(DE)CONSTRUCTING IDENTITY IN THE LIMINAL SPACE: STUDENT TEACHER NARRATIVES USING PHOTOVOICE

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by
NICOLE WELZ

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APPROVED BY:

M. Elizabeth Bellows, Ph.D.
Chairperson, Dissertation Committee

Beth A. Buchholz, Ph.D.
Member, Dissertation Committee

Jennifer R. McGee, Ed.D.
Member, Dissertation Committee

Vachel W.Miller, Ed.D.
Director, Educational Leadership Doctoral Program

Mike McKenzie, Ph.D.
Dean, Cratis D. Williams School of Graduate Studies

(DE)CONSTRUCTING IDENTITY IN THE LIMINAL SPACE: STUDENT TEACHER NARRATIVES USING PHOTOVOICE

Nicole Welz
AA, Louisburg College
B.A., University of North Carolina at Charlotte
M.Ed., University of North Carolina at Greensboro

Chairperson: M. Elizabeth Bellows, Ph.D.

Abstract

The student teaching semester has become a rite of passage for beginning teachers and though ways in which student teachers experience the initiation looks differently for each candidate, it always entails identity construction. I conducted this research in a traditional midsized southeastern university college of education with four student teachers in a distance learning cohort. The purpose of this study was for the four participants to use narrative-photovoice in order to deconstruct how their identities form within the liminal space of student teaching. Student teacher identity in this particular liminal space brings to light the inevitable negotiating between multiple positions of power. The place where the transitions unfold is ambiguous, neither here nor there, betwixt and between all fixed points of classification, she or he is neither what she or he was nor what she or he will become (Turner, 1969).

The questions used to guide this research were (a) what happens to student teachers in the liminal space of the student teaching semester? and (b) how can student teachers construct/deconstruct their identities using narrative-photovoice? By grounding this research in poststructuralism supported by feminist theory, the participants and I deconstructed the knowledge, power, and subject of "truths" throughout their student teaching semester. Reflecting on Foucault's (1977) image and discussion of the panopticon, student teacher identity is

constructed by different discourses from university setting to school setting. Narrative-photovoice is a blend of narrative inquiry and photovoice, which invites participants to take photos of their experiences. Bogdan (1988) pointed out that, while photos on their own may not reveal gaps, using them in conjunction with other types of data collected can add to a growing pile of evidence. Results of this study showed that identity work is not linear. To illustrate these results, I developed a figure to represent the multiple continua on which the participants oscillated as they constructed/deconstructed their identity in terms of humanization/dehumanization, codependency/independency, and passivity/agency. Implications for stakeholders, i.e., teacher educators, professors, field supervisors, colleges of education, and cooperating teachers point to purposely engaging in identity work with student teachers during this crucial time in a teacher's journey. In addition to identity work, the use of narrative-photovoice brings clarity to what happens on the multiple identity continua and gives voice and agency to student teachers.

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Dedication

This dissertation is dedicated to my mother and father for always believing that I could do so much more than I ever thought I could do, to my daughter Laura Lane for believing in me and helping me get through the toughest writing day and to the love of my life Aaron, although I started this journey without you, I got to finish it with you.

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Chapter One: Introduction to the Problem

In 2016 Ringling Brothers and Barnum and Bailey Circus announced its first female ringmaster in 146 years. Two days later the circus announced it was closing, "as if to prove America is truly not ready for a female leader" (Svokos, 2017, p. 1). Education is like a circus. Many acts come and go at once but depending on where you are sitting in the crowd perceptions are different. The ringmaster rises high above the show and narrates the multiple stories as the actors perform. Teaching is one of the acts that involves jugglers, tightrope walkers, and contortionists. Different masks are worn depicting emotions and characters. All of this seems so smooth yet behind the scenes there is another act taking place altogether. At times the show goes on without a safety net, even when danger is imminent. The approach to this study recognizes my subjectivities in and out of the classroom and the masks I had to manage as I negotiated between positions of power. As a public-school teacher for fifteen years, and three years as an administrator, I have witnessed firsthand the lack of recognizing student teacher identity in all settings. Reflecting on Foucault's (1977) image and discussion of the panopticon, teacher preparation programs, administrators, and district personnel continuously expect student teachers to reach unattainable goals while keeping them under constant surveillance, thereby stripping them of agency. The panopticon was developed as a system of control in the 18th century. As a prisoner self-regulation system, the guard tower was built in the center for the appearance of constant surveillance. I have used the image of the panopticon as a metaphor for education and the gaps in the research on student teacher identity in the liminal space.

> *In my fourth year of teaching, my assistant principal performed an unannounced observation of one of my math lessons. Mr. Jones* had been an assistant principal for one year, and he had taught high school physical education for three years prior to*

becoming an administrator. He sat in the back of my third-grade classroom with his laptop propped on his knees never once looking up at what we were doing. I set up a kitchen in the front of the room to teach fractions. The students were engaged in cutting fruits, cakes, and candies into fractional parts. They were tasked with creating their own fraction word problems for a partner to solve while recording their thinking on a Flipvideo camera that they would upload to me when they were finished. I walked around the classroom taking informal assessment data in order to make sure all of the students understood the concepts; otherwise I would meet with them in a small group for more instruction. I also adjusted for students who needed more of a challenge. Mr. Jones observed our class for almost an hour and then walked out. Later that afternoon, he called me into his office to discuss my lesson, and he seemed irritated. I sat down nervously waiting for his feedback.*

"How do you think that went?" he asked sternly, still never looking at me.

"I think it went really well; when you left the students asked if they could keep working on fractions instead of going outside!" I exclaimed.

"I don't get what you were doing. Was this some sort of cooking class? How was this tied to an objective?" he asked.

"I was teaching fractions, which is a third quarter skill, I didn't want to use a worksheet because this class excels hands-on," I replied defensively.

"I still don't get what you were doing, and I feel like you need a lot of work," he said.

"I am not sure what you mean. What else are you looking for? I have my lesson plan, the standards, no behavior problems, and the kids learned," I explained with wide eyes gripping student work samples in my hand.

"Woah woah woah. Calm down. Is it that time of the month or something?" he asked in a degrading tone, now looking at me. At that moment I couldn't speak or do anything to defend myself. After years of wearing multiple masks to navigate what it meant to be a teacher. I couldn't find the right mask to wear in this situation. I was conflicted and confused. I was unprepared for almost everything that I had to go through, and now a person in a position of power made me question who and what I was as a teacher and a person. I was part of the circus and the ringmaster was ready to manipulate my performance. This was a critical moment for me and has undoubtedly shaped my thinking in terms of how I have been constructed as a teacher.

Disconnects in Theory and Practice

The preparation of teachers has shifted from an array of epistemologies including the church, Enlightenment, and scientific philosophy. Throughout modernity educational discourse became institutionalized and shaped by social science; at the beginning of the twentieth century institutionalized education was the responsibility of the state and influenced by national political projects (Fendler, 1998). Educational reform and the practices that have developed over time have a direct impact on teacher preparation. The schoolhouse narrative is ingrained in most of us, as we navigated as young children through young adulthood in a systematic educational system. Whether or not we wanted to play a role in the larger institution of schooling, as children we were required to partake in compulsory mass education.

Teachers often teach how they were taught. In fact, "[t]eaching is one of the few professions where newcomers feel the force of their own history of learning as if it telegraphs relevancy to their work" (Britzman, 2003, p. 1). Teachers are oftentimes the first people in a public and powerful role who initiate power relations with children (their students) as they reify the power dynamic of teacher and student. To explain this power dynamic in a teacher's biography, Britzman (2003) mentioned that:

> This implicit theory is housed in the teacher's biography: students daily observed the consequences of the teacher's private battle to maintain classroom control. The popular image of teaching as an individual activity, privatized by the walls between classrooms, is an image students bring to their teaching practice. (p. 63)

That nagging, irrelevant force however, allows us to feel comfortable and in control of our students, and in turn, our classroom space.

The idea of being in total control of a classroom leads to a surveillance type gaze projected upon students. Administrators, other teachers, and parents also play various roles within the system in order to project surveillance on the teacher. Popkewitz and Brennan (1998) attribute this "panoptical gaze of surveillance-plus-judgment" to "the new powers of writing-plus-examination" (p. 22). The intrusion of high stakes testing has allowed new spaces of surveillance to be created through many lenses, and similar standardized testing has now permeated higher education. Judgment passed on to student teachers shapes their actions and daily decisions. Pressure to be in control, make thousands of micro decisions each day, and having unannounced monitoring visits creates unnecessary anxiety amongst teachers. The politics of education have reached a point where high scores on costly assessments are viewed as more desirable than providing authentic classroom practice and fostering student teacher identity,

adding another layer of surveillance. Without having significant practice or a fostering of identity construction, student teachers find themselves at multiple crossroads that oftentimes prompt desires to transfer to a different school or classroom assignment or leave the profession altogether.

Teacher attrition, teachers leaving the profession, is a primary contributor to national teacher shortages. In addition to the 8% of teachers who leave the profession each year, about 8% shift schools, making the overall turnover rate about 16% (Carver-Thomas & Darling-Hammond, 2017). Moreover, some researchers have begun to build a large body of research that examines teacher attrition rates (Bobbit et al., 1994; Carver-Thomas & Darling Hammond, 2017; Darling-Hammond & Wise, 1985; Ingersoll, 2003). Beginning teachers with little or no preparation are two and a half times more likely to leave the classroom after one year compared to their well-prepared peers (Carver-Thomas & Darling-Hammond, 2017). Other reasons for leaving the classroom include lack of support for new teachers, challenging work conditions, dissatisfaction with compensation, better career opportunities with an earned degree, and personal reasons (Podolsky et al., 2016). Despite all of the reasons teachers decide to leave the profession, the highest attrition rates are among beginning teachers within their first three years (Sinclair, 2008). Based on this research, it makes sense to turn attention towards the student teaching semester in order to learn about what happens in traditional teacher education programs to prepare new teachers for their future multiple roles.

The teaching profession has been challenged based on the many factors that cause student teachers to shift between multiple roles. Teacher preparation programs are limited in the practice they provide and lack connecting the direct link between theory and application, “therefore, the discursive field of the student teaching experience offers multiple, conflicting subject positions

for novice students" (Jackson, 2001, p. 387). Student teachers' subjectivities are negotiated between power relationships with experienced teachers, college professors, administrators, and parents, for example. Therefore, the field could benefit from an inquiry into the ways student teachers negotiate these relationships, and how they contribute to a teacher's constructed identity.

Learning to teach and build a strong teacher identity is not a linear process. The subjectivities and tensions that surround learning to teach is a social process of power negotiations. Because identity is difficult to define and teaching requires more *doing* than *knowing*, a teacher's perceptions of her own identities affect her efficacy and professional development as well as her ability and willingness to implement innovations in her own teaching practice (Beijard et al., 1999). Oftentimes new teacher identity and agency are stifled by stronger teachers, administration, and school culture. The conditions of conformity position student teachers to experience power struggles between situations that are "taught" and "lived," meaning what they experience in teacher preparation programs do not connect with the perceived "real life" of the classroom.

Research Purpose and Questions

The purpose of this study was to find out what happens when student teachers deconstruct their identities within the multiple liminal spaces (continua) in the student teaching semester using narrative-photovoice. Turner (1969) used the phrase "betwixt and between" to capture his theory of liminality. Examining student teacher identity development in the liminal space can bring to light the struggles and tensions present in the inevitable transition from student to professional. The place where the transitions unfold--and in this case, the place between college student and professional educator--is ambiguous, neither here nor there, betwixt

and between all fixed points of classification, she or he is neither what she or he was nor what she or he will become (Turner, 1964). By grounding this research in poststructuralism supported by feminist theory, I will deconstruct the knowledge, power, and subject of "truths" in a small group of student teachers from a traditional midsized southeastern university college of education. Specifically, the following research questions will be addressed:

- What happens to student teachers in the liminal space of the student teaching semester?
- How can student teachers construct/ deconstruct their identities using narrative-photovoice?

Definition of Terms

This research refers to relevant terms throughout the literature. To provide clarity and a smooth synthesis, I include the following glossary of key words:

Discourse

Drawing on the work of Foucault, Thomas Popkewitz (1988) defines discourse as setting the conditions by which events are interpreted and oneself as an individual is located in a dynamic world. Discourse is central to both Foucault's theoretical arguments and his methodology (Rose, 2016). For the purposes of this research, discourse will be used to disrupt a particular knowledge about the world that shapes how the world is understood, specifically how teaching and education are understood.

Feminist Poststructuralist Theory

The common factor in poststructuralist theory is in the analysis of social organizations, social meanings, power and individual consciousness of language (Weedon, 1997). Poststructuralism does not have one fixed meaning and is able to inform multiple theories such

as feminism. Feminist aspects of poststructuralism focus on the basic assumptions, the degree of explanatory power and the political implications of research analysis (Weedon, 1997).

Foucault's Theory of Discourse

The focus of a Foucault influenced poststructural analysis is on how issues are problematized and constituted as "problems" within policies (Weedon, 1997). For this research I am looking at how problems within teacher preparation programs are accepted as true, specifically how student teachers deconstruct their identities amongst positions of power and the vast continua they are constantly oscillating between. For Foucault, knowledge is not "truth" but what is "in the true" and what is accepted as true (Bacchi & Goodwin, 2016).

Liminal Space

Turner (1981) defines the liminal phase is a separation from a previous status or social state, the place where transitions unfold in an "in-between" place. Student teachers are in the liminal space as they transition from student to professional.

The Politics of Metaphor

In certain historical periods some metaphors have been liberating. Metaphors evoke relationships and are a threat to orderly language; "they represent one of the ways in which many kinds of discourse are structured and powerfully influence how we conceive things" (Sarap, 1988, p. 48). In this research I employ metaphors to enhance the framework and foundation of teacher education.

Panopticon

In 1791 Jeremy Bentham designed a tall tower surrounded by an annular building called a panopticon, it was suggested to be used for disciplining institutions such as prisons, hospitals, workhouses, schools, and madhouses (Rose, 2016). For the purposes of this research I use

Foucault's (1977) interpretation of the panopticon as a method of surveillance to produce and control social order in education.

Theoretical Framework

A feminist poststructuralist perspective is representative of the ways in which I position myself as a subjective entity in this research process. In recognition of subjectivity, Fendler (1998) stated that "[c]urrent educational discourse generally assumes that the subjective knowing self is itself an object of study and that knowledge of the self is the basis for an educated identity" (p. 47). I believe that new teachers operate from multiple "truths" as they negotiate power dynamics from student to professional. My identities as a teacher was in a constant tug-of-war through the multiple identities I had to take on and for whom. The trapeze I was swinging on continued to sway, and no one from either side of the platforms would catch me, which highlights the liminal space in which I was operating. Jackson (2001) noted that "[o]ther, competing discourses vie for the students' subject position, discourses constructed by the values and beliefs of those in power-mainly other teachers, university people, and administrative personnel who work with student teachers" (p. 387). Metaphorically, becoming and being a teacher is more or less a socialized three-ringed circus. Teachers are constructed in a cyclical sense and discourse is by nature inseparable from its subject, and "truths" are socially constructed systems of signs which contain the seeds of their own contradiction (Lather, 1991). Deconstructing the liminal space of student teachers begins with recognizing teacher education's multiplicities and social constructions.

Feminist Poststructuralism

Through a feminist poststructuralist lens, it is necessary to consider the educational institutions and their relationships with political nature of schooling. The poststructural

perspective highlights how rules and regulations bring a wide range of professional and "expert" knowledge that have a significant role in how we are governed in producing the kinds of "subjects" we are encouraged to become (Bacchi & Goodwin, 2016). Teacher identity is constructed by persons of power such as "experts" as well as those outside of education. Popkewitz and Brennan (1998) remind us that "[i]ssues of power require making connections between self and self, self and other, and institutional discourses" (p. 5). I have used my experiences to conceptualize the construction of my own identity as a student teacher and a professional through my own narratives and encounters in the liminal space.

My identity was constructed and made, which developed throughout my teaching experiences. As a woman in the field of education my subjectivities play an important role in my own discourse. Britzman (2003) highlighted that identities tend to be displaced, replaced, and misplaced throughout student teacher preparation; however, this is not a linear process and is composed of "a struggle for voice" through a series of narratives. The student teacher voice is rarely heard in both physical spaces as well as in the literature, possibly because it may disrupt the order of power. Deconstructing narratives using photovoice, a qualitative methodology that uses photographs to document reality, allows new teachers to have their own discourse. In fact, Rose (2016) argued that "[d]iscourses are articulated through all sorts of visual and verbal images and texts, specialized or not, and also through the practices that those languages permit" (p. 187). The teaching profession has been constructed through scripted discourses such as test preparation, curriculum adoptions, and the newest fads in education that are financially beneficial to corporations, and not necessarily teachers.

The goal of deconstruction is to keep things in process, to disrupt, to keep the system at play, to set up procedures to continuously demystify the realities we create, to fight the tendency

for our categories to congeal; deconstruction is neither unitary wholeness or dialectical resolution (Lather, 1991). Through discourse social organizations are defined and contested. Weedon (1997) suggested that it is also the place where our sense of self, and our subjectivity, is constructed. Weedon's (1997) aforementioned notion of subjectivity highlights my theoretical lens throughout this research as she explained:

> Although the subject in poststructuralism is socially constructed in discursive practices, she nonetheless exists as a thinking, feeling subject, social agent, capable of resistance and innovations produced out of the clash between contradictory subject positions and practices. She is also a subject able to reflect upon the discursive relations which constitute her and the society in which she lives, and able to choose from the options available. (p. 121)

Honoring my personal subjectivities and deconstructing my own identity adds a layer to the feminist poststructural theory that I live every day. My sense of self and subjectivity are an essential piece to this work.

Foucault's Theory: The Panopticon in Education

The ringmaster is sometimes out of sight as the circus continues however, their invisibility should not be mistaken for absence. The liminal space in student teaching can silence even the very best "performers." The discourses in educational situations change every time the curtain opens and closes, but the audience continues to watch. The panopticon used for the surveillance of prisoners as a method to keep order correlates to the surveillance of student teachers as well as experienced ones. The top down model that is structured in school systems silences teachers; in fact, Foucault's (1980) description of silence captures the implicit discourse dynamics amongst student teachers:

> Silence itself-the things one declines to say, or is forbidden to name, the discretion that is required between different speakers-is less the absolute limit of discourse, the other side from which it is separated by a strict boundary, than an element that functions alongside the things said, with them and in relation to them within overall strategies. There is no binary division to be made between what one says and what one does not say; we must try to determine the different ways of not saying such things, how those who can and those who cannot speak of them are distributed, which type of discourse is authorized, or which form of discretion is required in either case. There is not one but many silences, and they are an integral part of the strategies that underlie and permeate discourses. (p. 27)

The above quote exemplifies the silences the student teachers in this study exhibited on multiple identity continua. The participants only felt comfortable using their voices when their student teaching semester was complete, and they graduated. As Foucault states, the participants were able to determine when they should stay silent and when to was safe to speak up.

Voice suggests relationships, the individual's relationship to the meaning of her or his lived experience, and the individual's relationship to the other since understanding is social, the struggle for voice then is always subjective, dynamic, interactive, and incomplete (Britzman, 2003). Through student teaching identity formation voice can sometimes be silenced. Teachers get evaluated through assessment tools which create dividing practices such as good teacher versus bad teacher through high stakes testing, thus creating less voice.

The Construction of Student Teacher Identities: Putting up the Tent

People's identities have shaped the course of society since the beginning of time. Identity can be defined as who or what someone is, the various meanings people can attach to

themselves, or the meanings attributed by others (Beijaard, 1995). Using identity as an analytical lens in education represents teachers in all phases. Identity is a key influencing factor on teachers' sense of purpose, self-efficacy, motivation, commitment, job satisfaction and effectiveness and is essential to investigate the positive and negative contexts (Day et al., 2006).

Student teacher identities have been constructed by positions of power, politics, and an ever-growing panoptical gaze watching everything they do. Student teacher narratives ebb and flow throughout their interactions with positions of power. Diniz-Pereira (2003) commented on this construction and added that teachers' identities are also constructed through their relationships with "others"- students, parents, other teachers and the principal. It should be realized how individualism is reproduced in these relationships and, at the same time, reproduces them.

Student teacher identities also have gender implications. Certain practices constitute "subjects" as particular kinds of beings, gendering is an ongoing process (Bacchi & Goodwin, 2016). With a large number of teachers being women, gendering can play a role in identity construction. School culture and students also impact teachers' identity construction (Galloway et al., 1982; Pollard, 1985; Rutter et al., 1979). Depending on who and where student teachers are situated can impact what decisions they can and cannot make. The student teacher is not able to be who they want to be and also get a job. To describe this interplay in student teacher identity construction Mifsud (2018) confirmed:

> Cognizant of the influence of macro, meso, and micro structures, together with personal biographies in terms of values, beliefs, and ideologies on the construction of teacher identities, scholars argue that teachers may have a plurality of identities as fragmented

> selves due to the presences of the multiple 'I's in the agency-structure interplay in the early teaching years. (p. 8)

An approach to student teacher construction is to understand the contradictions they face in the liminal space. Britzman (2003) agreed and explained that student teachers find it difficult to make sense of a curriculum that stifles risks and creative thought; "simultaneously student teachers must also confront their own subjective experience with school knowledge, how their own deep convictions, investments, and desires have been structured by it" (p. 61). Living in the liminal space of contradictions, student teachers must make sense of theory and at the same time try and practice it. The liminal space in which student teachers find themselves creates a tide pool they cannot swim out of while the waves keep crashing on them. The deconstruction in this research of how teacher preparation programs are operating is a deliberate infiltration on a micro level. To point out the need for quality teacher education Sinclair (2008) explained:

> Entry and changing personal motivation and commitment, along with initial teacher education coursework and practicum experiences, have the potential to attract student teachers to teaching, and affect how long (retention) and to what extent they will engage deeply (concentrate) in their initial teacher education courses, or question their initial career decisions, leave the course or not take up a teaching position upon graduation. Understanding the positive and negative effects of initial teacher education coursework and practicum on student teacher motivation and commitment can inform teacher education policy and help teacher educators design better initial teacher education courses. (p. 99)

The time, money, and commitment teachers put into their education to contribute to society deserves an examination of the fostering of student teacher identity.

Chapter Two: Literature Review

This chapter will examine the historical and current literature on student teachers with a specific focus on student teacher identity in its many forms. The term "student teacher" can be described in multiple ways within the literature, so I sought out research involving teaching, student teaching, novice teaching, pre-service teaching, and identity formation at these stages, and I use the term *student teacher* throughout the literature review to refer to teacher education students who are in the midst of their final semester in their teacher preparation program, readying themselves for the job market. While my research focuses on student teachers at one North Carolina university, the literature I reviewed cited state, country, and world issues to draw conclusions on this topic.

Historically, teachers are typically white women (Fendler, 1998). Grant and Murray (1999) emphasized that women in society who needed employment between 1870 and 1900 led to an increase in teachers, and "the number of teachers in the nation more than tripled, to 450,000" (p. 80). By the beginning of the twentieth century teaching was established as a female-dominated occupation, and women were overwhelmingly young, white, and female, which created a system where men have claimed power within its political structures so that teaching jobs are typically left to women (Grant & Murray, 1999). From 1880 to 1925, teachers were needed in greater numbers because of the demand for public education. This demand was met by paying women teachers lower salaries than men teachers (Grant & Murray, 1999). Over the years very few shifts have been made to raise salaries of teachers and many men take higher positions such as principals and district personnel (Grant & Murray, 1999). Even though education has been historically dominated by women, a career in teaching offered women a living wage and a professional alternative to traditional homemaking.

Teaching is a complex profession that is dependent on a vast array of knowledge, skills, and ability to learn how to become a teacher, which in turn shapes one's identity. In the next section I will first explore student teacher identity as a whole. Second, student teacher identity construction will be discussed using reflective activities such as portfolios, autobiographical stories, and reflective writing logs. The discussion that follows will examine student teacher identity construction through the use of learning communities such as collaborative practice, critical friend groups, and cohorts. The role of context including the idea of teachers-in-training and competing discourse will be explained. Lastly, student teacher agency and identity will be discussed in regard to identity construction/deconstruction in the liminal space student teachers navigate through during student teaching and in their transition period into novice teaching.

Student Teacher Identity

Teacher identity remains the focus of many theoretical and empirical research in teacher education (Beauchamp & Thomas, 2009; Gee, 2000; Trent, 2010). Several factors influence the progression of teacher identity, which has "messy meanings" (Zembylas, 2003, p. 109) and is at the same time "rich and complex" (Sachs, 2001, p. 160). Identity is a key influencing factor on a teacher's sense of purpose, self-efficacy, motivation, commitment, job satisfaction, and effectiveness, and is essential to the investigation of the positive and negative contexts of student teacher identity construction (Day et al., 2006). In order to conceptualize teacher identity, I use Beauchamp and Thomas' (2009) understanding of teacher identity by defining it as complex and shifting over time. Many other identity researchers such as Gee (2000) use distinct identity traits that suggest being a certain "kind of person" across multiple contexts. Goffman (1959) utilizes a "dramaturgical approach" (p. 240) to synthesize interactions with people as "performances" which in turn shapes identity.

Gee's (2000) identity framework helps to break down the many identities that people acquire and maintain. Using Gee's (2000) identity framework to understand how identity is shaped across multiple perspectives helps develop an understanding of teacher identity in order to pull apart and examine its many layers. Complementing Gee's (2000) identity perspective, Goffman's (1959) dramaturgy "serves as a scaffold to juxtapose the various masks worn by the student teachers when interacting with the various stakeholders at all levels" (Mifsud, 2018, p. 128). Viewing daily interactions as "performance" Goffman (1959) contended, "a performer tends to conceal or underplay activities, facts, and motives which are incompatible with an idealized version of himself and his products" (p. 48). In other words, student teachers may hide their true feelings about something they believe in just to get a good grade or to satisfy someone in a position of power. Identity also has internal and external components such as emotion (Rodgers & Scott, 2008) and particular life experiences in different contexts (Sachs, 2001). Beauchamp and Thomas (2009) explained that "[a] view of teacher identity is both *product* (a result of influences on the teacher) and *process* (a form of ongoing interaction within teacher development)" (p. 177, emphasis added). Understanding discourse is also a key contributor to student teacher identity and takes many forms. Multiple discourses throughout the student teaching semester occur with university supervisors, cohort members, cooperating teachers, and administrators.

All forms of identity construction have multiple dimensions of *how to be, how to act*, and *how to understand* that are all interconnected in some way (Beauchamp & Thomas, 2009). Although many studies on student teacher identity have been conducted there is still a need for research that could focus on the complexities of teacher identity construction at this particular moment in the history (student teaching semester) of teacher education. Beauchamp and Thomas

(2009) stated that "we need to more effectively address identity as a component of teacher education" (p. 176). In the last decade many pedagogies were developed or proposed to address student teaching identity in colleges of education (Leijen et al., 2014; Meijer et al., 2014). The themes in the literature reveal a consensus that teachers' professional identity is at the core of who teachers are and what defines them as teachers (Meijer & Oosterheert, 2018).

