Chapter 2
The Research Environment

> *We tell stories because in the last analysis human lives need and merit being narrated.*
>
> Ricoeur (1984)

Abstract This chapter compares and critiques three areas of literature namely: *narrative studies, gender studies and teacher education*. A critical reading of the literature results in an identification of the central debates in each area illustrating the gaps that the *Teaching Men* project was designed to address. In the search for a significant research focus *Teaching Men* brought together three disparate areas of literature: *narrative studies, gender studies and teacher education*. Although a reading of the literature across these three key areas provides focus, positionality and guidance, the intersections between these areas (Fig. 1) exposes the more relevant questions namely; do fictional representations of teachers and teaching impact on how male teachers configure their professional identity, and if so how. The debate generated within each of these intersections (A, B, C) identifies gaps and fissures that the *Teaching Men* study goes on to address.

Narrative—A Matter of Context

The *Teaching Men* project used a range of research techniques, collectively referred to as *narrative studies* to collect, assess and analyse different types of data. This section surveys the development of *narrative studies* from literary and anthropological perspectives. This duality is an important axis on which the *Teaching Men* project pivots, drawing as it does from literary or fictional sources as well as from narratives elicited from research participants. A problem faced by the project was working with differently generated texts, specifically determining how fictional literary texts could be studied alongside ethnographic narratives collected during participant interviews. In order to facilitate an understanding of the problem, the concept of narrative was considered in two distinct ways. Firstly as *de-contextualised*, in the case of fictional literary texts; and secondly as *contextualised* referring to interviews and live data collected from participants. Dividing the literature relating to *narrative studies* into two principle areas facilitates an understanding of different ways of reading narratives, one belonging to *literary studies* viewing

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stories and their fictional nature as *de-contextualized,* and one that originates from *anthropology* and cultural studies which conversely refers to a highly *contextualised* lived research environments. Before investigating the respective literature, it is important to explore how these two branches of narrative studies, both literary and anthropological, were developed (Fig. 1).

Narrative studies as an area of scholarship, 'moved from its initial home in literary studies to take in an examination of other media (including film, music and painting) and other non-literary fields (for instance law and medicine).' (Phelan and Rabanowititz 2005). The trajectory of *narrative studies* from modernist, through to formalist and structuralist perspectives and finally towards a pluralist approach in post-structural, post-modern frameworks, developed in parallel with the evolution of literary theory. Narrative studies has remained conceptually tethered to its literary theoretical roots. The need to understand how narratives are structured, how stories are told and how time and space are designed within a storied environment is now commonly used as a research methodology across many fields of study and disciplines to excavate and determine various levels of *meaning*. The qualitative nature of narrative studies across these many disciplines, although useful in being able to 'problematize the nature of knowledge as objective and question[s] unitary

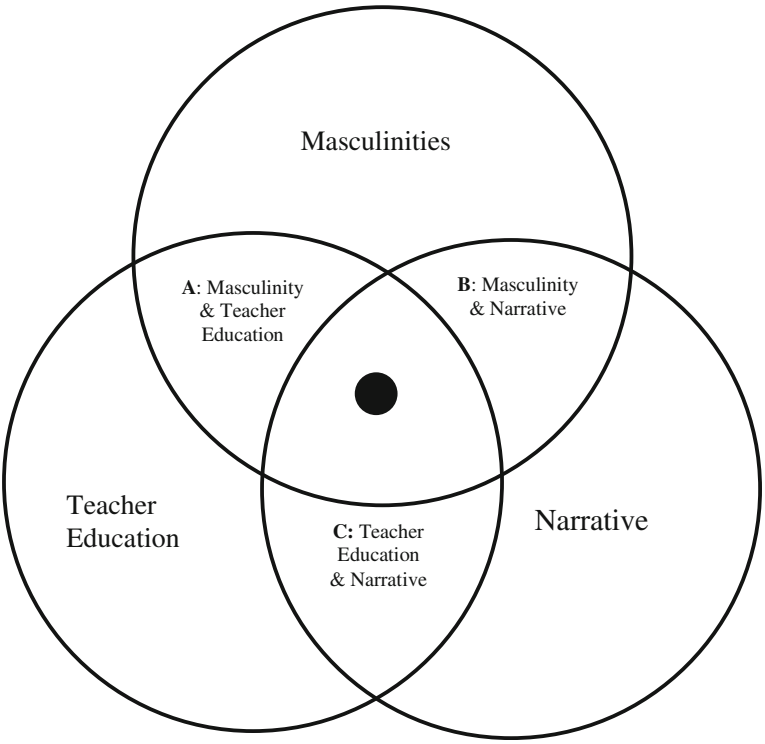


Fig. 1 Literature review: diagram one

ways of knowing' (Polkinghorne 1998), can at times become divergent, theoretically sparse and even ethically unstable due to its either having lost or become unaware of its roots in literary studies and narratology.

