a collective sense of purpose shaped the narrative identities revealed, and interpretive expectations. However, the narrative research as critical pedagogy, did not seek harmonious or uniform notions of selves or motivations to teach. Accordingly, the portraits present fragments of the reflexivity of 10 extraordinary individuals. We are left guessing by what's not disclosed by participants or left silent (Mazzei, 2007), where selves are "veiled although not entirely absent" (Pinar, 1988, p. 138), or narrated as "masks through which we can be seen" (Grumet, 1991, p. 67). Michel Foucault (1980) described silences as capturing "some of the implicit power dynamics of discourse" (as cited in Britzman, 2003, p. 39). A pleasurable aspect of the DA was the uncovering of a rich diversity of narrative styling of experiences. Selected features of the narrative identities of the history class serve to introduce this diversity. The participants' ages spanned 21 (Ruth) to 53 years (Rosa). Whilst no life experiences were similar, many class members noted the influence of grandparents as strong role models in sharing family heritage. Marie's and Ruth's grandmothers were described as strong women who shaped their feminist thinking. Some in the class reflected strong bonds with grandparents, through reading poems, myths and legends, and stories together, along with the recounting of war experiences made tangible with memorabilia (Adele, Max & Rosa). The parents in the class (Ana, Val & John) expressed the desire to provide for their children in terms of teaching as a career choice. Each articulated the importance of continuing academic interests, and the exercising of intellect to support their children's educational opportunities. Val's dislocation from her family shaped her aspirations for her child's development, and a concern about his sense of identity. Max and Maya recalled family disturbances whilst growing up that informed their perceptive insights of sibling and extended family relations. Interestingly, for three of the youngest participants (Jude, Max & Ruth), a powerful sense of place, a nostalgic connection to family homes, and the locations of family experiences, contributed to a sense of meaning and identity.

Participants communicated perceptions of social stratification and social milieu. Many referred to lower middle class/middle class family lifestyles, and parents' occupations as teachers, nurses, bank managers, health workers. Ana and John wrote about working class lifestyles and their desire to seize academic opportunities. Both sought to step beyond social stereotypes they had so keenly felt at times in their lives. With the exception of Val's Australian childhood, class members grew up in North Island New Zealand towns and small cities—Tokoroa, Hamilton, Whanganui, Tauranga, and Gisborne. These places, with their diverse ethnic populations, generally serve farming and agricultural industries. Three class members asserted a strong bicultural affinity as Maori/Pakeha (John & Ruth), and Pakeha/Pasifika (Ana).

Some class members articulated a sense of cultural disturbance, and their understandings of the need to look beyond dominant cultural assumptions as teachers (Marie, Max, Val & Adele).

All participants except Val experienced New Zealand state schooling education. For the younger class members; Jude, Max, Maya, and Ruth, secondary school proved positive and affirming. In contrast, John's account of his schooling experiences is a poignant account of attempting to live up to, or not living up to, his own and others' expectations of intellectual potential. Marie and Rosa reflected boredom and disappointment with their schooling, signalling they had realised scholarly achievements despite their senior secondary education. Interestingly, those participants with recent university experiences in the fields of culture and indigeneity (Ana & John), politics (Ruth), law (John), and anthropology (Ana & Marie) storied conceptions of knowledge and power in their life histories and reflective work. Jude's interest in historical representation in film studies, and Max's thinking about schooling in education appear to have shaped their growing sense of discomfort with hegemonic aspects of secondary schooling. The young women aged 21-23 who had enjoyed positive family, schooling, and community experiences (Adele, Maya, Jude & Ruth) expressed a passion for helping young people to reach their potential. This seemingly uncomplicated discourse may reflect a security of family identity and support, a desire for students to experience similar activities to their own lives. Many class members reflected overcoming personal challenges that had strengthened resolve and character, hence steering them in the direction of teaching. Ana had dealt with the death of a partner, and the grief surrounding her loss. Rosa's partner died midway through our year, and she stepped out of the programme for a time. We felt her distress and courage. The portraits of class members provide a starting point to further texture thinking and experience in this part of the narrative. In the following section I introduce participants' private and professional conceptions of history, and their emergent motivations to teach history.

Participants' historical thinking

In Chapter Three a theorising of history interpreted through my educational experience was textured into the research narrative. I described this as a "precursor for identification, interrogation, and resistance to exclusive representations and discourses of history ... drawing the narrative's focus towards history pedagogy as the research problematic" (p. 79). In explaining the research narrative's PHP as a system of meaning (Chapter 5) I was interested in uncovering participants' phenomenological empathy. This refers to the ways in which the class members' conceptualised history, considered historical purpose, and reflected their motives for becoming history teachers. The DA sought an understanding of the participants' historical consciousness (Lee, 2004; Rusen, 2004; Seixas, 2004, 2005; Straub, 2005). I was keen to

identify family and educational experiences that had shaped this thinking, and identify discourses that might reveal values and modes of representation used to refer to history. I drew on the participants' narratives in process through February–April of the programme (life-histories, reflective journal commentaries), prior to the first school practicum posting.

Family and educational experiences of history

All participants reflected that early reading experiences brought them into contact with history as the lived and imagined past. Memories of traditional Greek and Roman mythologies and legends, and stories of Egyptian Mummies and Viking raiders distant in time and place were seen as formative influences in establishing an early interest in history. Rosa recalled her mother's telling of Hannibal's exploits as bringing "history alive." She reflected: "History for me ... was something I was brought up with, and which was made alive and vibrant, and for which I acquired a passion." None of the class recalled reading or sharing stories or histories of Aotearoa New Zealand. Marie commented in her life history that she was distinctly uninterested in New Zealand history at an early age. Fragments of Aotearoa New Zealand history came from the family history that grandparents shared, through recollections of wars, and through the historical sites and public places families visited.

Ancestors were invoked to describe an interest in the past as heritage, identity, and family values. For Val, her family's religious values meant a "veneration of ancestors." Val reflected that having distanced herself from her family, she preferred the notion of "ancestor recognition." Young and older participants alike noted the influence of grandparents through family stories of their pasts, or through their sharing of family stories. Ruth's rich anecdotes of family memories via the memorabilia of great-grandparents transported her into an imaginative space full of people "significant to history." Both Rosa and Max wrote about their respective grandfathers' war experiences, and the sense of living history they felt through these important relationships. Max recalled his first historical encounters with grandparents, "they were of a different time and place," He described both his grandfathers' war experiences: "Their glory days had come and gone during World War 11, and it was like whatever had happened afterward was just filling in time." Rosa recalled her Australian grandfather's legacy as a World War 1 ANZAC veteran—his carvings and paintings in her care as treasured possessions. She commented: "So history is about everything that everyone does and says through their whole life. Most of this is personal history, which on the whole has little importance to anyone other than self or family." Marie, Maya, Jude, and Max's experiences of history as tangible representation through public histories, trips to historical and cultural sites, taonga and images, shaped their thinking about studying the histories of the present.

Participants made little mention of historical studies in their primary-middle schooling years, other than the places such as museums and historic places they had visited. Mixed experiences of history in senior secondary school years were recounted. For Rosa, who attended secondary school in the early 1970s, history proved deadly. Similarly, Marie recalled her experience of history that was regurgitated as textbook transmission. John and Max enjoyed school history because it expanded their interest in twentieth century theatres of war, and enhanced their reading repertoires. Both men experienced history as reconstructed events-based history from hugely respected history teachers. Max wrote of his high school history experience as enlightening: “until then, I’d had no way to articulate, label, and organise what I knew.” Jude’s enjoyment of history topics that focused on contexts of American civil rights, and the Vietnam War, inspired her interest in American history and film studies at University. Adele viewed her experience of Year 13 history as forgettable. She remembered only two historical events that she had learned in class. One was a graphic representation of the Elizabethan religious settlement of 1559. Adele recorded this in her reflective journal, just as she had been taught to memorise for exam purposes. The other fact that had stuck in her mind was that Te Kooti had been killed by a runaway wagon. Historian Judith Binney, Te Kooti’s official biographer, had a differing version of events.²³

Participants’ decisions to study history at university stemmed from their reading interests, life experiences, family values, and a desire to engage with the past. Whilst Rosa and Marie had achieved MA degrees, their history papers were supported by English studies, as well as in Marie’s case, anthropology. Few participants had any background of history methods papers, or experience of historical research. Likewise, few participants had any depth or range of Aotearoa New Zealand histories. Maya reflected: “It’s funny that I spent my whole life in NZ...and still didn’t know some really important histories of our country.” Most had broad-based BA degrees from humanities-orientated departments that combined history with a range of disciplinary interests such as law, politics, English, languages, and classics. John had a BA/ LLB, and Max and Ana had chosen BSocSc pathways for their double major degrees in history and education (Max), and history and anthropology (Ana). Interestingly, each participant’s degree

²³ Te Kooti Arikirangi Te Turuki, the Rongowhakaata leader, prophet, and religious founder, died in 1893 from injuries sustained after a cart he had been resting in the shade under, fell on him. Judith Binney. (Sept. 2010). ‘Te Kooti Arikirangi Te Turuki – Biography’ from the *Dictionary of New Zealand Biography*. *Te Ara – the Encyclopedia of New Zealand*. <http://www.TeAra.govt.nz/en/biographies/>

qualification had subject selections that were exclusively individual, and revealed his/her intellectual preferences.

Historical thinking as connectedness: Living inside history

A discourse of history as *connectedness* dominated the class members' historical thinking beyond their recollections of family experiences. A consciousness of being connected to the past by living "inside" history was evident through the nostalgic narration of heritage, ancestors' agency, and identity shaping. Cultural experiences and values, and temporality were also recollected as connecting with the past. For Max, historical thinking meant "an emotional connection to identify with people outside myself who I shared something with. I could look outside myself, and that to me is where a real appreciation of history ... begins." Rosa observed that our place in history is inescapable: "History entraps us all, as we are a living part of it, and each of us reacts to it in different ways." Adele noted that the richness of history is always about linking new ideas about the past and current events: "History ... encompasses contemporary issues and links to cycles and patterns of the past." Jude linked historical and contemporary events, past and present interactions, and mindsets. Ruth extended the idea of past and present connections— "moving to the future means to acknowledge your past", and applied this thinking to individuals, groups, and nations. Similarly, Jude and John viewed history as connecting past lives with the present (outside the classroom) and future. Ana, Ruth, John, and Val conceived historical connectedness as cultural legacy, values, and intercultural relationships. Val commented: "I love the past because it is what makes us and our culture, and connects us with the land, our ancestors and our cultural conscience." She saw connections to land as conquest and domination to be both symbolic, and as a significant part of history. Many class members expressed a nostalgic affinity with Aotearoa New Zealand's places and claims to land of personal and cultural significance.

Historical thinking: History as lived from the outside

Participants storied their historical thinking as readers of history, as students of the subject and disciplinary orientations of history, as interpreters, and as observers of history in the making. At the start of Max's *Life Story...his history*, he provides a note for the reader to explain his identification of *history/History*. "I write 'history' with a small 'h' when I am talking about events in the past generally, and with a big 'H' when I'm talking about 'History' the academic subject discipline." In Adele's university study she had explored new ideas and perspectives for the interpretation of historical events. In conceiving history as an events-based subject, she commented: "I'm thinking about the fact that there is always another perspective from which to

interpret events ... the same sequence of events can be interpreted almost as many ways as people who investigate it.” John’s view of history as “uncertain, dependent on interpretation, and individual perceptions” offered a space for a more critical interrogation of historical contexts, and the historian’s motives.

In the introductory phase of the class’s history pedagogy, participants represented their conceptions of history through various means, including graphic metaphors. John’s thinking about history is reproduced here in Figure 4: *History and my design*. He conceptualised *history*, *heritage*, and *tradition* as supporting his metaphor, and as temporality of past, present and future.

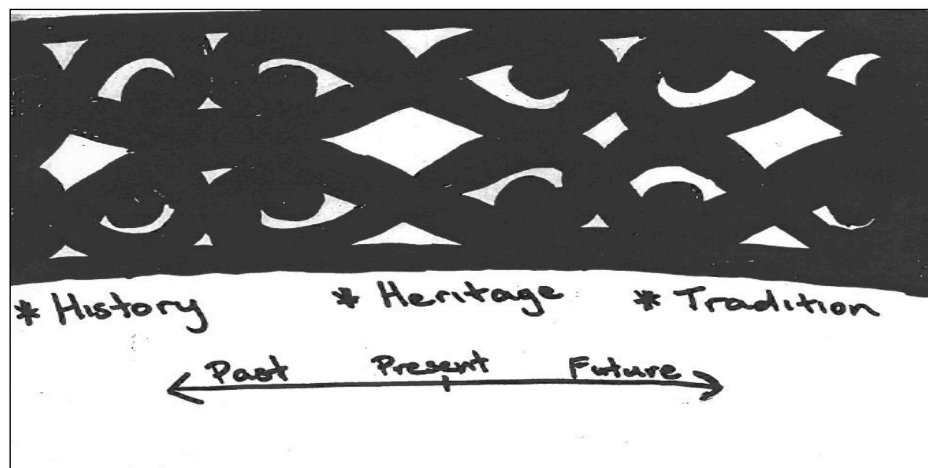


Figure 4. History and my design

John explained his historical thinking to the viewer. “Like this design, history often repeats itself ... history is full of twists and turns....History involves specialist knowledge, skills, perspectives, meaning, traditions, techniques, and developments.”

Participants generally acknowledged perspectival thinking in historical inquiry. Val’s visual history metaphor Figure 5: *Where do you stand?*, considers perspectives in the present as informed by an individual’s stance, and a fluid notion of temporality as “then,” “now,” and “on its way.”

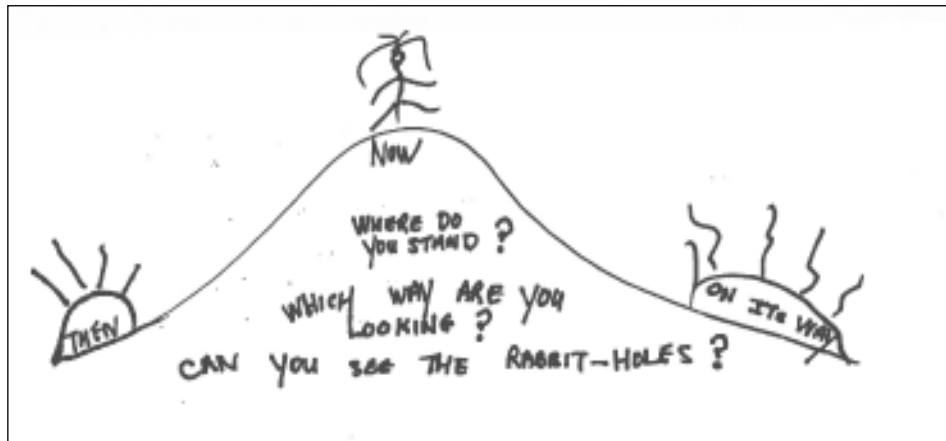


Figure 5. Where do you stand?

Interestingly, Val visualised the metaphor of *rabbit-holes* to signal adventure, the unknown, or the traps and unexpected aspects of historical perception. Ruth viewed history as a means for “different people to tell the past in their own way. Everyone will have different opinions on the truth.” Rosa drew on Terry Pratchett’s thinking in his novel *Jingo* (1997), to express something of her view of the intellectual attributes of historians.

...history changes all the time. It is constantly being re-examined and re-evaluated, otherwise how would we be able to keep historians occupied? We can’t possibly allow people with their sort of minds to walk around with time on their hands.
(p. 278)

Jude, Ana, and Marie expressed understandings of history’s constructed nature and its modes of representation, through more critically informed discourse. Jude’s enthusiasm for history’s representation in film and media genres was shaped by the scholarship of film historians David Herlihy, Colin McArthur, and Robert Rosenstone. In her reflective journal writing, Jude included media articles and visual sources of “historical moments.” These moments resonated with Jude’s values. She storied selected media sources to illustrate her nascent critique of historical narrative as a construct, and to reflect on historical moments, perspectives, and “history-making moves”. For example, Jude included the image of a foetus published on the cover of *Life Magazine* (April, 30, 1965); an article ‘The Nazi Hunter’s Tale’ by Anthony Hubbard (*Sunday Star Times*, April, 19, 2006); a Labour Government Inland Revenue online statement (2006) about interest-free student loans for New Zealand residents, and an article about the 1986 Cavaliers rugby team players, who two decades after their tour of South Africa, recalled their stances (in some cases changed) as history-making. Marie, who worked as a museum educator prior to entering secondary teacher education, had a professional and critical awareness of ways historical experiences are represented in the present. Marie’s life-history

vignette about her visit to the United States Holocaust Memorial Museum in Washington DC is shared as follows.

Marie's Visit to the Holocaust Museum, Washington

I set out one morning for the Holocaust museum. We were lined up outside to go individually through the bag and weapon check, with even our water bottles inspected for potential poisons. Then it was up in an elevator to the top floor to begin the exhibition.

As a museum professional I am always looking at the text and labels, checking for display ideas, use of font and graphics etc., so spent considerable time on the first floor in the introductory stage of the exhibition, and was surrounded by classes of secondary school children. As I made my way down the exhibition levels, I grew increasingly depressed at the story being told. I already knew what happened in the Holocaust but to see footage of Jews having lobotomies whilst they were awake, the metal bins filled with parts of bodies—I thought I was going to throw up in the room. The school students were crying, and then we turned a corner and were faced with the hundreds of shoes left by those who had been sent to the gas chambers.

It was the most effective and disturbing museum I have ever been to and I still get flashbacks to the film footage and feel a wave of nausea. My uncle who I was staying with in Washington is Polish and had managed to get out of Poland during the War. [He] was very upset that I had gone to the museum. He said it was in the past and it should stay buried, and why do young people want to see such things. I couldn't really answer him after seeing it.

Historical thinking: Values and beliefs

Marie's moving encounter with Holocaust history brought moral and ethical issues, and history's representation and purpose in contemporary contexts into sharp relief. The dismantling analysis uncovered the tensions and difficult moments Marie negotiated between her professional role as a museum educator, and her uncertainties about re-imagining and re-storying history in contemporary society. Historical thinking about the lived past is value-laden. Despite the most meticulous research, footnoting, reconstruction, or dry empiricism, history's representation is rarely neutral. Ruth, the youngest participant, visualised history as one big question mark. Through her bicultural and egalitarian values, she described people as "history-makers." Ana, who perceived history as "the multiplicity of the past and present—a fractured multi-faceted discourse", described ideas and concepts that shape the investigative historian's perceptions as "no less pervasive than the ideas and concepts behind any historical context." Ana's desire for respect, tolerance, and dignity manifested in her interest in "the histories of other collectives." This is evident in her undergraduate research of the history of 19th century New Zealand welfare and charity responses to widows and unwed mothers.

Deeply held beliefs about social inclusion and active mitigation of power relations shaped Ana's understanding of history's ideological nature. She critically reflected:

Good history is ideological ... ideas and concepts are buried in everything and permeate the contexts that any historical chronology or investigation recounts. However, the ideas and concepts behind any historical context are no less pervasive than the ideas and concepts that shape the investigative historian's perceptions.

John's bicultural vision of history sought historical studies that challenged his own and students' values about social justice, morality, ethics, adversity, and independence of ideas. He acknowledged his motives as selfish, as they embedded his cultural values. Interestingly, Ana, John, and Marie grappled with the notion of history's disturbing work, and reproduction of dominant and uncritical discourses. In contrast, Rosa's traditional scholarly discourse of reconstructed events and heroes of history, as told through her journal, reproduced the values of earlier philosophers. She reflected on Carlyle and Ruskin's thinking about a hero arising out of the crowd—leading while needed. “Most of us are the great nobodies of history, the ‘who’s not who,’ but even the nobodies can make their mark.” She pondered the concept of the *hero* as an historical figure of importance, in relation to an historical event.

Thinking about history's work and purpose

In the first month of the history programme, my pedagogy involved theorising, discussion and reflexivity about the nature and purpose of history. As we shared metaphors, tangible sources of history, favourite history narratives, and a range of historical representation, it became apparent that this was a new kind of exercise for many participants, and proved quite a challenge. An aim of this work was to model strategies that could be applied in history classrooms to promote interest, and challenge students' thinking beyond narrow history curriculum objectives. I wanted the class to think about how they might describe the work of history, or the nature and purpose of history to senior secondary history students. In Marie's critical discourse analysis of a selected historical text (Chapter 8, pp. 206-207), she defined the study of history as incorporating “the acquisition of knowledge, the cultivation of perspective and context, the development of communication and critical thinking skills, and an understanding of human values and traditions.” Most class members conceived history's work as building knowledge and contributing to intellectual development, as ideas in play, and as making meaning for life-worlds. In Jude's life history, she articulated the work of history in this expansive conception:

History is an area of life that increases understanding of human nature and the world around us. It allows us to know what events, ways of life, people and landscapes there were in the world. It also inspires and creates human emotion and empathy, encourages use of imagination, and interaction with others to express understandings and perspectives.

In Ruth and Rosa's musings about what constitutes historical knowledge, they commented on the play of political ideas in history. Ruth felt that a political lens shaped her perceptions of life. Once again Rosa channelled Terry Pratchett in her selection of a quotation about knowledge and power—as found in the novel *The Last Continent*. “Knowledge is dangerous, which is why governments often clamp down on people who can think thoughts above a certain calibre” (1998, p. 23).

Class members' thinking about the relevance of historical studies for living in the present generally focused on understanding the antecedents of social issues and cultural discourses, knowing the past to build better futures, and not repeating past mistakes. In Rosa's life history she repeated a discourse that is often perpetuated in history classrooms:

How can we understand the rationale of why we do things if we know nothing about our past? That knowledge can help in avoiding the pitfalls into which it is so easy to fall, if we remain ignorant of past mistakes.

Adele asserted that her interest in history was not just about events and characters—that the patterns and themes of history are just as important. She reflected: “I like getting into the socio-economic motivations, convolutions of politics, demographics, push-pull factors etc ... I feel the background themes and motivations convey a lot of relevance to today's world.” Ana understood history as socially constructed, and as culturally (re)produced. She observed that the purpose of history and heritage is to “serve the present needs of a people,” and used the example of Maori whakapapa to justify the “need to know and understand what has gone before us.” Jude thought about the significance of history for young women in particular:

[History] is very important because of where women have had to come from, particularly in relation to men ... just seeing what the women had to go through to get where they are now... rights and different things that we've gained.

Jude was clear about ensuring women's histories be kept in the spotlight in her history teaching. “You don't want girls to lose sight of what women have had to go through in history.”

Discussion: Participants' historical thinking

In earlier parts of the research narrative I explained my thinking about history for the reader. Chapter Three presented postmodern, feminist, and critical thinking about history pedagogy. In Chapter Four, I focused on curriculum and assessment policy contexts of history in New Zealand schooling, in light of contemporary history education literature. Accordingly, both chapters support the DA of class members' historical thinking (also referred to as historical consciousness in this chapter). When commenting on the participants' historical thinking, I am reminded of the late Australian ethno-historian Greg Denning's views about the difficulties of defining history. Denning observed: "History is one of those words that will defeat anybody who wants to define it or who wants to say something different about it. History is so established in our minds, it is hard to talk about it freely" (2009, p. 1). Through problematising processes of life history writing and reflexivity that revealed private theories of history, class members generally made sense of history in these ways as:

- History as living inside the past: Prevalent discourses of connectedness and nostalgia;
- History as lived outside the past: Historical perception (judgement/ understanding);
- History as living in the past and history as living outside the past: A fusion.

In making sense of this, I refer to my theorising of history in Chapter Three. In retrospect, my conceptions align with class members' thinking in terms of our dual participation in history as actors (living inside the past) and as narrators, interpreters, and observers (historical perception as history lived outside the past). Subsequently, I have found Pierre Nora's work about cultural memory and historiography 'Between Memory and History' (1996), useful in clarifying ideas of memory and history. Nora argued: "Collective memory is the significant product of a society in which people live 'inside' the past through long-existing traditions, shared values, and heritage" (as cited in Zembylas, p. 644). Participants' early family and educational experiences of history, and discourses of history as connectedness, illustrate history as collective memory work, and as living inside the past. Family traditions, heritages of shared values through myths, folklore, stories of heroic and deeds, and links to ancestors' pasts revealed imaginative spaces and discourses of identity and nostalgia.

The participants' discourse of *nostalgia* is fascinating in terms of emotional and nuanced understandings of cultural sites of history, including history education. Nostalgia's meaning comes from the Greek *nostos* (returning home) and *algia* (pain or distress). The notion of nostalgia embraces feelings such as anxiety about a vanishing past, temporal dislocation, imagined places, and anxiety about change. This begs the question: Might a discourse of

nostalgia prevent critical/problematised pedagogy? In my view, the identification and critique of nostalgia as memory work – of history *as* living inside the past, offers a space for interrogation of our historical thinking, and a means for critique of forms of nostalgic representations of the past. In ‘Reclaiming Nostalgia in Educational Politics and Practice: Counter-memory, Aporetic Mourning, and Critical Pedagogy’ Michalinos Zembylas (2011), considers the critical lenses of cultural theorists Foucault, McLaren, and Giroux to complicate the reading of nostalgia. In conceiving historical discourses of nostalgia as hegemonic and promoting nationalist agenda, nostalgia is theorised as a starting point for critique that “may actively engage with the present and the future” (2011, p. 642). Furthermore, Zembylas applies Foucault’s construct of *counter-memory* to the politics (power-play) of nostalgia:

Foucault 1997 developed the concept of ‘counter-memory’ to undermine the hegemonic history/memory pair, that is, the notion that historical narratives are connected with ‘traditional’ memories and narratives focusing on claims about ancient bonds of blood, continuity, and fixed categorizations of ‘us’ and ‘them’. Foucault argued that counter-memories are moments of interrupting the perceived unbroken tradition of heritage from past to present (p. 645).