Constructing Student Teacher Identity through Reflective Activities

Importantly, the concept of identity has been studied within numerous disciplines such as social sciences, psychology, and philosophy. The work on identity in other disciplines help support the identity deconstruction in teaching preparation. Reflective activities such as portfolios, autobiographical stories, and writing logs have been an integral part of student teacher identity research. The ability for student teachers to embark on reflective practices during their student teaching experience has provided many positive findings about promoting identity construction. Using reflective activities as assessments of teaching readiness, researchers have been able to gather a plethora of data to inform student teacher identity formation including the development of positive identity, trying new ideas, and developing critical consciousness.

Portfolios

Educational researchers have embarked on exploring student teacher identities through the use of portfolios. Arter and Spandel (1992) defined a student teacher portfolio as a "a purposeful collection of student work that tells the story of the student's efforts, progress, or achievement in (a) given area(s)" (p. 36). In a case study done by Antoneck et al. (1997), student teaching portfolios were used as a way to display and store a student teachers' knowledge and skills. The study showed that through anchored reflection mediated by the portfolios, student teachers were able to construct a professional identity. The body of work that promotes

portfolios for developing student teacher identity has claimed they are comprehensive, individualistic, and reflective, allowing rich stories to unfold that cannot be captured by a summative evaluation (Antonect et al., 1997; Cole, 1992; Nettles & Petrick, 1995; Ryan & Kuhs, 1993; Wolf, 1991).

Student teaching portfolios have been widely used as a formative assessment tool by colleges of education (Arter & Spandel, 1992; Kagan, 1992; Paulson et al., 1991). Portfolios as an assessment system for student teachers can aid in conceptualized and developed systems. According to Ryan and Kuhs (1993) assessment procedures for student teachers have generally been dominated by a quantitative, reductionist, and deductive system and the use of portfolios serve a deeper assessment purpose. Currently, states have been moving to online portfolios or electronic portfolios which serve the same purpose for student teacher assessments (Gathercoal et al., 2002; Shulman, 1998; Strudler & Wetzel, 1998). In a qualitative study by Strudler and Wetzel (2014) findings about electronic portfolios highlighted opportunities to reflect, better access to professional documents, increased technology skills, and a better understanding of teaching standards, however, the downsides included a lot of time to prepare the portfolio, as well as unreliable technology. More research is unfolding recently with the use of Teacher Performance Assessment (edTPA), which is an electronic portfolio that is required for student teachers to get their teaching license in many states across the country (Greenblatt, 2016; Okhremtchouk et al., 2009). As a relatively new push in higher education, the use of edTPA as a requirement for certification will surely reveal more conclusive findings in the coming years.

Autobiographical Stories

Autobiographical stories have been used as an assessment tool for student teacher proficiency and research. Areas of transitions, personal feelings, changes in attitudes, and effects

on self-reflection can be reflected in a student teacher autobiographical story. Through the autobiographical writing process student teachers can realize influences and experiences that affected their view at different points in time. In a study by Estola (2003), student teachers wrote autobiographical essays which proved to be a powerful tool for making moral dimensions of student teachers' identities visible. Other research using autobiographical stories has shown a construction of positive student teacher identities (Bloom, 1996; Bruner, 1987; Freeman, 1996; Griffits, 1995). Study findings on autobiographical stories support and extend themes in the literature that captured student teachers' attitudes, confidence, perceptions, and influences of other people, including their professors and cooperating teachers (Ellsworth & Buss, 2000; Hembree, 1990; Jackson & Leffingwell, 1999; Tobias, 1993). It has also been found that autobiographical stories can provide critical insights into the influences that impact the future of student teachers (Ellsworth & Buss, 2000). The use of autobiographical stories as an assessment tool moving forward in student teachers' education provides them with a narrative throughout their classroom teaching experience.

Reflective Writing Logs

Reflection is seen as a vehicle for considering the management of "uncertainty and ambiguity" that is experienced in the school community with the potential for a change in original dispositions (Jay & Johnson, 2002). Reflective writing logs or journals can shed light into student teachers' daily interactions and feelings during their student teaching experiences. Cattley (2007) used reflective writing logs with student teachers during an eight-week practicum block. Cattley (2007) showed that "breadth and complexity of the teacher's role is a key element in identity formation" (p. 337), and the study allowed student teachers to reflect upon their response to and observation of elements within the teaching environment. Cattley (2007) claimed

by encouraging student teachers to reflect upon the breadth of their roles, they are more likely to "shape a robust professional identity" (p. 341). Reflective writing logs have also been linked to explicitly guiding student teachers to reflective writing that strengthens confidence and competency in the role of a teacher (Atkinson, 2004; Cattley, 2005; Hoveid & Hoveid, 2004; Valli, 1997). The future use of reflective writing logs on a wider scale for student teacher identity construction has positive implications for aiding in the construction of a strong professional teacher identity.

Constructing Student Teacher Identity through Learning Communities

Working collaboratively in groups has been explored in many disciplines such as medicine, philosophy, and various fields within the broader field of education. In teacher education specifically, the push for collaborative practice among and between student teachers has proven beneficial (Dunne & Honts, 1998; Dunne et al., 2000; Franzak, 2002; Phipps, 2001). In practicums and field placement experiences, student teachers find themselves in stressful situations as they encounter dissonance between what they have preconceived and what they actually observe (Franzak, 2002).

One specific, contemporary form of collaborative practice is a Critical Friends Group (CFG) that is typically comprised of 10 to 12 teachers who meet once a month for at least two hours and discuss their practice and improve student learning (Dunne & Honts, 1998). Franzak (2002) defined CFGs as "practitioner-driven study groups that reflect the growing trend for site-based professional development in which practitioners behave as managers of their own learning" (p. 260). The collaborative model using CFGs is grounded in the belief that teachers of all levels can mentor and support one another, which has a positive outcome on student teacher identities (Graham et al., 1997). In terms of collaborative practices regarding student teacher

identity, Britzman (1994) wrote, "[t]he circumstances of student teaching, then, provide the contextual arena wherein the student teacher, as part student, part teacher, has the delicate work of educating others while being educated, and of attempting unification in an already contradictory role" (p. 55). Participating in collaborative practices can help support and construct student teacher identities.

Community Based Learning (Cohorts)

In 1998 Wenger developed a community-based learning model in order to address student teaching identity in cohorts and learning groups. The model consists of four interdependent components: community, practice, meaning, and identity (Wenger, 1998). In teacher education programs, a key curricular component is based on community and the notion that new teacher participation in an intentional cohort will translate into their career and be fostered in their own classrooms (Carver, 2004; Cuddapah & Clayton, 2011; Sapon-Shevin & Chandler-Olcott, 2001). Teacher education programs in colleges of education have employed the use of cohorts as a way to structure community professional development and to bridge university learning with new teacher practice by maximizing peer support for student teachers (Cuddapah & Clayton, 2011). As Cooper and Olson (1996) suggested, teacher identity is constantly being formed, reformed, and informed over time through interactions with others.

Influences that shape student teacher identity range from personal experience to pedagogical beliefs supported by student teacher instruction (Knowles, 1992; Knowles & Holt-Reynolds, 1991; Vinz, 1996). More specifically, cohorts allow greater reflection, action, and feedback among student teachers (Dunne et al., 2000). Organizing student teachers into cohorts continues to remain a typical practice of colleges of education and adds to the literature on supporting student teacher identity construction.

Student Teacher Identity and Role of Context

Student teaching is a complex entity that involves several moving targets. The way in which colleges of education prepare student teachers depends on theories and philosophies, not necessarily best practices. Overall, "paying special attention to how student teachers construct and perform their identities is an essential process" (Watson, 2012, p. 460). Student teacher identity can be understood through meaning, structure, and different ways they interact in a variety of contexts.

Teacher-in-Training

The role of a student teacher as she works with children, parents, administrators, and her cooperating teacher, can often present itself in uncertain ways. Student teachers are oftentimes required to make autonomous decisions for the first time as a professional and they struggle in knowing the "right" way to respond, as they still question their own authority. For example, a case study by Samuel and Stephens (2000) found that tensions exist between the hopes and ambitions that the student teacher had for themselves as well as how their students often see them as just a teacher-in-training. Samuel and Stephens (2000) explained that specific identity student teachers develop is deconstructed, constructed, and reconstructed through teacher training, which stems from the context in which student teachers find themselves during this process. In another study, Findlay (2006) highlighted tensions between student teachers' ideas of student teaching and the reality of student teaching. Student teacher identity as seen through the teacher-in-training lens undergoes changes in positive and negative perceptions, and as student teachers go through their teaching experiences, these changes are attributable to contextual factors (Izadinia, 2013). Being a teacher-in-training is grounds for tensions in student teachers' identity development and their roles in a variety of contexts.

Competing Discourses

Student teachers find themselves in the midst of competing discourses between their professors and cooperating teachers (Britzman, 1994; Casey, 1993; Gavey, 1989; Hargreaves, 1994; Sachs, 2001). Discourses offer a particular kind of subject position and identity where people come to view their relationships with different positions of power (Clark & Newman, 1997). Oftentimes discourses in everyday schools do not make the same connections with university discourses (Sachs, 2001). In other words, classroom teachers are "in the trenches" with their students rather than studying theories. Student teachers therefore find themselves negotiating multiple aspects of their identity throughout their student teaching experience.

Through these competing discourses, general effects on student teacher identity are constructed. Sachs (2001) explained that "the challenges for academics is how to integrate this kind of work into their work practices and importantly have this kind of professional activity recognized and rewarded within the broader university" (p. 153). In a study by Larson and Phillips (2005) over a five-month period, tensions between two competing discourses were able to create spaces of resistance and change. It was through this study on reflective journals and the use of metaphors by student teachers that themes developed in the literature of competing discourses. The findings from this study implicated that during the student teaching semester the students resisted setting up binaries, resisted the lure of patriarchy, taught the skills of deconstruction, and highlighted the power of student collaboration (Larson & Phillips, 2005). In teacher education, the student/teacher, expert/novice binaries hold normative discourses in that those who have the most power and knowledge, and those who possess this discourse, expect student teachers to conform and take up an identity similar to their mentor (Jackson, 2001).

Recognizing competing discourses and binary meanings can inform the construction of student teacher identity. Student teacher agency is another pertinent component to identity construction.

Constructing Student Teacher Agency

Agency can be defined as the capacity to initiate purposeful action that implies will, autonomy, freedom, and choice. In other words, people do not just react to and repeat practices that are given to them (Bandura, 1989; Edwards & D'Arcy, 2004; Holland et al., 1998; Lipponen & Kumpulainen, 2009). Throughout the body of work on constructing teacher identity, it is evident that there are many activities in which student teachers can engage for self-exploration and reflection. The research presents, however, a lack of struggle with regard to identity construction during student teachers' field experience. Student teachers present a passive voice as they negotiate and wear different masks when interacting with positions of power. During the student teaching semester, the student teacher is expected to be passive and learn yet quickly transition to a professional teacher with a limited sense of agency.

When student teachers enter the final phase of teaching by entering *real life*, identity is constructed through a vision of oneself as teacher, self-valuation, the meaning of one's activities, and the understanding of themselves as a teacher (Mifsud, 2018). In other words, constructing a strong teacher identity early on could aid in stronger teachers equipped with agency. Although the findings only highlight positive implications in student teachers, there are many aspects of the liminal space between student teaching and the first year of teaching that should be examined during this essential time.

Student Teacher Identity in the Liminal Space

Liminality derives from the Latin word limen, and means threshold, specifically the bottom of a doorway that must get crossed to get to another place (La Shure, 2005). In order to

conceptualize student teacher identity in a liminal space it is essential to view the transition from student to professional like a rite of passage. Teacher identities may be more or less stable and fragmented at different times and in different ways according to a number of life, career, and situational factors (Day et al., 2006). Teaching is a complex profession that illuminates multiple identities.

Liminality

The multidimensional character of the teacher's role has amplified the skill set complexity that teachers now need to be effective across diverse contexts in schools (Mifsud, 2018). Learning to think, know, feel, and act like a teacher requires an identity formation that is constructed throughout multiple settings in the liminal space. The liminal space power is not a thing, "points of resistance are present everywhere in the power network" (Foucault, 1990, p. 95). Identity is not something that is given; it is something that is practiced (Bacchi & Goodwin, 2016, p. 30). In a deep analysis of student teacher identity in the liminal space, Cook-Sather (2006) used Turner's (1981) description of liminality to refer to the place where transition takes place by the person making the transition. Cook-Sather's (2006) study on the liminal space in email communication suggested that more emphasis in teacher preparation should be placed on "helping students discover their own personal educational philosophy and existential meaning for their teaching and their lives" (Head, 1992, p. 101) rather than accepting traditional roles that have been passed down to them.

Betwixt and Between

Ayers (2001) explained the challenge of teaching is to decide who you want to be as a teacher, what you care about and what you value, and how you will conduct yourself in classrooms with students, naming yourself as a teacher, and knowing that the rest is up to you. In

the liminal space between student teaching and professional teaching they (participants) are pulled in many different directions and are exposed to an array of ideologies and different opinions about education. Student teachers face multiple interactions within a hierarchical power network each day as they interact with administrators, their mentor teacher, university supervisor, students, and parents. Throughout these interactions, their identities are constructed and practiced. Daily interactions between multiple people in positions of power can blur the liminal space in which student teachers find themselves. When student teachers shuffle in and out of different university courses they are exposed to grandiose styles of teaching as best practices, such as hands-on approaches to teaching instead of lecturing. "Student teachers should benefit from embarking early on in the construction and reconstruction of their teacher identities so that they develop a deeper understanding of their future career, the roles they are going to shoulder and the objectives they want to fulfill" (Izadinia, 2013, p. 708). The space betwixt and between has great potential to be a beneficial place for student teachers when viewed as an appropriate place to investigate and foster teacher identity construction.

Conclusion

Teacher vacancies are increasing in more and more school districts nationwide. Growing teacher shortages have made filling vacancies with qualified teachers increasingly difficult. In fact, 90% of the annual demand for teachers is created when teachers leave the profession (Carver-Thomas & Darling-Hammond, 2017) and the turnover problem affects beginning teachers more than others (Ingersoll, 2001). Public school teachers in North Carolina have particularly experienced a prolonged salary freeze, the removal of advanced degree pay, and have wages that persistently trail the national average (Bonner, 2017; Michel, 2017; Strauss & Egan, 2016; Strauss & Parmenter, 2018). North Carolina was also ranked as one of the worst

states in the nation for educators (Hui, 2017), yet colleges of education continue to fill seats with students eager and ready to become teachers. Despite the reasons for high attrition rates, the desire to teach usually comes from within. Bruno (2018) discussed that education is not typically a stepping-stone career, “teaching, like pastoring, is often a calling” (p. 3). As the research suggests, developing student teacher identity through a variety of methods and theoretical frameworks allows for significant contributions to teacher education.

The literature relevant to this study highlights the positive outcomes that reflective activities, developing agency, and examining the student teaching context can produce. In particular, a review of research on student teachers’ professional development Izandinia (2013) suggested that “[l]ooking across the studies, there seems to be a sole reliance on reporting positive outcomes. In other words, most of the reviewed studies failed to describe negative findings of and challenges in research on ST [student teacher] identity” (p. 707). Although there have been numerous studies on student teacher identity construction, there is very little to be said about the liminal space student teachers float in as they navigate amongst and around competing discourses. In fact, the latest review of research suggests a promising future way to investigate learning in the liminal space by presenting an opportunity for the disciplinary specialist in university teaching to open up a dialogue with their students, and to pursue routes of inquiry into the nature of their understanding of particular phenomena in specific contexts (Land et al., 2014). Student teacher identity construction contextualized within the liminal space has not yet been investigated in educational research, and this study aims to fill that void. In fact, existing research reveals a propensity to report on only positive outcomes of student teaching identity formation, as the reviewed studies failed to describe negative findings in research on student teacher identity (Izadinia, 2013). The purpose of this study is to illuminate identity construction

as student teachers are positioned within a liminal space as surveilled agents within a larger panopticon structure of public schooling.

Chapter Three: Methodology

Kelchtermans (2018) argues that "[t]eachers are storytellers. When asked to talk about their job experience and their work life, teachers often spontaneously choose narrative language" (p. 237). Garmston (2019) declared, "Data do not move people. Stories do. Not just any story, but stories constructed to entertain, sway, encourage, and motivate have an uncanny effect on attitudes and even behaviors" (p. xxiii). Everyone has stories that span the past, present, and shape the future. "Narrative inquirers are attuned to the feelings, desires, needs, aesthetic reactions, and moral dispositions of both self and others" (Hamilton et al., 2008, p. 20).

The power of my own stories as a teacher has drawn me to use the qualitative methodologies of narrative inquiry (Clandinin & Connelly, 2000) and photovoice (Wang & Burris, 1997) to chip away at my research questions. The stories of my own student teaching experience contain multitudes. These stories spread across multiple spaces of time and my experiences as a student teacher constructed my identity as an educator, especially in the student teaching liminal space. The longer I stayed in the teaching profession the more stories I collected demonstrating my identity construction. Additionally, narrative inquiry resonates with the way I foster relationships with others and my way of seeing the teaching world in order to expose the gaps that exist as teachers move from student to professional.

Considering all that is involved in student teacher identity construction, as discussed in Chapter 2, my goal as a researcher with this project was to deconstruct the traditional projections and constructions imposed on student teachers by inviting the participants (student teachers) to tell their own stories. As mentioned in Chapter One, the projections and constructions of teachers have evolved over time by people in positions of power. The discourses surrounding the teaching profession through relationships, school culture, racial and gender identity are often constructed

and placed upon them. These student teachers' narratives of identity shifts and power negotiations in the liminal space were told using multiple modalities. As a qualitative researcher, I was concerned with making sure my data collection methods captured student teachers' perspectives accurately and set up strategies and procedures that enabled me to consider experiences from their perspective (Bogdan & Biklen, 1998). In order to explore the identity construction of student teachers in the liminal space of, it was important to make them active research participants in their own journeys.

The gap in the research on student teachers in the liminal space and the identity construction of what *happens* during student teaching does not exist nor does the use of narrative-photovoice methodology to capture this phenomenon. Although I have my own narratives, my purpose was to hear and document my participants' narratives and histories. To further strengthen my research, the questions I sought to answer were:

- What happens to student teachers in the liminal space of the student teaching semester?
- How can student teachers construct/ deconstruct their identities using narrative-photovoice?

There are many ways that a qualitative researcher can design a study, and how a researcher determines this is by looking at the theoretical framework of the study and the purpose of the study as shown in its focus and research questions (Merriam & Tisdell, 2016). Narrative inquiry through photovoice naturally lent itself to a feminist poststructuralist lens in order to chip away and deconstruct teacher preparation programs, in other words getting student teachers to narrate and photograph their experience conclusions and implications were made about identity construction.

Methodologies Selected

The historical context of qualitative research is rooted in humans and human interactions. Garmston (2019) explained that "[l]istening to stories has been a sacred rite of communication since the sun first rose over human existence. The earliest people told stories to share and interpret experience" (p. 10). Merriam and Tisdell (2016) explained that decades before what we now call "qualitative research" became popular, anthropologists and sociologists were asking questions about people's lives, the social and cultural contexts in which they live, and the ways in which they understood their worlds. The way people interpret the same event is based on a long history of how they have experienced life. Bogdan and Biklen (1998) explained the usage of qualitative research as an umbrella term to refer to several research strategies that share certain characteristics. The collected data is rich in description of people, places, and conversations that are not easily described by statistics.

Recently, much qualitative research has involved the use of visuals, including photographs, in fact "[p]hotos can represent the photographer's own view of what was important, the orders he or she was given from a superior, or the demands of people who were the subjects" (Bogden & Biklin, 1998, p. 145). In this study, photographs, collected as part of a Photovoice process, invited participants to tell deeper stories about their experiences and, ultimately, disrupt the way student teacher identity in the liminal space is controlled, constructed, and surveilled.

Photovoice

First conceived by Wang and Burris (1997), photovoice has been employed as a qualitative methodology that has been used to portray the life of its participants through photography and reflective analysis. Photovoice is defined as a process by which people can identify, represent, and enhance their community through a specific photographic technique, and

trustfully puts cameras into the people's hands in order for them to act as recorders and potential catalysts for change in their own communities (Wang & Burris, 1997). Voicing Our Individual and Collective Experiences make up the word VOICE in photovoice, which makes the methodology unique and goes beyond just taking photographs. Further, Wang and Burris (1997) explained:

> Photovoice may provide an effective and vivid way for people to show firsthand their perceived strengths and needs, to promote critical dialogue and knowledge about their community's assets and concerns, and to reach policymakers through images and stories of everyday life to bring about change. It exploits the emotional power of photographs produced by people who carry a particular authority in what they choose to describe. (p. 382)

The three main goals of photovoice are (1) to enable people to record strengths and concerns; (2) to promote critical dialogue about issues through large and small group discussions of photographs; and (3) to reach policy makers (Wang & Burris, 1997). As a relatively new inquiry process, photovoice borrows from other methodologies (e.g., participatory action research, feminist epistemology, critical consciousness) in order to bring together images that are rich in contextualized understandings of narrative inquiry and participant reflections.

Though the use of photovoice is relatively new as a form of qualitative inquiry, its roots in bringing together photographs and stories dates back thousands of years. Latz (2017) wrote that with camera obscura dating back to 300BC, humans have always had a fascination with preservation, documenting moments, ideas, thoughts, experiences, and emotions, creating a natural intertwining of photography and inquiry. Similar to storytelling, the pairing of photovoice and narrative inquiry in understanding human culture make sense in today's visual and digital

world. Photovoice researchers center the participants' life worlds by placing cameras in their hands, which shifts the essential nature of the research itself, making it more authentic to the experiences and perspectives of the participants (Latz, 2017), which offered a good fit for my project/research questions because it naturally engaged the participants in acts of reflexivity. According to Brisolara (2014) reflexivity allows participants to become aware of their perspective and potential blind spots as well as documenting their process of development. When participants open up their narratives across the "three-dimensional space," the layer of photographs facilitate conversations, allowing for deeper discussion and articulation (Clandinin & Connelly, 2000).

The flexibility and broad potential use of photovoice are some of the methodology's many strengths, as it provides a methodological space ripe for transdisciplinary research teams to ask and answer research questions (Latz, 2017). The current digital age places a lot of emphasis on social media and platforms where pictures of one's life are time-stamped on a *technological timeline* (i.e., Facebook, Instagram, and Snapchat). Along with pictures, words are attached to express feelings to portray a "story." The participants were already engaged in social media posts about their everyday life, the addition of the Polaroids and written journal pieces enhanced their reflexivity by allowing them to physically *see* and *touch* their student teaching timeline. Student teacher identity is a key factor when determining perceptions on their lived educational experiences. These identities span across time and begin to take full shape during their student teacher training. Deconstructing a student teacher's identity into a narrative with the use of photovoice highlighted the misconceptions of teacher training programs. It also added the invisibility of students' identities and experiences from pre-service educations, which are fragments between theory and experience of one's personal life (Ritchie & Wilson, 2000).

Because my research questions centered on exploring the lived experiences and identity formation of student teachers, most of whom have grown up taking and posting photographs on social media, which made Photovoice a strong fit methodologically.

As Latz (2017) pointed out, "photovoice is a methodology that has rich potential for generating new knowledge vis-à-vis counter stories, stories that diverge from dominant narratives" (p. 5). Narrative-photovoice produced an outlet for the student teachers to be *heard*. "Historically, photovoice has been used to highlight the experiences and perspectives of those who have been marginalized, those whose voices not ordinarily heard by those in positions of power" (Latz, 2017, p. 3). This led me to think that teacher preparation programs have a potential to foster identity growth and agency without the need for student teachers to feel scared or the need to go rogue. Photovoice aims to garner the attention of policy makers and argued that "the power of the visual image allows photovoice technique to gain the attention of policy makers in a way that words cannot" (Latz, 2017, p. 46).

Within our visual culture, which refers to the many ways the visual is a part of social life (Rose, 2016), photovoice allowed me to see and learn about student teachers' experiences from *their* unique perspective. During the final photovoice gallery walk the participants not only shared their unique perspective for themselves but they were able to see connections amongst each other. The photographs revealed the truth about what they experienced and how the process of narrative-photovoice aided in their identity construction and deconstruction. Foucault used the term "regime of truth" to explain visual culture. Historians of photography have explained that photographs in a specific "regime of truth" were seen as evidence of what was really there (Rose, 2016). Visuals have become a pivotal piece in today's society and embedding photographs into

educational research can be a way to situate decision makers in the "regime of truth" about student teacher identity.

Application and Use

Photovoice is also viewed as a form of participatory action research in which researchers and participants are interested in reaching policy makers with an inherent desire to affect change (Latz, 2017). In the spirit of Freirean education lies the practice of liberty, as it frees the educators and the educates from silence and monologue (Freire, 1974). Just as Freire (1974) used images as catalysts for dialogue during cultural circles, photovoice uses images to engage groups of teachers in discussions about their photographs and lives (Latz, 2017).

In this study, the pairing of photographs and narratives attended to the goal of deconstructing student teacher identity in the liminal space. In particular, the use of both narrative inquiry and photovoice brought more agency to the participant's identity work. Bamberg (2003) suggested that student teacher narratives aid in identity construction by agentively and actively positioning themselves in their situated positions as well as calling their sense of self into existence. I used a model of photovoice in which the process is broken down into eight steps: 1.) identification, involves the place, people, and purpose of study 2.) invitation, this is the step where participants are asked to participate in the study 3.) education, this step requires the participants to be trained in the photovoice process 4.) documentation, in this step the participants were give their Polaroid One Step camera and journals 5.) narration, the participants wrote narratives in their journals about the photographs they took, they also engaged in focus group and one-on-one interviews 6.) ideation, in this study ideation involved the photovoice gallery walk, participant photograph groupings and their analysis and 7.) confirmation, this final step was the creation of a policy poster (Latz, 2017). In lieu of using just

photovoice on its own as a methodology, I expanded the narration step into narrative inquiry. In this research the narration phase of the photovoice steps had the participants write in a journal about the photographs they took rather than writing a caption. The journals and photographs pieced together their personal narratives and aided in their identity work. Joining the two methodologies allowed a reflexive approach to the participant's analysis at the end of student teaching. In this particular study, the participants were prompted each month to take photographs and narrate their lived experiences during student teaching (see Appendix B). My aims each month as a researcher depended on specific situations the participants were facing; however, every interview had a prompt about their identity.

Narrative Inquiry

Clandinin and Connelly (2000) described the narrative inquiry methodology as a form of experience—stories that are both lived and told; a collaboration between researcher and participants over time in a place or series of places. Likewise, Creswell (2013), recognized narrative research as best for capturing the detailed stories or life experiences of a *single individual* or the lives of a small number of individuals. In their research exploring narrative, self-study, and auto-ethnography, Hamilton et al. (2008) wrote, "this methodology often appeals to teachers and teacher educators who share and learn from one another through exchanges about knowledge, skills, practices, and evolving understandings" (p. 19). Upon meeting the research participants before they began student teaching, their life experiences created an organic array of narratives. As we all began to learn more about each other's lives it was inherent that narrative inquiry be employed as a methodology.