The *Teaching Men* project operates on an analytical and theoretical axis between literary and anthropological narratives. Therefore in an effort to remain theoretically sound and ethically stable there are two defined areas of concern, one belonging to *literary studies*, alongside another belonging to *anthropology* and cultural studies. Both of these areas will be addressed separately in order to clarify how each has generated different approaches to reading and understanding narratives.

Masculinity/Masculinities

The *Teaching Men* project sets out to purposefully trouble the notion of how masculinities are learnt, enacted and embodied. The project title *Teaching Men* uses a linguistic slippage to evoke a number of questions relating to the nature of research, the relationship with the research subjects and the focus of the project. For example does *Teaching Men* refer to men who are engaged in teaching? Or is the project focused on styles of masculinities? Is the project investigating the process of being or becoming *man*? The slippage used within the title *Teaching Men* therefore is designed to illustrate a resistance to adhering to binary positions and the potential lack of clarity surrounding the subjects of gender, education and masculinities.

Perspectives on Gender: Masculinity, Masculinities and Gender

Within gender discourse there is an inherent difficulty in how to use language which expresses classifications and sub-classifications without aiding exclusory practices or supporting a discursive mode that balances power in a specific way. As with other social classifications that have been exposed to post-structuralist scrutiny, such as class and race, language relating to sex and gender can become complex, agenda ridden and strategically entangled. Germon (2009) notes that many of the influential poststructuralist movements of the 1980s, including the work of Foucault, Derrida and Barthes, 'privilege[d] the linguistic significance of gender over its ontological being' (2009). For example Foucault describes how discourse and linguistic structures are usually exploited in order to embed power differences in gender discourses. He specifies how language associated with masculinity supports specific discursive power positions, identifying that the '*effects* of truth are produced within discourses which in themselves are *neither* true or false' (Foucault 1980). Therefore some considerable analytical labour is required in the untangling of power relations that are embedded into the language related to gender discourse.

To begin the process of disentanglement it is judicious to unpack the terms in use in the literature regarding male identity. These terms can be global; as in the term *man* indicating a species, mankind or neutral human; *male* referring to the anatomical difference relating to sex roles; the singular, *masculinity*, referencing a modernist framework within which male identity is viewed as a binary opposite to a singular *femininity*; or the more recent plural, *masculinities,* utilizing a postmodern structure of ideological plurality and positional multiplicity; and finally *gender,* a seemingly more inclusive field that joins postmodern plurality with notions of social construction, physicality, queering, trans-theory and embodiment. As R.W. Connell suggests, each of these terms along with their associated ideas can be identified as emerging from a situated historical moment; 'Masculinities come into existence at particular times and places … [and] are in a word historical' (Connell 1995). As well as being historical, terms such as *man*, *male*, *masculinities* and *gender* also refer to bodies of literature and by association specific ideological perspectives presented by those influential in the field of critical gender theory and identity politics.

Masculinities—A New Hegemony

Australian sociologist R.W. Connell, has become one of the most influential academics to address the concept of male identity from a socio-cultural perspective. Connell approached the idea of 'traditional male sex roles' (Connell 1995) from a historical and political perspective using ethnographic methods. In her early work she charts the singular term *masculinity* as having been created as part of economic and class system surrounding ideas of nobility or *gentry.* She investigated how a system of gendered high status, or *gentrification* was maintained for over 200 years within the culture of the time. Connell illustrates how a plurality of *masculinities* was forced to emerge due to the, 'splitting of gentry masculinity … by new *hegemonic* forms and the emergence of an array of subordinated and marginalized masculinities' (Connell 1995) coming into being as part of the, 'expansion of industrial production [which] saw the emergence of forms of masculinity organized around wage earning capacity, mechanical skills and domestic patriarchy …' (Connell 1995). Connell went on to explore masculinities as a *hegemonic* system, developing the idea of *hegemonic masculinities.*

The notion of *hegemonic masculinities* has become a significant sociological, social constructionist concept in the field of gender studies over the past 30 years. *Hegemony*, a classical term used in ancient Greece to describe a 'guide, ruler (or) leader' (Pitchford 2012), later achieved a modern usage through the work of Marxist political philosopher Antonio Gramsci. Hegemony in a modern context refers to the operation of social hierarchies and the manner in which one class or group would use a sphere of influence to subordinate another. Hegemony as a way of describing *masculinities* has been used to illustrate the system of 'how particular groups of men inhabit positions of power and wealth … (to) reproduce social

relationships that generate their dominance' (Carrigan et al. 1985). Within the model of hegemonic masculinity, hegemonic masculine status is an ideal form that can be achieved by the very few, resulting in 'a distance and a tension between the collective ideal and actual lives' (Carrigan et al. 1985). This tension is formed between societies' relationship with the notion of an idealised masculinity versus the reality of everyday man.