Pickering and Keightly (2006), and Zembylas (2011), view the politics of nostalgia as a way to critique traditional, ritualised, and normalised representations of the past. In contrast to historical thinking as memory work, and history as living inside the past, Pierre Nora (1996) conceptualised *historical perception* as “a product of a secular, analytical and critically reflective society, in which the past is viewed from the ‘outside’” (cited by Zembylas, 2011, p. 644). Again, this is helpful in making sense of the dismantled thinking that reveals participants’ understandings of history *as* lived outside the past, and observed as external representation.

Whilst historical perception is shaped by values and personal experience, it is also powerfully influenced by school history. My research into New Zealand history teachers and students’ historical thinking (Hunter & Farthing, 2004, 2007, 2008, 2009), found that schooling culture, and curriculum and assessment policy visions and regulations, perpetuate traditional discourses about history (Hunter, 2011a, 2011b). As discussed in Chapter Four, school history’s pursuit of reconstructed identity, nationalism and progress, and standardised assessment of historical inquiry, shapes students’ historical thinking. This also influences people’s expectations of university histories and selection of historical studies (Waters, 2007).

The majority of class members had studied history continuously through the New Zealand secondary school curriculum, and university undergraduate papers. All participants presented their understandings of interpretive and perspectival thinking in such a way that suggests a certainty about their historical abilities and knowledge to judge other’s past experiences.

Dominik LaCapra (2004) has questioned the issue of historical interpretation as a misuse of power “which renders the experiences of past others within present analytic frameworks” (as cited in Farley, 2009, p. 545). Lisa Farley expands on LaCapra’s theorising of historical interpretation: “At stake instead is an openness to the contingency of meaning, what Hannah Arendt (2003, p. 63) has called a ‘natural aversion’ to existing categories of knowledge that announce the certainty of any one interpretation” (2009, p. 546).

Whilst participants shared their historical thinking before the first practicum experience, they were also involved in the class’s problematised pedagogy that unpacked history curriculum and assessment policy visions, objectives, expectations, and implications for pedagogy. Participants’ reflective journal narratives exposed a discourse of *uncertainty* about their historical understandings. This discourse included feelings of doubts, and discomfort with the affective force of difficult knowledge, and an emerging sense of disturbance or disillusion with familiar historical narratives. For example Jude was troubled by silenced voices of women, sanitised experiences of the past, and sexist and racist historical narrative. She sought to mediate this through her interest in historical representation in film genres. Ana’s awareness of missing Maori and Pasifika histories, and the histories of marginalised collectives, drove her desire for tolerance, dignity, and respect, in seeking cultural and social orientations of history. Marie’s *Visit to the Holocaust Museum, Washington* (p. 155), embodies the discourse of uncertainty in terms of *difficult knowledge*. Britzman (1998) used the notion of “difficult knowledge” to refer to painful and traumatic knowledge, and the internal anxieties that difficult knowledge activates. As a museum educator and pre-service history teacher, Marie struggled to make sense of the Holocaust’s meaning and representation, its curriculum purpose, and the internal and collective memory of history as lived in the past. Uncertainty and doubt had torn apart the familiar narrative. For our class’s history pedagogy, the discourse of uncertainty opened a space to disturb complacency and reimagine history education as a site of critique of the national history curriculum’s (re)produced processes, and purpose (Hunter, 2011a, 2011b, 2012b).

Participants also conceived history as a fusion of history as inside the past, historical perception as outside the past, and meeting in “realms of memory that contains both symbolic and functional meanings” (Nora, as cited by Zemblyas, 2011, p. 644). In Figure 6, Max’s *Web of meaning and knowledge* characterises this fusion of historical thinking when he reminisced about his enlightening experiences of school history:

What I increasingly found though was what I once vaguely considered as the ‘outside world’ was more and more connected with the world I inhabited. I came to realise I knew more than I previously thought about the world ... the connections began to be made and I decided to plunge totally into building my own web of meaning and knowledge.

Max’s web of meaning and knowledge is visualised as a spider’s web (Figure 6)

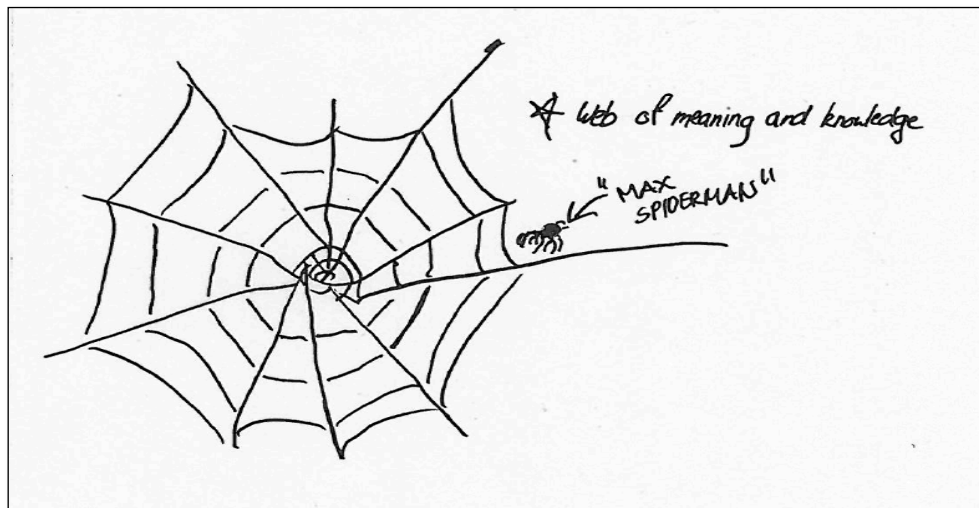


Figure 6. Web of meaning and knowledge

As *spiderman*, Max positioned himself as the architect of his expanding web: “I still treat history as an opportunity to expand horizons, make the connections, and I imagine, work continuously toward a greater understanding of who I am as a human, a Kiwi, a Pakeha, a teacher, and a learner.” Max’s’ understandings of history as identity work is both symbolic and functional, and this conception of history leads into dismantling the class members’ pedagogic identities and embodied selves as beginning history teachers.

Pedagogic identities and embodied selves as preservice history teachers

The history class was one of seven curriculum and professional papers participants undertook within the wider preservice secondary teaching programme. Consequently, an eclectic range of educational theories and professional expectations influenced participants’ philosophies of teaching. Marie felt overwhelmed with the enormity of it all: “I have been bombarded with so many theories, facts, figures, from all the papers in the programme ... how to make sense of the bigger picture!” In the life history reflective narratives shared in history pedagogy (February–April) prior to the first practicum experience, class members disclosed little of their desires to be history teachers in particular. They commented mostly on personal experiences of secondary schooling, and on their unsettling impressions of a seemingly unfocused orientation week spent in secondary schools in February. Whilst the DA reveals participants’ recollections of history

teaching and learning, they were more concerned about pedagogic identities and embodied selves, fears about not being taken seriously by students and colleagues, and anxieties about not living up to colleagues' expectations.

Participants' initial thoughts about history teaching

Participants signalled their motivations for teaching history in a tentative fashion. For Jude and Marie, teaching history for learning was emphasised. Neither wanted to teach history in the transmissive ways they had experienced. Jude stated: "I especially don't want the transmissive learning associated traditionally with history, to be what students think the subject is." Her vision of history teaching was as a foundation for life-long learning. "By teaching young people to have an awareness of past actions, ideas, philosophies, movements and people, then it sets them up for good quality life-long learning." Marie found it very hard to "switch off from the teaching mode – seeing history everywhere and in everything." She was adamant that she didn't want to teach history the way she had seen it being taught, and her desire was to "make history come alive for students." Adele saw herself as a history and English teacher who would assist students' understandings on "an ideas and motives level, [rather] than with spelling and rote learning." Maya, Ana, and Val indicated history teaching was about identity formation, but in differing ways. Val viewed teaching history as a kind of "mental Lego", that in "finding the fit, creates our past." Maya saw history teaching as making students aware of their identities as New Zealanders, "their heritage, culture, and an understanding of our past, our place in the Pacific and the world." For Ana, teaching history would assist students to discover and learn about the past, and "learn about what it is like to be human."

Recollections: History teachers and learners

Class members expressed strong feelings about some of their secondary school teachers. Rosa and Marie's narratives indicate a degree of contempt for their history teachers, and the harmful effects of mindless pedagogy. Rosa reflected: "During my teen years I took history at high school, and have never been subjected to such boring lessons. Those classes were a great example of how not to teach, as they nearly killed my passion." Marie's vignette "*A Rubbish History Teacher*" evokes her keen observation as a student, and her acuity as a young onlooker:

“A Rubbish History Teacher”

A lesson in how to butcher a subject so that even the most passionate learner is switched off!

He positioned himself at his desk or stood at the blackboard at all times—monotone delivery and inability to make eye contact with students. Work was constantly from a written text and we were to write answers to questions. I do not have a single memory of engaging in debate or discussion about any of the topics. No particularly disruptive students in class, but boredom spread rapidly amongst us, and the teacher made no attempt to control those who were not on task. My favourite subject soon became a chore rather than a pleasure.

Marie recounted her school experiences as one of the many personal, health, and wider family challenges she had courageously faced and overcome in life. The class’s reflective processes proved unsettling for Val and John, because hurtful and unresolved school experiences rose to the surface. Prior to the first school practicum, Val reassessed her school experiences of dislocation. Whilst feeling unsettled about fitting into the culture of secondary schooling, she sought to establish “openness” as a teacher in her dealings with the history class, and with prospective colleagues. John described “flashbacks to [his] own schooldays.” In early adolescence John had been identified as a gifted student. He “dominated the classroom and the school bus” in his drive to achieve intellectual, sporting, and debating recognition: “The only flaw in the plan was my evil teacher who thought I was crude, uncivilised and mediocre.” John’s sustained campaign to prove this teacher and other teachers wrong, distorted his schooling and university experiences. Max and Adele recalled inspirational teachers as scholars and mentors. Max’s discourse about shaping a teaching identity was influenced by history teachers he had revered as “people of substance, wisdom, insight, and maturity.” Max perceived history as a superior and intellectual pursuit that validated his identity formation of teaching selves.

Embodied selves and imaginings

The chapter’s opening portraits illuminate pedagogic identities and voices narrated in the class’s reflective processes. Participants also disclosed thinking about identity and embodied selves as beginning teachers. Ana described herself as curious and intelligent, with strength of personality, and a deep interest in advocacy for her “comrades at arms.” She perceived notions of identity as more self-ascribed than as externally attributed. Accordingly, Ana thought her language alienated colleagues: “I’m not trying to be smart, I just think with these words, talk with them, and have to continually dumb down my language use...!” Marie invoked her identities and roles as a museum educator, international traveller, observer, employee, and student, to illustrate her scholarly discourse and high expectations of selves. John storied multiple personas such as the child within, lover, fiancée, father, and family man:

Schizophrenia is not a diagnosis for me, but I am a realist. I acknowledge that there are hundreds of pieces, personas, or personalities that make up the person I am —so many things to so many people. It is amazing I don't get lost sometimes ... we take on different roles and we fit in differently with different people.

John, along with Val and Ana, identified as a parent first, above all else.

Participants' vulnerability and eccentricity are glimpsed in their embodied teaching selves. Val's sensitivity about body image, and her fears of colleague's perceptions and initial impressions were at odds with an outwardly confident manner and expressive voice. Max and Ruth, the youngest class members, experimented with images of selves and the individuality each wanted to portray. Ruth recalls shaving her hair off whilst an undergraduate "as a social experiment." Her retro-inspired clothes sense presented a distinct styling of self. Max wore his dreadlocks with challenge and flair. He was comfortable with his image because it enabled a fluidity and confidence of movement across university, social, and school practicum settings. Maya's poised and meticulous presence disguised her fears that lay close to the surface, and John wore his fears outwardly. A legacy of lost confidence threatened to undermine his hard-won equilibrium. John embodied his history of academic success and failure, and experiences of weight gain and weight loss. In his tragi-comic life history writing, he recalled his arrogance, male pride and sexuality, weight-bearing bullying, and intimidation of others at secondary school. In his final year at high school he adopted a "bizarre persona to make a statement":

I gained attention in the wrong manner, I talked myself up constantly and started being as eccentric as possible. During my 7th form year I wore a large purple winter jacket backwards, had my hair in a topknot, wore nail polish and stopped shaving.

As the May school practicum edged closer, class members began to evaluate their pedagogic identities. Max cast doubts on his age, image, and abilities to be a teacher, and Adele wrote about her identity crisis as a teacher and learner, and the uncertain and complicated nature of this duality. Interestingly, Val, Rosa, and Max wrote about dreaming and imagining themselves as history teachers prior to practicum.

Embodied selves: Fears, failure, and fraud

The most powerful discourse of embodiment was one of fears, failure and fraud around meeting selves and colleagues' expectations. This discourse reveals the emotional and vulnerable underbelly of teacher education. Every participant articulated fears and uncertainty about the first school practicum. Maya wrote emphatically in her reflective journal: "Then it's practicum for 6 weeks! I don't want to go!! I don't want to go!! I DON'T WANT TO GO!!!! I am feeling anxious, nervous, petrified, and generally just scared." Maya had not studied history at school,

and she felt out of her depth, and apprehensive about how she would relate to students and her associate teachers as a history teacher. Val expressed fear and uncertainty about addressing her own and others' personal and professional issues in teaching. Marie worried about returning to school because during an observation week, she had formed a negative professional judgement about her history associate teacher.

I am quite nervous about returning to school ... I think our teaching styles are so different that it's going to be hard to find the common ground. It's incredibly hard to go into someone else's classroom and establish rapport with the students if you approach them from another angle.

Adele was apprehensive about her management of students, hoping her adult status would assist:

What I am most worried about is getting up in front of the classes, to introduce or explain, and I will totally freeze or freak out, or the class will go bananas.....Aaaargh! But I will think positively. I know my stuff. I am the adult. I know more than they do, and I want them to enjoy the knowledge that I do.

A fear of not knowing, of feeling like a fraud as a teacher, proved an internally compelling discourse. For example, uncertainty about teacher identity and roles, and fear of students and colleagues' rejection brought "panic attacks" (John); fear about the "ability to be interesting or effective" (Max); unsettling feelings of apprehension (Jude); feeling scared of associates, and insecure about criticism (Maya). Fears about not deserving a professional identity heightened Val's "tensions and neuroses", and Ruth's fear of not being a "successful teacher" disturbed her equilibrium. Rosa worried about dealing with disruptive students in the compulsory core classes of the junior school. She feared judgement about any "failure to instil strict discipline over what are problematic classes ... my mission is to steel myself to cope with teaching them."

Discussion: Pedagogic identities and embodied selves as preservice history teachers

Class members revisited schooling experiences of history pedagogy with clarity. In some cases observations of history teachers were harsh and revealed hurt. In Chapter Two, I discussed my intuition as a nine-year old, when experiencing a primary school teacher's thoughtless pedagogy. The vignette *Ragdolls and Pedagogic Deceits* (p. 49) illuminated ways students receive a hidden curriculum powerfully shaped by teacher-centred values, visions, and preferences. Similarly, participants recounted hurtful and marginalising experiences that surfaced in their thinking about history pedagogy in the present. Whilst some revered their school history teachers as wise and inspiring mentors, others parodied and sharply dismissed their history teachers in light of feeling marginalised and powerless. Accordingly, some of the

class rejected the transmissive history approaches they had experienced as teenage students. Most desired something more than abstract regurgitation of facts from dense textual narratives. The participants' memories of negative experiences appear to have fired up self-imposed pressure to do things differently, to indulge a "passion" for history as student focused teachers.

Prior to the first practicum, participants' thinking about being a history teacher was tentative and uncertain. Few thought beyond identifying themselves and qualifying as teachers. Some class members revealed their conceptions of a history teacher's role in terms of thinking about history's pervasive and personal nature, a desire to promote life-long learning, and as carrying some responsibility for the fashioning of personal, collective and national identity. In Chapter Three of the narrative I explored pedagogised selves as subjective and social (Pinar's introduction in Miller, 2005), multiple, and recognised within cultural and historical systems, traditions and discourses (Gee, 2001), and shaped by a profession of gendered assumptions, power relations and expectations (Britzman, 1992; Miller, 2005; Munro, 1998; Ziarek, 2001). By way of illustration, vignettes of my educational experience within the wider narrative research provide a sense of self-fashioning of pedagogic selves and identities. *Deconstruction* (p. 36) illustrates self-inscribed and fragmented selves. Externally attributed pedagogic identities are indicated in the vignettes *What's a Catholic?* (p. 75); *"I Just Want it to be Nice Pip!"* (p. 75). I also called forth discordant voices to illustrate discursivity, and assumptions about educational identities in the vignettes *"...history's an intellectual subject"* (p. 88); *Silencing: History Teachers Meeting* (p. 88), and *"She doesn't know anything about history"* (p. 89). Notions of identities and selves featured in the participants' life history work and reflective journal narratives. However, an interiority of ways class members described, dreamed about, and imagined pedagogic selves and identities, was countered by their perceptions of the ways colleagues and students might assign pedagogic identities.

The DA found that participants voiced their thinking about embodied selves and embodied relations in (self) conscious ways. I found their dreaming and imagining of teaching selves, evocative of a desire for acceptance as teachers, and an envisioning of what might be possible for teaching selves. The vignette *Echoed Lives* (p. 23) comes to mind in storying my ancestor Arch, as the embodiment of a nineteenth century teacher. I storied his portrait as an envisioning of pedagogic selves, and something of an echoed legacy. Similarly, my vignette *Small Heartbeats* (p. 73) recounted an educational experience in which identities were unknown and open for imaginings. Drawing on Bakhtin's thinking of voice and discourse as authoritative or internally persuasive, the narrative theorist Freema Elbaz-Luwisch (2005), has focused her research on teachers' storytelling. She observed: "The ability to listen to the voices of one's

own body is hardly attended to in teacher education or in discussions of teaching” (p. 113). In my view, the class members’ imaginings were suggestive of spaces for rethinking the body of the teacher, thus presenting an opening for future research.

Ways in which sense is made of history as teachers and learners have a powerful effect, because our ways of knowing are negotiated through embodied identities and relations. Farley (2009) has observed: “Historical knowledge becomes meaningful because it hooks into and passes through conflicted and embodied relations that education cannot school away” (p. 14). Class members’ thinking about history teaching prior to the school practicum was clearly shaped by the experiences of school history’s traditions, discursive production, and ways of *doing, being, and valuing*. In turn, this fashioned their expectations of what it means to be a history teacher, and who is recognised as a history teacher. Hence, school history might be conceptualised as a site of cultural politics in education (Leonardo, 2010), where hegemonic structures favour certain pedagogic identities and material practices over others. Giroux’s view that pedagogy highlights how identities are produced in cultural sites is helpful when reflecting on the participants’ imagined and storied pedagogic identities. Giroux (1994) commented: “Pedagogy ... offers an articulatory concept for understanding how power and knowledge configure in the production, reception, and transformation of subject positions” (as cited in Katz, 2010, p. 481).

Closing thoughts

The chapter has focused on introducing the preservice history teachers’ private and professional theorising of history, and their accounts of pedagogic identities and selves. The portraits of class members established the class members’ backgrounds and the eclectic range of experiences they brought to history teaching, including their academic choices and interests. Accordingly, this individuality of academic interest and experience needs to be identified and probed in preservice history education, because it offers insights into historical consciousness, discourses in practice, and pedagogised selves. In my view, critical pedagogy is not feasible without teacher educators’ awareness of, and the complicating of, the history thinking of preservice teachers. There is no one-size-fits-all beginning history teacher, and this has implications for teacher education, curriculum policy, and schooling structures that preserve the cultural politics and reproduction of history education.

Participants’ history thinking generally fell into three loose groupings: history *as* living in the past, history *as* lived outside the past, and a fusion of history *as* lived in *and* outside the past.

Prevailing discourses of *nostalgia, connectedness, and uncertainty* reflected ways in which family, school and university experiences shaped historical consciousness. The DA found participants made little mention of significant aspects of historical consciousness such as disciplinary orientations; the processes of historical inquiry; the constructed and narrative nature of history; the purpose of history for a society and its citizens; hegemony and historical narrative, or critique of the largely reconstructed historical production they had experienced in educational settings. Those participants (John, Jude, Marie) who brought a breadth of university studies including indigenous and interdisciplinary approaches to history provided glimpses of such historical processes and purpose. Ana was the sole participant who consistently thought about history as inter-disciplinarity, through a critical discourse, and deconstructive approach. Drawing on Foucault, Avner Segall (2006, p. 130) writes about history in terms of power and knowledge. He comments: “history does not simply elucidate the world but establishes regimes of knowledge and truth that regulate (discipline) our relation to (and in) it” (as cited by Cutrara, 2009, p. 88). This is an important understanding for history education, and one that I have argued for in terms of a seeking a history curriculum that places emphasis on the purpose of history, and the processes of history, rather than simply the production of history (Hunter, 2011a, 2011b).

The underbelly, or the vulnerable and often hidden side of education, was exposed by participants’ disclosures of uncertainty, and a prevailing discourse that I have identified as *fears, failure, and fraud*. Uncertainty about pedagogic selves and identities, history knowledge, and professional expectations, was filtered through participants’ lenses of educational experiences. The desire to be accepted as a teacher was palpable in each class member’s emotive disclosures.

In the chapter’s discussions, I have discussed participants’ historical consciousness and discourses and a few entry points are indicated for this critical work. Discourses of nostalgia offer a space for the interruption of history thinking, and a means for the critique of normalised representations of the past. Participants’ uncritical assuredness about historical interpretation offers a space for challenging certainty, and seeking an “openness” of the contingency of meaning. Participants’ uncertainty about history’s “difficult knowledge,” suggests a critical entry point to disturb status-quo approaches, and possibly re-imagine history education. The class members’ imaginings of pedagogic selves present a space for rethinking the body of the teacher.

The dismantling of participants' reflective and life history work largely focused on narratives completed prior to the first practicum. Accordingly, these reflections expose participants' consciousness of their lived social, cultural, economic, and historical circumstances. Critical theorist McLaren (2003) has distinguished between *reflection* and *critical reflection* (as cited in Segall & Gaudelli, 2007, p. 78). I am aware that the participants' dismantled reflections, as presented in this chapter, focus on narrative selves, history theorising and pedagogic identities, and might not be viewed as critically reflective processes. However, the chapter's focus has been one of internally compelling discourse. Chapter Seven—*Negotiating the History Curriculum: Pedagogic Crossings, Spaces and Reimaginings* focuses on participants' pedagogic and curriculum experiences in school history contexts and settings. Subsequently, a critically reflective shift to external or public discourse is layered into the research narrative.

CHAPTER SEVEN. Negotiating the History Curriculum: Pedagogic Crossings, Spaces and Reimaginings

In this chapter I focus on the participants' PHP in their negotiations of the public and relational practitioner sites of preservice history education and the secondary school history curriculum. The previously described theoretical and conceptual layering of policy, curriculum and pedagogy (Chapter 2), history reimaginings (Chapter 3) and history curriculum contexts and research prompts (Chapter 4) support this work. My account of the participants' problematising processes illustrates the history class's activities and experiences of practicum over the first half of the curriculum programme (Table 2, p. 120) and Figure 2 (p. 130). The retelling of class members' experiences and conceptions of history curriculum and pedagogy highlights their phenomenological empathy and discursive self-fashioning. The participants have already been introduced through the life experiences, historical thinking, and internally compelling disclosures presented in the previous chapter. The PHP's deconstructive processes and interpretive lenses, described as a dismantling analysis (DA), have identified and interpreted the following cues for making meaning of participants' accounts.

Conceptions of history curriculum revealed through cues, for example:

- School history's culture/identity/programmes/materials;
- Conceptions of policy/curriculum/assessment;
- Cultural politics/webs of power/surveillance/performativity;
- Discourse orientations and discursive production.

Conceptions of history pedagogy revealed through cues, for example:

- Philosophy/purpose/motivation/values/disturbance/desire;
- Relationships/modeling/critique/evaluation;
- Pedagogical content knowledge/intellectual/meaning-making.

See Figure 3 (p. 136) for the DA of the PHP as a system of meaning)

The class members' journal writing, linked with class pedagogy from February–July and the post-practicum audio-taped conversations completed in July,²⁴ provided the materials for the DA of participants' negotiations of history curriculum and pedagogy.