The earliest forms of narrative inquiry, or its origins, stem from primatology and anthropology. The theoretical underpinnings of narrative inquiry suggest that human subjects are

subjective to their own life and experiences and draws upon Dewey's (1916) idea of lived experiences and was applied to educational research by Connelly and Clandinin (2006). Describing the key features of narrative methodology, Brunner (1994) noted:

> Stories are our tools for world making. When teaching and learning focus on world making, narrative may hold limitless possibilities. Narrative is more than a way of knowing; it is a way of knowing that we know something and that we have a right to know. It is not necessarily knowing that is filled with certainty, but it is, at the very least knowing we have the right to puzzle over situations in a quest for understanding. It is a way of bringing to the surface what was once inarticulable. (p. 187)

As a narrative inquirer and photovoice researcher, the experiences of student teachers with a focus on identity construction/deconstruction in the liminal space transcended my own queries about what *happened* to me. I felt it necessary not only to just tell narratives but to do something about them. The more that I interviewed the participants, the more I could see the answers to my questions take shape. Educational research thrives on narratives as a way to capture attention to what happens daily in classrooms. As a researcher I used narrative inquiry and positioned myself in different places and in different storylines in the educational landscape of student teachers.

Every teacher has a complex story; a narrative that explains how they began teaching, and the multiple iterations that make up their day-to-day classroom experiences. During my research participants' student teaching semester, I "walked in the midst of their stories" (Clandinin & Connelly, 2000, p. 63). To explain this phenomenon, Clandinin and Connelly (2000) created an important aspect of narrative inquiry known as the "three-dimensional space" where the researcher understands that the story does not start when they arrive on the scene. In this study, my research participants had stories that began long before I met them. The first one-

on-one interview I conducted with each participant, I had them tell me their life story in a nutshell while I listened and took notes. This allowed me to dig deeper into how they got to where they were a month before student teaching. As a researcher I was able to circle back to things I knew about them which enhanced the interviews. Their life stories are rich and complicated, knowing who they were, where they were going, and what they wanted to be aided in the final analysis.

Honoring the three-dimensional space, Clandinin and Connelly (2000) used a set of terms that pointed them backward and forward, inward and outward. During my research journey that led to narrative inquiry in conjunction with photovoice a "grand narrative" about these four particular student teachers emerged. While being in the midst of their stories, themes began to develop organically as the participants were all facing similar obstacles and triumphs.

Within the fieldwork of narrative inquiry, relationships were negotiated as I dug deep into the lives of the student teachers as well as their families and loved ones. It was difficult for me at times to not feel intrusive with information the participants trusted me with, however, because photovoice was also used the participants knew they would be contributing to the research to better prepare others. Clandinin and Connelly (2000) explained that as difficult as it may be to tell a story, the more difficult is the retelling of stories that allow for growth and change (Clandinin & Connelly, 2000; Connelly & Clandinin, 2006; Elbaz-Luwisch, 2005; Kramp, 2004; McCormack, 2004). Within the walls of public education growth and change are up against certain policies which are often political. Policy is a discourse that is inseparable from teacher preparation. Foucault's characterization of policy as discourse emphasizes the nature of politics; by using this approach, it focuses on the way policy makes people rather than how people make policy (Bacchi & Goodwin, 2016). Despite the difficulties of telling teachers' stories to create

policy change, the use of photovoice to aid in narrative inquiry allowed for deconstruction of student teacher identity. Subsequently, Chapter Five will dig deeper into the analysis of the participant's deconstruction of their personal narratives and identity construction.

Application and Use

My research questions invited student teachers in the liminal space to document their experience between university coursework and professional employment using photographs, written reflections, interviews, and group discussions. Throughout their journeys, I documented their relationships with different people (i.e., family, friends, cooperating teachers) and their participation in a distant learning cohort by interviewing them once a month as well as touching base weekly with a simple text or phone call. Lyons and Kubler-LaBoskey (2002) remind us that narrative practices are intentional, reflective human actions, in which teachers with their students, other colleagues, or researchers, interrogate their teaching practices through the construction of narratives, which could lead to changed practices and new hypotheses.

Narrative inquiry allows teacher identities to flourish as stories are told across time and experiences are analyzed. Narrative as a story is especially useful to capture complexities of teachers' work and classroom practice, which are often messy, uncertain, and unpredictable (Lyons & Kubler-Labosky, 2002). I was intentional in every interaction I had with the participants. I did not take their stories or participation in this research for granted. The four participants and I engaged in critical dialogue and reflection constantly to aid us in properly telling their stories.

Narrative-Photovoice in Education

For this research the use of narrative-photovoice was used as a way for the participants to actively engage in identity work. Narrative-photovoice is a groundbreaking blending of narrative

inquiry and photovoice developed by Simmonds et al. (2015) that explores narrative-photovoice as an alternative methodology. Its original purpose was to better understand the lived experiences of gender (in)equity with young schoolgirls in South Africa. As a relatively new methodology in educational research, "narrative-photovoice involves juxtaposing two concepts, photo-narratives and photovoice" (Simmonds et al., 2015, p. 37). In regard to using photovoice methods, Mitchell et al. (2017) argued:

> [t]hat when we are working with marginalized communities or with sensitive topics, a participatory visual methodology is more suitable since it allows ease in participants' expressing ideas around an issue that is difficult to articulate or that fall into the area of subjects that are deemed inappropriate for discussion. (p. 21)

While the foundational bases of narrative inquiry and photovoice differ substantially, the impact the photovoice method can have on narrative inquiry and educational discourse can provide rigor to the research. This includes reflecting upon the origins and understandings the methodologies and methods to promote congruence. Because narration is a significant step in the photovoice methodology the reflections naturally coincided.

I employed narrative-photovoice methodology to explore student teachers' personal accounts in the liminal space of surveillance. Just as prisoners were never certain of invisibility and had to behave all of the time (Rose, 2016), student teachers walk on wobbly stilts as the ringmaster calls them out to perform. By this I mean, because they were taking photographs within the liminal space of student teaching as well as deconstructing identities that were projected upon them, as co-researchers they were given a voice about their *performance*. Disrupting the marginality typically placed on student teachers, the narrative-photovoice methodology allowed them to be a stakeholder. This process of the narrative-photovoice

discussions added to the broader narrative of the teacher transition period and captured critical moments in participants' journeys.

The use of data generated from photovoice in a narrative inquiry about student teacher identity in the liminal space are not always understood by words alone. In other words, as Rose (2016) explained, "Foucault's emphasis on institutions and power/knowledge is crucial for understanding the belief that photography pictures the real" (p. 224). Viewing student teacher narratives through a critical perspective led Ritchie and Wilson (2000) to encourage the field of teacher education and educational research to value teachers' stories, to invite teachers to reclaim their experience, and to use it to consider their own pedagogy. The application and use of qualitative research using narrative-photovoice can be adapted to fit a variety of questions. Wang and Burris (1997) noted that photovoice is malleable and ready for specific goals, diverse communities, and various contexts.

Storytelling is important to the educational world; however, adding images to the story is more compelling. Creswell (2013) pointed out how the use of images can add words:

> A form of narrative analysis composure is in an emerging area of using visual analysis of images or interpreting images alongside words. It could also be a story told about the production of an image or how different audiences view an image. (p. 192)

Images can speak more than words and produce a deeper message than narratives. The misconceptions of what it is like to student teach versus professionally teach was unearthed through both narrative inquiry and photovoice. When discussing student teacher identity in the liminal space, Mifsud (2018) explained, "the constriction of teacher identity is deeply affected both by the context in which it unfolds and the audience in front of whom it is performed" (p. 127). Photovoice lends itself to narrative inquiry analysis in order to tell a story through images

and bring about change. “Photovoice exists in the world today because so many individuals and groups of individuals engaged in countless cycles of theorizing, acting, reflecting, refining, and repeating” (Latz, 2017, p. 27). Applying narrative-photovoice as a methodology for conceptualizing student teacher identity in the liminal space is intended to add to the research on identity construction and how it can be fostered in colleges of education.

Research Design

I employed a form of narrative-photovoice across this project in order for student teachers to take action and photograph the panoptic state in which they are placed. For the first time student teachers have exposed the truth about student teaching through narrative-photovoice. This research invited four student teachers to take Polaroid photographs and write narratives in order to deconstruct the space between student and professional showing the truth about their teacher preparation experience. The pictures and narratives encapsulate the pressures of not being prepared after student teaching to take on the challenges of a professional teacher.

Establishing student teacher identity and agency is imperative to develop during teacher preparation programs and fostered throughout their first couple of years in the field. Using narrative-photovoice to explore the construction of student teacher identity and to deeply understand the liminal space was an attempt to deconstruct and repair the power negotiations student teachers face. Day et al. (2006) expressed:

> Teachers will define themselves not only through their past and current identities as defined by personal and social histories and current roles but through their beliefs and values about the kind of teacher they hope to be in the inevitably changing political, social, institutional and personal circumstances. (p. 610)

Through the narrative-photovoice process, research participants had a chance to engage in critical thinking about the experience of living in liminality, as well operating under constant surveillance. The need for student teacher narratives combined with photography aided in the deconstruction of institutional apparatuses such as negotiating between different discourses. To support this claim Ritchie and Wilson (2000) explained allowing narratives to be read in dialogue with many other such narratives is necessary in order for us to see the multiplicity of paths teacher development may take, and that teacher educators cannot continue to shape programs, classes, or descriptions of teachers that ignore the interplay.

For the purposes of this research, using narrative photovoice to explicitly consider student teacher identity construction allowed the voices of student teachers to be heard through dialogue and visuals, revealing a better understanding of what it is like to perform in the liminal space between apprentice and professional. Student teachers have a history of being marginalized and rarely given the opportunity to express how they feel about their preparation in a variety of contexts. The participants in this study were able to collect, analyze, and formulate their own data, and the methodology allowed for them to voice their findings by creating a policy poster to inform essential stakeholders.

Research Methods

The blending of narrative inquiry and photovoice encompasses the feminist post structural approach that drives the trajectory of my research interests. The process of putting cameras in the hands of four women student teachers who wanted to tell their stories, allowed the theoretical foundations of feminism (Butler, 1992), education for critical consciousness (Freire, 1970), and participatory documentary photography (Wang & Burris, 1997), to capture their

student teaching experiences in nuanced and thoughtful ways. In this section I will describe how I came to know the participants, the data collection process, analysis, and validity.

Site and Participant Selection

In the spring of 2019, I co-taught "Social Studies in the Elementary School" (CI 3110) which was taught off campus to a distance-learning cohort in Constructed County (pseudonym). This cohort of 23 students was completing their last semester of course work before entering the student teaching semester in the fall semester of 2019. This setting helped support my goal of learning the stories of an all-women distance learning cohort who were in a teacher preparation program. The non-traditional group of elementary education participants offered a chance to learn about and deconstruct student teacher identity formation in the liminal space. The entire cohort was trained in the photovoice methodology for an assignment. Towards the end of the semester I was given an opportunity to share my research ideas with the cohort and asked for volunteers to participate in a photovoice student teaching project. Originally, six out of the twenty-three participants volunteered, however, only four committed to the entire project. Additionally, these students were on track to be December graduates, which meant they experienced the beginning of a school year during their student teaching semester rather than the end. The unique aspects of being a fall graduate in the field of elementary education and securing a teaching job in the middle of the school year is more challenging than traditionally graduating in the spring.

In the spring semester of 2019, as part of my work with CI 3110 (Social Studies in the Elementary School), all of the students in the class were trained via photovoice methods and asked to complete related course assignments. Using Latz's (2017) guidelines, I walked the participants through the procedures of identification, invitation, education, documentation,

narration, ideation, presentation, and confirmation. Through these eight steps the participants also journaled about each photograph through narratives. As previously mentioned, the participants were prompted each month about what to take photographs of, mostly pertaining to the student teaching semester (see Appendix B). When using participatory visual methods, the photographs are printed (not viewed on electronic devices) and the participants typically write captions and explain what they intended to show in their photos, followed by a discussion.

The course assignments helped students develop a deeper understanding of the processes of narrative-photovoice and to experience the power of using photography and narrative to disrupt and symbolize the student teaching experience. Simmonds et al. (2015) supported this process and said, "[n]arrative-photovoice involves more than taking photographs and speaking about them" (p. 36). For their first assignment using narrative-photovoice, students took pictures and journaled about what social studies meant to them when they were growing up. They brought in the pictures and worked in groups to reflect about what these photographs meant to them and how these ideas added to their narratives about their own education. Throughout the semester the participants engaged in several more narrative-photovoice assignments; one involved a professional development day with their field experience teacher. These additional uses of photovoice outside this research study aided in the validity and ethical concerns because the participants were thoroughly trained in this methodology and its ultimate purpose.

Over the summer of 2019, from this larger cohort, I invited four students to be a part of my dissertation research study. Mary, Maggie, Jennifer, and Pam (all names are pseudonyms) were selected by volunteering to be a part of the work. My research participants self-identified as White, Christian, small-town women. Though this does not appear to be a diverse sample, the demographics of this particular cohort were 22 white females and one multi-race female. All of

the women were given an opportunity to participate in the study, however, only four followed through with the research. As participants in my research study, they received additional training in the photovoice methodology, which enabled them to capture critical moments in their journey. At the completion of this study, the four participants agreed to continue their narrative-photovoice journal throughout their first year of teaching, which I plan to document in a proceeding study.

In August 2019, my four focal participants began their first day at their respective student teaching placements where they started producing data for this narrative-photovoice study.

Data Production and Collection

Data was collected from August 2019 until February 2020. Through the photovoice eight steps method, research participants had the opportunity to disrupt the traditional vein of thinking because the photographs were meant to symbolize a participants' response to a prompt (Latz, 2017). Instant cameras (Polaroid OneStep2) and journals/composition notebooks were delivered to each participant. The reasons participants' phones were not used to take photographs was because digital photographs can be edited and/or taken again. I felt that the authenticity of a Polaroid as well as the participant's urge to capture a moment at a particular time would add to the validity of the research.

The focal participants in this study were prompted to take as many photographs each month as they wanted, however, during the interviews select only four photographs to go through the SHOWeD method process. In order to do so, I employed the SHOWeD (Wang, 1999) technique (Appendix B) during the focus group interviews. The acronym SHOWeD stands for a series of questions that guide discussion about each photograph: What do you **S**ee here? What is really **H**appening here? How does this relate to **O**ur lives? **W**hy does this situation, concern, or

strength **E**xist? What can we **D**o about it? (Latz, 2017; McIntyre, 2003; Wilson et al., 2007). At the end of each month, participants chose their most memorable photographs to tape or staple in their journals and then wrote reflective entries for each photograph. For example, during the focus group interviews each participant had chosen four photographs to share with the group. Each participant had time to use the SHOWeD method in order to deconstruct what was happening. I also kept a narrative-photovoice journal so I could model alongside them what my entries looked like. For the narrative inquiry portion of the methods used for gathering data, the one on one interviews discussed their one photograph to narrate in their journals.

In accordance with the photovoice methodology, focus group interviews were conducted in August, October, and December 2019 to give the participants a chance to give their photographs *life* in a narrative form with other teachers in their cohort. The focus group meetings were held using Zoom to prevent participants from all driving to the same location Zoom sessions were recorded. The last focus group interview was conducted face to face in February 2020. During these focus group interviews, my aim was to engage participants in telling stories using their photos as a jumping off point. For narrative inquiry, the focus on analysis is through the stories people tell, and focus groups were used to help participants narrate, present, and confirm their ideas when also looking and hearing about others' experiences. "As a research technique, the study of the experience is done through stories. Emphasis is on the stories people tell and how these stories are communicated-on the language used to tell the stories" (Merriam & Tisdell, 2016, p. 231).

When using the SHOWeD method during my focus group interviews, the participants chose one photograph to share with the entire group as well as the narrative they wrote. As stated earlier in this chapter the photovoice protocol of using the eight steps i.e., identification,

invitation, education, documentation, narration, ideation, presentation, and confirmation were used to guide the photovoice methodology used. The photovoice eight step process was an easy way to stay true to the methodology and honor the validity of the research. Because the prompts were predetermined with flexibility it helped guide the critical dialogue between the participants. Bogdan and Bilklin (1998) said,"[p]hotographs that might be used in qualitative educational research can be separated into two categories: those that others have taken and those that the researcher has a hand in producing" (p. 142). This idea highlights the role of both research and participants.

The process of inviting participants to give their photographs voice through writing and talk/interviews was critical to producing data that could address my research questions. Rather than having the photos stand alone, the stories allowed me (and the group) to more clearly see different circulating narratives and discourses of the student teaching semester as well as highlighting their identity in the liminal space and power negotiations they faced each day. Bogdan (1988) supported this process of giving photos voice, suggesting that just photos on their own may not be able to prove anything conclusively, however, using them in conjunction with other types of data collected can add to a growing pile of evidence. The use of memos was a major part of the data collection. I employed the use of electronic memos in order to collect data from the interviews as a way to organize the analysis along with coding the transcriptions. The use of memos also aided in the ethical, methodological, and personal reactions of both researcher and participants.

In addition to focus group interviews, individual semi-structured interviews were conducted with each participant three times (see Figure 1). Although I did provide the participants with focal prompts each month to guide what they took photographs of (e.g., *How is*

your student teaching experience going? Take at least 4 pictures depicting your first month of student teaching-choose 1 photograph to narrate in your journal), I chose to use a hybrid of both semi-structured and open interview questions to dig deeper into trying to find out the answer to my research questions. Each interview ranged between one-two hours. For those interviews, I drove to the participants' schools and was therefore able to read their journals and discuss their selected photographs during the interviews. After each visit, I transcribed the interviews and listened to the audio recordings several times (Appendix A and B show the research timeline and interview protocol). At the end of formal data collection (July 2019-December 2019), which also marked the end of participants' student teaching experience, I held a dinner party/celebration to summarize their experiences and celebrate their journeys. During this meeting, each participant created a timeline of their photos that depicted personal narratives about their student teaching experience in their journals. The total number of photographs selected and written about by participants in their journals ranged widely: Mary (10 photos), Maggie (8 photos), Jennifer (14 photos), and Pam (5 photos). Unfortunately, Pam was unable to attend the dinner which resulted in a less formal analysis. I felt it was imperative to have all the participants together in order to have an official photovoice gallery walk.

Additional individual semi-structured interviews were also conducted with each participant in order to evoke authentic reflections from the participants about their time in the liminal space and the construction/deconstruction of their identity (see the interview protocol in Appendix B). Using narrative inquiry along with photovoice the participants were instructed to only choose one picture to narrate. I noticed that their journal writing was detailed, emotional, and had a picture to enhance their story. The narration added in the participants ability to tell

their stories rather than just describe what they took a photograph of. The focus group interviews always used the SHOWeD method to discuss their entries collectively.

To mark the formal end of study, a gallery walk and participatory data analysis session took place on February 20, 2020 in order to stay true to the photovoice methodology. This was two months after their December graduation, which allowed for deeper reflection and a chance to decompress from the emotional strain they dealt with. During this final session, I led a discussion where participants were asked a series of interview questions (see Appendix G) in order to collectively make sense of the data that was collected over their student teaching experience (August 2019-December 2019). All four participants brought their journals and photographs to help aid them in coming together to look for patterns/themes in and across their shared lived experiences of student teaching (Figure 3). Staying true to the photovoice methodology, the participants were given time to identify significant photos and narratives to share and reflect upon with the group and then they collectively grouped these particular photographs into patterns/themes related to how identity construction and deconstruction.

At the end of this final session, participants made a policy poster together in order to further analyze and connect their student teaching experience using narrative photovoice. Latz (2017) explained, "[t]he creation of policy posters is an innovative way to distill the findings of a photovoice study down to the essential messages participants would like to convey to policy makers" (p. 86). Furthermore, the policy poster served as an easy way to give the participants a voice that is easy to understand for a range of audiences. The gallery walk, discussion of patterns/themes, and policy poster creation served as a platform for the participants to engage in a form rich critical dialogue that I position also a form of participatory data analysis. Participants' analysis was used alongside my own analysis.

Data Analysis

After data collection was complete, I used a deductive analysis approach since my research questions were predetermined. Based on the characteristics of qualitative research however, I remained open to what might emerge during the process of working with human subjects. Merriam and Tisdell (2016) described coding as "nothing more than assigning some sort of shorthand designation to various aspects of your data so that you can easily retrieve pieces of the data" (p. 199), therefore, I looked for patterns and trends through assigning symbols to the data. In order to organize the data, I combined all of the interview transcripts, journal entries, and photographs into one document. This allowed me to streamline the data and look for themes.

During the interviews with the participants I noticed similar ways they were developing their identity. I transcribed the conversations and pieced together similarities. The data was rich and extensive, however, I narrowed the themes down to six categories. After I transcribed and coded all interviews (as well as photographs), I coded the transcripts, photographs, and journal entries using symbols (see Appendix H)**.** The use of narrative-photovoice, focus group and individual interviews allowed for data triangulation, as each tool helped contextualize the other.

Importantly, I did not share these themes with the participants until after they formulated their own analysis amongst their photographs and narratives during the final gallery walk session in February 2020. Participatory analysis prevents the researcher from imposing her own interpretation on the images (Mitchell et al., 2017).

Researcher Subjectivity/Reflexivity

Narrative-photovoice resonates with how I view research in education. I was once a student teacher floating in the liminal space without a voice or identity, allowing people in positions of power to make me feel helpless. Using photovoice method in order to deconstruct

student teacher identity in the liminal space narrative-photovoice began to take shape and add to the collection of research in this field. From a Foucault-influenced post structural perspective, the goal of the narrative-photovoice approach was to deconstruct certainties. Even though I have my own experiences and biases, I provided a safe platform for the student teachers to openly tell their narratives. Reflexivity plays a significant role in qualitative methods including participatory visual research. Mitchell et al. (2017) confirmed that the field of participatory visual research emphasizes the need for reflexivity on the part of the researchers, if there is a concern about democratizing the research space to optimize participant engagement.

Validity

In this research scenario, student teachers in the liminal space were equipped with knowledge and skills by using narrative-photovoice to reflect on their experiences that they faced. It is important to point out that this particular tool and methodology benefited the students' transition to a healthy experience that is sustainable for the remainder of their teaching career. Glesne (2016) pointed out that researchers are learners and it is not the researcher's job to preach, evaluate, or compete, but to simply learn from the research participants, their perspectives and behaviors.

Validity depends on concrete examples of actual practices, fully elaborated so that members of a relevant research community can judge for themselves the trustworthiness of observations and interpretations (Lyons & Kubler-LaBoskey, 2002). The final gallery walk was imperative to the validity of this research. The gallery walk allowed the participants to meet one final time to make sense of their own identity development, express their frustration and successes, and assert agency for future student teachers. As a researcher I was also able to lay out

my findings and get feedback from the participants. This process added a layer of trust for the participants, it also helped them analyze their own data and personal experiences.

The four participants wanted to be a part of this research so they could have an outlet and a voice. The narrative-photovoice process in this study gave them a sense of agency and urged them to make a change in the college of education so that others can be better prepared for teaching or to change the policies that have been put into effect. Mitchell et al. (2017) pointed out that "if we engage in a continuous process of reflexivity, negotiated and re-negotiated with our participants, ethical relations within the research context are enhanced and the research process itself is democratized" (p. 14). The need to triangulate my data and how I have done so is key to the validity of this research. Upon completing the interviews and writing chapter four, I gave the student teachers access to chapters four and five to read and discuss. I wanted to stay true to their narratives and support validity.

I chose the photographs that were taken using the same model Polaroid OneStep2 instant camera rather than cell phones to add an extra layer of validity in terms of visual methods. For example, Rodowick (2007) argued that images made with digital cameras should not be called photographs; for him analog photography is a specific medium which gives photographs a unique quality. Analog photography is more traditional and historic. The participants were not able to edit or manipulate the instant film photographs. Rose (2016) described, "[t]here are different ways of seeing the world, and the critical task is to differentiate between the social effects of those different versions" (p. 15). Each participant had their own camera, packs of film, and a journal in order to document their transition in the liminal space and capture their multiple identities.

Conclusion

As a research method, narrative-photovoice allowed narratives and photographs to capture student teacher's voices in order to present the patterns and themes that have emerged from being in a distant learning student teaching cohort. Narrative-photovoice was an appropriate methodology for examining what happens in the liminal space of the student teaching semester. Additionally, narrative-photovoice contributed to the construction and deconstruction of student teacher's identity. It also provided a platform for the participants to make connections amongst each other and analyze their own data that was collected over the student teaching semester.

Chapter 4: Meeting the Participants Through Their Stories

In this chapter, readers are introduced to Mary, Maggie, Jennifer, and Pam through narratives (re)constructed across interviews, photographs, and journal entries. The narratives here aim to illuminate some of the key identities that appeared and/or developed in the liminal space of student teaching and the multiplicities that contributed to their student teaching experience and future decision making. The identities (re)constructed here are more personal, helping sketch out a complex picture of each student teachers' life that far exceeds the simplistic identity of "student teacher" or even "teacher." Subsequent chapters will analyze how these more personal identities shape(d) their student teaching experience trajectories.

Meet Nicole: "The Storyteller"

As a researcher, I wanted to stay truthful to the traditions of narrative inquiry by starting with my own narrative and how it has led me to walk in the midst of these four women's stories. The following vignette highlights my personal experience:

> *In January of 2002, I was placed in a second-grade classroom for student teaching with a male cooperating teacher named Mr. Riley*. Mr. Riley had been a teacher for five years and was very different from my university supervisor (Dr. Smith) from the university. I was in a cohort of eight women student teachers and we met once a week with our university supervisor to discuss what was taking place in our classrooms and to debrief the lesson plans, we developed.*
>
> *I remember during these cohort meetings feeling unsettled and constantly torn. My cooperating teacher and I created hands-on lessons, made up songs, created plays, and constantly communicated about where our students were going next. During the cohort meetings, my university supervisor, Dr. Smith, would make comments about Mr.*

Riley's classroom and how it always seemed out of control and noisy. Dr. Smith even asked me if I wanted to switch cooperating teachers because she felt that I wasn't learning anything in Mr. Riley's class. Everything I did that Mr. Riley suggested she hated and vice versa.

For my last student teaching observation, I met with Mr. Riley to plan a lesson on telling time. I created a clock that had hands all around in order to show that the "minute hand" went around by fives. I even taught the students a song to the tune of "The Wheels on the Bus" to help with the analog clock concept. Dr. Smith ripped this lesson apart, saying that the assessment wasn't strong enough, the hands around the clock were confusing, and that the song was just a gimmick. At the point of her critique, she hadn't yet seen the lesson in action. Dr. Smith asked me to make changes even though I really did not want to. Mr. Riley advised that I not change the lesson because it was his classroom and he approved of my lesson.