As most men fail to achieve the hegemonic ideal, it has been questioned how hegemony succeeds as a strategy that supports masculine identities. Carrigan et al. (1985) assert it is because hegemonic masculinities supports the continued subordination of women operating through persuasive techniques to demonstrate a strategic division of labour that then becomes normalized between men and women. The masculine hegemonic ideal could never be achieved on an individual basis, it must involve active coercion, be supported and encouraged by society collectively. In this sense hegemonic masculinity is achieved as a collective aim, supported and promoted by both men and women as a whole and across cultures and generations. Thus common notions such as, behind every great man is a hard great woman, although originally a feminist slogan, sums up the idea of achieving a masculine status whilst marking the 'ethico-political' (Mfecane 2012) nature of hegemony as a collective effort. Therefore although the actual hegemonic masculine ideal is seen to only be achieved by a few, its male beneficiaries are many. The result being that hegemonic masculinities helps maintain gender divisions, and manage power imbalances in favour of the masculine even when the masculine ideal is never fully achieved.

Although the concept of hegemonic masculinities has been rigorously contested (Connell and Messerschmidt 2005), the concept continues to be influential socially and as a framework for research in the social sciences. Connell is regarded as 'one of the few recent analysts of 'masculinity' to offer a systematic account of gender … as a social practice' (Petersen 1998). However Gramsci's original notion of *hegemony,* the basic tenant of hegemonic masculinity, has been criticised for being 'conceptually vague' (Mfecane 2012) and over-used within social sciences and humanities as a 'catchword that describes the politico-cultural domination of one group by another' (Mfecane 2012). Richard Howson believes that the overly casual use of Gramsci's concept has stifled the 'nuances and potentialities' (Mfecane 2012) apparent in Gramsci's work. Howson's book *Challenging Hegemonic Masculinity* (2006) remodels the concept of hegemony into a more nuanced form, and by extension extends the notion of how hegemonic masculinities can be understood and applied.

Howson (2006) creates a *tripartite system* of hegemony which details *detached, dominative* and *aspirational* styles of hegemony. Howson describes hegemony as an 'unstable equilibria' (Mfecane 2012). He suggests that due to this instability hegemony is regularly in crisis. At each crisis point, in order to restore equilibrium hegemony becomes either *regressive* or *progressive*. In a regressive mode the hegemonic style can be either *detached* or *dominative*; whereas in the *progressive* mode there is a need for an *aspiration* and *ambition*. Howson suggests the movement from progressive to regressive as an ongoing process through which differing styles

of leadership and hegemonic notions of the masculine are developed, promoted and discarded in a process of constant renewal and restoration.

For example, during the First World War the idea of masculinity would have been *regressive*, the focus activity became battle and survival, and there was no room for an idealised business tycoon in this environment as there had been during the Edwardian period a few years earlier. Instead, this period would have required a hegemonic style that was detached and dominative, or as Howson explains, demonstrates the revolution/restoration dynamic where mass passivity caused a detachment allowing a singular domination politically and ideologically. This environment creates a hegemonic masculine ideal that runs from the ill-fated brave soldier, to the detached army officer, through to the tormented dictator, a period (Mfecane 2012) where hegemonic leadership is based on elitism and domination. Consider now how masculinities altered at the end of the wars, with the fifties man. Masculinities in the fifties was aspirational, trends were being set, new cultural environments were being forged, and hegemony was progressive and therefore the hegemonic masculine ideal was an aspirational man who made money, bought material objects, and provided for his family; freedom was valorised. This was also a period where instability and division would have been encouraged, as Howson describes, 'aspirational hegemony involves leadership whose task is not to neutralise and close down … (but is) underpinned by openness, national-popular sentiment and unstable equilibria' (2012). The idea of a hegemony as a response to instability be it social, global and or economic, resonates with Gramsci's Marxist origins, viewing hegemony as he does as a product of historical materialism and subsequently of production relations intrinsically tied to economic demands and market forces. Howson's remodeling of hegemony, and by extension, hegemonic masculinity brings both Gramsci's concept and Connell's application to life. Howson's remodeling provides a dynamic view of how hegemony operates through a reactive hermeneutic cycle of how a masculine ideal is developed, promoted and discarded, and how the notion of masculinities are situated in response to time and place.