²⁴ The history class's PHP included post-practicum conversations that I facilitated with each participant following practicum experiences (July and October–November). Each audio-taped conversation took approximately 45 minutes to an hour and was subsequently fully transcribed for dismantling analysis. The July conversation was semi-structured, and participants responded to a loose set of conversation cues. The October–November conversations took place as unstructured professional dialogue.

My history programme was required to connect with the national curriculum as indicated by the objectives (Figure 2, p. 130). The objectives represent an institutional shaping of preservice history education in relation to curriculum and assessment requirements and professional expectations of preparedness to teach. The objectives also embody my professional experience, research interests, and critique of the Aotearoa New Zealand history curriculum (Hunter, 2005, 2006; Hunter & Farthing, 2004, 2005). Despite the discourse of outcomes and accountability, I hoped that the critical tenor of the objectives that linked with the PHP might support class members' crossings of curriculum thresholds as informed beginning teachers willing to engage in critique of their history pedagogies.

The first part of the chapter, *Thresholds*, embraces ideas of participants' crossings, entrances, and stepping into curriculum contexts whereby experiences and discourses in practice are dismantled. The second part of the chapter, *Finding a fit*, examines participants' "fitting in" (or otherwise) as further reflection and dismantling of curriculum and pedagogic experiences prior to resuming our curriculum class in mid-July. *Finding a fit* brings to mind the narrative's theorising of pedagogic identities and self-fashioning, and pedagogic spaces of desire and disturbance. A discussion constitutes the third part of the chapter in which the preservice teachers' negotiations of professional discourses and the cultural politics of history curriculum are reflected.

Thresholds: History curriculum and pedagogy in preservice secondary education

The history programme's organisation (Table 2, p. 120) from February to mid-July involved 30 hours of history pedagogy and 7 weeks of practicum experience including a week of practicum observation. The contextual thresholds that participants engaged with during this time included making sense of the course objectives that embedded my desire for curriculum and pedagogic coherence and critique over the year. Negotiation of curriculum and assessment policies presented another threshold for history pedagogy and comprised the history syllabus (NZMoE, 1989), the *NZCF* (NZMoE, 1993) and the NCEA history Achievement Standards (NZQA, n.d.). Curriculum discourses that played out in class and practicum pedagogies presented entry points for understanding school history. Schools' history cultures and pedagogic relationships presented further thresholds for participants' engagement.

In retrospect the PHP was ambitious and demanded energy and commitment. The participants brought a generosity and curiosity to the project that I acknowledge with respect and appreciation. Between February and May our work focused on the curriculum aspects listed as follows:

- The nature and purpose of history in the schooling curriculum;
- Private (implicit) theories and conceptions of history;
- The constructed, contested, and interpreted curriculum terrain;
- Identifying and applying curriculum aims and objectives;
- The initial identification and interpretation of NCEA history standards;
- Applications of Years 11–13 history programming organisation and possibilities;
- Episodic planning processes for history pedagogies.

Each curriculum aspect was resourced and placed within an historical context and setting/s that might be applied within school topic approaches to history. Class pedagogy took the form of workshops, group collaboration, discussions, reflexive writing, and informal conversations over shared coffee breaks.

Insights into the curriculum class's pedagogy

Initial class work focused on participants' historical thinking and how to introduce historical study to teenagers in interesting and challenging ways. As Max commented: "We had to come up with conceptual models on OHTs that we could use to outline ways we think about history." Whilst I have included aspects of Max's, Val's, and John's conceptual work in the previous chapter, participants found graphic representation and metaphors helpful for engaging interest and for critiquing history aims and purpose in curriculum and assessment documentation (NZMoE, 1989, 1993, NZQA, n.d.). In early March we looked at school history programming across the three senior secondary years (Years 11, 12, and 13). This involved analysis of exemplars of schools' programmes in light of national curriculum requirements and assessment signposting. This activity enabled an initial step into understanding how assessment standards shape teachers' programme design and contextual choices. In groups, participants designed possible history programmes, aiming for interest, challenge, and a range of historical contexts to promote historical skills processes, perspectives thinking and some thought about knowledge production and relevance to students' lives. Interestingly, Adele and John found the exercise frustrating because of tensions generated in their groups' selection of historical contexts. As a consequence they produced their own 'possible' history programmes. John wrote: "Perhaps I just have different ideas and understandings from others in my group. I need more patience and assertiveness." Marie picked up on possibilities for topic development: "I think it is great that as a history teacher you can bring your own topics to study. It makes it exciting to share your passion." Marie and Ana saw the resonance of social studies curriculum processes with curriculum constructions of history. "Social studies terms and ideas keep seeping into my history box" (Marie). "I find a usefulness of social studies for understanding curriculum processes" (Ana).

Planning processes for episodes of history pedagogy were introduced after the class had experienced an observation week in schools in preparation for the May practicum. Class members' reflections of initial planning work show its timeliness in the programme and indicated that fears and uncertainties about the practicum were looming large. The class examined the context of early twentieth-century Maori leadership and the ways in which Apirana Ngata and Rua Kenana have been represented in school history texts. With the support of historical sources from a variety of media, the class collaborated to design a sequence of history planning for Year 11 history pedagogy to serve as an exemplar to guide future pedagogy. For Maya, who had not studied history at school, planning presented a tangible entrance into school history. In mid-March she wrote: "The thing I am most concerned with at this stage is actually planning lessons, what you will teach them and what resources and activities you give them." Following work around planning processes Maya reflected: "I feel a lot better when it comes to navigating my way around curriculum documents and am coming to grips with my planning." Adele commented: "some of the language around *context*, *topic*, *curriculum*, *programming* is hard" but she relished the pedagogy: "Oooh planning! How exciting! I feel like we are getting into a bit of the old nitty-gritty stuff now." Similarly Marie commented: "lesson plans are essential and a great way to teach with meaning. I'm finding it a really rewarding process." I find participants' thoughts about planning surprisingly upbeat, but recognise this thinking as indicative of their commitment to be prepared for practicum and to establish purposeful connections with colleagues and students. Jude sought to "understand why I am presenting information and how to make sure it is presented effectively and with a balanced perspective." Ruth wrote: "Today's class was good. I enjoyed the relevance of learning about planning. It makes me feel more prepared for going to teach on practicum." When Jude thought about specifying objectives in planning she reflected: "It's harder than I thought. But if you work with resources, and a good contextual question, that makes it easier. You have to be really clear about what you want students to take on in any particular lesson."

When focusing on the nature of historical contexts and topics as organisational constructs, I introduced the Springbok Rugby Tour²⁵ that took place in Aotearoa New Zealand in 1981. Participants explored historical sources of evidence including media reports and visual representation for the identification of concepts, people's perspectives and belief systems. This involved history work around gendered and cultural experiences, and understandings of

²⁵ In 1981 the South African Rugby team (Springboks) toured New Zealand. As a popular school history context, discourses of national identity and 'coming of age' are often emphasised in teaching. I introduced the context in my pedagogy as a counter-narrative: to explore civil unrest, intercultural relationships and the agency of groups of people and individuals not usually studied in history classes.

historical representation. These aspects of historical pedagogy needed to be identified as cues for informed pedagogy. As an historical event/issue that sits within a public and collective memory, the 1981 Springbok Tour is a popular topic in school history. I found it fascinating that the context and resources, particularly a visual documentary, affected many of the participants. Maya had not heard about the Springbok Rugby Tour. She was incredulous that such civil unrest and issues of racism had flared up in Aotearoa New Zealand's recent past. Adele was disturbed by the video documentary that presented a range of viewpoints of the tour. Adele had grown up with her family's direct experience and perspectives of policing during the tour. The historical evidence opened new perspectives of the historical issues for her and she wrote about the "polarising effect of issues in history" and New Zealand's influence on world history: "It's also amazing what people feel is important. You would think people's protests about apartheid or religion or government would be more important than rugby." For John, the context proved a catalyst for thinking about pedagogy and appreciating others' views:

We have been looking at books and last week's video of the great New Zealand civil war—the Springbok Tour! It was good listening to others' viewpoints regarding bias and events, as well as their developments of issues, concepts, and events from the video. It helps me to articulate my own opinions and thoughts on the subject.

Provision of a range of history resourcing options assisted the class to see the possibilities of informed history teaching and learning. Maya's comment: "Since I didn't do history at school I had the perception that it was all boring stuff. But Pip seems to find exciting resources" and John's reception of resources reflect the importance of preservice curriculum work to inspire confidence when bridging professional contexts: "The examples of materials to use for the topics we cover and correlating them with the NCEA Achievement Standards criteria is useful. It is giving me confidence in understanding what we are to do" (John).

Tensions were exposed as participants negotiated their tacit theories of history with the programme's objectives. A month into the programme Ana realised that a freedom of choice of historical contexts and teaching approaches might not be possible in schools. "I became aware today that the school and the [history] department may actually dictate what is to be taught and that we may have very little input into structuring our topic themes." John's desire to be seen as an informed, confident history teacher was counter-poised with an acute sense of having let himself down through his schooling and tertiary education experiences. He reflected on these as "having failed" to meet his own and others' expectations. In a journal entry in late March, John wrote:

There is an extra fear rising up. Uncertainty, lack of confidence and knowledge that I have no recollection of anything I have learnt in the last six years makes me feel like a complete fraud. Everyone talks and has deep thoughts on the social consequences and theoretical blah, blah, blah, and I sit here in amazement that I am so far behind everyone. It's a joke! I am trying to adopt the sponge technique.

Reflective journals provided rich evidence of participants' PHP. Whilst there was no compulsion for class members to record their thoughts, many entries revealed how class pedagogy prompted a response, deepened awareness, or encouraged critique. The following account, *Rosa's Question and Max's Response: Politics and History*, was written by Max after the class had discussed the nature and purpose of history in light of readings from Appleby, Hunt, and Jacob (1994) and Lowenthal (2000), and history planning processes. I include this in its entirety in the narrative because it illustrates Max's critical thinking, something of the agency of teachers, and his reflexivity of the experienced school curriculum.

Rosa's Question and Max's Response: Politics and History

Today Pip introduced us to two writers who I believe most strongly critique the subject of history as a political action: Appleby and Lowenthal. The class became involved in a discussion on the implications of history being taught as a subject in New Zealand – which I found very interesting. Rosa raised what really hit home to me as an extremely relevant question – one which applies to all prospective teachers heading for state school jobs and one which I've considered throughout my entire teaching degree. Namely: 'Does the New Zealand education system want to produce independent thinking students or robots designed to fulfill sharply-defined economic functions?'

Appleby and Lowenthal seemed to suggest that it was common practice to teach history in the U.S.A. as a rigid, quantifiable bank of knowledge which teachers deposited into students' heads. Thinking back to my own later years of history at secondary school I can see that a couple of my teachers would definitely subscribe to this kind of pedagogy. Some things are implicitly assumed in history teaching even in our supposedly 'non-judgmental' 'multiple-perspective', 'open-minded' history programme at High School ie. That we had to 'get through' a certain amount of content knowledge, that history was all about knowing one's country, and that country was the same mostly for everyone, and those students who could parrot back what the teacher wanted to hear would get the best marks. As Lowenthal said, history can become a weapon and, in my experience, that weapon has been traditionally used to negate experiences of certain groups and promote those of the dominant group who have the political sway to ensure this is the case.

The resources we looked at today on Maori leaders Apirana Ngata and Rua Kenana provided a perfect example of how in New Zealand history circles, the perspectives and values of Pakeha have until very recently, entirely dominated the way this country's history is taught. Ngata has been repeatedly held up as a 'model Maori' for all young Maori to revere as a positive role model worthy of emulation. Why? because Ngata was able to get massive Pakeha approval through adapting and assimilating very successfully into Pakeha culture and politics. In other words, his acceptance as a 'great New Zealander of history' is really a Pakeha acknowledgement. Kenana on the other hand is consistently portrayed as a crazy hippy cult-leader who attempted to subvert the pleasant and convenient discourse of Maori and Pakeha coming together as a nation. New Zealand historical writers for education ...wanted to encourage an 'appropriate' view of NZ history in schools where Pakeha presence can be construed as largely a positive thing for the country's progress and, by degrees, for Maori.

History has therefore been constructed to justify Pakeha hegemony in this country and, in effect, has written Maori perspectives and values in events and people out of the subject. Hence, I agree with Lowenthal that history can become a political weapon. But returning to the root of this discussion—Rosa’s initial question: If what I’ve described is true then the answer must be that we want to turn students into programmed response units, not people capable of individual thought and critical awareness. Very simply, how can students possibly begin to think critically and independently if they are fed a one-eyed telescopic view of historical events only? So the choice is either—be true to yourself; challenge and question what is perpetuated as gospel and be sure to fail, or swallow the party line and succeed. Great options! (Max, March 23rd, 2006).

Pedagogic hopes and desires

At the threshold of moving from the teacher education programme into school history settings, individual’s disclosures uncovered their candid desire to be accepted as a teacher. The previous chapter examined pedagogic identities and embodied selves, and a powerful discourse of fears, fraud, and failure was highlighted. These fears were evident prior to the school practicum, but by May there was a discernible shift towards voicing concerns about pedagogic relationships and purpose. Ana’s mantra of “courtesy, respect and dignity at all times” strengthened her resolve to model tolerance and culturally sensitive pedagogy. Ruth expressed the desire to be a teacher who “made a difference” and who could help young people reach their potential. John hoped to “have a chance to play a role in other’s lives. To teach them is an honour, a privilege, and a monumental responsibility that I will not take lightly.” Whilst Marie and Rosa held high hopes for students’ achievement, both acknowledged their idealism, and queried whether this was misplaced. In terms of history teaching Jude saw her role in this way:

As a teacher I believe it is most important to let kids know that they are not lacking or dumb at history if they can’t recite statistics, dates or timeline events. Just getting interested and excited about learning and investigating the past is enough. Once that happens kids will want to learn and get enthusiastic about the subject.

John aimed to “keep things simple, to be organised, be strong, be yourself and never give up” and Ruth expressed anticipation in looking forward to “cherish[ing] valued relationships and forg[ing] new collegial relationships.” I was taken aback by the honesty of the class member’s thoughts and their vulnerability, and hoped their pedagogic crossings might be professionally and personally enabling.

Thresholds: Experiences and conceptions of history curriculum and pedagogy

This section recounts class members' negotiations of school history when undertaking the first practicum phase from May–mid June. Following interpretive processes of the DA, I have shaped the beginning history teachers' recollections of experiences within the following contexts:

- Orientations into school history;
- Topic framing; resourcing and preparing to teach;
- The nature and purpose of history in schools;
- Pedagogic identities and relationships.

Orientations into school history

In the post-practicum conversations participants' reflected on their orientation into social sciences faculties and history departments. Individuals discussed understandings of Years 11–13 curriculum programming and organisation, start-up professional guidance and preparation to teach, and their perceptions of history's purpose for students. What immediately became evident was the professional loyalty participants accorded their teaching colleagues as demonstrated in their considered responses: often self-deprecating with care taken not to be seen as overtly critical of professional associates. It seems that a professional code of conduct was in place that masked the cultural politics of curriculum in play. Interestingly, voices quietened to undertones when feelings of confusion, disturbance or resignation were disclosed. Humour proved a great release when discussing unexpected curriculum experiences and students' responses.

For John and Val, their fears of not being seen to be 'good enough' were heightened by the seemingly casual approaches of the history associate teachers they were placed with for professional supervision. Val, who was afraid of "not knowing enough" or not having the "right knowledge," found her associate's distinct lack of interest in finding out anything about her background or history qualifications undermined her desire to be accepted as a teacher. John's fear of not being seen as a colleague of intelligence and worth was exacerbated when his associate teacher provided flippant and vague messages about the Year 12 history class's programme. As John commented "it makes teaching even scarier." Ana, who was placed in the same history department as John, also felt discomfited by cryptic and minimal programming information provided by her history associate—"he has no details, just a sentence about the siege of Leningrad!" Participants' desire to be accepted as colleagues was generally dampened by a perception of associates' disregard for their prior experiences and the historical interests that they brought to teaching.

I asked class members about the organisation and contextual preferences of Years 11–13 school history programmes, and how they had accessed this information whilst on practicum. Without exception, participants expressed confusion about how three-year programmes of history in their school settings were organised, and the reasons for topic selections. The following comments are indicative of this confusion. Jude, who returned to the school she had attended, commented that whilst the same topics and teachers were in place, she had “little idea of why particular topics exist in the curriculum: little idea of wider curriculum content or background to history in the curriculum.” Adele knew what was taught at particular levels “in a vague and basic sort of way” but she had no idea why the topic known as New Zealand’s Search for Security was placed in a programme that seemed disjointed: a “topic here and there”. Ana described her class’s history planning as “very loose...it seems like there is a very broad scheme and it just gets chucked out.” In Maya’s experience, no departmental planning was available: “I didn’t actually see any schemes or planning.” Val felt that some examples of planning might have helped her: “I don’t think I saw a unit plan.” However she was given an NCEA history study guide that proved useful. John, who was worried about being “caught unawares” and not knowing anything, reflected:

We didn’t get to see a lot of documentation. Ana and I ended up having to scour the resource room to find the resources for our teaching. It wasn’t until like a week and a half before we ended, that we actually found a big box full of content material and stuff that we could have actually used for the whole thing.

Participants were unfamiliar with what history was taught in classes outside their practitioner experiences. They had little idea of who taught history in the school other than their associate teacher/s. Rosa reflected: “thinking back there must have been another person teaching history but I don’t know who!” Jude commented: “They had I think two Year 11 history classes. I can’t remember how many Year 12 classes or who was teaching...” Val was unaware of who was in the faculty or the staffing arrangements for her school’s three-year history programme.

Topic framing

Preservice teachers are dependent on history associates who are willing to host them in their classrooms, hand over their students for planned episodes of learning, and who provide professional supervision and guidance. In my view this plays out as an accidental or haphazard experience because in New Zealand history classrooms, the structural devices of topics (also called units) frame students’ historical experience. In many cases preservice teachers have little knowledge of/or interest in the history contexts they encounter in their teaching practice. This issue is exacerbated when there is only a vague sense of a school’s history programme and little

sense of the school's rationale for teenage students' historical learning. In the May practicum many participants found themselves teaching aspects of history topics already underway. John reflected on his lack of preparation to teach about the Russian Revolution with his Year 12 class. Whilst his associate provided guidance about the NCEA history AS signposting, there was no set structure in place to guide planning.

If you could get hold of what you'd be teaching beforehand, and be able to learn and read around it and actually prepare it a little in advance, it would be helpful. But other than actually getting out there and doing it, I don't think there is a whole lot you can prepare for until you are actually in the field and experiencing it.

Many participants attempted to draw on their school history experiences but this proved unhelpful as Ruth observed when preparing to teach about the Russian Revolution:

I'd done it when I was in Year 12 history, so I had been taught it.
But when I re-looked at my notes I didn't find anything, and I was like Man we got taught nothing!
It doesn't even say anything about Bloody Sunday in here!

Adele noted she had no knowledge of the topics she was teaching:

That's just content knowledge and that kind of thing, also being on the other side of the hedge, you are actually teaching, you are not learning, so it's a whole different thing. I don't think any of us realised that until we actually get out there. I certainly didn't.

Rosa, who had specialist knowledge of early modern English history, was placed in a Year 13 class to teach aspects of Tudor–Stuart history (1558–1649). This was a lucky break for Rosa and her students:

I was like a pig in heaven (great burst of laughter) I loved it and had a brilliant time with the kids, and we were chopping off heads and sinking the Armada and all those wonderful things—like auctioning off the throne.

Table 4 (p. 181) indicates the year levels of history teaching and the topics that framed the participants' pedagogy. Both practicum phases are shown in the table. The May–June practicum topics are mostly politically and conflict-focused, twentieth-century histories. They represent a legacy of traditionally prescribed history contexts that teachers choose for external assessment purposes. Participants were surprised with the limited selection of history topics because our interrogation of the curriculum had shown opportunities for choice, particularly for history work that was internally assessed. Rosa commented on this: "I know there is a lot of flexibility in school history and what is possible to teach, but each school will be setting its own boundaries."

Table 4. Participants' Involvement in School History Programmes 2006: Topic Contexts and Settings

Class Members	History Year Level/s	Practicum 1 (May–June) History Programmes' Topics	History Year Level/s	Practicum 2 (August–September) History Programmes' Topics
John	12	<i>Russian Revolution</i> (1890s–1918)	11 12	<i>Black Civil Rights: USA</i> (1954–1970) <i>Conflict in Indo-China: Vietnam</i> (1945–1975)
Adele	11	<i>New Zealand's Search for Security</i> (1945–1985)	11 12 13	<i>Black Civil Rights: USA</i> (1954–1970) <i>Conflict in Indo-China: Vietnam</i> (1945–1975) <i>19th Century New Zealand: Race Relations local history context</i>
Val	11	<i>New Zealand's Search for Security</i> (1945–1985)	11 11	<i>Conflict in Ireland</i> (1919–1920s) <i>New Zealand's Search for Security</i> (1945–1985) and examination prep.
Maya	10	Historical contexts in Years 9–10 social studies programmes	11	<i>Origins of WW2</i> (1919–1941)
Marie	11	<i>New Zealand's Search for Security</i> (1945–1985)	13	<i>Early Modern English History</i> (1558–1665) and examination revision
Ruth	11 12 13	<i>Revolutionary Leadership: Soviet/ Stalin</i> (1927–1952) <i>Russian Revolution</i> (1890s–1918) <i>19th Century New Zealand Northern Wars & Fieldtrip</i>	11 11 13	<i>Israel / Palestine</i> (1940s–1980s) <i>Conflict in Ireland</i> (1919–1920s) <i>19th Century NZ political & economic contexts</i>
Rosa	12 13	<i>Russian Revolution</i> (1890s–1918) <i>Early Modern England: Political contexts</i> (1558–1649)	13	<i>Early Modern England: Charles I, Civil War period, regicide and dissenters</i> (1625–1649)
Max		(No practicum)	11 13	<i>Black Civil Rights: USA</i> (1954–1970) Limited involvement in <i>19th Century NZ Race Relations</i> contexts
Jude	11 11 12	<i>Conflict in Ireland</i> (1919–1920s) <i>Black Civil Rights: USA</i> (1954–1970s) <i>Russian Revolution</i> (1890s–1918)	10 11	Year 10 WW2 contexts in Social Studies <i>Black Civil Rights: USA</i> (1954–1970)
Ana	12	<i>Russian Revolution</i> (1890s–1918)	11 11 12	<i>Conflict in Ireland</i> (1919–1920s) <i>Origins of WW2</i> (1919–1941) <i>Conflict in Indo-China: Vietnam</i> (1945–1975)

Resourcing and preparing to teach

The issue of resourcing history teaching cannot be underestimated here because school contextual choices are often made in light of available materials. Participants accessed copies of textbooks, workbooks, worksheets and the NCEA history AS information to support their pedagogy. Ruth was “dismayed” with the dated history texts and insufficiency of resources she was provided with. Rosa thought that her school had gone out on a limb to focus on the Russian Revolution, because there were no resources to support the teaching of the historical context.

She was philosophical: “You have always got that problem with schools, but maybe it is also that it is very easy to continue teaching what you know, rather than trying to do something different.” Jude appreciated the need for resources to support historical inquiry: “It’s the knowing how to access the information and apply it, or think about it that is important.” Ana realised that quality resources gave teachers an edge to support informed pedagogy. She reflected on her initial reluctance to share history materials with John who was not so well resourced for his class: “I growled at myself for being selfish. I will not be a person that doesn’t assist others, it is all about us doing this together, not about who can do it the best.” In a journal entry Max noted the “importance of resources that are modern, exciting and strike a chord with students.” All participants expressed disquiet about their reliance on student-oriented textbooks because they were unfamiliar with the historical information their associates wanted them to cover. Val noted her “reliance on the authority of the textbook for my own knowledge.” Marie, who was familiar with the Year 11 New Zealand’s Search for Security 1945–1985 topic, discerned textual limitations and bias. She reflected:

Parts of the text were not too bad, but other parts were very dry and I couldn’t see what the kids would be getting out of it. One of the last contexts I taught was the Robert Muldoon chapter on how his policies were different from Norman Kirk’s and it was just that the text book was so one-sided, and it just kind of cut off at this point. If you didn’t know anything about Robert Muldoon, you would think he was a glorious man and what a wonderful job he did for the country. So I went and got other information and presented both sides of the story.

Class members negotiated programme decisions, topic selections and available resources to support their initial experiences of history teaching. Associates were concerned that history content be covered above all else. Marie wryly observed: “When in the class it felt like it was more about having to charge through the content: unfortunately there was little understanding of what they are actually trying to get out of the information.” History skills work was mainly concerned with students gathering information in response to textual questions. A dominant transmission approach to history pedagogy was evident in students copying notes from texts. This proved disconcerting to participants. Adele was worried about preparing for her Year 11 class because she wasn’t sure if the students disliked the topic, or her teaching, or that they just didn’t want to contribute.

[The students] seem reluctant to engage, only writing what they are told. They seem to be used to transmission and cloze [inserting words into blocks of text] worksheets where I would like to experiment with group work and activities. Who and what are sometimes not as important as the why and how?