My fellow cohort members shared that they found themselves in similar situations frequently, but none of us felt confident in making decisions about what we should or shouldn't do. At the time I was operating in the liminal space between student and professional and did not consider the power negotiations I was undertaking with two players in my educational career on the way to becoming a teacher. The second-grade team and the administration supported Mr. Riley; however, my grades—and ultimately my future career—were based on Dr. Smith's observations. The construction of my identity during student teaching went back and forth within this liminal space between who I thought I wanted to be and who someone else wanted me to be.

My personal narrative led me to this research. I never realized what was actually *happening* to me or my identity during my career and now. As I began experiencing power negotiations and conflicting discourses in both college and professional teaching, I wanted to seek out answers to the many questions I had. My time in school and college did not allow for reflection or identity work. I specifically wanted to research student teachers because their student teaching semester could potentially affect their professional teaching trajectory. With the complexities of my narrative and the construction/deconstruction of my identities, my relationship with the participants greatly impacted how I interacted within their narratives. Getting to know each participant on a personal level naturally made our narratives intersect each other.

The participants had a large stake in this research, and they believed in it just as much as I do. Their main goal was to help me be an agent of change for future student teachers. Not only do their narratives tell an important story about identity work but they now have agency to help other student teachers go through the student teaching rite of passage.

My hope for the future is that other researchers can replicate this study in other parts of the world and use narrative-photovoice to continue to explore identity work with student teachers.

On the Road (Again): Meeting the Participants

Once a month for three months I watched the city lights fade from my rearview mirror as the morning sun crept over the beautiful Blue Ridge Mountains of North Carolina. As I drove through small town America where farmland is more prevalent than people, I would pass countless churches with signs that read “Give God what’s right, not what’s left” or “Jesus Saves.” Nestled between tall trees and down narrow winding roads, four elementary schools

around the southwest part of the state housed student teachers living their narratives each day. I have used pseudonyms for all participants and places mentioned throughout the narratives. At the end of the study I asked each participant to give themselves an identifying word to describe themselves during student teaching. Each narrative below is introduced with their chosen word.

Meet Mary: The "Questioner"

Mary was born in August of 1997. She has an older brother and younger sister, making her the middle child. Mary has a strong Christian faith which has ultimately constructed her identity and later deconstructed it by marrying a man of the church. She freely talks about her relationship with God and her Bible preferences (New Living Translation, King James Version, Christian Standard Bible, etc.). Her parents and family have been a staple in her life and forced her to make decisions she would not have necessarily made on her own. Mary's mother was a stay-at-home mom for most of Mary's life and Mary's father has had extreme difficulties with numerous unstable jobs and job losses.

Her family experienced a great hardship when Mary's maternal grandparents got very sick. Mary's family relocated to Grayville to take care of them. Mary had to move away from her hometown from fourth grade to the end of high school. Unfortunately, her grandparents passed away within months of each other. After Mary graduated high school, her family decided to move back to their hometown, where Mary attended a community college and took a part time job at Belk department store. Her parents urged her to stay in school and become a teacher, because they believed a teaching career would allow for job security and a constant flow of income. Because of her father's unstable work record and financial hardships, Mary's mother enrolled in a teacher preparation program to financially help the family. Mary had never wanted to be a teacher; she wanted to work with horses, but that would have defied her family's wishes.

Mary decided to enroll in the same teacher preparation program that her mother did, only she was one year behind her mother. Mary got married in the summer of 2019, preceding her student teaching semester. While Mary was busy student teaching, her new husband was searching for pastorships in churches. Mary explained the pressure of others positioning her to take on the identity of "the wife of a Godly man." Whenever her husband would interview, Mary understood she was also being interviewed. She explained the pressure of this role and how it played a large part of her developing identity. Mary shared that her husband's parents have also become very impactful in her life. Her husband's parents raised him via trial-by-fire methods and continue to allow him to make his own decisions and learn his own lessons.

Mary was a student teacher in a K-2 primary school, where she taught kindergarten in a small, rural county in the mountains of North Carolina. She started her adult life uncertain about what she wanted to do but ended up following in her mother's footsteps by becoming a teacher. Student teaching in kindergarten was a challenge for her because she prefers teaching older students. Her husband Ethan (pseudonym) and her family were essential to her identity construction. For instance, Mary consistently described how she felt a strong need for independence, and at the same time a lack of confidence, because she always relied on her parents. Her confusion about independence was apparent because she left her parents' home and entered a marriage right away**.**

After Mary graduated in December 2019, she pursued jobs in the teaching profession. She was offered a part-time third grade assistant at a school near where she bought a house with Ethan. Mary also works at her church's afterschool program. All of Mary's photographs can be found in Appendix C.

Meet Maggie: "The Optimist"

Maggie was born October 1997 in the town where she still lives and works. She has two younger sisters. Her mother is a preschool teacher and her father works at a local grocery store in the produce section. She is married and has a daughter on the way. She found out she was pregnant at the beginning of her student teaching experience. Her husband's family owns a large farm which has recently been transformed into a wedding venue. The family business consumes a lot of her time on the weekends.

Maggie was a fourth-grade student teacher at a K-5 rural elementary school surrounded by farms and corn fields. Her whole life she dreamed of being a teacher and could never picture herself doing anything else. Maggie was placed with a fourth-grade teacher at the same school she attended when she was a child, however, she always felt her heart was with younger students in kindergarten or first grade. During her student teaching semester, she was offered a permanent kindergarten position at a school ten minutes away from her home, which is atypical for someone who is student teaching during the fall semester.

Maggie talked about her need for timelines and calendars. She looked back and reflected on all of the deadlines and tasks she needed to complete within such a small amount of time. She smiled big and wide looking through her calendar at all of her accomplishments. For Maggie, teaching came naturally and had a significant impact on her identity construction. She described herself as organized and a planner. In an entry titled "Our Day" Maggie wrote, "I have always been one for planning and making schedules. During this point during student teaching I live by calendars and timelines!" (Maggie, Journal Entry, 10/31/2019). During her time in the teacher preparation program she worked a part-time job at a local pharmacy. She explained how excited she was to give up this job to become a full-time professional teacher. Maggie also talked about

her future in education. She expressed how she envisioned teaching for about three years and possibly getting her Master's in reading or school administration. Maggie sees herself being around children and working in schools for the rest of her life, and in this way, she is living out the identity that she imagined for herself.

A week before Maggie graduated in December 2019, she started a permanent Kindergarten position a couple of miles away from where she lives. All of Maggie's photographs can be found in Appendix D.

Meet Jennifer: "The Authentic-ist"

Jennifer was born June 1998 in Lennon, NC (pseudonym) where she has lived her entire life, a town so small there is not even a stoplight. Jennifer's parents divorced when she was in the 8th grade, and she became a mother figure for her younger sister, who has a learning disability. Jennifer watched her sister struggle in school and took on the responsibility of teaching and helping her little sister with her homework. Jennifer's mom went to UNC-Chapel Hill to become a pharmacist but dropped out to become a nurse. Her mom urged Jennifer to stay in school and become a nurse. Jennifer originally started out as a nursing major because her parents wanted her to make money and have a successful medical career. Jennifer knew deep down that she did not want to be a nurse and having the knowledge about how her sister was treated in school made it easier for her to go against her parent's wishes and switch majors.

Jennifer was a student teacher in the first grade at a school located in the same county where she grew up. She always had a passion for teaching; however, she went to nursing school and realized she wanted to switch her major. Most of her friends were in school for nursing or business, but when she made up her mind on becoming a teacher, she committed herself to the profession.

A significant part of who Jennifer is today has to do with her great grandmother, who she lovingly refers to as Maw Maw. Maw Maw was left in the middle of the woods by her biological mother in 1936 when she was just a few days old. A couple of construction workers found this baby girl wrapped up in a blanket crying under some trees. Maw Maw was later adopted by a family who had lost their daughter a few months prior. Jennifer told this story proudly, as she pulled up an autobiography documentary project she created for one of her education classes during one of our interviews. It was clear that her Maw Maw's story is very much a part of her identity and who she is today. Jennifer's identity construction and deconstruction would not have been possible without including the story of her Maw Maw. The story of Maw Maw has shaped who Jennifer is and who she is becoming.

Unlike the other research participants, Jennifer specifically chose not to teach in the school she attended where she knows everyone in case she "messed up." She chose to student teach in Jefferson Elementary School (pseudonym) where she was placed in a first-grade classroom. Jennifer knew right away that she preferred teaching children in the upper elementary grades. It was difficult for Jennifer to adjust her teaching and personality style to work with first graders. She also realized her preference for a more structured classroom. Jennifer has always known that she liked working with older kids. She also expressed her desire and passion for teaching and learning social studies content. Jennifer was able to get an interim position teaching sixth grade science and social studies due to another teacher being out on maternity leave. When we talked about this interim position, she brought up her sister again, and her desire to work with children. After accepting the interim position for a couple months, she was offered a permanent position. All of Jennifer's photographs can be found in Appendix E.

Meet Pam: "The Prepared Piler"

Pam was born November 1992 in Taborville, NC (pseudonym) where she went to elementary, middle, and high school. Pam has a twin sister who she described as her polar opposite. She is in a long-distance relationship with her boyfriend Tom (pseudonym), who works for the military in retention and recruitment, which limits where he can find work. For Pam, teaching was her third career choice. She started out as an art major at a small urban university in the mid-Atlantic, worked in a plastic factory, then decided to attend cosmetology school. Pam then became a tutor for an after-school program where she started doubting the trajectory of her career. Pam's mother is a 5th grade math teacher in Taborville but her first career was in banking and finance. Pam explained that her mother also fought the urge to become a teacher. This honesty from Pam is immense and directly impacted her identity construction and deconstruction. Pam fought becoming a teacher for so long, and now that she has begun to feel like she is a teacher, the politics of school were frustrating to her.

Pam was placed in a fourth-grade classroom with her previous fourth grade teacher (just like Maggie) for her student teaching assignment. Initially, Pam thought getting a job at her student teaching placement would be a dream come true, but after working there for a semester she felt like it was not a good fit. It became clear to Pam that the politics of the administrative team in regard to handling student discipline, teacher support, and overall function of the school did not align with her philosophies. Pam described herself as a people person and very honest. She explained that she believes building relationships with her students enhances classroom management and instruction. Pam viewed her honesty as equally a strength and a weakness. Being honest as a student teacher potentially made her seem like a know-it-all during a learning experience; however, honesty helped her learn what she needed. She does not appreciate "fluff"

such as checking boxes just to check them and felt she was born to be a teacher despite years of fighting it.

After student teaching Pam spent some time looking for jobs; however, she would not pursue any real job opportunities because she did not understand the point of getting a job and then having to tell the school she did not pass. Pam figured out that her dream of working at Taborville Elementary (pseudonym) disrupted her identity. Pam desired to be fully supported by administration and felt as though she would not get that support at Taborville Elementary. She sought out teaching positions and found an opening for a third-grade position at another school in her hometown. When Pam discussed her future, she was scattered because of all the unknowns.

Pam ended up not getting a teaching position after she graduated. Unfortunately, a week before graduation her and Tom split up. She took a district office grant position doing paperwork for an alternative middle/high school in her hometown. Pam plans on reapplying for full time teaching positions over the summer of 2020. All of Pam's photographs can be found in Appendix F.

Looking Ahead: The Identity Continua

Throughout my time with the student teachers, I watched their narratives and photographs take shape on the identity continua. Their identities in the multiple liminal spaces constructed and deconstructed interdependently as they encountered obstacles, triumphs, and confusion. The next chapter addresses in detail the student teacher identity continua and answers the research questions posed. The participant's entries about who they were, who they were becoming, and who they wanted to be involved crucial people and events in their lives. All four of them faced a multitude of similar experiences and were able to commiserate together via the

platform of focus group interviews to discuss what was happening during their student teaching experience. The student teachers had similar entries, issues, and concerns. Throughout the transcriptions and analysis of the data, the messages that were being relayed by the student teachers were clear. The final photovoice gallery walk and data analysis created critical dialogue about the reality of student teaching.

Chapter 5: (De)constructing the Identity Continua

The narrative-photovoice methodology in this research used narratives and photographs to capture student teachers' voices in order to (de)construct their identity Narrative-photovoice was an appropriate methodology to aid in examining what happens in the liminal space of the student teaching semester, and also helped to identify the complexities of being enrolled in a distance learning teaching cohort. Additionally, narrative-photovoice contributed to the construction and deconstruction of the student teachers' identities. The narrative-photovoice method gave each photograph the participants took a *voice* in a journal entry format. Throughout the next two chapters I will refer to the narrative-photovoice journals as entries.

In this chapter, I begin by sharing the themes (see Table 1) that were collaboratively generated by the participants' analyses in the final photovoice gallery walk. Then, I build on these themes, using dialogue from the gallery walk, interview data, and journal entries to propose a model of student teacher identity construction. It is essential to point out that when discussing *themes* in this chapter, the themes overlap; they have porous boundaries rather than sharp dividing lines. In many cases it was almost impossible to separate the themes under specific headings based on the critical dialogue between the participants. This does not make the themes less useful or illustrative, but it does foreground the complexity of how student teachers' identities emerged over the course of the study.

The Gallery Walk: A Process of Co-Analyzing the Data

On the morning of February 22, 2020, the four participants and I congregated at the same location we met almost one-year prior for our final gallery walk. Maggie, eight months pregnant at the time, walked into the conference room. Jennifer and the others were only a few steps behind, all bearing smiles. The last time I saw them they weren't as cheerful or bubbly. It was

clearly important to them to tell their stories; so important that they showed up one last time on an early Saturday morning, each of them driving over an hour to be there. I began the morning by thanking them graciously for attending. As a way to organize the gallery walk, I asked the women a series of questions followed by directions to spread their photos in front of them. I watched intently as all of their faces simultaneously twisted and turned with joy, shock, and a mixture of uncertainty. Amongst the small chatter I overheard Maggie whisper to Jennifer, "I can't believe I went through all of this with a baby on the way." Jennifer whispered back, "I know girl, I can't believe I went through this stress either. I don't know whether to laugh or cry." After the initial feelings of shock as they looked back on their student teaching experience documented with Polaroids scattered in front of them, they naturally began expressing notions of accomplishment in how far they came.

Two months after the participants graduated and had accepted teaching positions, the participants gathered one last time in person to engage in a final photovoice gallery walk and interview. The final photovoice gallery protocol (Appendix G) included a focus group interview with all four participants followed by the gallery walk, which allowed the women to make connections across their collective entries. As part of the photovoice eight step process, narration of the photographs aided in the analysis of the participants' data. What started off as four passive student teachers exhibiting disproportionate amounts of stress during student teaching morphed four professional teachers that felt compelled to make a policy poster and take agency for future teacher preparation initiatives.

When the participants gathered for the last focus group meeting, they engaged in several things: (a) reflecting on their identity construction/deconstruction during student teaching; (b) analyzing the use of narrative-photovoice on their identity construction/deconstruction; (c)

analyzing their entries independently and collectively; (d) Creating themes/categories to analyze together; and (e) using their analyzed data to create a policy poster with specific implications for stakeholders (with a developed sense of agency).

The participants were given several minutes to spread out their photographs and retrospectively analyze them. I invited them to, "place all of your pictures in front of you and set up a little museum for yourself. Look at all of them and think about yourself during this time and reflect on why you took this photograph." As they did this, the participants could not help but quietly discuss each other's photographs which naturally led to my next directive of standing up and looking at everyone else's museums. The participants began to look for connections across each other's photographs, engage in critical dialogue, and create overall themes. This process was prompted by participants first looking at their own photographs and second looking for similarities between the four of them. Because the participants had already engaged in the SHOWeD method discourse regarding their photographs during the focus group interviews, the narration step in the photovoice process was natural. These discussions touched on the research question(s) of both what happens to student teachers in the liminal space of the student teaching semester and how can student teachers construct/deconstruct their identities using narrative-photovoice. The themes that emerged from participants' discussions can be found in Table 1 (even more detail on participants' themes are available in Appendix J).

After the participants shared their thought processes and created themes, I shared the themes with them that I had previously identified (see Appendix H for my full thematic coding scheme with examples from the data):

- humanization/dehumanization
- identity

- edTPA/panopticon
- jobs/future
- liminal space
- lack of preparation

I also shared the research questions posed in the beginning of the study. Together the participants and I constructed a collaborative set of themes and further discussed how and why these themes unfolded across the student teaching experience. By discussing each photograph and why it was placed in a particular theme, participants engaged in a dialogic, deep analysis of the data they had produced, positioning this analytical work within a feminist post-structural lens, which foregrounded social meanings participants' stories, identity work, and stakeholder implications. During this coding process, it was clear through participants' discourse that power relations in every aspect of their lives were wrapped around edTPA and becoming a *real* teacher. The participants also discussed the agency they felt while participating in the focus groups and knowing they were going to have their stories told.

By the end of this final meeting, in response to the research question "what happens to student teachers in the liminal space of the student teaching semester?" the following themes were collectively agreed upon through extended dialogue between the participants and researcher/me:

- outside forces
- humanizing forces
- dehumanizing forces
- anxiety
- edTPA

Again, it is salient to point out the interconnectedness of the themes, as well as the strong connections between participants' and researcher's themes. In other words, the interconnectedness of the themes shaped the construction and deconstruction of their identity. It was also evident that the continua on which they navigated student teaching was part of an essential process they needed to experience.

A Storied Model of Student Teacher Identity Development

As a researcher, I took our co-constructed themes and returned to my memos, reflections, and the literature to think more deeply about how these themes connected to or extended what is currently known about (student) teacher identity development. More specifically, I used feminist post-structural theory to better understand how the themes related to each other and to scholarly research. The tensions that surrounded the participants' discourse proved to have a direct impact on conflicting subject positions and how these four women negotiated through positions of power during student teaching. Turner's (1969) theory of the liminal space is essential to understanding the different identities and subject positions the participants experienced across the three continua. The use of the continua simplified the understanding of the participants being in multiple spaces of liminality rather than in solitary states. Identity construction/deconstruction is the umbrella term that encapsulates the three continua this research addresses. The participants were knowingly engaged in identity work in all interviews and entries.

Throughout this process, I came to see how our collaborative themes could be organized along three broader continua that describe the diverse tensions experienced by these student teachers in the liminal space, and the forces impacting their development of a professional identity. The three continua listed here represent opposing binaries that continued to come up during the final gallery walk: (a) forms of relationships (codependency—independency); (b)

affective impact of discourse/policies (dehumanizing—humanizing); and (c) power/control (passivity—agency). In order to illustrate this idea, I developed a model where the three continua can be viewed as the multiple, overlapping liminal spaces the participants moved in/across/through during the student teaching experiences (see Figure 4). The model also depicts that not only were the participants experiencing identity construction across multiple continua simultaneously, but that the standardized assessment edTPA permeated throughout and mediated their experiences. Within the core of their student teaching experiences edTPA continuously played a significant role in their identity work. Unbeknownst to the participants every conversation no matter the topic would circle back to edTPA in one way, shape, or form. Through the dialogue, photographs, and journal entries about identity construction/deconstruction, the participants were experiencing many these subject positions and identities simultaneously moving back and forth rather than in a linear fashion.

Thinking of themes along continua rather than binary categories better represents the experiences and stories that participants shared across the duration of the study. Identity emergence was not static. There were many tensions at play during the student teaching experience that moved the participants back and forth across a single continuum, sometimes even holding multiple positions at once. To better situate my use of the three continua within the existing body of teacher preparation literature, Wideen et al. (1998) argue for an ecological approach to study the learning-to-teach phenomenon. In other words, using an ecological design reveals teacher education as a complex interconnected system that cannot be separated (Sexton, 2008). An ecosystem could not function without all of its parts. The interconnectedness of the participants' identity work within the continua did not have boundaries, making it even more anxiety-producing in many cases. Additionally, teacher identity is complex and shifts over time

(Beauchamp & Thomas, 2009), which was visibly evident in each student teacher's photos collected over time. A professional teacher identity is not something that was bestowed upon these student teachers at the end of student teaching; identity was something that these individuals had to (re)construct each day of their experience in their assigned student teaching classroom. Gee's (2000) identity framework was particularly helpful in making sense of how the student teachers constructed and deconstructed their identities across the continuum as a kind of multitude of layers being pulled apart and examined. Gee (2001) not only acknowledged the core identity present in each individual but also draws on the multiple identities played out in social interactions.

Importantly, participants' engagement in producing/collecting data, engaging in focus groups, and participating in data analysis during the gallery walk had a direct impact on their process identity construction/deconstruction process. In other words, narrative-photovoice as a methodology positioned participants' to explicitly engage in identity work within the liminal spaces. As teaching is often a complex and skilled practice, the art of learning how to teach and the process of becoming a teacher, shapes one's teacher identity (Joseph & Heading, 2010). During this process of identity work, Britzman (2003) argued that student teaching is a "time of formation and transformation, of scrutiny and what one is doing and who one can become" (p. 31). In the following sections, I describe and explore each continuum and related themes using feminist post-structural theory and then use participant's narratives to concretize how these forces work on/with preservice teachers in the liminal space of the student teaching semester.

Continuum I: Forms of Relationships (Codependence—Independence)

The four participants in this study relied heavily on relationships during their student teaching semester. Most of their entries portrayed the complexity of navigating their stress and

feelings of powerlessness with people around them. At any given time, the participants would have to wear multiple masks with their families, loved ones, mentor teachers, students, parents, school personnel, university personnel, and for each other. Student teachers frequently attempt to make clear cut distinctions between their personal and professional selves by presenting themselves differently to a variety of audiences they encounter during the student teaching semester (Mifsud, 2018). I have used Goffmanesque (1959) theory as an identity framework in conjunction with Foucault's theories of power relations, subjectification, and discourse allowed me to chip away the juxtapositions of the various masks the student teachers wore during this time.

The three central subject positions embedded in the "forms of relationship" continuum move from *co-dependency* to *interdependence/collectivity* to *independence*. While the participants ultimately strived for independence, they all moved back and forth on the continuum during any given moment. In terms of student teaching identity work, all of the participants wanted to feel like they were in charge but struggled with the parameters placed on them. It is essential to point out that the continuum spectrum relies on the extremes. The participants experienced and continue to experience this continuum in all of their relationships. In the following sections, I dig into each one of these positions, centering participants' stories while offering theoretical connections that help situate these stories more generally within my proposed model of identity construction.

Codependency

I define codependency in this research as the inside and outside influences the participants relied on in order to get through student teaching. Teaching has been considered a codependent profession because of the multiple positions of power educators are influenced by.

In an article titled The Teacher as Codependent, Koehler (1991) explained the teacher's role in hierarchical organization is emotionally and professionally repressive. Koehler (1991) explained, because people in nonhierarchical positions such as teachers are perceived as "less indispensable, less reliable, and less able, such perceptions are inherent in the school's relationships and, most tragically, are perpetuated by teachers themselves—a reaffirmation of their codependency" (p. 9). It was unsurprising to find that the participants were engaged in many micro and macro levels of codependency throughout their student teaching semester. In my model, I define codependency as having a significant reliance on something or someone in a variety of personal and educational settings.

The codependency that the participants experienced on the outside and inside of student teaching (see Table 1) had a significant effect on their identity emergence. All four participants shared their deep disdain for the different stakeholders who held what it felt like was "too much power" when it came to the process for them to become a professional teacher. Stakeholders included both outside relationships (e.g., mentor teachers, field supervisors, college professors) and inside relationships (e.g., parents, significant others, cohort members) within their student teaching semester. The participants' photographs and journal entries exemplified the complexities that student teaching creates in the identity formation of teachers and how this was mediated by the various relationships in their lives. It was clear codependency played a significant factor in the participants' identity emergence and the masks they had to wear even in the presence of their loved ones.

During the final gallery walk event, Jennifer mentioned all of the support she had from her family, friends, and loved ones. She explained:

> All the support I had sometimes didn't even make a difference even though I relied on them for help. I was in my own head. I told my boyfriend not to propose to me during student teaching because I wanted to enjoy it [the proposal].

Jennifer acknowledged her codependency on many people, but she was striving to be independent even though she could not. This is to say that the stress of outside forces ultimately prevented her from being independent because she had no control over positions of power. Jennifer mentioned that without her cooperating teacher, university supervisor, field supervisor, and her family, she felt stuck; her time during student teaching was completely reliant on everyone in her life on top of having to pass a standardized assessment. The other participants agreed with Jennifer about feeling "stuck" in this particular continuum. The edTPA assessment they all needed to pass could not be supported by the people they needed even though they demonstrated codependence on them. All of their mentor teachers, field supervisors, and college professors either had no idea how to support them with edTPA or could not provide feedback in any way.

> Maggie was in a similar situation and explained in the September one-on-one interview: My field supervisor comes and watches me teach, he just sits there and watches me. I send him a lesson plan the week before and he looks over and comes to observe. Then I have my cooperating teacher who I am with all day watching me teach. I also have my university supervisor, Dr. Rachel Hepler (pseudonym)who checks off that I can teach, and I have the edTPA piece where someone I don't know evaluates me. It's just too much. I have all these people I depend on in order to fulfill my dreams. (personal communication, September 27, 2019)

This dialogue with Maggie reveals the codependent—independent continuum struggle in student teaching. It also highlights the liminal spaces within positions of power. In the final analysis of this particular data set, the participants used their identity work to make implications about how outsiders can better help support future student teachers.

Pam also experienced a range of relationships rooted in codependency; however, she called it "jumping through hoops." Her tumultuous relationship with living with her parents, having a long-distance relationship with her boyfriend, and the stress of having a cooperating teacher that had little experience or knowledge about edTPA also caused Pam to be codependent on anxiety medication. Pam explained:

> If I wasn't on medication, I wouldn't be balanced right now. I'm so much more balanced. I can regulate myself and I feel confident in my cooperating teachers enough where I can trust that they know that I'm working. I shouldn't have to try and prove anything to anybody, but I rely on everyone to get me through this. (personal communication, September 27, 2019)

The codependency student teachers had on stakeholders about their future career glared through their entries and dialogue. The use of anxiety medication can be viewed as a codependent relationship. In Pam's dialogue about medication, she explained that she could not function like she normally would be able to. Jennifer also described her need (codependence) on medication in order to get through student teaching. All the participants acknowledged the "outside life" of student teaching but they could not separate themselves from student teaching, it seeped into every interaction that they had with everyone. The participants expressed their dire need to get support from outside stakeholders, yet they felt oppressed and had their voices silenced. As

mentioned in the previous chapter this was the first cohort (at this particular university) required to pass the edTPA assessment for teacher licensure.

Though all four participants exhibited times of codependency, Mary's relationships and experiences exemplified this positioning on the continuum. Mary's feelings during her student teaching semester relied solely on other people's feelings. For example, she explained her belief that leaving her parents and getting married right away was a sign of independence; however, she stated that she was still figuring out who she is. The relationship Mary had with her husband personified codependence. They met on a Christian dating app and got married two months after meeting. Ultimately, Mary getting married did not lead to greater opportunities for independence, it moved the focus of her codependency from her family to her husband. Throughout student teaching, she regularly discussed relying on her husband for every decision she made. Mary talked about how her identity continued to develop:

> I'm a total people pleaser so it is really hard for me to stand up for myself and say, 'but I don't want to do that.' So when I met him [Ethan] a lot of questions in my life were being raised. I thought, am I really being the Christian I feel I need to be? Am I really following God? When I met Ethan, that's when I started realizing some of that, maybe I've just always been doing what my parents told me to do and God has something else. (personal communication, August 6, 2019)

This quote by Mary explicitly shows the identity work she was doing through the narrative-photovoice process. Without realizing it, Mary was deconstructing her identities while also showing her confusion. The quote indicates her position on multiple spaces in this continuum.

As Mary gained more independence as a young, married woman, the choices that she made about her life were very important. Mary's confusion about independence was visible in

her entries and interviews. What she was saying she wanted/needed often contradicted her actions. For example, in response to a photograph of her new church (see Figure 5), Mary's stories demonstrated that she felt high levels of codependency on her husband's job as a minister. In the midst of student teaching, Mary had to move farther away from her school because of his job. Although she expressed frustration about this, she kept it hidden from Ethan. She wore a mask of approval for Ethan but expressed resentment in her entries and interviews.

In another instance of codependency, when Mary had just gotten her edTPA scores back, instead of going straight to her husband, she called her mom first. She explained:

> Ethan was like, why do you, why do you want to call your mom? He did not want me to call my mom. He's like, talk to me first. And I was thinking to myself 'but it's my mom' I felt so bad afterwards. But it was something about edTPA and me and my mom. I have got to call my mom. (personal communication, November 16, 2019)

Ethan was taken back by Mary's action of not putting him first. He made her feel bad and she expressed this frustration with me. This situation was a prime example of codependency and can be related directly to student teaching. Mary mentioned several times throughout the semester that Ethan did not fully support her decision to be a teacher to begin with. The focus was always on his career, his relationship with the church, and the role she was going to play in his job. Ethan said to Mary many times that he did not like how she was when she was student teaching. This is extremely important for teacher preparation programs to know and understand the critical implications of identity work during student teaching. The participants expressed the need and desire for real relationships with their college professors and field supervisors rather than just feeling like they were being pushed through the cracks of the education system.

Codependency played a large role in the participant's identity construction/deconstruction during student teaching. This end of the continuum suppressed the participant's desire for agency and independence. As they unpacked these ideas collectively, the participants all agreed that they relied on many other factors and people in order to graduate.

Interdependence

In this research I define interdependence that the participants were experiencing as many outside and inside factors relying on each other in order to function in personal and educational settings. The key difference in codependency and interdependency is the term between. In interdependency the participants relied on a variety of people (i.e., mentor teachers, professors, field supervisors, administrators, family members, cohort members) and situations (i.e., student teaching, edTPA, relationships, religion) in order to make decisions and identity constructions. Considering the feminist post-structural lens this research is rooted in, interdependence identity work for the participants led them deeper into the deconstruction piece of the student teaching experience. When the participants were positioned in this part of the continuum, their voices were in multiple spaces that relied on multiple things. Interdependency in this research is used to explain complex identity work between multiple spaces for the participants. There were significant dependencies between positions of power throughout the semester which separated certain situations from codependency to interdependency.

As I got to know participants intimately, it became evident that their beliefs in Christianity and the ways in which they identified as Christians drove much of the ways in which they constructed their identities. The interdependence the women had on themselves and their faith, including their described relationship with God and Jesus, was inseparable from their constructed identities. In our last focus group interview, Jennifer held up a photograph of Psalm

46:10 after she submitted her edTPA assessment. She explained that she just had to let go and "give it to God." Jennifer's identity was constructed and deconstructed as she tried to make sense of who she was as a young Christian woman. Her belief in God and a higher power allowed her to find deeper meanings into how she handled certain situations. I coded and analyzed her belief in God as interdependence because she believed that this was a relationship between herself, God, and her family members. Mary believed that her religion was an interdependency; the other participants also fully believed that their relationship with God and Jesus helped everything else in life function.

Maggie found herself in a similar situation as far as her relationship with Jesus. She mentioned feeling guilty that she was praying about passing edTPA, instead of more important global issues, for instance, but that her strong faith helped her get through the toughest time. She explained that as much as she wanted to be a teacher, she did not know if she was strong enough to redo edTPA if she failed. Maggie held up a photograph of a framed Bible verse that hangs in her house of Psalm 91:4. She explained that this Bible verse brought her comfort. Maggie wrote this journal entry the day before her edTPA scores were released:

> I pray daily for my score and that I have done good, good enough to teach. If I didn't have the faith I had in my heavenly father then I don't know how I would have made it this far without my faith. (personal communication, November 13, 2019)

The vast interdependence the participants had on religion permeated throughout their entries. Post-structural analysis for the participant's view about religion personally chipped away at how they dealt with edTPA and other life uncertainties.

Religion was a key part of all the participants' stories. In some ways, being a Christian was an identity within itself for each of them. The identity of being a Christian was the identity

that was least compromised if not heavily relied on. They all remained solid and comfortable in their identity as a Christian woman across the student teaching experience. Breaking down their past, present, and future into small parts, their identity existed because of God's identity. In certain contexts, their religion served as a mask in student teaching. They all felt the same interdependence in their religion in regard to getting them through their codependency they had with outside factors and the outcome of their teaching trajectory. Unbeknownst to the participants they were wearing multiple masks with multiple people. I coded religion as an interdependency because their reliance on God as a reciprocal relationship was sometimes the only peace they felt during student teaching.

Pam described student teaching as "living on a hope and a prayer. I pray every day and night that I get through this. All of this. I go to church as much as I can, and I try and make myself give it to God" (personal communication, September 27, 2019). Mary was also especially religious as she talked about being "the wife of a Godly man" and how it was difficult to be newly married, student teaching, as well as putting her husband's pastoral career ahead of her own. In our September interview, Mary provided an example of interdependence positioning,

> If he [Ethan] gets hired at that church it would require us to move. So we had a meeting on Saturday, which was interesting. It was a job interview for him, but they have requirements for me as his wife. They [the church] said, 'we want you involved as well because it's a church and we have had bad experiences in the past with people that have come and taken this position and the wife has not been supportive.' They want me to be there and they want me to be a biblical wife. (personal communication, September 27, 2019)

Essentially, this example exhibits both codependency and interdependency on Ethan and the church along with the pressures of Mary's identity being taken over by someone else. Mary did not realize that she was wearing multiple masks in front of her new husband and church members. Secretly on the inside Mary was stressed about her role in Ethan's new job especially while she had other outside stressors impacting her student teaching. This impacted her identity work because she did not feel she was able to share how she was really feeling to anyone except me and her journal. The narrative-photovoice entries aided in her identity work by working as a post-student teaching reflection tool.

Independence

In this research I define independence as relying solely on one's self to make an informed decision in a personal and educational setting. The participants defined independence in this research as being a *real* teacher. Misconceptions of independence in the participant's student teaching semester loomed throughout their entries. Even though they expressed co-dependence and interdependence in the various ways discussed above, the eagerness to become an independent, *real teacher* surfaced consistently.

Pam felt comfortable talking about independence. She explained that she has the "take control" gene and her need for always trying to find balance between speaking her mind and keeping her mouth shut. Pam fought the stereotype of being a "young, white, southern, blonde girl" and was the oldest member of the cohort (by five years), she felt secure in her ability to teach. Because Pam had a lot of experience tutoring kids, she felt it was going to be easier for her to make the transition from student teacher to professional. Pam's mother was also a teacher as a second career, so Pam felt that teaching students was part of who she was always supposed to be.

Pam exhibited both interdependence and independence when speaking about her boyfriend Tom. Pam explained:

> I cannot playhouse with Tom. I am not saying that's bad for anybody because some people can live together for five years and not be engaged, not get married and still be fine. For me, my family can't handle that, and I can't handle it. I would have put my grandmother in the grave if I moved in with someone who was not my husband or not even prepared to marry me, ya know? (personal communication, September 27, 2019)

In this interview Pam was deconstructing her identity in relation to her family and her boyfriend. This demonstrates independence because she does not want to rely on anyone to make decisions, yet she knows that her family would not approve of living with her boyfriend before marriage. Notably, Pam wore multiple masks around her family, boyfriend, her mentor teacher, and college professors. She strove for independence but was the first participant to fall apart if she felt she was losing control with edTPA.

For Mary, identity emergence involved craving independence but never knowing how to attain it. Mary deconstructed her ability to try and become independent but struggled with being between her parents and husband. During our time together Mary mentioned on several occasions that she had always been codependent on her parents but when she met her husband, she gained independence from them. Mary's confusion about independence directly impacted her identity work by causing her to question her thoughts and feelings about everything.

Maggie always identified as a teacher, but her written entries also constructed her emerging identities as a new mother and exposed her fear of not ever becoming a teacher. Maggie deconstructed the idea of what it might be like if she could not be a teacher unknowingly by saying during an interview, "Having a baby on the way and knowing that I have a job offer

but waiting for test results should never go together. I hope people who read this understand that fear." In this example, Maggie is shifting back and forth on this continuum. She had a job offer which would allow her to be independent in the classroom as well as financially, yet she exhibits codependence because she has to rely on test scores and family members for moral support.

Jennifer's identity was constructed by her past and was deconstructed by breaking down the turning point when she realized she did not want to be a nurse. Pam yearned for consistency in what she thought a teacher should be and what everyone else thought. Unlike Mary who followed her husband's career path, Pam went against the grain of doing what was best for her career rather than her boyfriend's career. Pam clearly loved Tom but was not willing to give up her dreams. She also mentioned the difficulty she was facing with all of the uncertainty of the future. Each participant went through multiple instances of constructing and deconstructing their identity but could never quite pinpoint was happening until the final focus group interview.

During the final focus group interview, I asked the participants what they learned about themselves during their student teaching semester. The dialogue below proved to be emotional and telling of the pain involved as new teachers try to figure out who they are and who they are becoming.

> Pam: I learned how to relax a little. It doesn't come natural for me to relax or to try and relax. I mean, y'all saw me all through those semesters I was in, I was a little bit of a nightmare. I was extremely organized. And so, when I went into student teaching, I think it's because I really felt like I was where I was supposed to be. (Began to cry)
>
> Mary: It's ok to cry. We have all cried.
>
> Pam: Go ahead, I'll be fine.

Maggie: I mean I learned that I'm strong. I can do it and I've survived. But I also learned that I can't do it on my own. Like if it wasn't for my parents, being supportive and my family and just my husband and that I had Jennifer 10 minutes down the road, like we would meet and talk, and we wouldn't get anything done. Yeah. I mean it's just having support.

Jennifer: I learned that I definitely get stressed out about things. Got put on some large doses of anxiety medicine during the whole process.

Pam: I just got off my meds.

Jennifer: I know this is a crazy comparison, but you know how people say when they give birth to a child it's the worst pain, but then you forget the pain because the outcome is so good? Student teaching is like that. It was so awful. But I look back at it and I don't think about it anymore because the outcome is so good now.

Maggie: wow that's powerful.

Mary: yea it really is

Jennifer: I mean, that's really what I felt like. I try to forget that feeling that I had. I didn't want it to be over because I was scared of what was going to happen whenever I submitted it [edTPA]. But then it was okay, but I learned that it is okay.

Pam: Yeah.

Mary: I learned about independence and who I am. I had always been under the wing of my parents and when I got married and I moved out, I was like, holy crap, I have to be an adult now away from my parents and make these decisions and do these things. And I just learned so much about who I really am.

The excerpt from the dialogue above related to the participant's actual identity (de)construction in continuum 1. It was a time of true reflection in the liminal space. Jennifer felt like she finally understood the process of becoming a professional. For Mary, she equates moving out of her parent's house and being married to independency, yet in her dialogue she was extremely codependent on her husband and his career.

The participant's struggle for independence came with the price tag of anxiety and frustration but in the end, they learned valuable lessons as well as perspective. Ultimately, independence was a part of their identity they all wanted to attain but never fully attained it. It was not until they received their official teaching badge true feelings of independence emerged. Even after reaching the "independence" end of the continuum, the participants realized quickly that being a brand-new teacher also stifled their newly discovered independence.

Identity work is intricate and interconnects between several moving targets. Bukor (2015) explained that there is a complex interplay between family, schooling, and profession as "beliefs derived from both the family and the school environment affect career choice, instructional practice, and teaching philosophy in an intricate manner, thus shaping one's professional identity" (Mifsud, 2018, p. 10). Identity construction and deconstruction during student teaching for the women was stressful. They all reflected on how the entries helped them deal with obstacles and have a place they could reflect about their life as well as using this research space as a way to become more independent. Identity emergence for them was developing and will continue to develop during this time.

Pam grappled with being her true self, who is honest and open, but she felt like she could not be the teacher she wanted to be due to political administrative issues and things she had to make sure she accomplished for edTPA. During her student teaching semester, Pam was still

living with her parents and searching for a job so she could finally move out on her own. She explained in an interview, “I would like to get a job to move out. I love them, but nobody wants to live with their parents. I love them, but I need to go.” Pam’s relationship with her boyfriend Tom was a point of concern while she waited for her edTPA scores and searched for a job. During an interview, Pam reflected:

> I love this school. And especially with Tom (pseudonym) in Wadesville (pseudonym), I don’t know how that’s going to work out. My career is very important to me. I’m not following you [Tom] to the end of the world. I don’t expect anybody to do that for me. And so that’s hard and I’ll just figure it out when it comes. (personal communication, September 27, 2019)

Not only were the participants codependent and dependent on family and religion, they were dependent on each other in order to gain independence. As part of my research question, I wanted to examine identity construction and deconstruction using the narrative-photovoice methodology. The methodology itself, in regard to identity, played a significant role in the participants’ identity (de)construction. Narrative-photovoice in essence can be looked at through the lens of personal self-development. Guillaume and Rudney (1993) explained, “[a] core assumption of research on teacher cognition is that thought influences action” (p. 79). Attempts to modify teacher behavior cannot succeed unless attention is given to mental structures that foster independence (Brisco, 1990; Calderhead, 1987; Tobin & Jakubowski, 1990; Weinstein, 1989; Winitzky, 1990; Zahorik, 1990). The quilt the participants were piecing together in blocks created a juxtaposition of what they knew to be true about teaching and the reality of other factors that permeated their actual experience. The time the participants carved out in order to reflect on their experience and mental states through narrative-photovoice aided in modifying

their particular layers of the patches. During the final focus group interview, the participants discussed the benefits of the narrative-photovoice project and having each other to rely on during this time. The participants essentially used the narrative-photovoice method as a way to be themselves and have an outlet. The dialogue below (2/22/2020) highlights the positive role narrative-photovoice played on their identity construction and deconstruction along with strengthening their way to independency:

> Maggie: I'm a writer so I feel like it helped me to go back and see what I was feeling at the end [of the study]. And if you go back and read the pages of the beginning to the end, I mean it's like you can, you can feel my stress. Like it's crazy. It helped just to alleviate the, I can channel it.
>
> Pam: It was like an outlet.
>
> Mary: and it helped me take a step back and just like look at the whole picture because it was pictures. I was like, this is my life right now. But if I take a step back, I'm doing this for a reason and that like what I'm going through right now, is it worth the end goal? And I think it was.

Collectively without knowing the participants were cutting, creating, and layering individual patches in order to join their stories together. Their entries and dialogue were sprinkled with attributes of independence, however, they never attained true independence as it fluctuated throughout the semester. Within the fabric of the research, the participants were stitching a quilt for future student teachers to wrap themselves up in.

All four women wore multiple masks despite their future plans at the end of their student teaching semester which created tumultuous identity emergence. They needed independence in the classroom and their personal lives, but it was clear this continuum was the most difficult to

reach. The dialogue amongst the participants pointed out that identity emergence took many different forms. Deciphering the codependence, interdependence, and independence they all experienced interchangeably proved the construction and deconstruction of their own identities. The women were and still are putting the pieces together of who they want to be as people and teachers.

The participants' entries that depict independence identity emergence as a student teacher in relation to outside life including personal, emotional, and religious support can be found in Appendix J, however, below is one example from Maggie who put a picture of a Bible verse in this category. They termed this category as "personal and homelife" because the participants all recognized they could not do without the support they had. The critical dialogue that follows is the participants' conversation when grouping these photographs during the final gallery walk:

> Mary: This category is family, emotional, relational, and the outside life of edTPA.
>
> Maggie: I am putting this picture of the Bible verse in this category with support.
>
> Mary: I put a picture of my teacher support group in this group because I couldn't have made it without them.
>
> Jennifer: I have the picture of my cooperating teacher's daughter that goes there because her daughter was born a preemie, she had to drive to Charlotte every day to go see her while she was teaching. It put a lot of things in perspective for me.

Form the dialogue above the participants were actively engaged in reflexivity. Throughout student teaching they heavily expressed negative feelings about edTPA (the continua image shows this in Figure 6) and what it was *doing* to them but they saw the positive side of how they all grew from the experience.

The use of narrative-photovoice as a methodology to answer questions about student teacher identity (de)construction created a platform for the participants to take an active role in developing their professional identity. Although they strived for professional teaching identities, the plethora of relationships that supported and/or strained their identity development affected the masks they wore at any given moment. For example, Jennifer planned a lesson using a specific book that she felt was appropriate for teaching main idea, but her university supervisor said to use different book. Jennifer did not want to go against what her supervisor said even though she knew it was not right. During the lesson the book that Jennifer was told to use confused the students and the cooperating teacher. Jennifer was embarrassed and had to reteach the lesson with the original book she wanted to use. The masks they wore also changed their discourse and social interactions. The participants were authored by the structures put in place surrounding the teaching profession while they were simultaneously authoring themselves, they had to choose how to act in ways that aligned with their own self-understandings (Goffman, 1959). There were many other photographs that the participants kept moving back and forth between this category and the others, however, they finalized this theme with only three photographs.

Continuum II: Affective Impact of Discourses/Policies (Dehumanizing—Humanizing)

The four participants in this study not only relied on relationships, they used these relationships to do identity work. Their entries depicted moments of deep feelings of dehumanization (for both themselves and their students) and special moments that shed glimmers of hope that the teaching profession makes humanization visible. In this continuum the participants specifically struggled with feeling dehumanized in a humanized profession. For example, all of the participants felt as though they were not getting the help and support, they

needed by their college professors, yet they were expected to help and support their students. They were all torn between what they knew relationship building should be but they were not getting that in return.

This continuum also highlights the process of professional identity formation. Volkmann and Anderson (1998) explained that *becoming* a teacher and *being* a teacher often involves both the personal and the professional dilemmas especially when they are placed between unattractive opposing options. There are existing tensions that arose for the participants because they felt unsupported on many levels which led to fluctuations from humanization to dehumanization. Mifsud (2018) continued that student teachers are also in a dilemma when it comes to the separation of personal and professional identities with their students and supervisors, which affects their classroom experience. This sentiment produced "regimes of truth" (Foucault, 1977) for the participants as subjects of edTPA and teaching.

Humanization

I define humanization in this study with the help of my participants as working with humans (teachers and children) on a deep and personal level. Humanization was something that the participants strived to attain for themselves and their students but as they delved into identity work they all agreed that the disconnect between college stakeholders and their cooperating teachers should be bridged.

Teaching is a social profession that involves humans closely interacting with other humans. Shih (2014 asserted that children are a nation's most important asset and hope. Not only do children need to feel humanized but teachers do too. Being a social profession, teachers provide a platform for caring and accepting environments. It should be the responsibility of schools and colleges of education to provide the same humanized environment. Education has a

significant influence on personal and social development, children need teachers' care and love to create a humanizing climate of learning, therefore making the humanization of the child in education necessary (Shih, 2018). The teaching profession in a nutshell engages humans working closely with other humans, which Pam reflected on during an interview:

> Teaching is being in a classroom with humans, like little baby humans, and you are teaching them how to interact with other people. You are being the best model that you can be for those kids. I'm trying to grow kids into being a better human being before I'm trying to get them to understand place value. (personal communication, November 13, 2019)

The participants in this study were working in elementary schools with children in kindergarten, first, and fourth grades. All four student teachers viewed their love of children as part of their identity. They all had preferences in terms of what grades they wanted to teach but expressed their love and dedication to all students in their classrooms, no matter the grade. Mary spoke about the human aspect of teaching and how students can be affectionate:

> Age makes a world of difference. Older students are more independent. Not that I don't love kindergarteners that want to come up and hug me like five times a day or more. [Be]cause I do. My little Michael (pseudonym)! He's adorable. I want to hug him all the time. He wants to hug me all the time. So, I love that. I think some of the third through fifth graders will still do that. (personal communication, September 27, 2019)

Mary exhibited the feelings and emotions that pair with the teaching profession. It was inevitable for her to show affection for the young children she was working so closely with every day. Although Kindergarten was a struggle for her to teach, ultimately both student and teacher reciprocated love for each other through hugs.

All four student teachers talked about the importance of social emotional learning and how relationship building is extremely important. Maggie commented on how involved her students have been with her pregnancy as part of their attempts at relationship building. The students gave her a little stuffed animal to wear on her nametag lanyard that hangs right in front of her pregnant belly, so the baby has something to "play" with all day. The ways Maggie built relationships with her students exemplified teaching as a human profession. The students in her classroom recognized the pregnancy as a *human* in her belly that needed something to keep her busy while Maggie taught. Maggie brought this example of humanization up frequently. For her, the children were the only reason she chose the teaching profession. The stuffed animal dangling from her nametag was a physical representation of teaching as a humanized profession.

The groupings of these photographs all tied together and exhibited similar feeling of humanization of the teaching profession. Jennifer reflected on how young and impressionable students are in first grade. During an interview, she explained how her students always wanted to be near her and hug her.

> They really are just little babies. They're not old at all. We read *How Full is Your Bucket*? And I said that I'll read this in my classroom one day. It helps using in the classroom, the author talks about helping others and if you, you know, you can make others feel good just by being nice and it's a good way for them to visualize being nice. (personal communication, September 27, 2019)

Similar to Pam's definition of the teaching profession, the quote above from Jennifer suggests that she viewed teaching as more than just numbers and figures. It was about developing quality humans.

Another example of humanization was during a one-on-one interview with Mary. She shared an entry with me where she had written:

> This is a picture of my classroom (see Figure 8). I love it! It is a wonderful class and the teachers are great. This Kindergarten life is crazy, but the kids are so sweet and love seeing us every day. I really enjoy being with them; it almost makes edTPA not so scary. (personal communication, September 12, 2019)

The next few examples from the participants placed them on the humanization/dehumanization continuum as they shifted through the liminal spaces. As they experienced all of these wonderful situations with their students, they also could not fully enjoy it. Jennifer wrote about a photograph she took of a Class of 2031 poster hanging up outside her classroom, "It's strange to think that one day all of these kids in first grade will be 18 and graduating from high school. This is a nice reminder that we are quite literally shaping the future and its society as teachers" (09/17/2019). In an entry titled "Meaningful Moments, Pam wrote, "Erica (pseudonym) came to me crying one day when she realized how long it had been since she saw her mom" (11/10/2019). It was difficult for Pam to teach her lessons for the day knowing that Erica was struggling with personal things.

Throughout our time together the student teachers expressed over and over their love for their students. The participants gave clear evidence of the responsibilities and obligations teachers have on the general public. Maggie found herself trying to enjoy her student teaching experience, new job offer, and her pregnancy, but expressed feeling powerless over what was happening in her life. She opened up about the relationship she had with the teachers around her and the confidence she had in herself as a teacher, but ultimately, she had to wait on her edTPA results to tell her if she was *good* or not. The competing discourses from multiple positions of

power in Maggie's life affected her confidence and left her uncomfortable between *feeling like a teacher* and getting *validation that you are actually a teacher*.

The photographs in Appendix J Theme 3 were themed by the participants to show "The Positive Outcomes of Student Teaching." These photographs were stark reminders of why they endured the *storms* they encountered several months prior that made them feel dehumanized. Though these photos were categorized as humanization as they reflected on these positive outcomes, they recalled the moments in the semester when they felt dehumanized in various ways.

Dehumanization through "edTPA life"

I define dehumanization in this research as the subjectification of power relations projected on the participants as good teacher versus bad teacher through the use of the standardized assessment edTPA. The phenomenon of dehumanization unfolded as I witnessed the tears, terror, and frustration during our interviews, and I also spent time reading their narratives and analyzing their photographs. Through these data, notions of dehumanization showed through again and again. Mifsud (2018) explained that, student teachers undergo an introduction to the discourse of schooling and education as well as their positioning in fluctuating power flow of hierarchies within the school system- this dehumanizing teaching practice renders them both powerless and powerful.

Pam self-identified as a "people person" as she reflected on the social emotional aspect of teaching. She was ultimately frustrated by edTPA because she saw human interaction and building relationships with children as the most important part of being a teacher. During our interviews she consistently mentioned how edTPA dehumanized teaching.

> If I could just talk with my kids and be with my kids all day and not have to worry about anything else. I think it does come naturally to me, how I talk to kids. I know I'm supposed to be working with kids. It's just the politics of school I don't like and how edTPA takes the *person* out of teaching. (personal communication, September 27, 2019)

Pam viewed teaching and talking to her students as the humanized part of teaching. She saw that the politics and the standardization of teaching via the edTPA, dehumanized the relationships she was building in her classroom. Pam also talked about the teacher's role in preparing elementary learners to pass grade level standardized assessments. North Carolina "Check-Ins" are given every quarter to assess third through twelfth graders in content areas in order to adjust instruction. Pam did not think that standardized tests were appropriate for fourth graders and supported the argument that the assessments, as well as the politics of test scores attached to students, dehumanized the teaching profession.

Pam became very fond of her students, and the feelings were reciprocated. Anytime Pam would have to be off campus for a meeting, her students expressed discomfort and feared she would never come back. Pam also spoke about a student who had been dealing with a lot of issues at home and was worried about taking her fourth grade NC Check-In:

> Molli (pseudonym) is the cutest thing alive. She comes up to me [and says], "Ms. R, I'm so nervous about this test. I don't know if I can do this." She is terrified, and her grandma just died [of] cancer and she went through all of it. She's been going through all that stuff. She's just the sweetest person ever. I [said], "Well honey, you know you just do your best. It's not important for you to be perfect. Just do your best. That's all we ever ask, and you always do that so you should just treat it as a normal day" and bless their soul. Bless their hearts. (personal communication, September 27, 2019)

The above quote is an example of the humanizing and dehumanizing subject positions within the student teaching experience (and teaching profession at large). Pam was torn about what she knows is a human life (a student named Molli) facing hardships at such a young age and the pressure she (Pam) had to put on Molli by administering a standardized assessment. Pam later reflected that she felt like she was in the middle of what was right and what felt wrong. She said, "It is so political in the university that nobody just wants to do what is best. They want you to do what looks right. I know what's best for kids and myself. These tests are not."