Ana worked with a Year 12 class. She found the students had a good working knowledge through their use of worksheets for note-taking that accompanied the text. However she felt unsettled by her own modeling of this approach:

I also think that potentially there were a lot of other ways of learning they could have explored as well, not just note-taking. It seems to me that it was predominantly students read, write down, they come to class, listen to the teacher talking about it and that's it.

Marie attempted to bring some meaning to the context of Norman Kirk's political leadership²⁶ in an attempt to work with skills of historical empathy:

And so I wanted to use historical imagination. They had to produce a brochure for the 1972 election and imagine themselves as Norman and say where they are going to take this country and why we are going to vote for him. I thought it was an interesting thing to do BUT a lot of the students including the brighter ones would go: "I'd rather just write notes Miss, can't you just put it on the board? Why do we have to do this?"

Jude thought about her Year 11 class's desultory attitudes towards history and she attempted to enliven the situation:

It depends on the topic. What I heard from the kids to do with Ireland [topic] was not very complimentary. Like they would say, it is boring and it is all dates, and it's all too much writing involved ... and yeah they were doing all that sort of copying the notes. I picked up on that for the Black Civil Rights [topic] and adjusted how I was going to do things. I didn't want to be up there getting stuff thrown at me.

There were times when I felt like I should do—like take notes. I tried one little tactic where they got into groups, and then [I gave] them OHT sheets. They had to summarise key points—which was cool. But when we got to recording the feedback, then it got back to the old notetaking.

I said "look! Something I am not going to do tomorrow is to take notes. This is my final thing, you are going to be good, we are going to do this and we are going to have fun!"

Participants found that the NCEA history AS for external examinations powerfully shaped their associates' expectations that history pedagogy needed to focus on recording information.

Ana recalled our University class's pre-practicum work when I had modelled teaching the history, then establishing possible links to NCEA history AS emphases—"not the other way around which is what our associate teachers were promulgating." By 2006, most schools in the region had reduced their selection of history topics to just three over the year for meeting the NCEA history assessment demands (see Chapter 4). Participants (Ana, John, Adele, Marie) expressed concern about students' investigation of specific events-based information of an

²⁶ Norman Kirk was the Prime Minister of New Zealand's Labour Government from 1972–1974. His Government campaigned against French nuclear testing in the Pacific and prevented a race-based selected South African Springbok rugby team from touring New Zealand.

historical context, when there appeared to be little understanding of human agency, wider social forces and movements, or application of concepts and ideas. John reflected that the Russian Revolution history he taught on practicum was completely focused on giving students the knowledge to pass the NCEA history externally examined standards' credits:

I wanted to develop their appreciation, their knowledge of history. I don't even know if it was the NCEA's fault, or just the way the school did deal with NCEA. But to me it was all driven towards achieving the credits and not about appreciating the subject.

Marie and John thought that the historical contexts they worked with might be difficult for students to make sense of in light of their ages and life-worlds. John spoke of the relevance of the Russian Revolution for his students:

I do suspect they enjoyed it but I think the context would have been most challenging, just trying to work out why things occurred, and how that was particularly relevant. Just, how things have developed today, it would have been a different situation if it happened now: and just trying to link that back to the past and work out why the Tsarist regime behaved the way it did: the whole divine right of Kings and all that kind of stuff, and just the whole different political structure I guess. Trying to understand and get a feeling for the situation at the time would be the most challenging for them.

Marie mused:

Like you forget: there's a gap [between] who they can identify with and who you identify with. With that topic in particular (NZ's Search for Security 1945–1985), just the treaties, the information around the ANZUS and SEATO, and they were getting all confused as to which treaty was what and what was important about them all.
Hit the nail on the head really!

Rosa, who had tutored history at University, was placed with an associate teacher who constantly linked historical experience to the present. This proved a revelation:

So there were definite linkages to make history relevant that I'd not actually thought of before, so that was an eye opener to me. Teaching history at University you don't do that relevance, you expect the students to make those links themselves because of their maturity.

Whilst Max did not experience the May–June practicum I leave the last word to him when he wrote about the need for teachers to encourage students' history thinking: "Students need to get a kick out of history thinking. They will need a tonic to bring some fluidity to the dryness of history topics."

The nature and purpose of history in schools

After the first practicum, I asked participants to think about the nature and purpose of history in secondary education. Their responses encompassed a sense of what it means to be human;

identity work (including New Zealand history); gendered knowledge claims; and conceptual and cultural meaning. This was interesting because their experiences of history pedagogy had rarely exposed these conceptions, or involved any focused teaching of them. Participants were conscious of history's potential for young people in the twenty-first century curriculum. Max drew on his experience as a history student to fervently articulate a view that history is about what it means to be human, and that it serves as a counter-balance for increasingly technicist, impersonal, and indoctrinatory educational discourses. Ana expressed a passionate view that history is life, people, human dynamics "and things that defy temporal and spatial boundaries." Maya, Ruth, and Ana reflected that the purpose of school history was to connect students to social issues in the present, and for questioning society and understanding rights, freedoms, and contemporary political issues.

The notion of identity encompassed personal, cultural, and national ideas. Ana hoped history might become more important as the isolated nature of the nation state disintegrated as a result of cultural and global mobility: "I think as nation states we are struggling to try and maintain ourselves. This search for heritage and for history has become quite a vital part of keeping ourselves whole." Most participants gave a plug for understanding New Zealand histories, particularly through bicultural lenses. This was not their experience of the history curriculum, but rather their hope for things to come. Ruth was intensely affected by others' cursory approaches towards or their disinterest in New Zealand's history:

I often hear that New Zealand history is boring. I hate it when people say [*mimics voices in a dramatic whisper*]: "Oh why are you doing New Zealand history? It doesn't have much history, it is only a young country."

"Stop patronising!"

I usually say: "Do you know anything about New Zealand history? It doesn't sound like you do!"

Rosa saw studies of New Zealand histories in schools as a means for promoting citizenship education and cultural understandings. She viewed school history as having an essential role in informing young people of Aotearoa New Zealand's colonising processes and historical experiences through Maori and Pakeha perspectives. John, Ana, and Ruth expressed unease about the monocultural ways they had approached history pedagogy whilst on practicum. John sought to develop an appreciation for cultural understandings in historical inquiry "because there wasn't a focus on the cultural and social aspects". For Ana, conceptual understandings linked historical and cultural meaning: "It is the meaning and the culture that requires us to have a history, and why that history is constructed."

Val and Jude were disturbed by the overtly male-centred nature of history programmes experienced through topic choices and the dated authorship and sexist nature of many history materials. Consequently, they found women's historical experience was usually addressed as an afterthought. Val reflected on her associate teacher's approach:

Being a boys' school, they really responded to it because they could easily get him off track by asking about guns and tanks and stuff. It was a really positive experience for them and the boys really enjoyed history, because he knew a lot about what they wanted to know about. That's where I felt I was failing. My weakness as a history teacher is that I have no interest or knowledge in the sorts of history that boys care about.

Both Val and Jude questioned the conflict-oriented contexts that young men and women seemed to enjoy. They attempted to introduce aspects of women's historical experience into the topics they taught as purposeful and culturally 'just' learning. Val's reflection of her history teaching brings this part of the chapter to a close. From *Thresholds*, in which participants' entry points into history curriculum contexts have been dismantled, the narrative moves to focus on how participants found a fit or otherwise in fashioning teacher-selves and negotiating pedagogic desires and spaces.

Finding a fit: Conceptions of pedagogic identities, curriculum disturbance, and desire

Practicum experience meant the negotiation of many pedagogic voices in play within secondary curriculum hierarchies of management, collegial arrangements, and in junior and senior students' subject studies and classrooms. Participants' perceptions of power relations and self-fashioning of teaching identities were shaped within these intra-active and relational webs. Prior to the first practicum a discourse of fears, fraud, and failure had been candidly shared in reflective journal entries (see Chapter 6). John and Max's pre-practicum reflexivity illustrates the ties that bind us to the powerful socialisation or counter-socialisation of our schooling experiences, and the ways that fashioning of identities are in play at threshold points, for example, history pedagogy as discursive production. Max expressed his feelings about not being ready to be a teacher:

Quite simply, I feel too young to be a teacher. This goes beyond the subject confines of history, in fact, extending to any teaching I might do. My teachers have always been people of substance, experience and maturity. With their age I have associated wisdom, for right or wrong, and found it easy to look up to them as people who hold answers, keys, advice and knowledge that I also want to acquire.

I think the reason I'm concerned is because I recognise that what really counts is not the overt, officially recognised curriculum in teaching, but who it is that delivers it. All I'm saying is we need more time. More time to grow up, time to experience a wider world, time to find one-self—and then we can focus on being good teachers—great teachers, even! It is

not until we ourselves have sorted out who we are that we can impart anything of value to our young people.

John liked the idea of writing in a reflective journal and he observed prior to practicum that: “It will give me an outlet for the upcoming and previous tragedies that will be my learning curve as a fully unqualified student teacher.” John’s reflection following his first day of practicum illustrates his uncertain entry into teaching.

It was a normal day.
The sun was shining, the birds were tweeting and I was having a panic attack.
Why? Do you ask?
Simple—the first day at high school flashbacks.
It’s the popular kids, the nerdy kid, and the kids with no friends.
The difference this time is that I’m here to learn to be a teacher...

Participants talked about their relationships with history associate teachers in ways where what was not said was perhaps more revealing than what was said. A discourse of professional loyalty was evident in their reflections. No direct questions about professional relationships were asked of participants, but thoughts were shared when talking about ‘fitting in’ with associate’s pedagogies. Val wrote about her entrance into teaching as an emotionally charged experience: “I was really brittle and completely wound up and I had to have a crisis and crash before I could pick myself up. I am much better at slow but very definite steps.” Val perceived her weaknesses and she longed for positive mentoring and “up front” constructive feedback rather than veiled and ambiguous comment:

I had a really good lesson with them and I said to my associate “that was a good lesson.”
She said, “you reckon!”
But she said it in a ‘loving’ (not hostile) way because I had built up too much into being a yelly person and her method of teaching is not that.

Val felt a sense of “guilt and shame about not putting the hours of prep in as peers.” However, following the practicum she referred to herself as a history teacher. Ana, who saw herself as an advocate for students, found aspects of her history associate’s pedagogic relationships at odds with her vision of pedagogy.

He’s very passionate about whatever he is doing, and he definitely has a love of it. He has such a huge knowledge base and I think there are certain students that connect with that. But it is very obvious that if you don’t fit his mould of an accepted person, they’re actually wiped quite succinctly, clearly, and labeled.

Maya, who had been expressly terrified of going on practicum, drew on her reserves of resilience to manage the unknown, and she never looked back. She established positive collegial relationships particularly with younger, less experienced teachers on the staff.

The two first-year teachers were helpful because they were like me last year, and they knew how hard it was getting into the whole—becoming a teacher, and everything that goes with it, the planning, the classroom management, building relationships.

The older participants (Val, John, Ana, Brenda, Rosa) masked their pedagogic uncertainties in order to meet their associate's expectations. This disguise of confidence possibly operated to unsettle associates' confidence, so uncertain professional roles and positioning played out as a haphazard curriculum experience. John's comment illustrates this: "So yeah, a lot of it was left on us. I am sure if we had asked for it [advice about what to teach and resources] they would have helped, but it was just—we didn't feel like we could." Participants did not have the confidence, teaching status, or their associates' claims to knowledge. Consequently they did not want to disturb customary teaching approaches. Ruth and Jude voiced the restrictions of this.

Ruth reflected:

It's very hard coming into someone else's classroom and teaching history in front of them thinking—Oh yeah, I don't agree with you, you know. So I look forward to having my own class so I can set up my own things. I have managed to pull through, so it has given me a lot more respect for myself.

Jude had not wanted to disturb her associate's style of teaching that she experienced as a restrictive space. She constantly questioned herself as a teacher and professional.

It's easier to feel optimistic when you are not in a restricted environment. It is just holding on to that, get your first two years teaching out of the way, get registered, and then try to implement some extra things.

Positive relationships with students were recounted with a sense of achievement. Maya's fears disappeared once she realised she could manage students' learning and establish relationships:

I really want to stick at it even if things get tough, because I really enjoyed being able to help the kids while I was on observation—and when they said "I hope you're my teacher in May, you really helped me." So I am not worried about building relationships and getting along with kids. I think I'll be fine at that. Helping the students made me feel useful and further on my way to being a teacher.

John enjoyed being able to go round his class to discuss activities with students and talk: "just debate certain points and form discussions—it was actually a direct connection there." Adele's confidence was boosted when she had a day off and the students missed her teacher presence.

The students went to my Associate and they said, "we like her better Sir, she tells us things we don't understand." Knowing that the kids were responding to me and that they were actually looking to me as the teacher and not to their teacher aide or to my associate, made it all worthwhile.

History pedagogy as disturbance and desire

Beyond programming, topic, and pedagogic relationships, I was keen to ascertain participants' thinking about history pedagogy that they found disturbing, sought to mediate, or wished to change. The limitations of histories of nationalism confronted Ana and Val's desire to have some freedom of contextual choice beyond school history's orientations of economic and political interests. Val perceived her interest in social histories would limit her development as a history teacher in the New Zealand curriculum. She wondered whether Years 11–13 social studies might be a more comfortable curriculum location than history because she wanted to focus "more on the experiences of people."

Ana was disturbed by the limitations of school history for her teaching: "I have a fear that I will be limited by what the school will allow me to teach: that the pre-existing topic sequence in any school will limit what we will be able to teach." Jude and Val were disturbed by the limitations of exclusive gendered representation they encountered in teaching Year 11 histories. In their formative history teaching, the absence of women's experiences proved deeply confronting. Val reflected on the importance of young men having some "ownership of historical knowledge", but saw this as severely compromised if historical knowledge was one-sided. Jude thought similarly in relation to young women's historical knowledge. She reflected on her experience of women's near-invisibility in resources and pedagogy in a girls' school. "History cannot be taught effectively if the learners have warped ideas of it and are therefore confused and biased to begin with."

Emergent critique touched on the vicarious and violent nature of the historical contexts and resources that students engaged with. This is interesting because, whilst only random throwaway comments were made (Adele, Val, Jude), I think this is an area that calls for future research. Jude was aware that powerful images and historical representation were useful for stimulus and for "being up front and provoking" but she was unsettled by her students' apparent enjoyment of "the violent parts we were looking at." Ruth felt offended by the Eurocentric nature of histories she had experienced as a student, and taught on practicum. She passionately expressed her desire for young people to engage with Aotearoa New Zealand cultural histories. Both Ana and Ruth rejected transmissive pedagogy in their desire to connect with students' lifeworlds and identities, and to develop a critical awareness of curriculum possibilities. Adele reflected her disturbance and her desire for history in the curriculum:

I wish students could touch history more: really get in there and see, feel, smell and hear things from the past.

I wish history didn't have to come from textbooks from which notes are written.

I wish students wouldn't tell me they're too lazy to do the work.

I wish students would believe me when I say history is interesting and relevant and that they can do it, and they can learn from it.

History pedagogy as spaces of possibility

By July, participants projected their reimaginings of school history into their future teaching with their own classes. Individuals saw spaces of possibility for history's curriculum purpose through a desire for pedagogies that challenged, for example, students' passivity in learning, exclusive contexts and approaches, and racist and sexist cultural production. For John it was all about connections with young people. Whilst on practicum he had observed a Whanau class that showed him a possible way forward as a teacher, because it "seemed effective with small concentrated education [that] aimed at learning through social and communal interaction."

Val visualised history students as agentic and intelligent, capable of analytical thought and perspectives, and as researchers able to access knowledge. Ana thought about her own history class: "With the right pedagogical practices students can utilise histories to connect with human emotions that break down indifference through knowing and successfully removing judgment and practices of exclusion." I find it interesting that John, Val, and Ana were parents, and their discourse of enabling students' learning reveals their own curriculum socialisation and sense of social mobility as storied in the previous chapter.

For other participants, this first experience of teaching history opened possibilities to explore in their future work. Jude's Year 11 class was culturally diverse in its make up. She found when working with historical representations of racism in the Black Civil Rights topic, students became interested when she "got them to think about themselves" and consider ways racism "does still exist." She wanted to keep in mind the students' animated responses to this as a way into her history teaching. When Ruth participated in a field trip to the Bay of Islands that supported her Year 13 students' understandings of colonising processes (Maori and the Crown/Pakeha), Treaty of Waitangi (1840) and the wars of the North (1840s) she felt "proud of the students" when they showed interest in "the significance of human agency and places in history." Adele reflected on history's work in relation to notions of identity. She wrote: "I like the idea of personal history, it ties in with identity. I wonder whether that would be a valued topic?"

Thinking ahead to the next phase of history curriculum and pedagogy

I asked the participants if they'd felt prepared to teach history when they started their practicum experience. I also asked what aspects of history pedagogy they wanted to develop or reinforce when resuming our classwork. All class members recalled that they were prepared for planning, and for applying curriculum elements to planning history episodes of learning, including the history curriculum terms and jargon for identification of concepts, knowledge, perspectives, and skills processes. However nothing had prepared them for the "shock" of actual teaching (Adele, Maya) or the "fast pace of actual practicum" (John). Ana thought that this "shock" was like having a baby:

It's the same as having a newborn baby. You don't know how you are going to deal with it or respond, or cope, or adapt until you are working through it as well, so it is definitely something that is fluid. It is not something that can actually be given. It is something you have to engage with and grow with. Definitely!

John and Adele wanted to work on their presence as teachers: to show confidence when managing students' learning, and when communicating with groups and classes of history students. John commented: "... I am pretty comfortable and I feel I am at my best when working one on one. But by doing that I am leaving the rest of the class open to them getting out of control." Adele had little confidence in using textbooks because she "found them really boring." She wanted to work on her resourcing and finding different techniques for gathering information, rather than returning to her experience of note-taking: "There were quite a few students who would bypass the brain basically. They would just see textbook notes and then write—nothing else is going on up there." Jude wanted to explore deeper questioning types than comprehension and recall of information to support pedagogy other than note-taking. Class members wanted to focus on interactive history pedagogy that drew on technologies for presenting information and digital historical sources to interest students' inquiry. Maya sought knowledge of historical contexts so she could answer students' questions and manage learning. Ana was surprised at how much structure and direction Year 12-13 students needed. She realised that students "need to be taken along" by teachers and that assumptions of senior students' abilities and attitudes to learning needed rethinking. Most participants wanted to explore ways of bringing relevance to students' history learning by establishing connections to wider historical relationships. Ruth described this as "seeing how it all fits."

Discussion: Negotiations of curriculum and professional discourses

History curriculum and pedagogy: Voices in play

Narrative research involves the writing of many voices into view (see Chapter 1). This chapter's DA and storying of "pedagogised identities" (Giroux, 1994, as cited by Katz, 2010, p. 481) represents voices/selves in play in the relational practitioner space of history education. I have used the notion of "in play" in this research to signal something of the dynamic nature of dialogism (Bakhtin, 1981) and intertextuality (Kristeva, 1973), where the voices of others and others' positions are interwoven into what we say, think, value, and write. Accordingly, I understand the act of writing as a discursive space: a means of voice and self-fashioning. Gudmundsdottir (2001, see Chapter 1) has influenced my thinking about narrative styling and construction as multi-voiced and relational. In this chapter my narrative voice has brought the voices of the class participants into view as they engaged with the PHP and crossed contextual thresholds such as history curriculum objectives and assessment standards, schools' history programmes, curriculum and pedagogies as discursive practice, and negotiated collegial and student relationships. As a kind of double act, I was also engaged in these crossings but from a critical pedagogy stance theorised from professional experience and activated through my own problematising of history curriculum and pedagogy. Despite my aims for the critical project being made transparent to the class, I brought many "pedagogised identities" to the programme that included, for example, teacher, colleague, curriculum/assessment/professional 'developer', researcher, mentor, and advocate. So voices within voices have shaped my writing of the participants' reflexivity in this chapter.

I was conscious of my part in webs of power relations that play out in preservice teacher education, schooling sites, and history curriculum contexts. I sought to mitigate this through history pedagogy that embraced postmodern, feminist, and critical gazes (see Chapter 3) as discursive production. In Chapter Two my theorising of pedagogy is embodied in *Reflection: Dimensions of Pedagogy* (p. 38) as pedagogic identities and situatedness; pedagogic relationships; pedagogic embodiment and seeking of authentic selves; and pedagogy as knowledge claims. Accordingly, these dimensions shaped my course-work and the DA interpretive work.

Thresholds: What it means to be a teacher

In writing up the participants' reflections of half a year of history curriculum and pedagogy, I was conscious of their identities and voices as storied previously. The DA of individuals' conceptions of history curriculum and pedagogy was textured by this knowledge and in turn has shaped the way I have approached this chapter. The experiences and voices participants brought to teaching were various. However, the history curriculum contexts that participants engaged with were similarly experienced in terms of secondary schooling structures, history programmes, and professional expectations. At the threshold of crossing from the preservice history class to practicum sites of history, the class members had revealed disturbance, expectancy and excitement about teaching. Their entry points into teaching revealed hopes and desires to be accepted as teachers, to fit in and to forge identity spaces. My DA of the participants' orientation into teaching history indicated discursive boundaries that acted to shape pedagogised identities. Janet Alsup (2006) drew on Britzman's (1994) conception of discourses of bounded identities, when she researched learning to teach and the negotiation of personal and professional spaces. Alsup employed notions of borderland discourse and border narrative to represent this. My conceptions of pedagogic crossings, spaces, and self-fashioning have some affinity with Britzman's and Alsup's thinking.

History curriculum and enculturation

I have referred to history as a cultural site in the secondary school curriculum (Phillips, 2002; Hunter & Farthing, 2007, 2008) with its traditions and heritage of contextual preferences and its language and pedagogical approaches as discursive practice. In Chapter Four, I noted how history curriculum objectives and achievement standards had been easily assimilated by teachers to perpetuate the status quo history curriculum, but in a new guise with different terms and jargon. Schools referred to their history programmes as *NCEA history*, as the senior school curriculum became increasingly wrapped up in the discourses of accountability and social efficiency. The history curriculum's cultural scripting kept the participants' hopes and sense of expectancy in check. Whilst their discourse of fears, fraud and failure seemed to go underground as they settled into practicum, their narratives reveal an emergent resilience as they came to grips with colleagues' expectations and pedagogical approaches. The wanting to fit in and to be taken seriously suggests that participants attempted to hide their fears from associate teachers. Many were reluctant to seek guidance, ask questions about where to find resources and access information, or reveal that their knowledge of the historical contexts they were teaching was shaky.

History curriculum as a haphazard experience

Participants' confusion about the nature and purpose of their schools' history programmes was overwhelmingly reflected in the terms they used such as *careless, random, disconnected, no coherence, incidental, accidental, isolated*. In 2006 a coordinated Years 11–13 programme of history appeared to be a long gone state of affairs. Rather, as participants' experiences show, history programmes were organised as isolated years (11, 12, and 13) in relation to the NCEA history AS Levels (1, 2, and 3). In Chapter Four, I critiqued the developments of the history AS (NZQA n.d.) and history curriculum objectives (NZMoE, 2004, 2006). I highlighted the continual policy shifts in curriculum outcomes and standards for assessment that secondary teachers have accommodated for nearly two decades. In 2006 history teachers were at yet another threshold of change as the national curriculum was being revised and history objectives reconceptualised. It is not surprising that little coherence or purpose in history programming could be discerned. The programmes the class members experienced reveal the performative authority of the NCEA's history AS that I view as a kind of default history curriculum. My reading of participants' critique brings to mind a haphazard kind of enacted curriculum that I have identified as uncritical.

History curriculum as uncritical discourse

School history as uncritical discourse is indeed nebulous, but the participants' accounts reflect its practice in history classrooms. I have attempted to relate the nature of the curriculum history experienced in 2006 to discourses of history as previously discussed. In Chapter Two curriculum discourses were introduced in light of my curriculum socialisation and professional work. Discourses of social efficiency most certainly shape school history, particularly the 'NCEA history' as a default curriculum. Likewise traditional–scholar discourse is glimpsed in terms of the overriding concern for substantive reproduction of historical knowledge. In Chapter Three a theorising of history was offered whereby I discussed Alun Munslow's (1997) framework of discourses to explain how historians approach history (*reconstructionist, constructionist, deconstructionist*). In viewing school history from Munslow's framework of discourses, reconstructionist approaches are evident where history reflects a retrieval of 'real', 'truth', complete and "demonstrable knowledge of the past" (Jenkins and Munslow, 2004, p. 1). In Chapter Four I outlined Simpson and Halse's (2005) dimensions of how historians conceptualise history (*production, process, purpose*). Participants' curriculum experiences emphasised history as an uncritical reproduction (often transmission) of textbook knowledge. As pedagogy, the focus on history as 'product' embedded complacent ways of knowing, values,

language, and beliefs about what counts as history. In Chapter Four's review of history education literature, I focused on international curriculum orientations of history in these ways:

- The relationship between citizenship, identity, and values;
- Constructivist and social sciences epistemic framing that emphasises narrative structure and historical consciousness;
- Disruption and interrogation of fixed epistemic stances.

My preservice history pedagogy with participants reflected constructivist and social orientations of historical education. Whilst my critical stance desires a 'transgressive' pedagogy, the social orientation is a comfortable one when supporting preservice teachers' conceptions of history curriculum and pedagogy. Whilst on practicum, participants experienced glimpses of history as an exclusive citizenship orientation—a kind of unquestioned and unconscious narrative of nationalism and national identity discourse. Participants were generally uncomfortable with the history they were reproducing and they were conscious of history's exclusive citizenship orientation. However, the concept of 'citizenship' was not referred to as such. History's curriculum purpose was not part of the unquestioned approaches they experienced. Participants desired a more constructivist approach to their history pedagogy, and this is demonstrated by their attempts to devise and enliven activities, their thinking about and their application of skills processes of history, and thinking about socially relevant historical learning. The NCEA history AS (Chapter 4) indicated an eclectic mix of inquiry-oriented citizenship approaches and traditional disciplinary status quo approaches to history through contexts for examination. The development of the NCEA history AS had been seen as a way to shift history pedagogy to a more methods-based historical inquiry. Participants experienced their history associates' responses to this shift in haphazard, confused, and uncritical ways. Britzman (2003) asserted that a discourse becomes powerful when it is "institutionally sanctioned ... Discourse positions the subject in a dual way: in relation to what and how something is said and in relation to a community that makes particular practices possible and others unavailable" (p. 3). Britzman's comment applies to the history curriculum and pedagogy that participants experienced on practicum, and how they were positioned and/or found a fit within this culture.

History curriculum in the wider discourse of teacher professionalism

By 2006 a wider professional discourse on what it meant to be a teacher in New Zealand had been in place for a decade. The Teacher Registration Board's (1996) *Satisfactory Teacher Dimensions* had set in place benchmarks for belonging to the profession and provided the main criteria by which initial teacher education programmes were approved. Selection of preservice teachers into these programmes was on the basis of candidates likely to meet the satisfactory dimensions (Shaw, Lind, & Thomas, 2006). As professional standards, the dimensions were categorised as professional knowledge, professional practice, professional relationships and professional leadership. These dimensions existed alongside national history curriculum and assessment standards, and professional standards embedded in the secondary teacher union's collective contracts for pay and performance management (NZMoE, 1999). In my view pedagogised identities were 'caught in the discourses' of accountability, performativity and policy visions that connected preservice education and professional education²⁷. The professional and pedagogical nature of language had also shaped my history curriculum programme's objectives to meet expectations of institutional crossings. The DA of participants' reflexivity revealed their rapid socialisation into the wider discourse of teacher professionalism that I am also positioned and identified within. Professional regards and loyalty towards their practicum schools and colleagues was evident in the careful and considered way participants recounted their experiences. Professional loyalty meant caution or perhaps self-preservation in not voicing overt criticism, the veiling or masking (Grumet, 1991; Kearney, 2003) of comments that signaled dissonance, and as silence (Mazzei, 2007). Silence might be interpreted in the discourse of teacher professionalism as a shared understanding of what was known, but did not need to be voiced.

Closing thoughts

In this chapter I have recounted the class members' PHP as 'crossings' of the public and relational practitioner sites of preservice history education and secondary schooling cultures of history curriculum. Participants' phenomenological (interpretive) empathy and self-fashioning

²⁷Teacher educators in my institution prepared a submission to the Teachers Council in 2006 about the revisiting of teacher standards under development in 2006. We saw teacher standards as both semantically and conceptually problematic and argued that professional standards attempt to "standardise" teaching and are difficult to reconcile with the concept of teaching as a holistic, multidimensional, complex and ethical activity (As cited by Shaw, Lind & Thomas, 2006, p. 11).

in relation to history curriculum and pedagogy was elicited through their journal writing and post-practicum conversations. This advanced my understandings of their disclosures of self-texts and socially constructed private theorising about the nature and purpose of history in the curriculum (see Chapter 6). Participants' crossings of wider professional discourses and the discursive production of history curriculum and pedagogy have brought many voices into play in the narrative, and notions of narrative voice, and pedagogised identities have been explored.

The PHP sought critically reflexive and enabling spaces for the negotiation of the cultural politics of the history curriculum in its secondary schooling setting. McLaren (2003) has distinguished reflection from critical reflection. He sees critical reflection as shifting from an awareness of concrete social circumstances to the investigation (critique) of social locations and relations with the world. Segall (2007) whose history and social studies teacher education work inspires me, writes that lenses of critical pedagogy and cultural studies share an interest in critically examining "the relationship between power, knowledge, discourse, and identity-formation as they investigate how knowledge, texts, cultural practices and products are produced, circulated, and used, as well as what and who they produce, circulate, and use in that process" (In Segall & Gaudelli, p. 80). Participants' experiences as written into being in this chapter embody their emergent awareness of the relational webs of power, knowledge, discursivity and pedagogised identities that the history curriculum located us within. The following chapter *Disturbing History: Preservice Teachers' Problematized History Pedagogy* presents the second half of the programme's PHP. The programme's resumption meant engaging with participants' curriculum disturbance and their desires for future history pedagogy as spaces of possibility. This did not seek to ask more work of participants: rather, it was my hope that we could think differently about history curriculum and pedagogy. I leave the last word to Leonardo (2010) as a useful way to move from this chapter into the next. His comment resonates with the history pedagogy's purpose and ongoing processes of critique.

For example, intellectual by training and organic by potential, teachers have the transformative opportunity to influence young minds on questions of justice, the constitution of history, and the nature of power, as they negotiate school knowledge. Because these issues are already embedded in the creation of the curriculum, instructional practice, and assessments, they are not extra-educational themes that must be injected into the otherwise "normal" process of schooling. They are already there and teachers may work differently without necessarily having to working (sic) harder. It does not ask more of, but something different from them (Leonardo, 2010, p. 9).

CHAPTER EIGHT. Disturbing History: Preservice Teachers' Problematised History Pedagogy

This chapter focuses on the second half of the preservice history programme that embodied participants' reflexivity, practicum experiences and pedagogic identities. The PHP advanced the class's critique of history curriculum and pedagogy into the public spaces of:

- History representation and texts;
- Curriculum and assessment accountability;
- Classrooms of history students.

In closing the previous chapter I reflected on Leonardo's statement (2010, p. 9). I was hopeful that through the PHP we could think differently about our practice. Leonardo, a theorist of cultural politics, argues that teachers need to understand that issues of knowledge claims and power relations are "already embedded in the creation of the curriculum" (p. 9). This assertion resonates with my earlier theorising about the intra-active nature of policy, curriculum and pedagogy (Chapter 2). Leonardo presents teachers as agentive intellectuals with the capacity for development and "transformative" pedagogic influence. The PHP (my own and the participants) sought to activate "something different" (p. 9) but not extra work in history classrooms. This chapter's presentation of participants' history pedagogy draws on their reflective journal writing (June–October), the critical discourse analysis of history text (CDA completed in July) and the PHP as evaluated and written up in teaching notes and shared in taped conversations (September–October).

The chapter is organised to reflect the second half of the preservice history programme that included seven weeks of practicum experience. The participants' return to class is introduced, and features of coursework implemented from June–August are recounted. Next, the CDA of text and historical representation that advanced the class's critique is examined in light of my dismantling analysis (DA). Then, each class member's PHP implemented in the second practicum and subsequently 'dismantled,' is presented as a 'case.' The set of 'cases' presents participants' pedagogic disturbance, perceived responsibilities as history teachers, and curriculum orientations. The chapter then returns to the preservice history programme as an endpoint of the PHP, whereby practicum issues, pedagogic identities, and educative ideas in relation to an enabling history curriculum are discussed.

Revisiting the preservice history programme

The class resumed the on-campus history programme after the first practicum and participated in a further 18 hours of pedagogy between June and August. Returning as beginning teachers and colleagues, class members brought insights into the cultural politics of the secondary schools they had experienced in relation to management systems; curriculum cultures and traditions; seemingly ‘random’ history curriculum and pedagogy (including assessment); resourcing; and pedagogic relationships. The second phase of the programme built on participants’ threshold practice (Chapter 7) and their private theorising and academic orientations of history (Chapter 6). Class pedagogy continued to focus on conceptual understandings and contextual knowledge, accessing and critiquing sources and evidence to engage students’ interest and thinking, and developing a repertoire of ideas and activities to advance students’ historical inquiry and consciousness. Further aspects of history curriculum were introduced and facilitated as indicated:

- Focus on the NCEA history Levels 1, 2, and 3 (Years 11, 12, and 13) Achievement Standards and history Scholarship Standard and pedagogy as assessment opportunity;
- History essay writing processes for student engagement;
- Introduction to the representation of the Treaty of Waitangi and focus on Aotearoa New Zealand histories;
- Introduction to historical agency, gendered and cultural approaches, and inclusion of perspectives in history pedagogy;
- Introduction to the New Zealand curriculum revision of the social sciences learning area and policy conception of history (NZ MoE, 2004, 2006);
- Briefing about problematised history pedagogy implemented in the second practicum.

These aspects reflect the complexity of the second phase of the programme that included critique of the professional and publicly accountable demands of curriculum and assessment policy decisions. My history pedagogy acknowledged competing curriculum discourses in play and involved practical workshop-style approaches, whereby ideas and activities could be experienced and contextually adapted for use across a range of history classrooms.

Maya found the class’s history work challenging in terms of catching up with activities and learning content and she reflected “my [desire] to be a good teacher really motivates me.” She described her response to our work on essay writing:

I think that the history essay skills we looked at today would be quite a challenge to students. *Describing* probably wouldn’t be a problem, but it’s the higher level *evaluating* and *analysing* part of the essay that would be harder. I really enjoyed today’s class. More and more I am finding that there are many types of sources and materials for kids to explore. If I find it interesting, I’m sure kids will too.

Maya was overwhelmed with pedagogy that focused on NCEA assessment processes and history Achievement Standards. She commented in her journal in July:

I don't think I am really enjoying history at the moment, I am not sure why. I think perhaps it's because we are looking a lot at what kids will be working towards ... but it's very relevant – so much to learn and understand! When Pip handed out all that paper [students' essay exemplars] I felt swamped just finding out where everything is. Now I know what is expected of students, what we need to teach them to help prepare for the exam. It was also interesting to know what exam papers look like.

Jude viewed the pedagogy around the NCEA history assessment standards as complex. She reflected: "I will really have to keep re-evaluating assessment and re-reading criteria etc., to get my head around it all." Max was also disturbed by the NCEA history assessment that he viewed as "over-complicated, jargonistic, and dividing".

The class critiqued the *New Zealand Curriculum: Draft* (MoE, 2006) Social Sciences Learning Area (history's location) through involvement with national consultation processes. Participants' expressed their misgivings. In a journal entry Ana wrote: "I have tried so hard and I believe I can be a potentially effective teacher, but will the [curriculum] structure and its functioning inhibit my performance?" Max was disappointed with the *NZC Draft*. He thought it diminished teacher autonomy and teacher identities. Jude saw a "simplification of the place of history in the social sciences." She conveyed a sense of criticality with her query: "Who or what is the driving force behind the move for change in education?"

My PHP was designed to model my theorising of pedagogy (Chapter 2) and critical pedagogy stance (Chapter 3). Consequently, I viewed participants' responsiveness to the critical dimensions of class activities as an important precursor to their CDAs and PHPs that are presented later in the chapter. Participants enjoyed working together, and despite John's initial reservations about collaborative activities he commented on the nature of the class vibe in a June journal entry.

I would like to comment that my fellow classmates are supportive and encouraging. We share our dramas and woes and are more supportive than I have experienced in any other learning environment in my 7 years at Uni and 6 years at High School.

Ana also reflected on the class's pedagogy: "Learning through doing! I like how Pip does this. It is the practical application that grounds our learning. I am actually DOING history as opposed to just learning about HOW to do it. It demystifies the process." Such comments about pedagogic relationships and applications gave me confidence to advance the class's critique of history curriculum and pedagogy through critical discourse analysis (CDA) and PHP.

Advancing participants' critique of text and historical representation

Throughout the year's history curriculum programme, my PHP endeavoured to advance the class's critique of historical texts and representation. Participants also completed a CDA of a self-selected curriculum text following their first practicum experience. As an exploratory research process (Chapter 5, p. 127) the CDA was designed to align with the programme's intersecting themes (p. 129) and objectives (Figure 2, p 130). I hoped that the CDA might engage participants in thinking about how history texts "construct representations of the world, identities and social relationships, authority and control ..." (p.127). Accordingly, through the June-August phase of the programme, the class was encouraged to think about "ways language, text and discourse figure in the production and reproduction of history curriculum outcomes" (p. 127). I also wanted the class to recognise that history curriculum and pedagogy involve public forms of textual production already shaped by authors, editors, publishers and teachers (Crawford, 2004). Researchers Katalin Morgan and Elizabeth Henning (2011) have examined how history texts encode cultural mindsets to position an "envisaged textual community of readers" (p. 174). As a "textual community" in the cultural site of history curriculum, the participants engaged with the constructed nature of history narratives to identify and critique knowledge claims, meanings and images brought to mind.

Table 5 (p. 202) outlines the participants' choices of curriculum-related history texts. Marie chose a scholarly history education paper (Hartzler-Miller, 2001). Jude selected a film documentary (Chotzen/Jenner & CBS, 2002), and Adele critiqued a publicly accessible online history assessment exemplar (NZQA, 2006). The rest of the class worked with textbooks they had used when teaching students during their first practicum placements. The participants analysed their selected texts with ease to establish historical contexts and settings, narrative purpose, curriculum connections and to critique pedagogic assumptions. However, the identification and analysis of discourses and dominant themes and ideas, proved a new and challenging interpretive process for half the class. Participants with prior experiences of textual deconstruction (Ana, Jude, Marie, Max) showed some depth of analysis. Ana and Jude had critiqued historical narratives within social sciences research methods and film studies papers respectively. Marie's masterate and her prior experience in museum education equipped her to read against the grain in historical inquiry. Max's narrative flair and his engagement with discourse analysis in an English curriculum class allowed him to identify discursive production with evident understanding. Terry (PhD supervisor) teaches in the secondary English

curriculum programme. Max was also Terry's student in 2006. Terry's expertise with critical discourse analysis (Locke, 2004) certainly influenced Max's interest in unpacking text.

Table 5. Participants' Textual Selections for Critical Discourse Analysis

Participants ²⁸	Textual Selections for Critical Discourse Analysis
Marie	Scholarly article/history education research Hartzler-Miller, C. (2001). "Making sense of the 'best practice' in teaching history." <i>Theory and Research in Social Education</i> 29 (4), 672–695.
Jude	Film documentary <i>Ride to Freedom: The Rosa Parks Story</i> (2002). Director: J. Dash; Writer: P. Qualles; Production: Chotzen/Jenner and CBS.
Adele	NCEA history assessment exemplar NZQA, (2006). <i>Pantry or Polling Booth?</i> Level 2 AS: Examine perspectives and responses of, and demonstrate empathy for people in an historical setting.
Val	Textbook Ball, G. (2005). <i>New Zealand and the World: The Search for Security in the 20th Century</i> . Auckland: New House Publishers. Chapter analysis.
Max	Textbook Kelly, N., & Rees, R. (1996). <i>International Relations 1919-39 in the Modern World</i> . Oxford: Heinemann (pp. 23–47). Chapter analysis.
Ruth	Textbook Brooman, J. (1986). <i>Russia in War and Revolution: 1900–1924</i> . Longman 20 th Century Series. Auckland: Longman. Chapter analysis.
John	Textbook Lynch, M. (1995). <i>Reaction and Revolutions: Russia 1881–1924</i> . London: Hodder and Stoughton. Chapter analysis.
Ana	Textbook Lynch, M. (1995). <i>Reaction and Revolutions: Russia 1881–1924</i> . London: Hodder and Stoughton. Chapter analysis.
Maya	Textbook Francis, D. (1991). <i>World War 11 History Workbook</i> . Auckland: Heinemann. Chapter analysis.

The CDA did not seek micro-analysis of the linguistic or structural elements of textual selections. Rather, I anticipated the participants' wider identification of language and discourse/s, cultural values and identities, and something of the ideas and motivations of producers of texts in constructing narratives of the past. From my initial reading of each participant's CDA, a set of cues emerged for the dismantling analysis (DA) that revealed, for example:

- Purpose/audience/culture/society/political/powerful;

²⁸ Rosa was unable to complete this task because she took leave halfway through the programme to be with her partner in the last months of his terminal illness.

- Sources as texts/symbolic/cultural orientation;
- Cultural transmission/social reproduction;
- Narrative/counter-narrative/constructed/reconstructed/deconstructed.

Following the DA, I realised that guided pedagogy to identify and develop skills of discourse analysis might have enhanced participants' understandings and critique. However, the DA did reveal individuals' thinking about the constructed cultural production of historical narratives, textual limitations, thinking about human agency, cultural and gendered perspectives, and pedagogic issues.

CDA and constructed cultural production of historical narratives

Jude's strong interest in film genre informed her CDA recognition of history's cultural production: "Regardless of whether it is written, spoken, or presented visually, all forms are capable of bias, exaggeration, errors, historical inaccuracies, and creative liberties taken." Jude drew on her background reading of historian Robert Rosenstone's (1995) *Visions of the past: The Challenge of Film to Our Idea of History* to explain that "a sense of the past is shaped and limited by the possibilities and practices of the medium in which that past is conveyed." Jude's CDA acknowledged that historical representation in film "does not play out in a classic narrative way, but condenses many years and events into one film." Max's CDA revealed his awareness of meta-narratives and omissions in historical accounts. He made reference to how metaphors embed cultural values and power relations to maintain historical meaning and understandings. John's social reconstructionist curriculum orientation opened a space in his CDA to reflect on counter-narratives of stories not told, contingency, and human dilemmas.

John, Ana, and Marie approached their critiques by acknowledging the interplay between authors' symbolic representation and their own interpretive skills as readers. In her CDA Ana commented: "The realisation of the ease with which a history can be reinterpreted, and re-constructed through further analysis, exemplifies the interpretive nature of history, the historical process, and the multiplicity inherent in the past." Ana observed that histories are always cultural texts where "most collectives strive to explain and understand their traditions and myths and so our histories are created and then recreated."

CDA and textual limitations

Class members commented on the limitations of texts used in history pedagogy. Marie and Ruth's experiences of teaching with textbooks they had used as teenage history students proved disturbing because of the discourse of 'progressivism' and the authoritative one-sided Eurocentric perspective they identified. Marie commented: "My teaching experience has shown that some students' access to resources extends to obsolete textbooks from the 1970s–1980s with limited interpretation and biased points of view." John discussed contextual omissions in relation to "issues of comprehensiveness for teachers and students wanting a deeper knowledge of concepts, situations, issues or decisions." Val noted the frequency of what was left out or not clarified in her textbook, and Max queried twentieth-century international relations that focused on European political relations and conflict. The use of textbooks as sole information sources for topics was viewed as limiting students' historical understanding. Therefore, teacher access to a variety of historical media was recommended. Adele reflected on the use of technologies to widen exposure to historical narratives in limited texts. She noted that it is harder to ignore histories and past issues with new media, digital sources, and public access to ideas.

As Table 5 (p. 202) indicates, Max and Ana analysed historical narratives of international relations 1919–1939 and revolutionary Russia 1881–1924. They identified pro-British political discourse as traditional and unbalanced accounts. Max commented:

There is an oversimplification of history being reducible to a predictable pattern that is justified by an outcome that everyone knows about. This text then could be misleading for students if we want to challenge and provoke their interest in the variances, the inconsistencies, the rougher edges of history, as well as the tidier connected bits.

There is a subtle sense of 'we know better' going on. The text supports a very pro-British version of what went on as an 'Eye of God' point of view.

Ana reflected on "what constitutes a coherent topic" for historians, and the emphasis on a "political perspective that has traditionally dominated historical endeavours" She queried the possibility of any "provision of a balanced portrayal" of the Russian revolution and the "significance of the events discussed" in the textbook.

CDA and human agency, gendered and cultural perspectives

Max became absorbed in his CDA, and he wrote with passion about the discursive practice of history as "written by the victors" and stated emphatically, "we still give texts such as this to our history students." He posed the question "Where are the ordinary people?"

According to the text they aren't important enough to talk about, even collectively! History from the top down – politicians, war-mongers, politics, wars, countries and national desires, conquests and losses. Perhaps the authors are constructing a nice sanitised version of the events leading up to WW2, as if to demonstrate that these “important dates”, places, and people they discuss, are agents somehow able to act in isolation from the peoples they represent. Common people do not make history in other words.

Jude, Ruth and Adele considered the representation of men's and women's historical agency (capability to act) within their narrative analyses. Jude was acutely aware of the male-centred historical knowledge she had accessed at school and perpetuated as a preservice teacher. She deliberately chose a text that centred on women's past experiences and perspectives:

If we are looking at human agency in history, we need to include the influence of women on decisions made in relation to events that are generally looked at from a male perspective, or from a distanced perspective of events, like a chronological trail of events.

Ruth, who always found women's histories and gendered historical approaches inspiring, noted the absence of women in her textbook of Russian revolutionary history 1900–1924. She attempted to express her disturbance about this discursive practice of invisibility. Adele undertook a deep analysis of an assessment exemplar that focused on the issue of women's suffrage in Aotearoa New Zealand in the 1880s–1890s, and the socio-political issues of franchise as a citizenship right. Having exposed a discourse of normalised gendered and cultural assumptions about men's and women's past experiences, Adele evaluated the text:

There is also an assumption in this text that all men were against prohibition and all women for it. Perspectives that should also be examined are those of women who were opposed to suffrage, and men who supported it, as these were important gendered perspectives in the suffrage debate. The author only allows two reasons that men were opposed to suffrage – social status or lack of capacity. This is a Eurocentric exemplar that suggests Maori were not concerned with issues of suffrage. As all Maori men over the age of 21 [could] vote from 1867, it would follow that all Maori would have a stake in the suffrage movement too.

Adele was disappointed with the limited cultural perspective and misplaced gendered assumptions in her selected text where “generic characters were prescribed by the author's descriptions.” She reflected: “It would be better to take real people who supported suffrage and real people who opposed it, than [referring to] imagined and stereotypical characters.” John, Ruth and Marie similarly expressed their unease with the monocultural perspectives that shaped their selected texts. This disturbance led them to think about opportunities for histories beyond the contexts they were exploring in terms of: cultural conceptions and values (John); seeking

histories of “this place Aotearoa New Zealand” (Ruth); and understandings of bicultural histories to mitigate racist attitudes (Marie).

CDA and pedagogic issues

Class members critiqued their texts’ pedagogic assumptions for the “envisaged textual community” (Morgan & Hennings, 2011, p. 174) of the school history curriculum. Therefore, texts were evaluated in terms of teacher application and students’ understandings. Val and Maya viewed their textbooks as useful resources, because, historical contexts were clearly set out with helpful overviews and chronological sequences of information. Val wrote: “Overall this book contained the embryonic beginnings of the knowledge and understandings that students needed to have, and it certainly encouraged the deeper thought that scholars of history need to be capable of.” Maya favourably critiqued her “well set out” text with its key questions, content recap and visual stimulus. However she noted that closed questions did not “make full use of students’ interpretation skills.” She recalled students’ responses to the textbook: “They did not understand what various words and terms meant. Since they had difficulty understanding the language at times, they did not have a full comprehension of what the text was about.” Ana had also worked with her selected textbook during the first practicum and observed its use with a Year 12 class as a “stimulus to transmissive pedagogy”. She perceived that opportunities for stimulating and challenging students’ historical thinking with the “quality” text were not explored.

[The author] organised and structured this text in a manner that required further active pedagogical engagement than that witnessed. Many students displayed an insightfulness that reflected the qualities of this text and their own level of intellect, rather than the success of the pedagogical style of the teacher.

Jude had used the film documentary *Ride to Freedom: The Rosa Parks Story*, when facilitating history pedagogy with Year 11 students. In recognising that students view a great deal of media outside the classroom, she asserted that history teachers must equip students with the skills of media literacy.

If students are accessing information from sources such as drama and documentary film outside of the classroom, then teachers should be giving students the tools to be able to critically analyse what is presented, as they would any other text.

Marie noted that history teachers’ knowledge of the discipline and their beliefs about its structure “interact with their teaching strategies”. She also argued that the assumptions teachers and students hold about historical significance “shape the resources they select and the narratives they compose in class.”

I believe these assumptions about historical significance often remain unarticulated in the classroom. It should be part of a teacher's pedagogy to provide this background and to encourage students to be aware of their own historical knowledge that they bring to the programme.

Because of her long-held sense of disturbance about history pedagogy, Marie critiqued Hartzler-Miller's (2001) *Making Sense of the 'Best Practice' in Teaching History*. She saw this as pertinent to history teaching in New Zealand. Reflecting on her first practicum experience, Marie queried the capacity of students to carry out historical inquiry, because "schools lack the vision to move from teacher-centred pedagogy." In her CDA she expressed her desire for history pedagogy:

Teachers should define history and provide a framework for students to illustrate the expectations of the learning process – to move students from spectators who read and write facts to enfranchised agents who can think, reason, assess the evidence to rebuild history, and to understand that history is continuously reinterpreted.