Similar to Pam, Mary expressed her feelings about the standardization of teaching. During the October 2019 focus group interview, Mary began by narrating two separate photographs of her edTPA manual. Maggie, Jennifer, and Pam all piped in at once and exclaimed that they too had taken a photograph of their edTPA manual and wrote about it. This was a major contribution to the data analysis because all four participants took a similar photograph. Mary saw the edTPA manual as something that was causing her stress about the future. She described edTPA as something *happening* to student teachers. Mary's entry included her second photograph of her edTPA manual sitting beside a menacing pumpkin (Figure 9). She explained, "edTPA was due around Halloween and this is some scary stuff. I am relying on someone else to judge my teaching."

The student teachers made it clear during our time spent together that making a lot of money in their career was never a goal when they chose teaching, it was about making a difference in children's lives. All of the participants began to see the correlation between what they were asking their students to do and what their teaching preparation programs, and the state were asking them to do. In a sense standardized testing affected their students and themselves in a dehumanizing way.

Anxiety and Distress on Continuum II

Continuum II led to deep feelings of anxiety and distress, which in turn located the participants closer to the dehumanization point. In this research, I have defined anxiety and distress as the reaction (identity (de)construction) that participants were experiencing due to the contradictions and competing agendas from both their student teaching placement and the college of education licensure requirements. In conjunction with anxiety and psychological distress, Foucauldian theory guided the student teachers position and performance of identities that contributed to them being both subjects and objects within multiple liminal spaces. The liminal space as described by Turner (1969) as neither here nor there; betwixt and between positions, ambiguous, having no power and possessing nothing. *Living* in the liminal space of student teaching has proven to be stressful and cause anxiety. The participants in this study found themselves in a multitude of liminal spaces in their lives which added additional feelings of anxiety. Mary, Maggie, Jennifer, and Pam expressed their frustration about being stuck in the middle of their cooperating teachers' directives and the demands of edTPA.

All of the student teachers found themselves anxious about lesson design. What they had learned in their university courses did not make sense with the reality of their field placements. The school district's scripted plans stripped the student teachers of any autonomy they imagined they would have regarding curriculum and instruction decisions. The installation of the required, state-mandated edTPA also contributed to confusion among professors' theoretical understandings, field placement realities, and competing ideas about what makes a good teacher.

It was extremely difficult for all four of them to do what came natural to them as teachers as they observed their cooperating teachers' daily interactions with students, then had to engage

in performative episodes to fulfill requirements for edTPA. For example, Pam wrote an entry with a photograph of her backyard that said:

> I love talking to my kids and watching them grow and learn. edTPA takes that joy away! Instead of enjoying the process of teaching and learning I feel as if my kids and I are constantly pushed to achieve more, focus more, deliver more! I want my kids to enjoy the process of learning. (Pam, research participant interview, September 3, 2019)

Pam mentions the *process of learning* consistently in our interviews and entries. Pam expressed in a September entry as feeling powerless and possessing nothing. Adding edTPA to the mix of teaching requirements the liminality of student teaching was enhanced. Mary, Maggie, Jennifer, and Pam's cooperating teachers (CT) were also dumbfounded by the process of edTPA and did not understand the rubrics or assignments.

Mary wrote an entry in early October about her CT not understanding how to help her with the rubrics. She explained:

> Mr. H (pseudonym) doesn't know what edTPA is. I want to have a life outside of school and edTPA but it's so hard! It has to be just perfect and I'm terrified I'm going to fail. There has to be a better way to do this. (Mary, journal entry, October 3, 2019)

Mary suggested that without the support of her CT on edTPA it was difficult for her to complete the rubrics and videotapes. She shared in an interview, "nothing matches up with what my CT is doing in class to what I am required to do on this assessment" (personal communication, September 27, 2019).

For Jennifer, the stress of being a student teacher and becoming a professional teacher was confusing and oftentimes frustrating. While student teaching, Jennifer wanted to design a hands-on activity instead of just giving the students a worksheet. Her cooperating teacher

questioned her reasoning for the hands-on activity because that would mean Jennifer was doing something different than the school district's sanctioned lesson plans.

Pam's anxiety played out differently, as she felt like she was unable to be her true self and say the things she wanted to say in her student teaching placement. She worked hard to listen to the words of those who held positions of power (such as her professors and mentor teachers) rather than rely on her own opinion. In many instances Pam felt silenced and without any power.

> I am honest to a fault. I really hate talking about myself in this way. I don't know why. Just because I don't know why, but I feel like I'm just trying to do my best here. Like I really just want to be with my kids [students]. I want to teach. It's all I want to do. That's it. That's all I want to do. (personal communication, September 27, 2019)

The above quote from Pam indicates that she felt powerless, she continued, "But also my irrational mind says what if I don't have plan B? I think I am panicking because of the unknown. I'm not living, I am not breathing. I am just surviving to do this."

As previously mentioned, they were all codependent and interdependent on others. With that in mind, they categorized their connections through photographs that depict motivation, perspective, and the bigger picture. In other words, they were all able to see the rainbow even though it was after they had finished edTPA. Towards the end of the entry analysis portion of the final interview, the participants took a step back and shuffled a couple of pictures around. Upon further discussion of the themes, they discovered that within the student teaching semester even though it was dark and nerve-wracking all of them had achieved great things.

The photographs in Appendix J theme 2 show the theme motivation, perspective, and bigger picture analyzed by the participants. Unfortunately, even though they had a better perspective at the end, anxiety was interlaced in all of the constructed themes in this research

study. As the themes were discovered and analyzed in separate categories, the entries were enhanced by feelings of being overwhelmed. The standardization of teaching in this case proved to cause the student teachers to question their identity and decision to become a teacher.

Continuum III: Power/Control (Passivity—Agency)

Continuum III discusses the masks of passivity and agency the participants had to wear throughout their student teaching experience. In this study passivity refers to the participant's acceptance of what was happening to them regarding positions of power. Goffman (1959) stated that [i]n their capacity as performers, individuals will be concerned with maintaining the impression that they are living up to the many standards by which they are their products are judged (p. 251). The participants had to live up to many stakeholder expectations such as university supervisors, university professors, edTPA requirements, cooperating teachers, and school system personnel while not being able to fully execute agency. Mifsud (2018) described agency in a student teacher context as their capacity to make effective school reform decisions for successful school improvement. Mifsud (2018) continued, "[t]eachers' agency is part of a complex dynamic, interwoven with the structural and cultural features of the school, the national education landscape, and the larger policy environment" (p. 194).

Continuum III ranges from the participant's feelings of passivity and agency in multiple situations during student teaching. Interviews showed the side to side and up and down movement from the participants feeling like active agents and then feeling like they were powerless. Different curriculum ideologies between school and universities highlighted this continuum the most, however, they all experienced movement on this continuum in their personal lives with family and loved ones.

Passivity

Passivity in this research is defined as the participants accepting what is happening to them without openly resisting or responding. I use the word openly to describe that the participants secretly had agency "behind the scenes" in their narrative-photovoice entries and discussions one on one and in focus groups. The participants, being engaged in identity work deeply struggled in the passivity—agency continuum as they negotiated their voice amongst positions of power. They had no voice when it came down to their true feelings about the edTPA assessments as well as not feeling supported by anyone at the university level, except through this research.

The edTPA (Pearson) is a performance-based, subject-specific assessment and support system used by teacher preparation programs throughout the United States to emphasize, measure, and support the skills and knowledge that all teachers need day one in the classroom. The Stanford Center for Assessment, Learning, and Equity (SCALE) created the assessment and it is nationally distributed and scored by Pearson, Inc. This assessment includes various written components as well as a videotaped component where the students analyze their teaching sequence. The usage of edTPA for licensure caused the student teachers to feel extremely passive in what they wanted to do and what the assessment was asking them to do. For example, all of the participants had different ideas about teaching and the curriculum that did not align with edTPA expectations. They lost their agency in student teaching experience not only because of the required assessment but they had to teach what their CTs and university supervisors wanted which created a lack of voice.

An unexpected finding in this project was that the requirements of edTPA had a significant impact on all four of the participants during their student teaching experience. It was a

consistent topic brought up in every interview, narration, and photograph. All four women took Polaroids of their edTPA manual at various points during data collection. During the interviews, edTPA dominated most of the conversations and the entries depicted their frustration with the assessment. I expected more photos of lessons, student work, and evidence on learning how to hone the craft of teaching. I also anticipated talking about different teaching styles and reflections on lessons they actually taught, however, that was never the case.

Mary took two separate pictures of her edTPA manual to express her feelings about how stressful it was, and she spoke about the day she was supposed to find out her scores:

> All day Thursday [edTPA results day], from the time I got up to the time I left school, I was fine. I wasn't really worried. I couldn't really think about it. I did tell my teacher and his assistant if I get an email and I start crying in the middle of class, I got my scores back. Whether it's good or bad, I'm probably going to cry. I didn't get my scores back until eight o'clock Thursday night. So, as I got home and I started to sit down and relax and have an evening of quiet, I realized I'm getting my scores back and I got more and more anxious. (personal communication, November 15, 2019)

Mary tried to push away the anxiety of finding out her assessment scores all day until she realized they were posted. Pam, Maggie, and Jennifer could also not get the score posting out of their minds the entire day. They stressfully checked their emails all day awaiting the results. In an entry about a photo of her edTPA manual, Maggie wrote:

> I am counting down the days until I can teach! However, I know what stands between me and my career. EDTPA. I carry this manual with me everywhere. edTPA has already started stressing me out. I hope that I am doing it correctly because I long for that passing score. (personal communication, August 26, 2019)

Maggie also talked about one of her edTPA videotaped lessons and what went wrong. The stress she experienced earlier in the semester about edTPA was captured in the following excerpt from a one-on-one interview:

> The day that I was recording we had a kid throw up in the middle of [the video]. The child threw up in the middle of it and then at the same table, not all at the same time, but within a few minutes of that a child knocked over his entire water bottle. And you know, you make 24 copies of something because you have 24 kids. edTPA stops the natural flow of teaching. It's not what you would naturally do. I don't like edTPA. I just think it's unfair that people from another state that don't even know me are judging me off of a few minutes of video. What about the kids? I know what I did for them. (personal communication, November 13, 2019)

Maggie provided a rich example of continuum III by showing her fluctuations from passivity to agency. It was inevitable to get around an assessment in order to graduate and become a teacher, however, she did what she had to do but kept quiet about it. Maggie journaled and took pictures of the frustration she was feelings.

The video component was an issue for all of the student teachers. In a focus group interview, participants shared their frustrations with getting the video just right. All of them had to stop and redo certain parts of the videos. When Maggie brought up the throw-up incident to the other participants, they all agreed that edTPA stops the natural flow of teaching. They had to bribe their students to behave for the video and could not understand how teaching could be standardized in this way. The participants felt like they could not express their thoughts and opinions about edTPA openly, which is why edTPA became such an integral part of their identity work. This photovoice portion of this research project provided a platform for them to be

active agents in a passive situation. The student teachers did not have a voice. They were told what they were doing and how they were going to do it. They felt like they were not given any agency other than document what was happening to them through narrative-photovoice. The participants wanted to document their experiences in order to help future student teachers as well as teacher preparation programs. To better understand continuum III Smyth (2001) explained, that classroom practices are determined by context rather than pedagogy that thrusts towards school reform and the craft of teaching is replaced by technical procedures. In this particular study edTPA represented technical procedures rather than the craft of teaching.

Jennifer was exasperated by the lack of preparation she experienced to complete the rubrics and assessment tasks required by edTPA. She felt that the language that was required by edTPA was different from the language she had learned in her university courses. Jennifer explained that even though she had done edTPA Lite the semester before it was nothing at all like dealing with the "real" edTPA. edTPA Lite was a practice version of the real assessment. During a focus group interview all four of the student teachers were very vocal about not getting the support they needed from anyone at the university. Even though they tried to get help they were not allowed to get assistance from their professors or university field supervisors, and their cooperating teachers were at a loss for how to support their student teachers with the tasks, as they had not gone through the same process during their teacher training. Jennifer brought up what happened at one of their regional cohort meetings with their university field supervisor:

> He [field supervisor] brought in a previous student from four semesters ago [as a guest speaker]. I was thinking why would y'all bring her in? He had her give us tips and pull up her edTPA. *You really need to do it like that.* I was thinking, no honey, I'm not going back and I'm not changing my stuff. But me and Pam and Maggie are all in the same

> regional meeting where it's just your field supervisors. This meeting was about how to submit our edTPA. But our field supervisors have no clue, and no one even showed us how to turn it in. I freaked out. Honestly, I literally just left. I just don't think that they're educated enough on it, you know? It's just frustrating. I'll figure it out on my own because nobody else knows what they're doing. (personal communication, October 28, 2019)

The above example shows Jennifer on continuum III. She is expressing both feelings of passivity and agency in the dialogue. Jennifer showed frustration by walking out yet she felt like she could not ask for help or express her needs to the field supervisor. Jennifer made it a point to talk to the other participants about this situation and they all had similar experiences.

Similarly, Pam found edTPA difficult to manage; so difficult that she needed to be on anxiety medication to handle the stress in order to help her keep things in balance. For Pam, being on medication was an act of passivity. Typically, on continuum III she considered herself as having agency and being "outspoken," but with the stress of student teaching and edTPA Pam fell into a passive state by "keeping her mouth shut." She talked about feeling overwhelmed and how edTPA goes against who she is, which is "no fluff." Pam's fourth grade team departmentalizes (splits up the content areas to teach) instruction so she had the opportunity to work with four seasoned teachers. When discussing the logistics of edTPA she said that between the four of them they had almost fifty years of experience in the classroom, but they could not figure out how to begin to help Pam with any of the edTPA tasks. Pam described edTPA as a "game" she had to play and though she was participating in something she felt was a lie:

> I just have to play the game of edTPA. I just, I don't want to have to lie constantly like that. There's 16 rubrics for this whole thing. We're just a bunch of three-year-olds lost on

> a desert island with no supervision and a drought. Now the field supervisors have nothing to do with this. Nothing to do. They cannot look at it. They cannot score it. I cannot ask any of my professors. I have to just trust that I've prayed enough, and I've done the work that I will pass. (personal communication, September 27, 2019)

Pam's dialogue above demonstrated positivity by desperately needing support yet not being able to get it. She felt like an island, additionally felt lost and confused. Passing edTPA was high stakes, it directly impacted their lives and future career. In some ways these student teachers had to be passive in order to make it. The participants felt the pressure of fitting into a perfect box as they completed their rubrics and perfected their video recordings. At the end of their student teaching experience all four of the participants passed edTPA and graduated in December 2019. Inextricably this study exemplified the stories of student teachers in their most difficult yet rewarding university experience. Turner (1969) discussed behavior in the liminal space as passive or humble, and in this case, participants felt they had to obey their instructors, and accept arbitrary punishment without complaint. It was also clear that all of the student teachers needed more guidance and support on edTPA especially since they were the first cohort (at this particular university) to have to officially submit their assessment to Pearson which made them experience codependency.

Agency

I have defined agency in this research as the participants' need and desire to take action in order to help future student teachers as well as teacher preparation programs. Tensions inherent between personal and professional identities bring about an agency-structure interplay that have intense repercussions for student teachers and their first teaching experience (Mifsud, 2018). It was not until the final focus group meeting, when all of the participants had passed

edTPA, graduated, and had a teaching job that they were able to comfortably be active agents with a voice about their student teaching experience.

Fluctuations amongst subject-positions on the Power/Control continuum created mixed feelings about the participants' identities. The creation of their narratives brought them agency where they could not express those feelings safely anywhere else. Notions of agency and structure are always present when looking at stages in teacher's careers and they are expected to formulate visions about their identity, additionally discourses structure teacher's sense of reality that are constantly made and remade (Mifsud, 2018). In the participant's minds and entries, they were active agents in how they felt a classroom should be run, yet their actions and constraints contradicted their personal feelings because of positions of power they were negotiating between.

Although the participants all had self-doubt and low levels of confidence about the student teaching process, after they all passed the edTPA assessment, they began to reconstruct their identity, and the ideas of what it means to be a professional teacher took on a new meaning. Using narrative-photovoice as a tool to foster student teacher identity and agency development in this research had a direct impact on these participants. This finding in particular is crucial for teacher preparation programs to perhaps incorporate into their curriculum and syllabi. The critical dialogue between the participants as they "themed" the photographs described the discursiveness of the connections the participants abhorred about edTPA and the storms it created in their lives. Within the storm of student teaching and anxiety the participants learned that they could be active agents in their lives after all. The dialogue between the participants below captures the photograph sorting and rationale for the groupings. They described student teaching as a storm but with a rainbow at the end of the experience:

Mary: This category [the horror of student teaching] represents the lighting and thunder of student teaching.

Maggie: Yea, the tornadoes and earthquakes.

Mary: It's almost as if the earth had opened up.

Maggie: I should move this picture of my edTPA manual over here.

Jennifer: These are almost identical photos.

Pam: I don't know why this process stressed me out as much as it did. I feel stronger now.

Maggie: I hope that with all of the stuff we went through, changes will be made [in college of education] so that no one else has to go through this. There is a student teacher down the hall from me having to do edTPA and I made it a point to be there for her since no one else is.

Additionally, this dialogue shows the acknowledgement of passivity and agency that fluctuated during student teaching. They felt empowered now that they had passed the edTPA assessment and they felt compelled to provide support for other student teachers that now had to submit it. The photographs found in Appendix J theme 4 depict the passivity—agency continuum the participants were balancing on. Along with the identity work they were involved in, edTPA remained a key component to unpack using narrative-photovoice. Their voices remained passive until they were no longer codependent on positions of power. The participants' narratives exemplified the struggle between personal and professional selves as both passive and active agents of change.

Concluding Thoughts

Throughout this chapter the themes close a gap in the research on student teachers and how some teacher preparation programs have chosen to evaluate them using standardization. The participants had collectively analyzed the data they collected and had a direct impact on the findings of this study. All three continua created tensions that were pulled apart amongst various subject positions. For the participants they did not see themselves as real teachers until they had an official badge showing they were *in charge* of a classroom. Once the student teachers had reached the position of being a professional teacher by passing edTPA they realized that at any given point their identity will still be (de)constructed. For example, everyone wants to ultimately exhibit independence, humanization, and agency all of the time, yet that will never be attained. What they did learn through narrative-photovoice is that they have more control about what is *happening* to them. The research on student teachers is limited as far as what happens to them in the liminal space during their last semester and how narrative-photovoice as a methodology proved to be an effective way to give student teachers a voice. In the final chapter, the implications for using narrative-photovoice as a methodology for student teacher identity (de)construction is discussed. I also address how a complicated and tense space of identity (de)construction could be imagined during the COVID-19 pandemic in a politically polarized country.

Chapter 6: Discussion, Recommendations, Implications, and Imaginings

The purpose of this study was to use narrative-photovoice in order to deconstruct how student teachers' identities form within the liminal space in the student teaching semester. The student teachers' narratives and photographs were analyzed together in order to determine themes. Additionally, the participants and I analyzed how narrative-photovoice influenced their identity construction and deconstruction. Mary, Maggie, Jennifer, and Pam were rural, white, female, elementary school student teachers. All four student teachers captured their student teaching experience using narrative-photovoice. This chapter includes a brief summary of the study, themes that emerged through narrative-photovoice, implications for stakeholders, limitations of the study, recommendations for future research, and imaginings. It also addresses the impact of systemic racism on all educators as well as writing the conclusions of this research during a pandemic.

Discussion of Results

The data collected from interviews, photographs, and journals were analyzed to answer the following research questions:

1. What happens to student teachers in the liminal space of the student teaching semester?
2. How can student teachers construct/deconstruct their identities using narrative-photovoice?

This chapter starts with a discussion of the findings of the study, points out limitations, outlines implications for various stakeholders, including student teachers, cooperating teachers, and university professors as well as university policy makers. The chapter also makes recommendations for future research in the areas of student teacher identity construction in the liminal space and the use of narrative-inquiry as a methodology for digging deep into student

teacher development. Further studies that deconstruct these topics would be essential toward promoting and improving teacher preparation programs.

As explained throughout the literature on student teacher identity, only positive student teaching experiences documented using reflective activities, discourses, and cohort participation. The participants' photographs aided in positive as well as negative experiences in the multiple liminal spaces (continua) between their formal university education and the on-the-job education occurring in the public schools. Foucault (1977) claimed that where there is power there is resistance, as power and discourse are everywhere. This idea connects to a deeper discussion of deconstructing the identities that have been practiced throughout the participants years of schooling. Visuality is a form of discourse too, not only on a particular text or image, but also on the meanings carried by other images and texts (Rose, 2016). These ideas are essential to a new way of antiracist thinking, teaching, and future narrative-photovoice research.

This study concludes that the use of narrative-photovoice to find out what happens to student teacher in the liminal space of the student teaching semester and how they construct/deconstruct their identity using narrative-photovoice promote a positive outcome for student teachers, at least from the perspective of the participants. The four student teachers in this study were able to clearly identify and describe their student teaching experience using narrative-photovoice and what would benefit future student teachers. These student teachers reported overall that they had stressful student teaching experiences but being able to write and take photographs about it had an impact on who they were as people.

This study fills the gap in the research regarding student teacher identity in the liminal space as well as the use of narrative-photovoice as a methodology for data collection. This research is only a start to what hopefully will be a series of ongoing studies that deconstruct

student teacher identity to empower and promote confidence as they transition to professional. All four student teachers in this study have expressed the desire to continue this narrative-photovoice study for the next five years.

Identity work is complicated and messy. When I first started this research, I never anticipated the complex nature of analyzing student teachers' thoughts, feelings, relationships, and experiences. The development of the student teacher identity construction/deconstruction continua provided a way to explain the oscillation in multiple liminal spaces for the participants. The continua represent a process, meaning there is no arrival point for the participants. The arrows indicate the complexity of moving back and forth as well as the ups and downs.

Identity Emerges

The student teachers wore numerous masks in the dramaturgy (Goffman, 1959) of student teaching especially when they felt like they needed to protect their identity and what had been projected upon them via competing discourses, specifically edTPA. The continua indicates that edTPA was sprinkled in many directions during their identity work. Mary, Maggie, Jennifer, and Pam discussed their feelings of inadequacies when they did not understand how to complete the edTPA assessment. Alsup (2018) wondered how a student teacher negotiates the understanding of "teacher" considering diverse teacher education research on critical pedagogies, student-centered approaches, and culturally responsive instruction, but not empathizing with their (student teachers) personal experiences. Particularly in this research the student teachers yearned for positive relationships with positions of power just as they were meeting the unique needs of their students as well as building strong relationships with them. For the student teachers in this study their sense of confidence and sense of agency was directly related to edTPA throughout their identity continua.

Competing discourses at the university level versus the public-school level also became a topic of discussion through the interviews. For example, curriculum played a significant role in the participants narratives. They would engage in university work that to them felt theory oriented which contradicted the practice they were experiencing in from their cooperating teacher. Curriculum was an issue for the student teachers' subjectivities, experiences, and anxiety. We know from Britzman's (2003) work that student teachers find it difficult to make sense of a curriculum that stifles risks and creative thought; "simultaneously student teachers must also confront their own subjective experience with school knowledge, [and] how their own deep convictions, investments, and desires have been structured by it" (p. 61). Living in the liminal space of contradictions, student teachers must make sense of theory and at the same time try and practice it. My analysis of the multiple liminal spaces (continua) within the student teacher identity construction went beyond just curriculum and classroom practice. For Mary, the liminal space between her parents and her husband's parents resulted in confusion and doubts about her career path. Pam also found herself choosing her career over her relationship with her long-distance boyfriend, Tom. The need for anxiety medicine for three out of the four participants proved that the stress of the student teaching semester was complex. The participants explained their lack of sleep, constant worry, and dependency on multiple stakeholders in order to become a teacher.

A wide variety of research on identity posits that discourse can be an essential part of identity growth (Berkenkotter & Huckin, 1995; Bourdieu, 1991; Foucault, 1973; Foucault & Nazzaro, 1972; Geertz, 1973). Maggie and Pam had the unique experience of student teaching with their previous elementary school teachers, so they had already established a strong relationship with their cooperating teachers. Mary and Jennifer were also placed in the same

towns where they grew up, so they were comfortable in their schools and with their mentor teachers. Jennifer encountered teachers telling her to "get out of this profession now while you still can" which made her professional identity fluctuate between being passive and having agency at the beginning of her teaching career. The women's entries about their identities showed the ways in which they deconstructed notions of codependence, interdependence, and independence. They all stated that other teachers and close friends tried to deter them from a career in teaching because of the stress and politics involved. The student teachers found themselves negotiating competing discourses throughout their student teaching experience all while figuring out who they were becoming. The participants all had similar entries and experiences; after they had *real* teaching jobs, they felt justified in who they were.

The participants all shared stories that illuminated the ways in which they felt dehumanized while existing in a humanized profession. Teaching is a human profession. There is a need for a new rational value system that is based on the humanization of people and society in general (Danica & Sazhko, 2013). In order to do so, Shih (2018) explained, "if man or society is to be humanized, the idea must be practiced through education" (p. 197). Patterson (1987) reported that years ago, humanistic education developed as a reaction to exposure to detrimental or unhealthy environments in many classrooms. Throughout history, in concrete objective contexts, both humanization and dehumanization have been possibilities for an uncompleted being who is conscious of his or her incompletion (Freire, 1970). In other words, both humanization and dehumanization are possibilities in society and as the educational field is a form of society, humanization and dehumanization can be possible in education (Shih, 2018). A prime example of the continua exhibiting the participants in multiple liminal spaces at once is the idea that teaching involving humans correlates to the profession being a codependent profession.

For example, all of the participants experienced the continua, however, Pam exemplifies the oscillation on continua:

> I can't deal with the stories being told around me. I just walk away. I've learned how to be quiet, which is a shock. In student teaching, you're an island, I learned that. I can't be myself *guns a blazing* like I normally am. But I feel like for this experience I needed to sit back, really observe, take what I can get from everybody. My last internship experience was so bad that I decided to just sit back and do what I'm told even though I know it's not what I believe. And when I'm asked to share my opinion and when I give it to you, you say I'm wrong and then you do whatever you want to do. Don't ask me my opinion if you didn't want it. But then they'll listen to me. I feel like I know what I'm doing. Right. Which I do. I feel respected when I am listened to, but I don't have any real control. I am getting ready to be a professional teacher but I don't know what I am doing. (Pam, research participant interview, November 28, 2019)

Pam experienced all of the aspects of the continua in one stream of consciousness. She went from passivity and codependency (listening to what she's told) to trying to be independent by sharing her opinion. Pam also felt dehumanized by feeling like an island and not knowing what she was doing. She also exhibits agency by stating that she knows what she's doing, yet she explains that she does not.

The dialogue between the participants about oscillating discourses of schooling expressed feelings of tension including why they wanted to become a teacher and the standardization of student interactions. The participants found themselves in multiple spaces on this continuum because of the mixed messages they kept receiving. Humanizing education views teaching as a process and a vision for life in schools and beyond, not only for students, but also for ourselves

(Price & Osborne, 2014). For this reason, in order to develop the concept of humanizing a child's education, any study must reflect teacher-student interaction (Shih, 2018).