Marie's PHP, presented later in this chapter (p. 207) exemplifies her attempts to bring this desire into being with a class of Year 13 history students.

CDA and participants' phenomenological empathy

Class members' private theorising and feelings about history (as introduced in Chapter 6) grounded their textual critique in the shift from private theorising to public reflexivity in the discursive space of history curriculum and pedagogy. Participants with a consciousness of the processes of historical production and reproduction, and who understood historical representation, construction and narrative, extended this phenomenological empathy to critique their texts in fuller detail. When I introduced the CDA processes to the class, it appeared there was a general understanding of the narrative construction of historical texts, and how ideologies, sources of information, story lines and discourses produce meaning. However, the DA revealed that half of the group had very little experience of identifying and critiquing language patterns and discourses, or author/producer values and motivations implicit or explicit in history texts. Interestingly, the participants did not question the nature of or the historical purpose of the topics that their texts represented – including those who identified discursive production (Max, Adele, Marie, Jude, Ana). The participants completed their CDA following their first practicum experience. In the following part of the chapter, which recounts the participants' 'cases' of PHP during their second practicum experience, it is evident that the CDA processes influenced individuals' PHP.

Participants' PHP: 'Cases' of something different in a second practicum

In the programme's second phase, I briefed the class on the PHP that was designed to build on school history experiences, pedagogy and CDA. Chapter 5 details guidance for a self-selected and planned sequence of PHP (p. 128). The PHP was designed for implementation with students during the second practicum experience (7 weeks over August–September). The participants signed their informed consent to undertake this researched critique in March 2006 (Appendix A & Appendix B). Associate history teachers also signed their informed consent for the PHP to take place with their history students (Appendix C).

Participants implemented their PHP with a history class they taught over the practicum. They observed and reflected on an aspect of history pedagogy that disturbed their practice (seemed problematic/raised questions/challenged assumptions/was missing) and needed to be problematised and given critical attention. Table 6 (p. 209) presents an overview of what each class member chose to problematise. Their decisions, however, were influenced by curriculum constraints that they mediated to implement PHP. When the class returned to the history programme, participants reflected on their PHP in their journal writing, and individuals discussed their PHP planning processes and experiences with me in the taped conversations facilitated in October. Following my collation, transcription and reading of the class members' PHP as cultural texts, I added to the cues that had shaped the DA of the critical discourse analysis with cues that revealed:

- Reflexive critique of history curriculum and pedagogic experience;
- Personal/professional motivation, pedagogic response/disturbance;
- Disruption/desire/pedagogic engagement.

I decided to narrate and present individuals' PHP as 'cases' as a way to establish a sense of the experiences of history curriculum settings and contexts, and to bring each participant's reflexivity and voice into focus. The PHP 'cases' are subsequently recounted.

Table 6. Participants' Pedagogic Disturbance and Decisions to Problematiser History Pedagogy

Participants	Curriculum Disturbance	Problematised History Pedagogy
John	Year 11 students' perceptions of the actions of/ historical significance of <i>Black Civil Rights leaders USA 1960s</i>	Introduced counter-narratives to engage students in thinking about moral and ethical issues re protest and conflicting positions
Adele	Year 12 students' limited contextual and conceptual understandings re. <i>Conflict in Indo-China/Vietnam 1945–1970s</i>	Intensive focus on ideas, e.g. <i>nationalism</i> and <i>identity</i> to support essay writing skills
Val	Year 12 “unwilling” students' limited understandings of/ organisation/information re the <i>Irish history</i> topic	Established reasons to be learning about history: Essay writing skills and ascertaining students' conceptual understandings
Maya	Year 11 students' “disinterest” in history – <i>World War 2</i> topic	Focusing students on the relevance of history, and exploring perspectives and viewpoints
Marie	Year 13 students' “unproductive” independent learning re. <i>Early Modern English history 1558–1665</i>	Surveying students' strengths and weaknesses re history context (knowledge/skills processes/preferred pedagogy). Provision of informed pedagogy
Ruth	Year 11 students' limited engagement with human agency/motivations and historical empathy re. <i>Irish republican movement 1916–1919</i>	Facilitated activities for students to embody the history they were revising – historical imagination and empathy
Max	Year 11 students discussion sessions re. <i>Black Civil Rights 1950s–1970</i> . Discovery that a group of “fearful” students was dislocated from the class pedagogy	Activated strategies to observe students' engagement in pedagogy and elicit students' responses re historical understandings
Jude	Year 10 students confusion with connections between “random” 20th century revolutionary contexts and WW2; Year 11 students “boredom” with <i>Black Civil Rights 1950s–1970</i> history	Contextualising Hitler's leadership and Nazism within a framework of documentary evidence; Focus on womens' historical experiences and representation
Ana	Year 12 students “passive engagement” with historical texts re. <i>Vietnamese nationalism 1945–1975</i>	Facilitated textual analysis and interrogation to stimulate critical thinking.

John

“I let them think and form their own opinions ...”

John experienced his second practicum in a co-ed school. His Associate teacher offered welcome support and spent time explaining how the *Black Civil Rights: USA 1954-1970* topic was to be developed for the Year 11 students' learning. Because John was unfamiliar with the topic's framing, he was given a few weeks to observe his Associate's teaching and develop contextual knowledge. His Associate indicated there was room for flexibility in approach so long as they discussed this well in advance. John recounted his initial teaching of the civil rights contexts and his sense of disturbance when his Associate asked him not to connect aspects of Aotearoa New Zealand's colonising and decolonising processes with USA civil rights contexts.

I'd catch up with him [Associate teacher] probably 10-15 minutes before most classes and just go over what I had to do to teach, and he'd tell me some things that he didn't quite want me to focus on. Because the focus was *Black Civil Rights* and me being Maori, I had a tendency to draw on my Maori side, but he didn't really want me to go there because of the school having such an Island and Maori culture. He didn't want me making that connection and suggesting that what we faced here was the same as what they faced over there because [he thought] that was something very extreme. He felt it was exaggerating issues here. So, I can see the different aspects of it. Personally, I still would have liked to just make a few connections, to point out a few things.

With “a sense of being a subversive teacher”, John designed his PHP to go beyond topic constraints. He focused on ways students perceived the historical significance of the civil rights leaders Martin Luther King and Malcolm X.

The problem that I had, and it is really a personal one, is that the students were idolising Malcolm X and it is just because, I don't know, they had this whole action hero mentality of taking up arms, and just taking what you want. And, they kind of played down Martin Luther King and his passive resistance, and his non-violent protesting.

John decided to engage students with counter-narratives of the two leaders through a variety of audiovisual sources, and activity processes. He designed three episodes where he was able to “include a bit of the movement that he [Associate] wanted me to focus on” and attempted to bring more perspectives and students' evaluation into the learning. In our taped conversation, John thoroughly detailed his PHP preparation and resources. Part of his first episode involved a comparison of the motivations of Malcolm X and Martin Luther King to encourage students to evaluate who contributed more to the civil rights movement, “and just get them to think a little bit.” His second episode focused on the ‘movement divided’, the broadening of Martin Luther King's policies after the movement broke down, human rights, poverty issues and the Vietnam War (1964-1968). “I tried to compare radicalism versus conservatism ... most of the conservatism was Martin Luther King, but the radicals were like Stokely Carmichael and Malcolm X.” John's third episode dealt with the assassination of Martin Luther King in 1968 to engage students in thinking about causes, theories, perspectives and legacy. For each episode, John accessed a variety of sources including web-based documents, images, video clips, music and letters. In evaluating his PHP, John reflected on moral and ethical issues raised in conflict-focused historical contexts:

Yeah, parts of it worked, parts didn't. They were still keen on the violence, and I don't know if that's really because of the two leaders, or just because nowadays kids are into violence and people dying, and war games and that sort of stuff.

But when you try and wind it back to the curriculum and the material that you are going to teach, it's the people dying that gets them going!!! Whereas the whole values and the reasons behind them, the philosophies and all that kind of stuff, it bores them. I found dealing with that was kind of hard. Because my focus was on Martin Luther King and Malcolm X, I wanted the kids to have a broader understanding of the cost of violence.

Whilst John “let them think and form their own opinions” and “think of different perspectives”, he reflected on his PHP motivations to question whether he was being a subversive teacher or a teacher pushing his agenda.

I went in there thinking that it is our responsibility to help shape them and guide them and just get them thinking. And I still do believe that ... I don't think I was subversive, but I was pushing my own agenda a little bit too much. But I don't know, I enjoyed it and we did have some interesting discussions. I guess also what came across for me – problematising for me, is what underpinning values they have, like why do they think what they think? Why do they idolise those that take up arms?

Adele

“Talking to people who may go on to have a university education”

Adele was placed in a special-character, co-educational school, where few students took history in the senior school programme. She reflected her experience as: “A very curious practicum, bitsy, with no opportunity to take responsibility for any learning.” Adele worked with a history class comprising small cohorts of Years 12 and 13 students studying differing topics. She had restricted access to the Year 12 cohort of students that was struggling with the topic *Vietnam/Conflict in Indo-China 1945–1975* and its overarching theme of nationalism.

Adele was disappointed by the school's history programme in terms of curriculum intentions and enactment. She was disturbed by the NCEA history standards that promoted history pedagogy as a model of *cause-effect-consequence*: “Like, the main observation that I got from that class was that they were taught to the exam, teaching to the NCEA, not the context or the content, just teaching, ‘this is what you teach’.” A developing sense of historical representation (emphasised throughout the preservice history programme) motivated Adele to deepen students' thinking about historical events, concepts and contextual knowledge. She saw herself as a facilitator of learning who might support students' thinking about “ways people's actions in the past shape what's happening today... real things that are happening in students' lives.”

I feel like as a teacher I am more of a facilitator. I know that with my Year 12 class, instead of standing up in front of them and talking to all, it was a roundtable discussion where I could add my input and direction as a more knowledgeable person, as a person who's had the benefit of a university education. Talking to people who may go on to have a university education.

Adele was delegated the responsibility of teaching history essay skills within the Year 12 Conflict in Indo-China topic. Her PHP was twofold. Firstly she began a programme to facilitate “an intensive focus on historical processes in relation to Vietnam and nationalism”. Secondly, she undertook a survey of her “largely invisible group of students' attitudes and needs” within the class's separate programmes. When starting on the essay work, she found: “They didn't have a clue about content and I had to go through this with them before I could teach them the essay, which was what I was supposed to be doing.” Adele discovered that the students had watched a video on Ho Chi Minh²⁹ but had “little understanding of contexts, settings, actions, ideas, everything basically! Ohhhh.....shambles! They knew nothing at all, and they complained we don't have enough content, we don't know anything about these people, this guy, to write the essay.”

Therefore, she shifted the PHP from essay-writing about Ho Chi Minh's leadership, to support students' thinking about ideas such as *revolution*, *identity*, *socialism* and *communism*. In a post-practicum journal reflection, Adele evaluated the PHP:

²⁹Ho Chi Minh was the Vietnamese communist revolutionary leader who was Prime Minister (1945–1955) and President of the Democratic Republic of Vietnam (North Vietnam: 1945–1969).

The hardest part was getting them to grasp the concept of identity, and then how that identity was formed and expressed. Actually, no I lie. The hardest part was getting them to read fully and understand the questions that might be asked in the exam, and have them write an [essay] introduction. Jeez, I never thought that would be so hard. I begin to think history exams are silly in a way, testing recall, although the questions do force students to shape and apply their knowledge and actually think a bit more deeply.

Adele's survey asked the Year 12 cohort about their experiences of history within the class's dual programmes. The students' responses reflected perceptions of limited individual attention, teaching time and explanations of contextual focus. Despite this, students thought the class set-up was preferable to studying history in isolation by correspondence.

Val

"Thinking outside the moments in history that the NCEA has written down"

Val's Associate, who had started teaching history the year Val was born, found the concept of PHP, or any need for problematising, difficult to understand. Therefore, Val's PHP was despatched to the programme's endpoint of revision. The Year 11 (co-ed) class was completing studies of *Conflict in Ireland 1919-1920s* and exam revision included an earlier topic of *New Zealand's Search for Security 1945-1985*. Val described her history students as "pretty miserable":

They were finishing off *Ireland*, so I had maybe a week and a half of revision, wrapping up the last few things, which I found extremely difficult because the kids hadn't actually put in any work and had no topic knowledge to build on. They had the wild desperate look of caged animals—a lot of them.

She figured that "a problematised focus might rekindle in a class of unwilling learners, a reason to be in the history class ... I thought at the time that that in itself, and teaching how to write history essays, was quite problematising." She found the most difficult aspect of the PHP was trying to revise something that she hadn't taught, with resources she hadn't prepared:

I didn't give up, but I certainly lost heart ... I hadn't been there to start them off with the topic, and say well you need to know this, and you need to know this. And you know, if I had been teaching the whole thing, I could have said, remember when we looked at this, here's this idea.

Val closely monitored students' fears around essay skills in preparation for the Level 1 NCEA history essay examination and tried "to think outside the topic-based moments of history." Thinking that the recently studied contexts of Irish history would be "nice and fresh in the students' brains" to apply to the essay revision, Val was shocked to find she was "completely wrong!"

They had some good ideas to contribute on my essay structure and format. Then we put an essay question up on the board and we broke it down as a class and turned it into an essay plan as a class. And then off they went to write the essays, and half of them struggled terribly because they were having trouble understanding the information.

Val was profoundly disturbed by this discovery and commented on school history as viewing the past only, therefore "lacking grounding in today and links with the present." She reflected on the significance of history and pedagogical approaches for today's students and perceived a tension between what she saw as her own "lineal" history learning with conceptual processes of constructing meaning.

I'm on the precipice of both really, I'm embracing the idea of concept-based learning, but I am very comfortable with lineal learning. As [a history teacher] I think that the kids need to be more concept-based in their learning. Because, if you say, "today we are going to discuss colonisation; what is colonisation?" then they brainstorm that for ten minutes. Then no matter where they are in the topic, no matter how lost they get in who thingy was, and what he did, and when he signed this bit of paper, they could still have that knowledge at the base of it all to say: 'Oh this is what the idea is.'

Maya

"They needed to get interested in the topic because they didn't give two hoots about World War Two."

Maya experienced the second practicum in a girls' school and worked with a Year 11 history class for the first time. She reflected that the class was "turned off" the topic of *Origins of WW2* 1919-1941 and that this was her 'battle'. "They had in their minds, Oh, we're just going to answer *Black Civil Rights* in the exam, so why do we need to learn about this?" The students' disinterest perturbed her: They just didn't want to be there!" Maya was keen to motivate her students to find out more and she included a range of visually stimulating materials such as pictures, maps, cartoons and primary documentary evidence from archival sources in her teaching. Maya was not able to plan or implement her PHP until the final week of practicum because the Associate teacher wanted the PHP to build on the WW2 topic's information:

I had so much other stuff to do and I was like, Oh, get it all out of the way, but things started to wind up by the end, and yeah, so there was about a week and a half to go, and the kids were a bit down after the exams. We'd finished the topic, so Gina didn't really want to start another topic. She decided to watch the *Sound of Music*! [Maya laughs]. I kind of just went with the flow, and she said: "Well perhaps you can come up with some activities or perspectives and things like that." I said, "Okay I'll try my best."

Subsequently, Maya's week of PHP involved three episodes of history that stemmed from the class's *Sound of Music* viewing and focused on perspectives, beliefs and views of the German occupation of Austria (1938). The girls were "more interested in WW2 after watching the video."

They really liked it and they were asking questions. Some of them were like: "What's this got to do with WW2"? I said, "Well you know the Nazis would come into Austria, and they went Ohhh ..."

Maya reflected that her PHP "had to make this relevant to history" and not just show a video for entertainment. "I tried to fit history in!" So, she formulated research questions about the German occupation of 1938 and queried whether this changed the Austrian people's identities, values and beliefs. The students were guided to web-based research about the historical validity of the movie in light of selected Von Trapp family archival materials. She involved students in researching what appeared as discrepancies in terms of the film in contrast with the digital historical sources available. Individual students were encouraged to communicate their research findings to the class.

Marie
“What would I do if I tried to put myself in their shoes?”

Marie taught a Year 13 history class in a girls' school where the year's programme had focused on Early Modern England's Tudor and Stuart monarchies (1558–1665). She noted a discourse of leadership at this school level and a strong expectation of “girls in charge of their own learning”. Marie reflected:

They thought they could actually do it themselves ... but it was very much an independent learner situation, and so right from the start of the year pretty much, the girls were given the history standards, and then went off on their own, and put their information together.

Marie was disturbed by what she saw as “unproductive” independent learning that was not supported by “structured teaching” or “teacher defining of history”. In our October conversation, she commented:

I cannot understand why you would leave history teaching skills to the last term and let students make uninformed judgements as to what they should be learning as far as content goes. They weren't really learning, they were just floating in a sea of dates and figures and events with no idea of what they supposed to be doing really! How can they learn multiple stories, perspectives, bias, weigh evidence, identify factors and consequences, and understand change and continuity and how this influences people?

In deciding on her PHP she thought: “What would I do if I tried to put myself in their shoes, if I'd been working all year not really knowing what I am doing, what is it that I am going to do?” Marie had a strong sense of the importance of talking with students, and students talking to each other: “A vital part of history pedagogy is discussion, debate, perspectives and multiple stories.” So she asked the girls about their perceived strengths and weaknesses, and prepared a survey about how they best learn. “I wanted them to feedback what they thought their weaknesses were because they were getting quite panicky about the exams coming up, and I also sensed their resistance to teacher instruction.” The girls responded with interest and appreciation: “They said it was very nice to be included in it, the fact that I was trying to find out what it was that they wanted to work on.”

The students' responses to the survey identified the period of Stuart Monarchy to Interregnum and Restoration (1603-1660s) as the weakest areas of knowledge, because they were confused with dates of events, and identifying political and economic changes. Weak skills processes were identified as essay-planning and writing, source interpretation, historical perspectives, remembering and sequencing dates, and identifying significant details.

The girls felt that the content was not cohesive, they didn't understand how the situations or decisions, or events, or people, were influencing each other and they were kind of seeing it as just little bits that weren't integrated, so they totally missed the whole picture which I suppose is what, if they were just going off learning on their own, they had no idea of what the whole picture was.

The girls reported that they liked learning best through group discussions, listening to the teaching of information and taking notes. Marie noted that these were areas she thought had been neglected in the programme: “So they wanted to sit in groups and talk to each other and debate, and they wanted teacher instruction.”

Marie prepared and implemented three episodes of well-resourced and informed pedagogy. She prepared a *How to Write an Historical Essay* booklet that included clarification/unpacking of NCEA/Scholarship essay criteria, a discussion of historical features and omissions, thinking about historical accuracy, establishing historical argument, and how to plan and structure essays. Whilst the students did not see activities or the visual representation of history as important for historical learning, Marie engaged groups in source interpretation and the identification of contextual features and quotes signalling historical perspectives and scholarship. Marie noted that the students commented on how the “sources activity in my problematising sessions helped them to interpret

images.” Her Associate commented: “You see, I am reaching the end of the line and I’m intrigued to watch you because you’re enthusiastic and trying to create the things, whereas I can just stand there and give them the content.” Marie reflected on her PHP:

I think from what I have seen [at two schools] you need to step back and think, Okay, what am I doing? Is this actually helping? Can I do it another way? I think that’s what I’ve taken from it. So I will keep reflecting, Pip.

Marie expressed concern that the history she had taught in her second practicum did not include New Zealand, indigenous or bicultural historical studies. Nor did school history involve any opportunity to critique or minimise racist attitudes. She stressed that this was a responsibility of history pedagogy and that she would be taking this into account in her future teaching.

Ruth

“I think a lot of times they just feel like – Oh there’s a woman at the front of the class and she’s harping on about things that happened, but I don’t feel part of it.”

Ruth returned to the co-ed school she had attended as a student. She was involved in teaching *Conflict in Ireland 1919–1920s*. Her PHP was situated within the historical context of the Irish Republican movement, the Easter Rising of 1916 and the establishment of the Dáil Eirean (Assembly of Ireland 1918–1919). Ruth implemented her PHP within a tight revision timeframe. With great enthusiasm she took on the challenge of involving the history class she referred to as “a bunch of characters”, with “something different”. She was disturbed by “passionless” dated texts that she had read as a student, that were still in use in the school’s history programmes. Her PHP involved dramatic activities to develop students’ historical thinking, imagination and empathy. She wanted students to understand the human motivations and actions of those involved with Irish politics and the development of the Dáil.

Then I thought about it, and I thought about it, and I didn’t sleep because I was thinking about it so much. And then I woke up and had a brilliant idea:—I know, I know! Actually, I’m going to turn the class into Ireland and they’re actually going to be there!

Ruth wanted the students to embody the history they were revising. When describing the PHP in our conversation, she was beside herself with excitement. She relived the history experience she had activated with students taking on the accents and something of the essence of the Irish and British historical personalities studied (e.g. Padraic Pearse, James Connelly, Eoin McNeil, Constance Markiewicz, Roger Casement, Michael Collins, Edward Carson, Eamon de Valera, David Lloyd George). She facilitated three episodes involving:

- Dramatised Easter Rebellion scenarios to capture the extreme views of the British military and Irish Republicans;
- A consolidation episode about the rise of Sinn Féin, new leaders and the simulation of an election campaign in 1918 with emblematic and poster interpretation;
- Electing a cabinet of the Dáil Eireann, assuming positions of authority, thinking about power, authority, legislation, funding and a Dáil song.

The first two episodes went according to plan. The third episode, however, was diverted by a lively class incident involving feuding students that had simmered away over time and happened to “erupt” in Ruth’s history class. So the third episode proved messy and was not completed. Whilst philosophical about this unexpected disruption, Ruth reflected on the success of her history pedagogy:

The kids really had the understanding about the Easter Rising after this, and they actually had. Like they said: “Oh, Oh, now I get it!” that sort of thing. Because I think when they get a whole lot of words and dates and things thrown at them, I think they can just sort of go, ‘Who? I’ve forgotten already!’ They were able to make it their own.

Another reason why I did it was to challenge my role in the classroom. I wasn't standing up, not that I believe in that anyway, but I changed my role—it was them, they were the show and I was just facilitating it.

I asked Ruth what she had learned from the PHP as a history teacher? She commented:

From the first class, I learnt that putting in effort and going to the trouble of just thinking outside the square and stuff can have huge payoffs. And I think that's not just only for history, especially when kids feel very isolated from their topics. You know, some of the kids would say, 'Why are we learning about Ireland, it didn't happen in New Zealand?' 'Why aren't we learning about the Treaty of Waitangi?' Interesting questions for us ...

Max

“They felt like they were dislocated from the rest of the class.”

Max was impressed with the intelligence of the Year 11 students he taught in a co-ed school. He found his Associate's history teaching “inspirational” as it “always tied back to the real world”. Max reflected that when history teachers teach what they enjoy and interests them, they develop expertise, and in turn students become secure in this. Max was comfortable with his teaching of *Black Civil Rights USA: 1954–1970*. He particularly enjoyed discussion as “such a big part of my teaching” to promote thinking. The socially savvy students engaged in lively discussions about civil rights issues. “I like opening up issues to the fore, and getting people agitated and polarising them.” However, Max discovered that his discussion sessions did not suit all students:

I obviously had made some assumptions about the way discussions would function and what students would get out of them. And I realised I hadn't really ever challenged these assumptions before. I mean they fit the way I learn, the way I have always been taught, but not necessarily perhaps, would they suit all students.

He assumed all the students had his “same middle-class” experiences and language skills. “I guess I assumed that those who weren't talking were just listening, and that was just the way they preferred to engage with the lesson.” He critiqued his pedagogy: “Am I excluding anyone in the class by running the discussions in this way?” Max's PHP contextualised this disturbance around the question: Why was Birmingham an effective choice of setting for the non-violent direct action of Martin Luther King and the Black Civil Rights Movement in 1963? “The ideas we were discussing were things like *institutional racism, provocation, non-violent strategy, intimidation, white backlash, the media spectacle, public opinion and desegregation*.” By focusing on his management of discussions and questioning, Max observed students who appeared to listen intently and who gave the impression of understanding what was going on, but who never contributed. Each episode of PHP included interpretive activities, revision of ideas and 10-15 minutes for discussion “to see what the students actually internalised and if they could articulate the ideas, concepts we had been talking about, or give their views on it.” His viewed the first episode as a diagnostic exercise:

What I noticed was students who were quiet. Some of the time they weren't actually doing anything. They were sitting there with blank expressions on their faces. If they had written something, it was dislocated and disjointed. It looked like they hadn't actually understood the full thing that we were talking about. They weren't like off task as such, but they weren't on task either.

In the second episode, individuals were directly asked questions about Martin Luther King and the Birmingham campaign. A response was then referred to another student by asking for example:

‘What do you think of that?’ Or, [I'd] actually go in a weaving sort of way across the classroom to get all the students to throw their ideas into the pot, to also think about reacting to what another person said. Basically, I took all that information on board, and I thought – well

that's definitely changed my outlook on the way things ought to be done. What I particularly learned was: it's a useful strategy to go round asking individuals, because it gets everyone on board and it sharpens everyone up.