This research project tapped into the interactions between positions of power as well as what it feels like to be marginalized as a student teacher. The connection the participants made in the data analysis about feeling unsupported by their college professors and mentor teachers provided a direct link into how they were doing identity work. For example, they were expected to develop and foster relationships with their students, yet they were not getting the same treatment by their professors in return. The student teachers all discussed, wrote, and photographed the human side of teaching such as read-alouds on kindness, social emotional learning, and building relationships within their classroom community. They also journaled about feeling dehumanized as well as articulating the perceived dehumanization of their students as a direct result of standardized testing.

The gap in the research on student teacher identity discussed in Chapter 2 pointed out the liminal space in which student teachers find themselves. Throughout the interviews the participants described a place of confusion and uncertainty, much like the betwixt and between that Turner (1969) called the liminal space. An approach to student teacher identity construction is to deconstruct the contradictions they faced in the liminal space. The student teachers found themselves betwixt and between curriculum mandates, edTPA, cooperating teachers, and their personal lives. The development of the continua in this research served as a visual representation of the multiple liminal spaces each participant was in at any given time. The edTPA arrows in the middle showed a constant thread throughout the continua no matter the context of conversation.

Greenblatt (2016) explained that even if cooperating teachers and their college professors recommend students for teaching certification, the candidates cannot be certified without passing edTPA. During student teaching the edTPA portfolio must be completed early in the semester in case the student fails; for December graduates, that means submitting in October, and May graduates must submit complete portfolios only two months into their student teaching semester, in March. Instead of practicing the ins and outs of teaching, teacher candidates are forced into a box, causing confusion and burnout. Creativity and autonomy are compromised through scripts and curriculum conformity. EdTPA has been shown to affect the student teaching experience overall, as Greenblatt (2016) noted, "teacher candidates have reported sleep deprivation, stress, and severe effects on personal relationships and their health" (p. 52). Additionally, Okhremtchouk et al. (2013) reported that the physiological burden edTPA puts on student teachers requires emotional support from clinical supervisors and cooperating teachers. The edTPA assessment and rubrics did not account for the "human" side of teaching. Pam described edTPA as a game when she said, "I couldn't live with myself if I missed the mark after I did all of this, I'm like working five times as hard whenever really this should be an experience that you grow from emotionally, not just trying to play the game" (personal communication, September 27, 2019). Mary questioned her career choice as a teacher because of the stress edTPA put on her. The participants discussed that their stress was never about the children or being with "their kids." Through a feminist post-structural lens, the idea of the panoptic gaze that has been placed on teachers is slowly infiltrating educator preparation programs in higher education. The participants expressed their concern about an outside company Pearson grading their rubrics, especially since the assessors were out of state.

Implications for Stakeholders

The data collection and analysis led up to the final moment when the student teachers were able to voice their suggestions to stakeholders including other student teachers, cooperating/mentor teachers, university professionals, and university policy makers by creating a policy poster. During the creation of the policy poster by the participants, a large portion of my research questions were answered. The participants acknowledged what was happening to them in the liminal spaces (identity continua) by engaging in identity work. They were also able to see their narratives using photographs span across seven months of time and analyze where they were, where they are, and where they are going. The results of this research have implications for student teachers, cooperating teachers, field supervisors, college of education personnel, and teacher preparation programs.

Implications for Student Teachers

This study allowed the participants to engage in identity construction/deconstruction work during the student teaching semester. The four student teachers were the first cohort to submit an official edTPA portfolio at this particular university college of education in order to receive their teaching licensure. Their narrative-photovoice journals provided a glimpse into what it was like to be a student teacher navigating several positions of power and developing an identity as a teacher.

Their narratives and photographs could give future student teachers confidence to capture their experience using photographs and journals. Mary, Maggie, Jennifer, and Pam all explained their experiences with narrative-photovoice and the importance of documenting what happened during this time. Mary said, “I think it helped just being able to write about what I was going

through. Writing in a journal and writing your feelings down, just helped so much therapeutically."

Policy Poster

The experiences student teachers described in their journals provide meaningful implications for various stakeholder groups. In order to reach stakeholders as well as to hold true to the photovoice methodology the use of a policy poster was employed. Mitchell et al.'s (2016) defined policy posters as a term to describe the activity of producing a message for policy makers and other community leaders (p. 246). Using the themes constructed from the analysis the participants composed a series of implications for stakeholders.

The creation of policy posters is an innovative way to distill the findings of a photovoice study down to the essential messages participants would like to convey to policy makers. Moreover, the posters can serve as an easily consumable medium, something policy makers can quickly understand (Latz, 2017, pp. 86–87). Educators/professors, field supervisors, college of education personnel, and the student teaching/teacher preparation stakeholders were essential for the participants to reach.

This study, along with other research on student teacher identity (Beauchamp & Thomas, 2009; Joseph & Heading, 2018; Mifsud, 2018; Sexton, 2019), supports the idea that providing student teachers with an outlet for identity construction/deconstruction can promote a healthier more meaningful student teaching experience. Figure 10 depicts the policy poster the participants designed during the final focus group interview. Collaboratively they made suggestions to stakeholders as well as created hashtags that highlighted their initial feelings about teaching. Additionally, using narrative-photovoice to capture the experiences within the liminal space of

student teaching helped develop strong narratives to add to the literature. Implications for Cooperating/Mentor Teachers

The cooperating teacher plays a large role in shaping a student teacher's identity and ways she negotiates power dynamics in the school setting. Cooperating teachers have their own discourses and systems of surveillance. Bushnell (2003) pointed out that "[t]he daily activities of teachers, principals, and other school workers remain under close monitoring by school and non-school based persons and institutions" (p. 252). Cooperating teachers continue to navigate their own power relationships within the education system, as they operate under enormous pressure to show evidence of student growth and are evaluated by the Education Value Added Assessment System (EVAAS). EVAAS data is monitored by the state and school districts to determine whether or not a teacher is effective. This type of surveillance can force teachers to *teach to the test* (i.e., standardized K-12 student assessments) which can stifle instructional and curricular creativity, and limits students' authentic learning experiences. In other words, cooperating teachers are put under enormous amounts of pressure themselves by the use of EVAAS. Negative EVAAS data follows a teacher around electronically and can ultimately affect job security.

Cooperating teachers in the midst of EVAAS pressure can inadvertently create a negative experience for their student teachers. Amongst all of the internal and external pressures already on teacher's plates, having an additional responsibility of a student teacher can create possible tension. In this research study the cooperating teachers added that they could not be as beneficial to their student teacher because of their lack of knowledge with edTPA. It was especially frustrating to the participants that they could not get any support on the edTPA assessment. The participants would say that edTPA does not match the real world of teaching, as Greenblatt

(2016) explained, "[s]tudent absences, scheduling changes, and safety drills have a detrimental effect on an edTPA portfolio. Real life gets in the way" (p. 52). In Maggie's first video attempt everything that could go wrong, went wrong. Similarly, Jennifer, Pam, and Mary all had to take multiple retakes of video footage because of behavior issues, students getting sick, or announcements over the intercom.

The participants in this study collectively struggled with finishing edTPA deciding which strategies they would and would not replicate in their future classrooms, and the struggle with taking over a class that was not actually theirs. All four student teachers explained the difficulty with cooperating teachers not understanding or knowing anything about edTPA. Pam talked about getting a "good" student teaching placement as "dumb luck." A "good" student placement was defined by the participants as a school with a thriving Parent Teacher Association (high parent involvement), high test scores, and good administrators. She went onto say,

> It's all dumb luck because I could be a student with a clinical educator who criticized everything I did and was harsh and all that stuff. I just got lucky and I don't think education should be, look, it shouldn't be, but half of the time it is. Cooperating teachers should be fully aware of what is going on with their student teacher in order to support them completely. (Pam, research participant interview, September 27, 2019)

It was brought up in the interviews that cooperating teachers are also in a liminal space conflicted about what they are required to do and what they are responsible for in terms of educating their student teacher. The competing discourses between mentor teachers and edTPA requirements were apparent during lesson planning. Questions arose from the student teachers such as: How do I teach what my cooperating teacher is supposed to teach when it does not

match edTPA requirements? How do I get my students ready for the NC Check-Ins or state assessments when it does not match with what I am supposed to turn in for edTPA?

Implications for University Professionals

edTPA was a point of contention with the student teachers. Even though Mary, Maggie, Jennifer, and Pam passed edTPA, their frustration with the process became obviously overwhelming and made all of them question their identities as new teachers. The four student teachers discussed the need for the college to offer an edTPA class, or at least offer more in-depth instructions with the edTPA rubrics. In chapter four, Pam talked about feeling like a bunch of three-year-old kids being stranded on a desert island without water. They all felt like they were not supported by their university professors and field supervisors. The student teachers highlighted issues of feeling like "guinea pigs" and not feeling supported in their previous classes. The participants openly suggested that it would be helpful to engage in identity work before and during the student teaching semester, as well as into their first years of teaching.

To support student teacher identity construction and the barriers they face, Britzman (2003) said:

> These "walls" serve a metaphorical function as well: teachers expected to work alone, without any help. In such a privatized world, the teaching methods required to sustain it are specific and unchanging. Consequently, education coursework that does not immediately address "know how" or how to "make do" with the way things are and sustain the walls we have come to expect, appears impractical, idealistic, and too theoretical. Real school life, then, is taken for granted as the measure of a teacher education program, and as such the student teaching semester is implicitly valued as the

> training ground, the authentic moment, that mystically fills the void left by so-called theoretical course work. (pp. 63–64)

Pam referred to the barriers teachers face in the privatized world as feeling like an island. The participants felt like they were not taught *real school life* in the university setting and had to *make do* with what they thought they knew. Usher and Edwards (2010) interpreted "discourse as a powerful 'absent presence' as it '*speaks* but is yet *silent*'" (p. 90). The participants urged university professionals to get to know them and help them with identity work, additionally, to recognize the structures of discourse that shape identity in the liminal spaces.

Implications for University Policy Makers

The participants offered specific implications for university policy makers via their narratives, and suggested administration provide the most support and structure as possible for student teachers to be successful. Photovoice methodology has traditionally been used as a way to reach policy makers. I intentionally paired photovoice with narrative inquiry to allow participants the opportunity to tell a deeper and richer story about their student teaching experiences in order to make a direct impact on teacher preparation programs and the student teaching semester. Despite policy changes and the decision to use edTPA as a program requirement, participants were clear about what they needed from all stakeholders to feel the most competent before embarking on a professional teaching career. In the United States, college accreditation is a voluntary, non-governmental process of review. According to the U.S. Department of Education (2018), the goal of accreditation is to ensure that institutions of higher education meet acceptable levels of quality. The goal of accrediting agencies is to examine a school's programs to ensure educational standards are being met. Universities that are accredited have more funding such as financial aid for students, better reputations, and better job

opportunities for their graduates. Some states around the country have mandated the use of edTPA to ensure university accreditation.

Recommendations for Future Research

Britzman (2003) defined student teaching as "an act of endurance, consequence of the pervasive myths of 'trial and error,' 'sink or swim,' and 'baptism by fire'" (p. 100). Student teaching is positioned by the university's discourse and theory; however, student teaching is a time to practice that theory. Understanding and implementing identity work in teacher preparation programs early on in the program could have the potential of fostering strong future teachers and lowering staggeringly high attrition rates amongst the beginning teacher population. Providing student teachers with quality pre-service training could support and sustain their educational career.

Student teaching agendas depend on an institution's teacher preparation program framework. The university's teacher preparation program is "a site of discourse where identities and subject positions are created, relationships of power negotiated, established, maintained, and broken down, and societal systems of knowledge and beliefs are established or altered" (Santoro, 1997, p. 92). It is important to point out the implications of having university theory match teaching practice. To do so could provide a more accessible framework for student teaching identity work. Britzman (2003) laid out three key dynamics that grow out of theory and practice in schools of education. They first include the elevation of academic knowledge over practices banishes practice, "the work of a teacher is viewed as technical not intellectual" (p. 55). Second, the knowledge of school practice is devalued because "it is contingent, situated and resistant to unitary truths, immutable laws, or universal generalizations" (Britzman, 2003, p. 55). And lastly, "the myth that one learns to teach solely by experience works against teacher education"

(Britzman, 2003, p. 55). These key dynamics work against the essential need for classroom practice. Also, because of the way universities are arranged by semester, student teaching could land in the beginning of a school year or at the end of a school year, showing only fragmented pieces of a classroom teacher's contractual obligation.

Traditionally, a large percentage of student teachers serve in K-12 classrooms in the spring semester after routines and procedures have already been established by the classroom teacher during the previous fall. Fall graduates on the other hand, attend the first day of school and experience the invaluable process of how to start a new school year. In either situation the student teacher only sees half of what happens in a typical school year, including planning, delivering instruction, making connections, and developing rapport with students.

Britzman (2003) pinpointed the moment when all student teachers realize the complexity of the teacher's work; the shock of recognition comes with feelings of humility and anxiety. Even though student teaching is a form of practice, it can be very limited in its effectiveness. The more a student teacher can experience the bridging of theory to practice the better prepared they will feel. The surveillance of edTPA and the disconnect that this particular assessment has on student teaching created a perplexing dilemma for both student and cooperating teacher. Although this study focuses on a small population of student teachers in a distance learning cohort in rural parts of North Carolina, the need for further research in the liminal space of student teaching—arguably the most essential part of constructing a professional teaching identity—is crucial for teacher retention. Narrative-photovoice enabled participants in this study to tell their stories in nuanced way and reflect on what they had experienced as a group of critical friends. Mary reflected on her experience stating, "I did enjoy it. It helped me to take a step back and reflect on what was happening to keep a whole picture and realize that my story may make a

difference for other student teachers" (personal communication, 11/13/2019). The use of narrative-photovoice as a way to engage in identity work has many purposes not just for student teachers. Employing narrative-photovoice in schools K-12 and universities could help with relationship building, deeper connections with the curriculum, and student-centered action research projects.

Afterword

I started this research in what seemed to be *normal times*. I worked full time, took care of an eleven-year-old daughter, and had stories to tell about student teachers. I finished writing this dissertation during the COVID-19 pandemic in a country that witnessed the killing of George Floyd, a lack of justice for Breonna Taylor, and has illuminated the disproportionate numbers of Black bodies incarcerated and killed by the very system that should protect us all, which has helped to underscore how we all play a role in systematic racism by protecting white supremacy culture, and these illuminations cannot be ignored in the conclusion of this research. Teaching is a human profession; it cannot be separated from emotions and feelings. Being a teacher is bigger than a civic duty, it is a personal responsibility which requires tolerance, patience, and virtue. I personally reflected on my own positionality as a white woman researching four other white women all in predominantly white schools. I found myself asking so many questions about this research: What are the experiences of student teachers of color in these same rural spaces? How might the study's findings differ if replicated in more diverse school contexts?

In the organic nature of coming full circle, and to complete the life cycle of this dissertation, the narrative that follows portrays my naivete as a beginning teacher. Black lives matter. Black children's lives matter. Within the four participant's student teaching placement classrooms there were no Black children. All of the participants described their placements as "good" placements, yet children of color were not represented in their classroom's demographics. In the spirit of the narrative-photovoice methodology the following vignette adds to the discourse needed to better prepare student teachers entering classrooms across the United States:

February is Black History Month, I said to my third grade class (the same speech I had given every February each year). "This month we are going to discuss and research famous African Americans who have positively contributed to society," I continued. All my students were Black. Isaiah a wide-eyed outspoken young boy yelled, "Ugh! I already know about Rosa Parks and Martin Luther King Jr. I did this in kindergarten, first, and second grade! Why do we only talk about Black people in February?"*

The truth is, later that day as I walked down the hall looking at the walls covered in famous African American posters at Title 1 school with a 100% free lunch population, I felt ashamed of myself. I thought about what Isaiah said on a deeper level. I began thinking about the books in my classroom's reading center, all portraying white middle-class children such as Junie B. Jones, Amelia Bedelia, and Diary of a Wimpy Kid. I thought about how culturally irrelevant the rest of my lesson plans will be because February is only twenty-eight days. I realized that I was part of a bigger problem. What about all of the Hispanic students that I used to teach? We celebrated Black history, but I never thought about deliberately teaching about Latinos and their contributions to society. I also thought about how I taught Thanksgiving, Christmas, and how I addressed religion and other cultures.

When I reflect back to my college preparation, I wasn't trained in multicultural pedagogy or culturally responsive teaching. My teacher preparation program was a one size fits all approach. All student teachers were placed in highly affluent schools where a majority of the students were white, middle to upper middle class, and had a functioning PTA. When I graduated, these teaching jobs did not exist. My first job was in a Title 1

school, and I realized after the first day I wasn't prepared for this. Where were my college professors to help me when a student proceeded to throw a chair across my classroom and rip down all of my bulletin boards? Or when my student stole from the cafeteria because she was hungry? What about my Muslim students or my student who had two moms? Where do I get books that reflect the identities of all my students? How do I communicate with parents who speak a different language? I stuck around long enough in the profession and continued to work in schools around the state of North Carolina. I always believed I was making a difference in the lives of my students, however, it wasn't until the day I was called out by a third grader, that my curriculum and my approach to teaching had to change. Surely I was not the only teacher to experience this feeling and have these thoughts.

Teachers still face feelings of being unprepared to teach diverse groups of children such as transgender, immigrant, poverty stricken, and other marginalized populations. In my experience, it does not matter what school (private, charter, Title 1, affluent) teachers are in, students from any race, socioeconomic status, and religion can show up on their roster, but do they? It is not a secret that a child's zip code has a direct impact on their education. The North Carolina school report card is public knowledge and students who live in "less-desirable" neighborhoods are zoned to attend schools that are graded with Ds and Fs. Owens (2016) explained, the growing income gap and increased economic segregation may lead to inequalities in children's test scores, educational attainment, and well-being and that neighborhood and school poverty are big drivers of low-income kids' poor educational outcomes. During the COVID-19 pandemic the inequities in children's education was amplified when stay-at-home orders were put into effect by North Carolina's governor. Not only were students in poverty

unable to access technology and the online curriculum, schools and teachers in crisis were also unable to help them get access.

In an attempt to stay true to the feminist post-structural lens and the use of metaphors to enhance the analysis of this research, I make sense of racism in the way that Jason Reynolds, co-author of the book titled *Stamped,* described it in an interview. Reynolds compared racism to a virus and explained it in this way: People of all colors can have the *racism virus*, yet be asymptomatic, as racism can attach itself unknowingly to our cells. Creating an antiracism vaccine is painful but necessary (Reynolds & Kendi, 2020). He continued to explain that the best time to get a vaccine is at an early age through a good education. One more sentence here to transition to this concluding sentence. It is my great hope that the use of narrative-photovoice can be used in all educational contexts to chip away at not only identity construction/deconstruction but also positions of power such as the writers of single narratives that permeate school curriculums.

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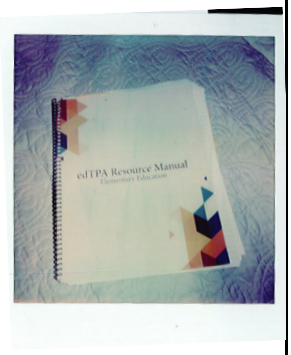
Table 1

How Participants' Collectively Coded Their Photographs During the Final Meeting

Participant Themes	Definition of Theme	Examples of Theme	Sample Photo	Quote
Personal and Home Life	The participants grouped the photographs that depicted personal and homelife scenarios as well as referring them to "outside life." They collectively agreed that there was no way to separate edTPA/Student teaching and their personal life.	Outside life, religion, family, support systems, bible	 [Maggie's photo of Psalm 91:4] Due to the Polaroid film some pictures were not clear. In Maggie's journal entry she wrote what this photograph depicts: "He will cover you with his feathers and under his wings you will find refuge."	"Honestly, Jesus is the only way I have made it during school, college, classes, student teaching, and working full time…but especially edTPA. I pray daily for my score and that I have done good, good enough to teach. This bible verse I have held onto." (Maggie, 11/13/2019)

Positive Outcomes of Student Teaching	The participants grouped the photographs that depicted the bright side of student teaching. The offered examples like… However, they also agreed that despite the positives, edTPA loomed over them.	Students, relationships, friendships	 [Mary's photo of her student teaching classroom]	"This is a picture of my classroom. Kindergarten life is crazy, but the kids are so sweet and love seeing us every day. I really enjoy being with them…" (Mary, 9/12/2019)
The Storm of Student Teaching	The participants grouped photographs that depicted what they referred to as the "storm" of student teaching. Photographs in this category primarily included many different versions of their edTPA manual as well as	Horror, terror, edTPA life	 [Jennifer's photo of her edTPA manual]	"Who knew an assignment could be so stressful. I've experienced anxiety over this assignment, I've shed many tears and I often have a constant worry inside me because it determines if I graduate or not. My heart hurts for future student teachers who will have

	workspaces.			to do edTPA…" (Jennifer, 9/2/2019)
Motivation, Perspective, Bigger Picture	The participants grouped photographs that depicted the "bigger picture" beyond student teaching that provided them with motivation when things were difficult. The participants agreed that although they deeply struggled with edTPA, there was a light at the end of the tunnel.	Having a baby, engagement, "real" name tag, new jobs	 [Maggie's photo of her first baby ultrasound]	"I am not the only one involved in the classroom now! My sweet baby is with me every day. My title now is child of God, wife, sister, daughter, granddaughter, mom, and Mrs. Wilson" (Maggie, 8/31/2019)

Figure 1

Focus group interviews conducted during study.

Participant(s)	Interview Type/ Purpose	Date	Time	Location
Mary, Maggie, Jennifer, & Pam	Photovoice training; Polaroid camera, film, & journal distribution	7/20/19	11am-1pm (120 minutes)	Cracker Barrel Restaurant in Mountain County, NC
Mary, Maggie, Jennifer, & Pam	Focus Group: During the FG interviews we used the SHOWeD method and I used the interview questions in Appendix B.	8/30/2019	10:30-11:45am (75 minutes)	Virtual/Zoom
Mary, Maggie, Jennifer, & Pam	Focus Group: During the FG interviews we used the SHOWeD method and I used the interview questions in Appendix B.	10/8/2019	5:30-6:45pm (75 minutes)	Virtual/Zoom
Mary, Maggie, Jennifer, & Pam	Focus Group Celebration: A week before the participant's graduation, we met together to celebrate their accomplishments. Informally discussed the semester and research project.	12/6/2019	6-9:30pm (210 minutes)	Residential location near University

Mary, Maggie, Jennifer, & Pam	Final Photovoice Gallery: A final protocol for participants/researcher to analyze the data collected see Appendix G.	2/22/20	10-11:30am (90 minutes)	Community College/distance learning cohort meeting place

Figure 2

Individual interviews conducted during study.

Participant	Interview Type/ Purpose	Date	Time	Location
Individual Interview #1 (early August 2019)				
Mary	**Semi-Structured Interviews:** Oral history; stories of "becoming" a teacher	8/6/2019	3:00-3:45pm (45 minutes)	Phone Call
Maggie		8/6/2019	1:00-2:45pm (105 minutes)	Phone Call
Jennifer		8/7/2019	10:00-11:15am (75 minutes)	Phone Call
Pam		8/8/2019	12:20-1:25pm (85 minutes)	Phone Call
Individual Interview #2 (late September 2019)				
Mary	**Semi-Structured Interviews:** Identity work and photograph prompts (see Appendix B).	9/27/2019	8:00-9:00am (60 minutes)	Onsite at Mary's Student Teaching Placement
Maggie		9/27/2019	3:00-4:15pm (75 minutes)	Onsite at Maggie's Student Teaching Placement
Jennifer		9/27/2019	1:00-2:30pm (90 minutes)	Onsite at Jennifer's Student Teaching Placement
Pam		9/27/2019	10:15-12:30pm	Onsite at Pam's Student

			(135 minutes)	Teaching Placement
Individual Interview #3 (mid-November 2019)				
Mary	**Semi-Structured Interviews:** Identity work and photograph prompts (see Appendix B).	11/13/2019	7:50-9:10pm (80 minutes)	Onsite at Student Teaching Placement
Maggie		11/13/2019	3:30-4:35pm (65 minutes)	Onsite at Student Teaching Placement
Jennifer		11/13/2019	1:15-3:00pm (105 minutes)	Onsite at Student Teaching Placement
Pam		11/13/2019	10:45-12:35pm (110 minutes)	Onsite at Pam's Student Teaching Placement

Figure 3

Photograph of the participants grouping their Polaroids into themes during the final gallery walk.

Figure 4

Model of the three continua that help describe the diverse tensions experienced by these student teachers in the liminal space and the forces impacting their development of a professional identity.

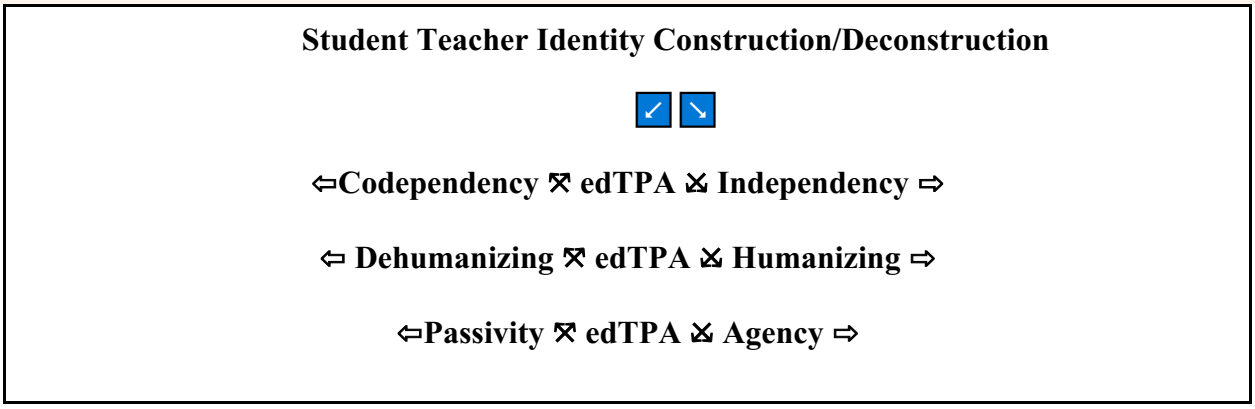


Figure 5

Mary's photgraph of her and Ethan's new church (November 2, 2019).

Figure 6

Maggie's photograph of Psalm 91:4 that she often pulled strength from (November 13, 2019).

Figure 7

Maggie's photograph of her student teaching name tag and the stuffed seal her students gave her for the baby (August 31, 2019).

Figure 8

Mary's photograph of her student teaching classroom (September 12, 2019).

Figure 9

Mary's photo of her edTPA manual with a scary pumpkin on her student teaching desk (October 3, 2019).

Figure 10

Participant policy poster from the final gallery walk that has recommendations for stakeholders.