Max's PHP exposed his pedagogic assumptions in relation to students' ethnicities and English literacy, historical knowledge and conceptual understandings, class placement and readiness. His PHP also revealed that students, who struggled with literacy and the expectations of school history, feared humiliation by their peers and teacher.

So I guess what it taught me was I needed to have scaffolded a lot more, made sure there is appropriate support in place, modelling, more one-on-one time with those people. All these sort of things I would have needed to have done, and got them to a stage where they felt confident enough to actually engage.

I also increased the frequency of conversations I had with them just one-on-one, about how they were going, how they felt they were doing with it, and did they have any concerns with exams coming up and all? They said that in all cases they had enjoyed what I had been teaching, but they were lost. They felt like they were dislocated from the rest of the class.

Max's "struggling students" understood history as the recall of dates and events and they worried about school exams. He was surprised that by September they still thought this – particularly in light of the stature in which he viewed his Associate teacher. He evaluated his PHP:

For me it would be important to make sure I do get down to some serious noticing and eliciting responses from kids. Seeing where they are actually at, and not just blindly assuming that because some students in the class are very vocal that they represent the whole class. That's basically what I did. I labelled those students. There were the talkers, and the other students who were the quiet ones, who just took it all in.

Jude

"I tried to develop things so students could see a range of representations."

Jude had a mixed experience of teaching history in the social sciences faculty of a co-ed school. She was placed with a Year 10 social studies class and taught World War Two contexts of political leadership. She had limited access to a Year 11 history class to teach aspects of *Black Civil Rights: USA 1954–1970*. Jude was confused by the "random" nature of the Year 10 programme and "about what she was supposed to teach from day to day".

When I got there in the first week of my prac, they were looking at a random thing on revolutions and spent a week or so watching videos on the French Revolution and Russian Revolutions. And then from that, I was supposed to come in and switch to Nazi Germany, so I mean it was just all, Whoaaaah...

Jude made the decision to go ahead and focus on Hitler's leadership. However, an immediate problem became apparent because the prior revolutionary studies "didn't connect with what I was then coming in to do. Yeah, so that's why I wanted I do the WW2 linking just to make sure it wasn't another unlinked set of learning." Therefore, she attempted to make sense of Hitler's leadership and Nazism within a framework of documentary evidence (including film) and development of a graphic timeline of WW2 events and ideas.

And then I started working on that idea and thinking that's good because a lot of kids don't take history later on and if they don't get to see something about WW2 in social studies, then where will they ever see it, sort of thing. So I thought, that's good, I'll do an overview of WW2 and some timelines of events, pull some things out. So I did that, and then afterwards he says to me: 'Oh, I didn't realise you were going to do WW2.' And I thought, Okay, that's what you told me! So I said, 'Well that's fine, I am just going to keep going with what I've planned and I'm going to finish it.'

Jude reflected:

It became a little bit of a promo for subject selections and history as well, because it was round that time when they had to choose what subjects to take. So it was good for the boys who were engaging with this and going: ‘Oh yeah, WW2!’

Jude was troubled about how she might activate PHP with this class. After all, she felt that she had already problematised a way forward to put the WW2 historical studies in place.

Despite having limited access to a Year 11 history class, Jude decided to initiate PHP as a response to students’ voicing their boredom with history. She reflected: “What disturbed me was finding a way, or seeing a way of teaching, when it was just from the next book, and just following chapter to chapter.” She decided to focus on historical representations of racism in the Black Civil Rights topic. In her first practicum, Jude successfully facilitated pedagogy about African American women involved in the civil/human rights movements 1950s–1970s. Because time was running out, she repeated some of this work as her PHP. She wanted students to understand that women’s experiences are largely invisible in school history texts, and the ways the use of sources as historical representations (particularly in film genre) need to go beyond just sparking student interest. Jude urged critique of historical texts and students’ own thinking in relation to stereotypical and racist representations. “You could say in some ways racism does still exist and look at that a bit further. They see it in the media now, like these rappers and different things they are looking at.”

In evaluating the episode, Jude commented: “So I think if anything [PHP] has revived my thing of Right! OK! Try and change that, keep thinking about not just doing history by taking notes for the sake of taking notes ... I’ve always thought kids learn as they’re writing, and then I thought, well, maybe they don’t. What’s the point of doing it?”

Ana

“All texts/sources can be open to question and critique, and should therefore not be consumed passively as orthodox and authoritative.”

Ana experienced her second practicum in a boys’ school. Her Year 12 class was studying *Conflict in Indo-China: Vietnam 1945–1975* to meet the NCEA examination standards for essay-writing and historical understanding of identity/nationalism purpose. She approached history teaching from a critical stance through the entire course of the practicum. Her PHP illustrates her disturbance with students’ passive engagement with text (written, visual, symbolic, oral). Ana queried how to effectively engage students actively and independently with text. She reflected: “This in turn should lead to the understanding that all text/sources can be open to question and critique, and should therefore not be consumed passively as orthodox and authoritative.”

I believe that only through the active engagement with text, its deconstruction, evaluation, and analysis can students gain the history skills necessary to successfully critique and evaluate the historical information, perspective and bias inherent in any text. This skill is an absolute necessity for the comprehension and understanding of the multiplicity of history in the past, and in essence the diversity of the wider world today. The gaining of this skill therefore becomes a practical and relevant tool for students studying the past, engaging with the past, and goes some way to justifying the relevance of the discipline of history itself.

Students’ interrogation of texts was largely activated within the class’s study of the Indo-China topic with some emphasis placed on the battle of Dien Bien Phu (1953–1954).³⁰ Textual analysis also included the class’s prior essay writing within WW2 studies. Ana’s meticulously planned and evaluated PHP engaged students with a variety of texts and skills processes including:

³⁰ The battle of Dien Bien Phu ended the first Indo-China war (1946–1954) between the French Union and the Viet Minh. The Vietnamese communist and nationalistic forces of the Viet Minh defeated the French Union in 1954.

- Introduction and discussion of “variant representations sourced from differing texts” (photos, graphs, maps, video, primary documents) to “provide an insight into the bias and perspective of sources”;
- Deconstruction/analysis of primary sources to “evaluate, critique and question as well as to justify their assumptions and provide an adequately supported summary ... to actively create a piece of historical work with some understanding of the relativeness inherent in its construction”;
- Deconstruction, evaluation and analysis of previous examinations’ essay exemplars as “active critical thinking”;
- An essay-writing challenge and peer deconstruction and critique of students’ strengths and weaknesses;
- Sourcing of various examples of “literary style/bias/perspective... to stimulate active critical thinking.”

When Ana began teaching the Year 12 class, she viewed the history pedagogy as “static” and transmissive in approach. She commented: “Much of the student behaviour was a reflection of the pedagogy.” Following her PHP, Ana reflected that she had expected students to “engage more, discuss more, to actively produce independently. There was a slight resistance to this newer style, but I feel that by the end they were responding to this.” In a later journal reflection she noted, “I feel in hindsight that they responded to and enjoyed my discursive manner and the extra historical information I brought into the classroom.” However, she expressed disappointment with her students’ participation overall:

The students’ participation was not universal. Many engaged intermittently and could have been far more proactive in their participation. Despite assurances that their engagement would be beneficial, some chose not to participate to the best of their ability. This was disappointing as it was a valuable exercise for them. However, I decided to accept intermittent participation in the hope that some knowledge would stick despite student disdain, and that their presence (while others engaged) would see some benefit absorbed through osmosis. By attempting this exercise while on practicum, a certain measure of participation had to be negotiated, as only so much can be achieved within a temporary climate/arrangement.

Ana’s comments are critically reflective. She was motivated by the PHP experience to continue evaluating her practice: “It is my intention to continue reflecting on this problematic aspect of history pedagogy as I firmly believe that it is fundamental to ‘good’ history and effective learning.”

Discussion: The ‘cases’ of PHP as disturbance and possibility

The PHP ‘cases’ relate the class’s experiences of the intra-active nature of policy, curriculum (including assessment) and pedagogy in history programmes as a ‘discursively legitimised’ (Satterthwaite, Atkinson & Martin, 2004) space of cultural politics. Throughout the research narrative I have theorised school history as discursively positioning in terms of its language and practices (Britzman, 2003; Segall, 2007). This means the ways in which men’s and women’s voices and experiences of ‘living inside history’ (Chapter 6) are included or excluded. It also means how history’s external representation, through the voices of observers and interpreters living ‘outside the past’ (Chapter 6) excludes or makes possible knowledge of historical experiences, and shapes pedagogised selves. The ‘cases’ reveal pedagogic voices, identities and relationships in the enacted school history curriculum. The following discussion considers how

curriculum disturbance shaped the class's PHPs, and their desires and perceived responsibilities as history teachers.

History contexts

Table 4 (p. 181) and Table 6 (p. 209) indicate the history classes and topics participants taught in the second practicum, and the disturbance that shaped their PHP. I find the list of history topics discouraging and predictable. The topics mirror my experiences of the history curriculum in its promotion of a Eurocentric male-focused canon of topics. Twentieth-century political conflicts, theatres of war, national identity discourses of sacrifice and nationhood largely constitute school history programmes. I have previously detailed this received history curriculum in Chapter Four in terms such as *powerful shaping; custom and practice; discourses that limit world views; exclusive practice in the near-invisibility of women's, gendered, Maori, and culturally diverse past experiences*. The legacy of politically focused history continues an institutional heritage of the "sacred" (Waters, 2007) traditions of the New Zealand history curriculum for assessment purposes (Hunter & Farthing, 2004, 2007, 2008, 2009; Hunter, 2011a, 2011b, 2012b).

Above all else, the participants' Associate teachers wanted their classes to have sufficient topic knowledge to apply to the NCEA external examinations, in particular to answer generic essay questions with pre-determined essay-writing. Accordingly, participants expressed disappointment with the narrow topic-based history programmes they were involved with. Unfamiliar topics meant "being on the back foot" (John), and Val and Maya's PHPs were relegated to topic revision processes because of their uncertainties about topic information and coverage. Jude, Adele and Val were unsettled by random selections of history topics and seemingly ad hoc programmes. Ana, John, Marie and Jude's disturbance with topic knowledge claims and normalised discourses within textbooks prompted the introduction of counter-narratives into their PHP contexts.

Max was the sole class member to observe an Associate's teaching where history was connected to contemporary issues. Adele reflected that students' understandings of how past experiences shape lives in the present were entirely dependent on teachers' topic preferences and programming decisions. Val was disturbed by the intent of the topic information that she familiarised herself with. She felt uncomfortable when reproducing the past through "masculine" experiences "such as guns, tanks and artillery" with no evident connection to the present. Ruth queried why history topic-based learning was disconnected from wider historical forces and movements, issues and world trends. When analysing the class's PHP contexts and

settings, it is evident that most involve historical experience through what Val described as “male-language ... what he did, and when he signed....” Jude thought that teachers selected topics that focused on conflicts, revolutions and political movements, because they thought these appealed to students. Both Jude and Adele questioned the near-invisibility of women’s experiences in their schools’ history programmes. Participants (John, Marie, Ruth, Jude, Ana) reflected their disquiet about teaching in programmes that did not include Aotearoa New Zealand’s histories.

Disturbing history pedagogy

Class members’ accounts of their students’ responses to the history curriculum exposed a disturbing picture of disengagement. Consequently, most PHP decisions attempted to mediate this passive and unproductive situation by building supportive relationships with students. Participants recounted their concerns when students expressed uncertainty about content coherence, and questioned how everything fitted in (Val, Adele, Maya, Marie, Ana). Students also asked why they had to study particular topics (Val, Adele, Marie, Maya), and why they were not learning about New Zealand history (Ruth). The ethical dilemma of history pedagogy that focuses on violent past events was not lost on John, Val or Jude, who noted that their students (boys and girls) seemed to enjoy conflict. John queried: “Are kids into violence?” Whilst the purpose of history programmes did not seem apparent to students, the authority and perceived threat of the NCEA history assessment hung over them (reflected by all participants). Interestingly, once students – particularly those in Year 12 – had worked out the minimum topic input to apply to particular standards for examination, they wanted to opt out of further historical inquiry (Ana, Adele). In the PHP ‘cases’, participants reflected on student disengagement, in such terms as: *turned off topics, disinterested, passive engagement, isolated from topics, did not want to be there, bored with topics, unwilling*. The PHP ‘cases’ also indicated a deeper embodied disengagement when students were confused and did not understand what was going on. This was reflected in ways participants referred to this disengagement, for example: *miserable, fears, afraid, scared about assessment, desperate look of caged animals, fear of humiliation by peers and teacher, lost, dislocated, powerless*.

PHP exposed Year 11, 12, and 13 students’ impressions that history is mostly about note-taking and transmitted information about *events, cause, effect and consequences*, and essay writing – a skill they found demanding and difficult (Adele, Marie, Max, Ana, Val). Concerns about students’ literacy skills were apparent in participants’ PHP decisions to concentrate on conceptual understandings, revision processes/making sense of information, supporting learning needs, and their rejection of transmissive approaches. These decisions appear to have been

influenced by our preservice programme's activities and curriculum critique. Ana, Marie, Jude, John and Ruth attempted to engage students in their teaching of skills processes of historical literacy, as indicated by their identification and/or critique of textual representation, and focus on historical empathy. However, historical literacy involving historical consciousness, perspectives thinking, and understandings of the purpose of history was given less attention in the PHP 'cases'. Classes of history students generally enjoyed the attention the PHP focused on their learning. Students liked learning together for clear purpose, and responded to well-prepared, resourced activities and teacher interest. The PHP 'cases' provide evidence that students found independent work for assessment preparation largely unproductive. This was because of their uncertainty about how to apply the technical skills of translating contextual information to meet the generic nature of the NCEA history standards' examination questions. Students also indicated anxiety about the sufficiency and nature of their topic knowledge when revising for assessment purposes.

Pedagogic responsibilities as history teachers and desired curriculum conceptions

The presentation of the PHP 'cases' following my DA indicates the class's thinking about responsibilities as beginning history teachers, and something of their perceptions of, responses to, and reimaginings of history pedagogy in the Aotearoa New Zealand school curriculum. Figure 7 (p. 223) summarises the pedagogic qualities, roles and approaches participants reflected tacitly and/or explicitly in their PHP. Three emphases are: *Reflection and pedagogic purpose*; *'Switched on' pedagogy as informed, active, purposeful*; *Observant, dialogic and inclusive pedagogy*. These indicators need to be considered as a counterpoint to the discursive orientations of school history that framed participants' PHP and experiences.

Participants' Indicators:

Reflection and pedagogic purpose

- Reflecting on pedagogic selves and challenging assumptions;
- Guiding students' historical thinking.

'Switched on' pedagogy as informed, active, purposeful

- Explain reasons for a programme of history;
- Enthusiastic, active, and imaginative in approach;
- Awareness of students' prior learning for scaffolding of skills processes and contextual knowledge;
- 'Hands on' teachers with a repertoire of strategies for history pedagogy;
- Support students' language and meaning-making with conceptual/ideas work;
- Active instruction to introduce or reinforce skills processes for historical inquiry;
- Active instruction to introduce or reinforce teaching of multiple stories, perspectives, bias, weighing evidence;
- Purposeful questioning and discussion;
- Critique textual authority and engage students' interest with a variety of historical representation;
- Integrate assessment with history pedagogy rather than 'teaching' history standards.

Observant, dialogic, inclusive pedagogy

- Put selves in students shoes;
- Observe students' contextual understandings and interest in historical inquiry;
- Awareness of student engagement/disengagement;
- Talk with students through collective and one-to-one dialogue;
- Awareness that students may be included or excluded through teacher decisions about contexts and approaches;
- Minimise normalised discourses and racist attitudes.

Figure 7. Indicators of the Participants' Desired History Pedagogy

School history curriculum and discursive orientations

Besides indicating desired history pedagogy, the DA revealed the dominant orientation of school history that framed participants' PHP and experiences. I see this as *History as inquiry*: a curriculum positioning that largely shapes the public and accountable approach to history that plays out in New Zealand classrooms. This 'disciplinary' orientation shapes students' historical knowledge and understandings by:

- Formulating or responding to questions;
- Identifying contexts and settings for historical research;
- Accessing and interpreting sources, and deciding what constitutes evidence;
- Interpretation and perspectives thinking;
- Skills processes of accessing, processing, communicating, and evaluating information.

All participants worked within this disciplinary framing of history whilst on practicum. The DA of participants' historical thinking identified their sense of history as 'living outside the past' as a form of history that resonates with the curriculum orientation of *History as inquiry*.

The DA also revealed participants' pedagogy within a second prevailing curriculum orientation I interpret and refer to in terms of *History as shaping and connections*. This orientation as discursive practice shapes historical knowledge and understandings as indicated by:

- Substantive content of a traditional legacy of topics choices;
- Topics and contexts that maintain traditions, meta-narratives, national and collective myths, cultural norms;
- Focus on historical relationships (e.g. cause and effect; continuity and change; past and present);
- Identity narratives (e.g. national, global, personal, cultural, gendered).

DA of the life history narratives and journal reflections prior to the first practicum experience revealed the class's private theories about history as 'living inside the past' through a nostalgic sense of connectedness to the past. The curriculum orientation of *History as shaping and connections* embeds a subtext of *socialisation* and *citizenship* that resonates with the participants' private theories. Participants' PHP sought meaning, relevance, and student engagement within this curriculum orientation. They wanted students to understand the human agency of the lived past and the historical shaping of issues and decisions in the present. Jude commented: "I definitely see history as a subject that needs to be revitalised and promoted in high schools, and made relevant to students' lives." Interestingly, whilst participants were aware of the notion of *citizenship* as an overarching curriculum aim of the national curriculum and its revision (NZMoE, 1993, 2006), concepts of citizenship and socialisation were not referred to in the PHP accounts as such.

Participants attempted to mediate, counter, and/or assist students' meaning-making within these prevailing curriculum orientations. The DA also uncovered attempts to create possibilities for history pedagogy through counter-orientations. These are glimpsed in the PHP 'cases.' An orientation of *History as inclusive and democratic* is discerned by disturbance about historical topics that did not provide women's, gendered, New Zealand's indigenous, bicultural or multicultural histories to students (John, Marie, Ruth, Jude, Ana). An orientation of *History as social reconstruction* is glimpsed in Ana, Jude, and John's PHP. Their desire for tolerant, informed and socially aware students is seen in their work with counter-narratives, and their efforts to engage young peoples' thinking with diverse forms of historical representation. They wanted a socially just history curriculum of problem-solving and student engagement with moral and ethical dilemmas. A further orientation of *History as a critical project* is evident in Ana's and Jude's PHPs and reflexivity. They asked why, and they questioned exclusive historical representation. Each woman understood narrative construction, reproduction, and how

power-relations play out in curriculum texts and pedagogy. Ana wrote in her journal: “Maybe it could simply be said that I will only teach postmodern history and not (never, no, no, no) a traditional style history of authoritative orthodoxy, or male-dominated singular voice history based on politics and the elite.” Ana particularly engaged in deconstruction of texts in her PHP in her attempts to interrupt complacency. She wanted a history curriculum of liberatory possibility.

The history programme’s endpoints

The participants returned to the preservice history class in October to complete the programme (Table 2, p. 120) and Figure. 2, p. 130). The final three weeks of pedagogy (12 hours) comprised the following curriculum contexts as indicated:

- Reflection and evaluation of practicum experiences of history curriculum and pedagogy;
- Critique of the official and enacted history curriculum (discursively constituted sites) in response to the revision of the national curriculum (NZMoE, 2006) and history’s policy reconceptualisation;
- Return to planning for pedagogies of women’s and gendered historical contexts;
- Identifying New Zealand historiography for bicultural approaches to Year 13 history scholarship programmes.

Endpoint reflection

Following the practicum-based PHP we had a great deal to talk about, and the class’s reflexivity continued with journal writing and in the post-practicum PHP conversations. Participants expressed anxiety that practicum experiences offered little opportunity to observe history teaching that deviated from transmissive approaches and note-taking. They had wanted to see a range of approaches modelled with students. Accordingly, I recognise this must be acknowledged as a preservice education and school partnerships systems issue, rather than simply a school history issue. Ana was perturbed by her observation of students’ passive watching of videos and seeing “so many good teaching opportunities [going] to waste ...”. She lamented: “students were basically ripped off educationally.” Marie and Jude astutely queried the capacity of history teachers to facilitate historical inquiry if school cultures could not shift from teacher-centred pedagogy and traditional knowledge claims. Max, who had strongly defended history teachers’ autonomy and intellectual capacity to teach what they enjoyed, assumed that teacher passion and enjoyment would rub off on students. This had been his experience as a student, and his practicum assumption. Max argued in his journal for inspirational teachers who could impart knowledge through rich stories to respectful students.

Two endpoint class sessions about women's history and gendered contexts in 19th-20th century Aotearoa New Zealand prompted a flurry of reflective writing. This teaching provoked great excitement (Ruth) and a sense of vindication (Jude). When working with the *Dictionary of New Zealand Biography*, Ruth discovered that in 1923, the mountaineer Constance Barnicoat³¹ had a peak of the Southern Alps named after her: Mount Barnicoat. Ruth felt uplifted by the possibilities suggested for historical study. Jude reflected:

I feel that it is very important to expose students to gendered histories, especially women's histories ... a balanced perspective of experience is needed to fully understand history. Female experiences of colonisation would be extremely interesting to find out more about.

Max's response to women's and gendered history approaches was dismissive and defensive. He justified this in relation to his experience of Years 11 and 12 conflict histories, where records of women's experiences are generally invisible apart from the contributory 'odd' woman worthy. Hence he rationalised that there was no need to focus on women's history. This shook up my assumptions that participants were aware of the need to counter the enacted history curriculum's careless disregard for knowledge of women's' past experience. However, in an October journal entry, Max reviewed his assumptions. It transpires that his sister (aged 16) had just completed her Year 11 history programme with the charismatic teacher he had "idolised". Her experience was not positive and she did not intend to carry on with history. She told Max that the main problem lay with the topics studied (Ireland and World War Two). Max recounted her thoughts: "It's all about wars and enemies and alliances and stupid political games!" Whilst Max was shocked by his sister's aversion to history that challenged his assumptions, he reflected this an invaluable insight.

Powerful relationships and identities

Participants recounted experiences that revealed embodied selves and pedagogic relationships. Those who had mainly taught Year 11 history perceived a hierarchy of teacher expertise as personally and professionally positioning. Val commented that senior history is viewed as prestigious and 'precious' in school cultures, "like people won't give away the power that belongs with being the history teacher." Her sense of dislocation and "struggle" to find a comfortable fit as a teacher was palpable. "I am struggling on that path [teaching] as someone who isn't mainstream, but who understands." She talked about her teacher self as a "go-between for the kids who can't quite see their place in the outside world". Ana and Max reflected how knowledge and power define teachers and students in schooling settings and history classes.

³¹ Janet McCallum (updated 2010). Constance Alice Barnicoat (1872-1922). From the *Dictionary of New Zealand Biography*, *Te Ara - the Encyclopedia of New Zealand*
<http://www.TeAra.govt.nz/en/biographies/3b10>

Jude was all too aware of her novice status, when she found herself challenging an Associate's programme decisions and was left feeling like a chastened student. Marie, who was conscious of students' initial "reservations" about her teaching, wanted to "shake the girls" to shift them from a state of passivity to "enfranchised" agency. She also acknowledged her "grave responsibility" as a teacher to deal with societal issues of racism, "so that the situation doesn't get worse." Ana similarly embodied a deep sense of teacher responsibility in wanting to promote a work ethic amongst her students where "failure was not an option." She reflected: "I think maybe a teacher has the job of refusing to let a student sabotage their learning."

Closing thoughts

The CDA and PHP advanced participants' critique into the public spaces of curriculum and assessment policy, and school history's representation. Within these cultural texts, the class reflected glimpses of teaching selves, pedagogic decisions, and relationships. The dialogic nature of the PHP offers a space for readers to visualise how participants listened to, observed, and responded to students' reception of the history curriculum. Disturbance with the enacted history curriculum embodied participants' experiences and students' voices. Whilst PHP was possible, it was activated within class programmes that embedded teachers' values and topic preferences, policy-determined standards, and the use of traditional texts. Despite these constraints, participants acted on their situated disturbance to engage students in a history pedagogy they generated as something different.

Through CDA and PHP processes, I continued to discern participants' phenomenological empathy and discursive self-fashioning that built on their private theories (Chapter 6) and initial teaching experiences (Chapter 7). Further insights into participants' phenomenological empathy were revealed by their PHP decisions, values, curriculum orientations and/or counter-orientations as identified in the discussion of the PHP 'cases.' Class members' discursive self-fashioning is evident in their CDA observations, the PHP 'cases' and the indicators of history teachers' responsibilities and desired pedagogy (Figure 7, p. 223.....). Reflections of 'pedagogised identities', students' uncertainties, and awareness of how power relations play out in history classrooms are revealed through the chapter. The PHP decisions might be perceived as the practice that teachers and students need to engage with every day, rather than critical practice. However, the CDA and PHP enabled critique of normalised discourses, exclusive knowledge claims, and pedagogic assumptions. The PHP disturbance of unquestioned curriculum opened a discursive space for individuals to counter dominant curriculum orientations and reimagine school history. Participants' reflexivity also exposed uncertainties in

pedagogy that I have subsequently given more attention to in my preservice history education work. This has involved conceptualisation of/and deconstruction of *historical narrative*; critiquing certitude and/or normalised discourses when engaging with *perspectives* thinking; focus on contexts of/approaches to women's and gendered histories.