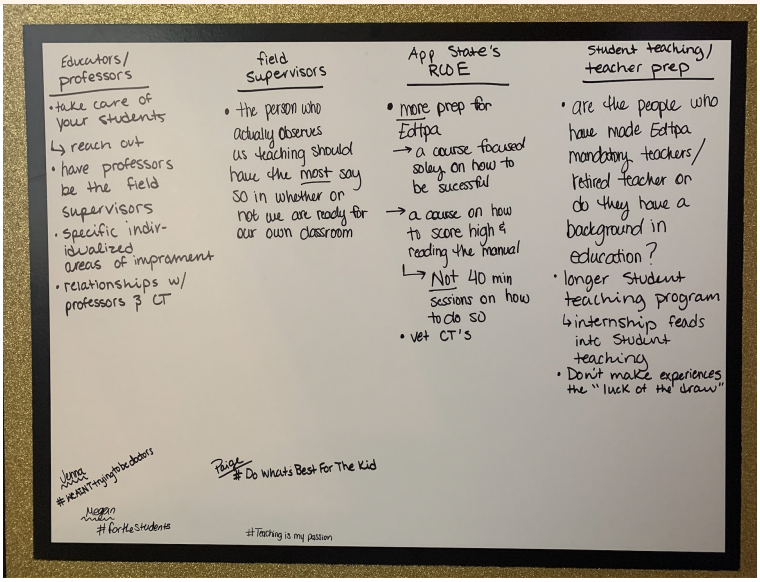


Figure 11

Participant policy poster from the final gallery walk that has recommendations for stakeholders broken down from photograph above.

Professors	Field Supervisors	College of Education	Teacher Preparation
Take care of your students	The person who actually observes up should have the most say in whether we are ready to teach	More preparation for edTPA: a course solely on how to be successful	Are the people who made edTPA mandatory teachers/retired teachers? Do they have a background in education
Have professors be the field supervisors		A course of how to score high and read the manual: not 40-minute sessions	Have longer student teaching program: internship feeds into student teaching
Have specific individual areas of improvements		Give us experienced cooperating Teachers	Don't make experiences the "luck of the draw"
Have relationships with field supervisors and cooperating teachers			

Appendix A

Research Timeline

The **purpose** of this narrative-photovoice study is to investigate the effects of student teachers in the liminal space between university and classroom practice for six student teachers at different elementary schools in North Carolina. What is being produced in the liminal space in terms of student teaching identity construction?

Monday July 8, 2019

- ❑ **Participant Tasks**
  - ❑ One-on-one interviews (pre-student teaching)
  - ❑ See Appendix B for July one-on-one interview protocol
  - ❑ Meet to get cameras/sign-up for one-on-one interview
- ❑ **Researcher Tasks**
  - ❑ Send out a group email about camera and journal distribution (I would like to meet face-to-face with participants and will arrange a day we can possibly meet. The meeting was scheduled and held face to face on July 20, 2019. Arrangements will be made for anyone who cannot pick up their cameras, film, and journal
  - ❑ Re-train participants on photovoice protocols (already trained in February 2019)
  - ❑ Train participants on Polaroid OneStep2 cameras
  - ❑ Send out GoogleDoc sign-up sheet for one-on-one interview times
  - ❑ Conduct six one-on-one interviews between July 20th-July 31st.
  - ❑ Ask each participant what agreed upon day each month would work best for interviews so we have a set date and time each month

- ❑ Participants will also become familiarized with the SHOWeD method (see Appendix B)

August 2019 (August 8th)

- ❑ **Focal Prompt for Month**: *Who are you as a student teacher? Take at least 4 pictures depicting what makes you a student teacher—choose 1 picture to narrate in story form in your journal.*
- ❑ **Participant Tasks**:
  - ❑ Participants will take as many photos as they want across the month but select 4 photos to share with researcher and group
  - ❑ Participants will choose 1 picture to narrate in story form in their journal, they have the option to share in a GoogleDoc or email to me
  - ❑ Touch base with me at least once via email or text for a check-in
- ❑ **Focus Group Interview**: Conducted via Zoom (about 30-35 minutes)
  - ❑ Photos will be shared via Zoom
  - ❑ Participants will take turns sharing all 4 photos but specifically focusing on the 1 they narrated.
  - ❑ See Appendix B for August focus group interview questions/protocol
- ❑ **Researcher Tasks:**
  - ❑ Reach out to participant group to remind them of meeting.
  - ❑ Transcribe and code focus group interview within the same week of interview
  - ❑ Set up times/task for September

September

Focal Prompt for Month: *How is your teaching experience going? What is student teaching like? Take at least 4 pictures depicting your first month of student teaching—choose 1 picture to narrate in your journal*

- ❑ **Participant Tasks**
  - ❑ Take as many pictures as seen fit to document your student teaching experience
  - ❑ Choose 1 picture to narrate in your journal, please share with me 2 days before our Zoom session
  - ❑ Update me 1 time (or more) via email or text for a check-in/update
- ❑ **One-on-One Interviews**: Conducted face-to-face (went to their student teaching placement)
  - ❑ Photos will be shared in person
  - ❑ See Appendix B for September one-on-one interview questions/protocol
- ❑ **Researcher Tasks**
  - ❑ Create and send out Google sign-up sheet for one-on-one interviews (time frame from September 20th-September 30th)
  - ❑ Transcribe and code all interview after each session

October (October 8th)

- ❑ **Focal Prompt for Month**: *How are you doing as a student teacher? What are you learning about yourself? Take at least 4 pictures depicting how you are doing. Write a narrative to go along with 1 picture in your journal*
- ❑ **Participant Tasks**

- ❑ Take as many pictures as you see fit. Choose 1 picture to narrate
- ❑ Update me 1 time via email or text for a check-in
- ❑ Share your photo and narration via GoogleDoc or email 1-2 days before focus group meeting

❑ **Focus Group Interview**: Conducted via Zoom (about 30-35 minutes)

- ❑ Photos will be shared via Zoom
- ❑ See Appendix B for October focus group questions/protocol
- ❑ Each participant will share all 4 pictures to the group but focus on the 1 picture they narrated. During this interview we will begin discussing the final gallery walk, date/time, and location

❑ **Researcher Tasks**

- ❑ Create and share Google sign-up for final one-on-one interview (interviews will be conducted October 20th-October 30th)
- ❑ I will look for places to have our final meeting
- ❑ Send out potential times for our gallery walk in late November/early December
- ❑ Transcribe focus group interview

November (November 13)

❑ **Focal Prompt for Month**: *Who are you as a teacher? What experiences have shaped your identity in student teaching? Were you asked to do something that you didn't feel comfortable with? Take at least 4 pictures of who you are as a teacher. Think about where you have come since you started the program. Choose 2 pictures to narrate in your journal*

- ❑ **Participant Tasks**
    - ❑ Choose 2 pictures to narrate in their journal. Share with me in person
    - ❑ Update me via email or text for a check-in
- ❑ **One-on-One Interviews**: Conducted via Face to Face (went to their student teaching placement)
    - ❑ Photos will be shared via GoogleDoc or email
    - ❑ See Appendix B for November one-on-one interview questions/protocol
- ❑ **Researcher Tasks**
    - ❑ Finalize December face-to-face meeting
    - ❑ Transcribe interviews by the following week

December (December 6)

- ❑ **Focal Prompt for Month**: *Bring all of your pictures that depict your student teaching story. How have you changed? How are you the same? Who are you as a teacher? How has this cohort of student teachers help or hinder you?*
- ❑ **Participant Tasks**
    - ❑ No new photos this month, just a synthesis of your stories since August
    - ❑ Participant Dinner and Graduation Celebration: Will be conducted face-to-face (about 2 ½ hours). Schedule final focus group interview two months after student teaching
- ❑ **Researcher Tasks**
    - ❑ Secure a dinner meeting and time: December 6, 2019 @ 6pm

- ❑ Provide natural safe discussions via celebration dinner about overall student teaching experience
- ❑ Set a date for final Photovoice Gallery Walk

February (February 22)

- ❑ **Final Narrative-Photovoice Gallery Protocol:** (see Appendix G)
- ❑ **Participant Tasks**
  - ❑ Bring all journal entries and Polaroids taken during the student teaching semester
  - ❑ Analyze photos individually and collaboratively
  - ❑ Create policy poster for stakeholders regarding student teaching and teacher preparation programs

Appendix B

Interview Protocols for Project

July (one-on-one interviews; pre-student teaching)

- ❑ **Researcher Aims:** My aim for the July interview is for the participants to tell me their personal stories that led them to student teaching and why they wanted to be a part of this research project. I am personally doing a narrative-photovoice project along with them. I will share an example of my pictures and 1 narration, so they are prepared to share during the focus group interview. I would like to stay true to the Photovoice methodology by incorporating the use of the SHOWeD Method (youthvoices.ca). The SHOWeD method helps participants to describe their photographs.
- ❑ **Interview Questions & Potential Follow-Ups**
  - ❑ **SHOWeD method**
    - **S** What do you **see** here?
    - **H** What is really **happening**?
    - **O** How does this relate to **our** lives (as student teachers)?
    - **W Why** does this problem or strength (power) exist?
    - **E** How can we become **empowered** about this issue?
    - **D** What can we **do** about it?
  - ❑ Explain how you got to this point today in your life.
  - ❑ What led up to your student teaching experience?
  - ❑ How would you describe yourself as a teacher today (right now)?
  - ❑ What would other people say? (possibly a follow up)
  - ❑ What are your hopes/fears about student teaching?

- ❑ Would you describe how you expect your first couple weeks of student teaching to be?

August (focus group interviews; during student teaching)

- ❑ **Researcher Aims:** My aim for this month is to get the participants acclimated to the focus group interview protocol using narrative-photovoice. I will share my 4 photos and the 1 photo I narrated (new ones since August). We will also practice using the SHOWED model during this focus group interview
- ❑ **Protocol:** The protocol will be to meet in Zoom for about 30-35 minutes. I will start the meeting off with my photos and narration. I will share the other 3 photos using SHOWED. Each participant will have time to share their 4 photos and narration. There will be 5-7 minutes to ask questions and talk about what is going on at their school sites. I am planning on visiting each of them in the field once or twice (and hopefully conduct their one-on-one interview then).
- ❑ **Interview Questions/Prompts & Potential Follow-Ups:**
  - ❑ **SHOWeD method**
    - **S** What do you **see** here?
    - **H** What is really **happening**?
    - **O** How does this relate to **our** lives (as student teachers)?
    - **W Why** does this problem or strength (power) exist?
    - **E** How can we become **empowered** about this issue?
    - **D** What can we **do** about it?

- Probes or follow up questions (TBD) based on their photovoice narrations
    - ❑ How are your experiences in different schools similar/different?
    - ❑ What did you notice about each other's photographs?

September (one-on-one interviews; during teaching)

- ❑ **Researcher Aims:** My aim for this month is to go to each participant's school placement and interview them face-to-face, however Zoom will be my backup plan. I want the face-to-face interview to be more personal as they share their 4 photos (and I may allow more if they need to share) and the 1 photo they chose to narrate. It will be a great chance to be in their schools so that I can see what they are experiencing every day. The participants will orally tell their stories to me that they have written so I can ask them specific identity questions.
- ❑ **Interview Questions & Potential Follow-Ups:**
    - ❑ Depending on the photos I will ask follow-up questions based on our communication during the month
    - ❑ Tell me about your current interactions with your cooperating teacher.
    - ❑ Tell me about your current interactions with your university supervisor.
    - ❑ What kind of barriers are you facing (if any at all)?
    - ❑ Possibly more follow-up questions as we talk
    - ❑ How would you describe your relationship with you CT so far?
    - ❑ Think of a time when you have not agreed with your CT. Tell me about a specific incident where you felt uncomfortable about an interaction (or situation). **Possible follow-ups**: How did you feel? What did you do afterwards?

October (focus group interviews; during student teaching)

- ❑ **Researcher Aims:** My aim for this month is to hone-in the group's identity within their school placement. They will have most likely taken over the classroom and in full swing of student teaching. The photos this month will drive the focus group.
- ❑ **Protocol:** [to be decided during Fall 2019 semester]
- ❑ **Interview Questions/Prompts & Potential Follow-Ups**
  - ❑ [to be decided during Fall 2019 semester]
  - ❑ What are you learning about yourself as a teacher?
  - ❑ Do you talk to other cohort members throughout the week?
  - ❑ Does being part of a cohort help you?
  - ❑ **SHOWeD method**
    - **S** What do you **see** here?
    - **H** What is really **happening**?
    - **O** How does this relate to **our** lives (as student teachers)?
    - **W Why** does this problem or strength (power) exist?
    - **E** How can we become **empowered** about this issue?
    - **D** What can we **do** about it?

November (one-on-one interviews; during teaching)

- ❑ **Researcher Aims:** My aim for this month is to have the participants explore and reflect on their student teaching altogether. They will be getting ready to graduate and possibly have jobs before they finish student teaching. I am hoping to make it to their school sites this month as well for the last one-on-one interview. I will focus more on their identity as a teacher before and after.

- ❑ **Interview Questions & Potential Follow-Ups**

December 6, 2019 (student teaching dinner, reflection, and celebration

February 22, 2020 (group gallery walk & discussion; end of student teaching)

- ❑ **Aims:** My aim this month is for all of the student teachers to come together face-to-face for one last focus group interview and gallery walk. I would like them to bring all of their pictures from July/August to now and hang them up on a string or display them in some way. This was a private event.
- ❑ **Protocol:** The protocol for our gallery walk is February 22 (see Appendix G). The students would display their photos and tell their student teaching "stories." Ideally, we would start thinking about this in October and make a final decision about the gallery walk in early November. This gallery walk they come with a synthesis of their stories and photographs.
- ❑ **Interview Questions/Prompts**
    - ❑ Looking at participant X's photos displayed and narrated. How do you think X has changed over the semester?
    - ❑ How have her photos changed?
    - ❑ What stories/photographs from X stand out the most to you (or do you relate to the most?

Appendix C

Examples of Mary's Photographs

Over the course of 5 months, Mary took 10 photographs that she shared as part of this research project. Below are 10 key photos that she referenced during one-on-one and focus group interviews.

<table>
<tr>
<td> 

C.1 (8/12/2019)

Mary's many workspaces that had a photograph of her edTPA manual. She said it went with her everywhere she went.</td>
<td> 

C.2 (8/25/2019)

Mary's photograph with her mom and dog.</td>
</tr>
<tr>
<td> 

C.3 (9/12/2019)</td>
<td> 

C.4 (9/27/2019)</td>
</tr>
</table>

Mary's photograph of her student teaching classroom.	Mary's photograph of her edTPA manual and her student teaching desk.
 **C.5** (10/3/2019) Mary's photograph of her edTPA manual with a scary pumpkin on her student teaching desk.	 **C.6** (10/07/2019) Mary's photo of a regional group of teachers working on lesson plans.
 **C.7** (10/10/2019) Mary's photograph of her 4-year-old dog Ozzie.	 **C.8** (11/1/2019) Mary's photograph of her Camaro.

	
C.9 (11/2/2019) Mary's photograph of her new church where Ethan received his first job.	**C.10** (12/5/2019) Mary and Ethan's new home.

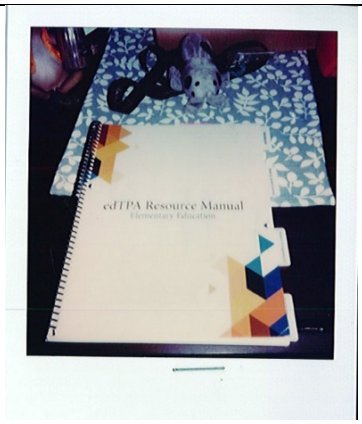
Appendix D

Examples of Maggie's Photographs

Over the course of 5 months, Maggie took 8 photographs that she shared as part of this research project. Below are 8 key photos that she referenced during one-on-one and focus group interviews**.**

<table>
<tr>
<td> 

D.1 (8/23/2019)

Maggie's photo of her first ultrasound.</td>
<td> 

D.2 (8/26/2019)

Maggie's edTPA manual.</td>
</tr>
<tr>
<td> 

D.3 (8/31/2019)

Maggie's photograph of her school lanyard. The students gave her a stuffed seal to hang at her stomach so her baby would not be alone all day.</td>
<td> 

D.4 (9/12/2019)

Maggie's photograph of her student teaching classroom.</td>
</tr>
</table>

<table>
<tr>
<td> 

D.5 (10/3/2019)

Maggie’s photograph of the baby’s nursery changing table</td>
<td> 

D.6 (11/3/2019)

Maggie’s student teaching bulletin board.</td>
</tr>
<tr>
<td> 

D.7 (11/13/2019)

Maggie’s photograph of a framed quote of Psalm 91:4.</td>
<td> 

D.8 (12/1/2019)

Maggie’s photograph of the baby’s nursery changing table</td>
</tr>
</table>

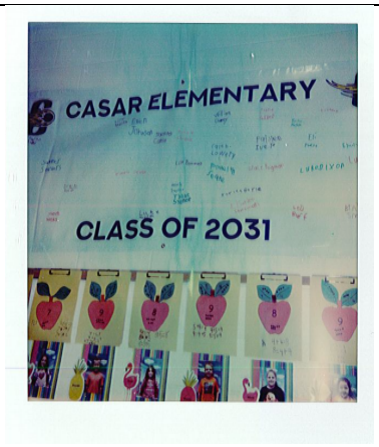
Appendix E

Examples of Jennifer's Photographs

Over the course of 5 months, Jennifer took 10 photographs that she shared as part of this research project. Below are 10 key photos that she referenced during one-on-one and focus group interviews.

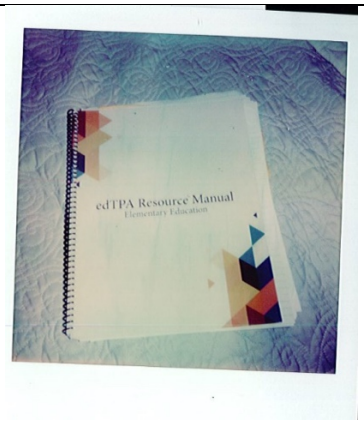
E.1 (8/12/2019)

Jennifer's best friend who was a first-year teacher. Jennifer said she made real teaching look easy, "it's nothing like edTPA."



E.2 (9/7/2019)

Jennifer's photograph of a bulletin board at her school.



E.3 (9/17/2019)

Jennifer's edTPA manual.	**E.4** (9/21/2019) Jennifer's photo of her mentor's daughter.
 **E.5 (10/4/2010)** Jennifer's favorite read aloud.	 **E.6 (10/17/2019)** Jennifer's bulletin board.
 **E.7** (11/10/2019) Jennifer's first house.	 **E.8** (11/28/2019) Jennifer's house during Christmas time.

 **E.9** (12/1/2019) Jennifer's photograph of her engagement ring.	 **E.10** (12/5/2019) Jennifer's photograph of a gift from her students to say goodbye after student teaching.

Appendix F

Examples of Pam's Photographs

Over the course of 5 months, Pam took 5 photographs that she shared as part of this research project. Below are 5 key photos that she referenced during one-on-one and focus group interviews.

<table>
<tr>
<td> 

F.1 (8/15/2019)

Pam's photograph of her edTPA manual and rubric binders.</td>
<td> 

F.2 (8/21/2019)

Pam's photograph of her backyard in the early morning.</td>
</tr>
<tr>
<td> 

F.3 (9/2/2019)</td>
<td> 

F.4 (10/10/2019)

Pam's photograph of a clock indicating that there's never enough time.</td>
</tr>
</table>

Pam's photograph of her edTPA manual amongst her "piles." She had consistently identified as a prepared piler.	
 **F.5** (11/3/2019) Pam's photograph of her backyard while she was reflecting on student teaching**.**	

Appendix G

Final Narrative-Photovoice Protocol

Date: Saturday, February 22, 2020 @ 10 Caldwell Community College

Objectives: 1. Collectively come together after student teaching 2. Reflect on the experience 3. Photo Gallery to look for commonalities

SHOWeD Method in Action:

1. What do you **S**ee here?

2. What is really **H**appening here?

3. How does this relate to **O**ur lives?

4. **W**hy does this condition **E**xist?

5. What can we **D**o about it?

Share research questions:

- What happens to student teachers in the liminal space of the student teaching semester?
- How can student teachers construct/ deconstruct their identities using narrative-photovoice?

Reflection Interview:

Who were you as a student teacher? (I asked this every interview)

Who are you now?

How has your identity as a teacher changed over time over the course of the ST semester?

How did narrative-photovoice help or hinder your experience? How has taking photos, talking with others, and discussing your experiences affected your experience?

What did you learn about yourself?

What would you change about the ST experience?

Photovoice Activity:

Here are all of your photographs that you have taken in the ST semester…Collectively, what do you see happening here? Can you make connections across the photos?

What can we do about it?

Participant Analysis/Policy Poster

- What are your suggestions for teacher educators (college professors)?
- What are your suggestions for field supervisors?
- What are your suggestions for App State's RCOE?
- What specifically would you change to improve ST/ teacher prep?

Appendix H

Codes during Transcription:

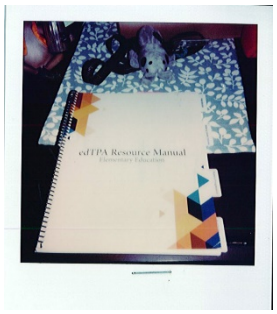
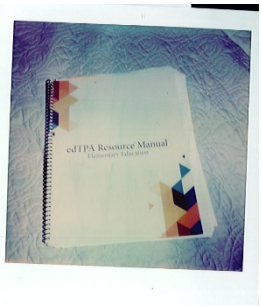
	**Humanization**
	**Identity**
	**edTPA/Panopticon**
	**Jobs/Future**
	**Liminal Space**
	**Preparation/Lack of Preparation**

Appendix I

Researcher's Initial Coding Scheme Before Final Gallery Walk

Symbol/ Code	Theme	Definition [summarize their talk]	Sample Photograph(s)
★	Humanization/Dehumanization	The participants collectively agreed that they wanted to teach in order to change lives. It was difficult for all of them to enjoy their student teaching experience i.e., field trips, relationships, lesson planning because of edTPA requirements.	 Maggie's photograph of her school lanyard. The students gave her a stuffed seal to hang at her stomach so her baby would not be alone all day.
✚	Identity	Identity is the umbrella term that encapsulates the three continua this research addresses. The participants were engaged in identity work in all interviews and entries.	 Pam's photograph of her edTPA manual amongst her "piles." She had consistently identified as a prepared piler.

▬	edTPA/Panopticon	edTPA could not be separated from the participants' themes. The way in which edTPA created panoptic binaries and discourses reinforced the research questions addressed.	 Mary's many workspaces that had a photograph of her edTPA manual. She said it went with her everywhere she went.
●	Jobs/Future	The participants engaged in critical dialogue that involved what the future held beyond student teaching. All of the participants agreed that they had tunnel vision while completing edTPA requirements.	 Jennifer's best friend who was a first-year teacher. Jennifer said she made real teaching look easy, "it's nothing like edTPA."

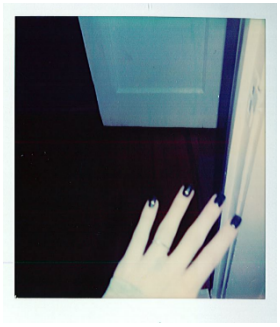
➡	Liminal Space	The participants unknowingly lived in the liminal space. Although they were not familiar with this term their entries and discourse proved they were living in multiple spaces of liminality.	
■	Prep/lack of Preparation	The participants all struggled with feelings of not being prepared to teach on their own. Their mentor teachers were not trained or familiar with edTPA. In every interview the frustration of not having any help with edTPA and the disconnect between university and teaching was discussed.	

Appendix J

Participants' Groupings of Photos in Themes During Final Gallery Walk

Theme 1: Photographs grouped by participants as "Personal and Homelife" during final gallery walk.

		
Mary's photograph of a regional group of teachers working on lesson plans. (10/07/2019)	Maggie's photograph of a framed quote of Psalm 91:4. (11/13/2019)	Jennifer's photograph of her mentor's daughter. (9/21/2019)

<table>
<tr><td colspan="3">Theme 2: Photographs grouped by participants as “Motivation, Perspective, and Bigger Picture” during final gallery walk.</td></tr>
<tr><td> 
Mary’s photograph of her new church where Ethan received his first job.
(11/02/2019)</td><td> 
Mary’s photograph of her 4-year-old dog Ozzie
(10/10/2019)</td><td> 
Maggie’s photograph of her first ultrasound.
(8/26/2019)</td></tr>
<tr><td> 
Jennifer’s photograph of her engagement ring.
(12/01/2019)</td><td> 
Pam’s photograph of her backyard in the early morning.
(8/21/2019)</td><td></td></tr>
</table>

Theme 3: Photographs grouped by participants as "Positive Outcomes of Student Teaching" during final gallery walk.

Mary's photograph of her student teaching classroom. (9/12/2019)

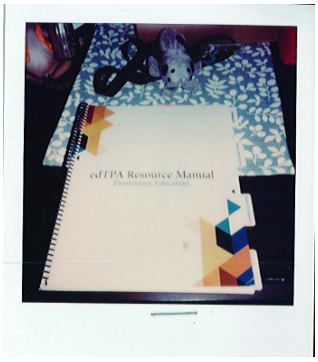
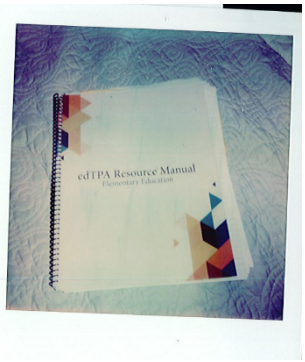
Maggie's photograph of her student teaching name tag with stuffed seal. (8/31/2019)

Jennifer's photograph of her best friend during her first year of professional teaching. (8/12/2019)

Jennifer's photograph of a gift from her students to say

Pam's photograph of her workspace and many "piles." (9/02/2019)

goodbye after student teaching. (12/05/2019)		

Theme 4: Photographs grouped by participants as "edTPA Life and Psychological Distress" during final gallery walk.		
 Pam's photograph of her edTPA manual and rubric binders. (8/15/2019)	 Mary's photograph of her edTPA manual and student teaching desk. (9/27/2019)	 Mary's photograph of her edTPA manual with a scary pumpkin on her student teaching desk. (10/03/2019)
		

Maggie's photograph of her edTPA manual. (8/26/2019)	Jennifer's photograph of her edTPA manual. (9/17/2019)	

Vita

Nicole Welz was born in Perth Amboy, New Jersey, to Marlene and William Welz. She graduated from Wake Forest- Rolesville Highschool in North Carolina in May 1998. The following years she received an Associate Degree from Louisburg College in May 2000, a Bachelor of Science degree from UNC at Charlotte in May 2003, a Master of Education from UNC at Greensboro in May 2012, and a Master of Administration at Appalachian State University in December 2016. In December of 2020 Ms. Welz completed her Ed.D in Educational Leadership at Appalachian State University.

Ms. Welz spent 20 years in North Carolina's public-school system as a teacher and is currently an instructional coach. She resides in Winston-Salem, NC with her daughter Laura Lane.