The participants' PHP indicated their emergent promise as agentic intellectuals. Pedagogy that theorises history's place in wider educational settings (Giroux, 1996; Segall & Gaudelli, 2007) is glimpsed in individuals' questioning and challenging of prevailing curriculum orientations. Ana expressed her concerns: "I worry about assessment, I worry about school politics. One of my biggest concerns is conservatism and hypocrisy." When the class critiqued history's reconceptualised orientation in the *NZC Draft* (NZMoE, 2006) in the last phase of the programme, Ana cogently evaluated the *NZC Draft's* educational intent in this journal entry.

I feel we may be experiencing a delayed reaction from the 'Right' to the levelling effect of postmodern theories and practices, and that the external power struggle between the existing elites and rest of us may be being exaggerated by the empowerment that people gain due to the increasing technology in education and the market place. Consumers (ie. Everyman and Everywoman) have taken back a level of control over determining their markets (these include education now). The powers that be may be trying to 'slap us back down' and reassert a measure of control.

In our post-practicum conversation, Val questioned what she perceived as the uniformity of history standards and educational expectations: "I don't think the education system should be created for oppression and marginalisation. It is not a playdough factory that pumps out perfect shapes every time." The PHP, however, was not an exercise in uniformity, of perfect shaping, or about a search for a standard professional fit. In my view, glimpses of participants' criticality, suggests an enabling pedagogy of theorising as beginning teachers (Britzman, 2003; Segall, 2006; Segall & Gaudelli, 2007; Steinberg, 2011).

AFTERWORD

The *Afterword* brings to a close the writing of problematised history pedagogy as narrative research. I return to the activation of the narrative research and my overall aim for the project. A reflective critique of the wider narrative research and the central case of the PHP is presented. In summarising the emergent findings, I consider the significance of the research and implications of my findings for ongoing curriculum critique and professional dialogue.

Resistance to the history curriculum's normalised beliefs, 'sacred' topic preferences and reproduction of unquestioned knowledge claims, prompted an examination of my educational socialisation (curriculum, professional and academic) and theorising of curriculum, pedagogy and history. An evolving critical pedagogy stance activated the PHP and I sought to shake up dominant, confronting and marginalising history pedagogies within my history education work. A critical pedagogy approach supported the notion of the teacher as an enabling and empowered intellectual (Giroux, 1988, 2009; Giroux & Shannon, 1997; Hinchey, 2004; Kincheloe, 2007). Accordingly, I wanted my history programme to enable pre-service history teachers to engage in critique and ask questions of the choices we make, and the things we do in history classrooms with students.

My narrative research aim—to reimagine history curriculum and pedagogy as enabling spaces of possibility, incorporated a theorising of educational experience and action-oriented processes throughout the research narrative. A guiding question that shaped the wider narrative and the PHP enabled me to interweave a reflexivity of autobiographical, theoretical, experiential and aesthetic elements into the research. *How does problematising history curriculum and pedagogy in teacher education engage self-fashioning of teaching identities, history conceptions, and reimagining of curriculum as discursive practice?*

I am aware that my social constructivist, feminist and postmodern assumptions had pushed me to the margins of policy and curriculum decision-making in the contemporary New Zealand policy setting. The narrative research enabled me to establish a writing identity to voice my historical consciousness and pedagogic selves. Evolving questions guided the duality of the wider research narrative assemblage, structure and representation, and the incorporated PHP. The questions embed a desire for narrative research coherence, authenticity, and representation

of the research as critical and aesthetic endeavour. Thus, the questions relate a duality of my evolving critique and the participants' PHP.

- In what ways does self-reflexivity reveal discursively constituted teaching identities, curriculum conceptions, history knowledge claims and pedagogies?
- In what ways does engagement with problematised curriculum and pedagogy (critical pedagogy) in initial history teacher education, impact on teaching selves and conceptions of history?
- How effective is problematising history pedagogy (critical pedagogy) in revealing such processes as discursive contestation, critical self-reflexivity, and emergent pedagogic spaces?

Whilst the narrative research aimed for coherence of structure, it is a text in process that needs to be read through its interdisciplinary contexts (narrative, policy, curriculum and pedagogy, critical pedagogy, private history theorising, history education). These contexts were theorised in the first part of the narrative to ground the PHP. I recognise that a tension exists in aiming for a coherent structure to manage the scholarly endeavour of thesis writing, but also wanting to bring many voices into play in the narrative. I acknowledge that my narrative might be read as merging many voices within an authoritative unitary voice. However, through the narrative I have attempted to voice my multiple selves and perspectives (student, teacher, researcher, curriculum developer, examiner, mentor, advocate, colleague, professional). I see myself as a subjective presenter of a plural text—an assemblage of many voices in play. In attempting to reveal and narrate my selves as well as the participants' experiences and private theorising, I understand these processes as partial, incomplete and constantly informed by other works and voices. Through intertextual and dialogical processes, the narrative research sought new ways of seeing, and the critical pedagogy sought a dynamic interplay and interruption of fixed perspectives.

The narrative research is a reflexive frame that gives meaning to lived educational experience. As a reflective practitioner, I am immersed in the complexity and particularity of teaching and learning. My storying of history pedagogy enhances self-understandings of pedagogised selves and scholarly practice. In *Truth or Fictions: Problems of Veracity and Authenticity in Narratives of Action Research*, Richard Winter (2003) comments that a reflexive text includes “explicit reminders of its status as a construction” (p. 150). The narrative's conception of bricolage reflects my attempts to explain the layered approach and construction of my research. Likewise, by using vignettes, I have attempted to create an aesthetic of self-conscious narrative construction. My claim to a “reflexive knowing” in the

research embraces, for example, notions of lived experience, self-critique, the political, knowledge claims, the aesthetic and methodological (Luttrell, 2010).

The narrative research raises the question of my interpretive authority as a researcher, because the PHP as a critical pedagogy was situated in my history programme, and I was the teacher, researcher, colleague, mentor and writer. In Chapter 5, I articulated my awareness of issues of voice, authenticity, interpretive authority, and representation in designing, implementing and writing up PHP processes. I found the implementation of the PHP within the history programme a huge responsibility – particularly in relation to pedagogic relationships where power, subjectivities and vested interests jostled. Power differentials exist within history curriculum contexts and discourses, and this included the history class. In Chapter 2 (p. 57), I conceptualised the dimensions of pedagogy that guide my teaching and my embodiment. Accordingly, this self-conscious ‘knowing’ was played out with my history participants, through my recognition of pedagogic identities and situatedness; collaborative relationships; awareness of embodiment and the seeking of authentic selves; and knowledge claims. The PHP was a risky process because it depended on goodwill and careful reading of participants’ readiness, attitudes, unique thinking and capabilities. It was also dependent on the collegiality and professional expertise of my teaching colleagues in schools. In Chapter 5, the vignette *Space Diving as a Take-Off Point of Praxis* (p. 140) recounted my feelings when introducing the history programme and the research case of the problematised pedagogy. I revealed my tentative feelings about jumping into the research. I knew that I was moving into an unfamiliar space that might prove limiting and/or emancipatory. Whilst I am writing at the close of the narrative, I am aware that the research is incomplete, because its activation will continue to advance change in my practice and in my current students’ pedagogies.

Readers will judge the narrative research by criteria that may include notions of authenticity (genuine, real) and veracity (honesty) by applying a number of principles (Heikkinen, Huttunen & Syrjala, 2005; Winter, 2003). I hope that readers may consider the narrative’s historically evolving processes and the critical dismantling analyses of the PHP as an action-oriented project. The narrative research can be judged as useful in its promotion of favourable shifts and more critical approaches to history pedagogy. By provoking critical discussion, opening to view mechanisms of power, and enhancing beliefs in capabilities, then the research has “pragmatic utility” (Heikkinen, Huttunen & Syrjala, 2005, p. 2). A principle that embraces originality, expressive and aesthetic voice, and the ability to touch the reader at an emotional level is

hopefully demonstrated in the writing of the narrative. I have previously considered *voice* and *reflexivity* in this Afterword and these narrative elements can be viewed as principles for considering research authenticity. In attempting to bring differing voices and discourses to the research, I have gained insights through dialogue with others and by combining differing interpretations in the text through my dismantling analysis. Reflexivity is seen in the generation of ideas that illuminate the personal and professional experiences of teachers' lives. The development of the PHP and the dismantling analysis [DA] will undoubtedly give rise to new research questions.

Throughout the narrative research, I have conceptualised school history as discursively positioning in terms of its language and practices. I sought to negotiate discursive boundaries as 'crossings' and spaces for reimagining something different in history curriculum and pedagogy—seeking possibilities. But first, I had to find out how the class members theorised history; how their backgrounds, educational socialisation and discursivity informed this thinking and fashioned their pedagogic identities. The PHP at the heart of the narrative research was an intervention that sought interrogation of the intra-active nature of policy, curriculum and pedagogy as 'played out' in history education. The PHP was grounded in the layered bricolage of my narrative's theorising and conceptualising as storied in Chapters 1–4. The PHP embodies my aim and presents an innovative pedagogic intervention in curriculum and professional sites of history education. As the narrative research 'case in point', the PHP enabled participants to engage in life-storying, critique of historical representation, and discussion of their own disturbance of history pedagogy. The *dismantling analysis* [DA] enabled me to see how the cultural politics of school history are maintained under the mantle of powerful influences such as traditions, values, school hierarchies, professional standards, curriculum and assessment policies, programming topic choices, teachers' discursive practices and texts. PHP enabled the class members to reveal and critique their discursive practice and their desired history pedagogy. The DA uncovered the participants' private and professional thinking about history; conceptions of history curriculum and pedagogy; understandings of historical representation and cultural texts; and pedagogic identities. Whilst I have discussed findings of the DA in Chapters 6, 7 and 8, Figure 8 (p. 230), provides a summary of what the DA exposed.

The Participants' PHP Research: Emergent Findings

Private theorising of history prior to the April practicum (Chapter 6) indicated:

- History as *living in the past*: Prevalent discourses of *nostalgia* as memory work and connectedness to the lived experience of the past;
- History as *lived outside the past*—history's external representation through the voices of observers and interpreters living outside the past. Participants expressed certainty about their abilities to interpret historical perspectives and to judge others' past experiences from their own perspectives;
- Discourse of *uncertainty* about historical knowledge. This discourse included feelings of doubt and discomfort with the affective force of *difficult knowledge*, and an emerging sense of disturbance or disillusionment with familiar historical narratives;
- Little prior exposure to Aotearoa New Zealand histories, and limited engagement with historical research methods in previous school and university experiences of history.

Pedagogic identities as preservice history teachers (Chapter 6) as indicated by:

- Vulnerability and eccentricity as glimpsed in their embodied teaching selves. A powerful discourse of embodiment was one of *fears, failure* and *fraud* in relation to meeting perceived professional expectations;
- Dreaming of, and imagining pedagogic selves.

Threshold experiences with school history curriculum and pedagogy (Chapter 7) indicated engagement/disturbance with:

- Traditional and substantive content-based history pedagogy: History pedagogy seen as largely transmitted reproduction;
- Years 11–13 programming choices of seemingly disconnected topic preferences;
- Uncritical approaches to curriculum decision-making and unquestioned representation of past experience;
- Normalised beliefs and exclusive topic-based approaches with what was deemed a strong masculine focus in historical contexts. A recurrent theme of history as violent;
- Cultural politics (e.g. structures, hierarchies, curriculum and assessment standards) of secondary schools and history curriculum.

PHP and public/accountable discursive practice in the school history curriculum (Chapter 8) as indicated by:

- Dominant orientation of school history—*History as inquiry*: Problematic in terms of reproduction of prevailing traditional, exclusive and normative knowledge claims;
- Orientation of *History as shaping and connections*: Problematic in terms of prevailing nostalgic memory work, unquestioned national narratives, exclusive citizenship, and knowledge claims;
- Glimpses of three reimagined counter-orientations: *History as inclusive and democratic*; *History as social reconstruction*, and *History as a critical project*

PHP and participants' desired history pedagogy (Chapter 8) as tacit/explicit indication:

- Sense of pedagogic responsibility in their desire for: reflection and pedagogic purpose; 'switched on' pedagogy as informed, active and purposeful; observant, dialogic and inclusive pedagogy.

Figure 8. Participants' PHP and emergent findings as indicated in Chapters 6, 7 and 8 discussions

As discussed and theorised in Chapters 6,7 and 8, these PHP findings indicate pedagogic disturbance and/or desire. For my history education work they present spaces of possibility for understanding the discourses in play that shape and reproduce understandings of history in the secondary schooling curriculum. Glimpses of participants' counter-narratives and desired history pedagogy activate reimagining of history's curriculum work as a space to critique traditional, ritualised, and normalised representations of the past.

The emergent findings have implications for the way students receive and understand history in the schooling curriculum. Years 11-13 students' voicing of fears and confusion in relation to their history learning deserves attention. After all, the history curriculum and its playing out as pedagogy needs to address students' positions in the cultural politics of secondary history. Students' interest in and selection of history as a subject requires investment and innovation in approach. Normalised (re)production of 'sacred' history topics – often conflict-based and centred on men's historical experiences – needs questioning in light of its role in perpetuating social and cultural inequalities and injustice. The PHP highlighted my experience of marginalisation in relation to the view of history teachers that anything different or cultural or social in the history curriculum is seen as an aberration and likely to be rejected (Giroux, 1992). In my view, being caught in the discourses of curriculum and assessment policy outcomes, professional standards, and pedagogic expectations is a state of affairs that preserves the cultural politics of the history curriculum. Students also experience the incongruity of policy curriculum and assessment decisions. Suspicion of colleagues' motivations and thinking is evident in competing history discourses that delineate boundaries, and perceptions of history's curriculum identity.

The PHP findings are situated in my history pedagogy, and in a particular group of New Zealand secondary schools. Accordingly, I cannot claim that the findings are representative of the discursive production of school history across all schooling sites. Because the participants mostly worked with topics chosen for external assessment, the research findings do not claim to be inclusive of all history pedagogies in classrooms. However, the intelligent insights of the participants' PHP advance our knowledge of professional learning, and knowledge of how preservice teachers negotiate history's discursive practices.

The PHP has proved invaluable for the development of my work in postgraduate teacher education. Participants' reflexivity exposed gaps or weaknesses in historical skills and knowledge that I have subsequently given more attention to in my history pedagogy, including:

- Making explicit the constructed narrative nature of history and focusing on historical representation;
- Deconstruction of historical narrative;
- Questioning class members' uncritical and normalised approaches to perspectives thinking and historical interpretation;
- Countering class members' largely tentative and almost apologetic approaches to including women's history, or gendered contexts;
- Talking about our own discourse orientations and disciplinary approaches to history;
- Pedagogy around the purpose of history for secondary students;
- Critiquing exclusive meta-narratives and notions of citizenship.

The PHP findings present a space for critical pedagogy, and possibilities for informing the much-needed critique of the *NZC* (NZMoE, 2007) and *NZQA* (n.d) policy alignments that have conceived history as an events-focused, rigid, disciplinary construction.

I was fortunate to work with ten extraordinary individuals as my students, research assistants, colleagues and friends to problematise history pedagogy. Their commitment to the PHP enabled me to glimpse something of their beating hearts, emotions and embodied selves as teachers. This was a privilege, and I am indebted to their disarmingly honest approach to the PHP that has advanced my knowledge of history education. I trust my narrative research findings will prompt dialogue with history teachers, historians and policy-makers. Whilst this is the endpoint of my narrative research writing, I continue to reimagine spaces of possibility for history as a critical project.

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APPENDICES

APPENDIX A

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March 21, 2006

Course Participants Informed Consent

Dear (add name)

As a participant in this year's *Secondary Curriculum History Y11-13* course, you have been informed about aspects of the course's reflective processes that I am researching as part of my PhD focus *Re-imagining history curriculum and creating spaces: Problematising pedagogy in secondary teacher education*. I am keen to ensure that you are fully informed of the course expectations around the reflective processes that you will be involved with through March-November. You have received information about your participation in course reflective processes in the following ways:

- Through your introduction to this year's history course pedagogy, and my explanations of the course reflective processes
- Through the information provided in the course outline *Secondary Curriculum History Y11-13 2006*

pp. 1-2	Course themes and objectives pp. 1-2
p. 4	Journal reflective processes milestones Table 1 , p. 4
p. 5	Course reflective processes/Journal
p. 6.	Course reflective process/life history/storying
pp. 6-7	Course reflective process/critical textual analysis
p. 7	Course reflective process/problematising history pedagogy


- Through information in the *Information for Course Participants* pamphlet

I am seeking your informed consent to allow me to draw on and use aspects of your reflective processes as part of my PhD research writing. In order to meet ethical requirements of the School of Education Ethics Committee, and to ensure that my research focus (embedded in course reflective processes) is respectful and in no way harmful to you, I am asking that you take some time to read through the ethical considerations on the following page before granting your consent or declining your consent.

Thank you for taking the time to read through this.

Regards

Pip Hunter

<p>Use of information & findings</p> <p>The research is conducted within a university PhD framework and will be written up as a doctoral thesis.</p> <p>Upon completion of the doctoral thesis Philippa Hunter will inform the 2006 history course participants about dissemination of the research findings.</p> <p>Philippa Hunter may draw on the study's research processes for subsequent academic writing and related conference presentations. This is subject to copyright legislation and academic conventions.</p> <p>Philippa Hunter is committed to maintaining a duty of care with participants, and aims to ensure that reflective processes are respectfully and ethically interpreted. Every attempt will be made to ensure course participants, colleagues, and schools associated with the research are not identifiable in the researcher's writing.</p>	<p>APPENDIX B (p.1)</p>	 <p>School of Education Te Kura Toi Tangata</p>	<p>Secondary Curriculum History Course Participants 2006</p> <p>Information about course related aspects of the PhD study</p> <p>Re-Imagining history curriculum and creating spaces Problematising pedagogy in secondary teacher education</p>
<p>Informed consent of course participants & history associates</p> <p>In late-March 2006, Philippa Hunter will seek the informed consent of course participants to enable her to copy / use aspects of their course reflective processes in her researching / writing up of her PhD study. She will request informed consent through a formal letter and consent form.</p> <p>The letter / consent form includes ethical considerations of: informed consent, confidentiality, respectful practice, the right to decline consent or withdraw consent to the copying and use of reflective processes at any time.</p> <p>A copy of the letter / informed consent form for history associate teachers (August / September) practicum 2) is also attached for your information.</p>	<p>Contact researcher</p>	<p>Philippa Hunter Senior Lecturer History & Social Studies Education Dept. of Policy, Cultural & Social Studies in Education Email: phunter@waikato.ac.nz Phone: (07) 847-9464</p>	

PhD study Problematising pedagogy

Philippa Hunter, the course designer & facilitator is engaged in a PhD study: *Re-Imagining history curriculum / creating spaces: Problematising pedagogy in secondary teacher education*. The research builds on recent curriculum related research.¹ Research aspects of the study are embedded within the 2006 history curriculum course.

PhD study aim

To better understand how the processes of a history curriculum course engage pre-service teachers in problematising pedagogy and creating discursive spaces in practice.

PhD study focus

The study seeks to

- Focus on a more self-critical (conscious) approach to history curriculum education
- Better understand the critical dimension of history pre-service teacher education processes
- Engage history course participants in constructing safe curriculum boundary crossings through course pedagogy and reflective processes
- Engage history course participants in problematising approaches to history pedagogy
- Better understand the dynamic nature of curriculum relationships between pre-service history teachers, professional practitioners and learners
- Re-think and inform possibilities and "new terrains of insights" in history curriculum

¹ Hunter, P. & Farthing, B. (2004). Talking history: teachers' perceptions of their curriculum in the context of history in the New Zealand curriculum. Hamilton, WMIER.

APPENDIX B (p.2)

Research design

The PhD study's research design is embedded in the TEPC 241Y & 716Y (2006) secondary history curriculum course pedagogy

- Designed by Philippa Hunter as course facilitator and researcher
- Small-scale & qualitative
- Involves history course participants, Philippa Hunter (March-November, 2006) & minor input from practicum history associates (August – September practicum)
- Study of participants' reflective processes embedded in course pedagogy
- Study of problematising of pedagogy in a history practicum setting

Access & ethics

The researcher aims to minimise demands on history course participants and associate history teachers. The Waikato University School of Education's ethical guidelines will be adhered to throughout. Informed consent will be obtained from each course participant for Philippa Hunter to copy / use aspects of participants' course reflective processes including the problematising of pedagogy. The study's ethical considerations aim to identify & minimise potential harm to participants.

- Philippa Hunter's roles as course facilitator, researcher & colleague
- Articulation of transparent course research processes
- Consideration of workload issues
- Separation of course reflective processes & assessment
- Course assessment externally marked
- Respectful & confidential research processes
- Informed consent procedures for course participants & history associate teachers

Course reflective processes

The history course pedagogy sequences reflective processes that all participants will be involved with over March-November 2006. These will be shared with Philippa Hunter through the course. She will seek each participant's informed consent to copy / use aspects of each reflective process for her PhD focus of study, and writing.

Course reflective processes are communicated through journals and conversations

- Life-history / self storytelling
- Critical textual analysis (practicum related)
- Problematising of pedagogy (practicum related)
- Practicum reflections including 2 taped conversations with the researcher

These processes are intrinsic parts of the course pedagogy and are **not** intended as additional work or assessed.

Find out more about course reflective processes

Refer to the *Secondary Curriculum History Y11-13 2006 course outline*. This includes course themes, objectives, administrative details and pedagogy connected to course reflective processes.

Find full details / guidance about the researched aspects of the course in these pages of the course outline

- Course dates of reflective processes - p. 4
- Recording in the reflective journal - p. 5
- Life-history / self storytelling - p. 6
- Critical textual analysis (practicum related) –p. 6
- Problematising history pedagogy - p. 7
- Practicum reflections & taped conversations – p.7

Appendix C

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August 05, 2006

August / September Practicum History Associate Teachers

Dear History Associate **(add name)**

Thank you for agreeing to work with **(add name of pre-service teacher)** in your history class over the second practicum phase (August 07–September 23). Your guidance of preservice teachers of history is valued and acknowledged as a significant feature in supporting the development of pre-service teacher's history pedagogy.

In the second practicum, pre-service teachers are required to be fully involved with extended planning, implementation, and evaluation of their pedagogy. To assist history pre-service teachers in linking the School of Education's 2006 history course work with practicum experiences, they are expected to undertake a sequence (2–3 episodes) of history pedagogy in which they problematise / an aspect of history pedagogy that may raise questions for them **or** for which they may wish to give more critical attention to.

This problematising of pedagogy is one of the history course's reflective processes that I am researching as an aspect of my PhD research in 2006. I attach a copy of the *Information for Course Participants* pamphlet for your interest and information. I am seeking your consent for **(name of pre-service teacher)** to plan, implement, and reflect on the sequence (2–3 episodes) of problematising pedagogy with your class as part of their practicum experience. This will involve **(name)** in:

- Informal (brief) discussion/s with you about **(his/her)** intended problematising of history pedagogy
- Sourcing, planning, implementing the history pedagogy, and reflecting on the processes involved
- A conversation with Pip Hunter on **(his/her)** return to the School of Education in October about the processes involved in the problematising of history pedagogy. If **(name)** consents to Pip Hunter's use of **(his/her)** thinking and reflective processes in this conversation in her research, it will be taped and transcribed. No names will be referred to; there will be no identification of the school, your name or students' names in the taped conversation or subsequent research writing about the history pedagogy.

Whilst I have suggested to **(name)** that the problematising of history pedagogy sequence be implemented towards the end of the practicum, please schedule the sequence within your class programme for a time that may best suit you. This practicum task does not require extra professional support from you, but there is an expectation that **(name)**

discusses **(his/her)** intentions with you to check that you are comfortable with the intended pedagogy within your history programme.

Thank you for taking time to read this letter and the *Information for Course Participants* pamphlet. Could you please **either** sign your consent **or** sign your declining of consent to **(name)** undertaking this task in your history programme as part of **(his/her)** practicum experience. If you have any queries about this practicum task, please do not hesitate to contact Pip Hunter.

Regards

Pip Hunter
Senior Lecturer in History & Social Studies Education
Phone (07) 838-4500 Extn 7817
Email phunter@waikato.ac.nz

I have read the above-mentioned information about this practicum task, and the *Information for Course Participants* pamphlet.

I consent to support **(name)** to undertake **(his/her)** problematising history pedagogy as a practicum activity in my history class.

I decline consent to support **(name)** to undertake **(his/her)** problematising history pedagogy as a practicum activity in my history class.

Signature of Applicant:

Date:

Signature of History Associate Teacher:

Date:

cc. University of Waikato, School of Education Ethics Committee

Bev Cooper: Professional Practice Coordinator of Secondary Programmes
School of Education, The University of Waikato.