Education

The field of Education Studies situates the *Teaching Men* project, providing an institutional context for how both *narrative* and *masculinity* are viewed as part of the study. Educational research encompasses many diverse specialisms. In her call for a new way of understanding professionalism and quality in teaching Connell (1989) sites *foundational* areas that have developed in the field of Education Studies such as 'History of education, philosophy of education, educational psychology, and sociology of education [as] … tools for approaching the problems that were unique to education: curriculum, pedagogy, assessment … educational policy and comparative education' (p. 292). Within this growing academic arena two areas are considered here in depth, namely *teacher education,* specifically looking at the

use of critical reflective practice (CRP), and secondly studies of how *cultural mythology* surrounding teachers and teaching impact on the development of professional identities. These two issues, CRP and mythology, transverse discussing how educators, in this case male teachers, cultivate a relationship with their subjective position in order to create and maintain a gendered and professional identity.

Teacher Education and Critical Reflective Practice

The research environment surrounding *teacher education* has produced a significant body of literature which aims to provide a shared knowledge for the teaching profession, crossing geographical and cultural boundaries in an attempt to expand an understanding of the processes and practices used within educational settings. Within this research space there are a number of key debates concerning how critical reflection and reflexivity are utilized as part of the pedagogy of teacher education.

Dewey (1933) and Schön (1983) are the principle pioneers of critical reflective practice (CRP) within education, also influencing other professions reliant on social interaction such as social work and nursing. Dewey focused on positivist concepts such *technical rationality,* whilst Schön explored how reflection might alter the *governing variables* of an individual professional impacting on their *theories-in-use/action*. Dewey and Schön provide markers along a continuum describing the nature of reflection and reflexivity as a tool for professional learning in education. Between them they form a model of a continuum that mirrors the contention between the quest for positivist quantative outcomes and interpretive or qualitative results.

Dewey sought an approach to the problems found within educational systems in a 'systematic and scientific manner' (Winch and Gingell 1999). He introduced reflection as one specific form of thinking, which he describes as the 'active, persistent, and careful consideration of any belief or supposed form of knowledge' (Dewey 1933). He developed a procedural approach to reflection, defining a sequential model of five phases: beginning with the realization of a problem, ending with the testing of a hypothesis and resulting in 'intelligent action' (Dimitriadis and Kamberelis 2006). Dewey is sometimes criticized for this linear approach to reflection and learning, although he acknowledged that practitioners experience *doubt* and that this emotive position could be a useful starting point for making meaning and reflective exploration to establish order. Dewey remains a popular figure with followers (Rodgers 2002) who are keen to organize the reflective experience, clarifying it, classifying it and correcting it; firmly promoting reflection as a 'systematic, rigorous, disciplined way of thinking with its roots in scientific inquiry' (2002).

Whilst Dewey sought to establish correctness in our approach to thinking, learning and reflection, fifty years later Donald Schön, a qualitative researcher is described as exploring 'the implicit and [the] intuitive … focusing on the type of

mastery which is embodied' (Winch and Gingell 1999). Schön challenged the positivist nature of Dewey's *technical rationality* seeing it as lacking in the ability to solve ongoing emerging problems found in the professions. Schön devised the notion of the *learning society* (Schön 1967, 1971), where he describes a new pedagogical environment led by industrial and technological innovation where adaptive learning becomes a necessary skill in order to survive and succeed in a world in which a capitalist agenda forces change in diverse aspects of our lives. Later in partnership with Chris Argyris, Schön developed what has been described as an 'overall epistemology of professional practice, based on the concept of knowledge-in-action' (Pakman 2000), which has become the principle foundation of most critical reflective practice administered as part of teacher education.

Schön considered 'knowledge inherent in practice to be understood as artful' (Usher 1997) rather than categorical. His dual related models of *reflection-in-action* and *reflection-on-action* mirror the ethic described as part of his concept known as the *The Learning Society* (Schön 1971). In this Schön proposes that in order to learn, an individual's relationship with their knowledge must become unstable; it is this experience of instability that Schön suggests is the richest point of reflection either in the moment (in-action) or after the moment (on-action). His dynamic, non-linear, (often envisioned as spiral) approach to learning and development has been vigorously promoted within professions whose success relies on human and social interaction. Schön's model of critical reflection does not attempt to establish order, create knowledge or classify professional complexity; instead these models offer a method which produces mindful options, creating avenues of progression rather than categorical or static knowledge. The focus shifts to an adaptive learning state, meaning that learning becomes reciprocal rather than dogmatic.

An emphasis on reciprocity has suited the helping professions with redirection away from expert led services to student, client or patient centred approaches and a burgeoning commitment to social justice as part of service delivery. Current research regarding critical reflective practice has moved away from the positivist/qualitative debate. Influenced by Schön's work it is generally regarded that an investigation of a critical reflective process would require a qualitative perspective to be adopted to acknowledge the subjective nature of the process itself.

The Intersections

Intersection A: Narrative and Masculinity

Fiction and Masculinity

Referring to *decontextualized* or fictional narratives, studies of masculinity fall between either film or literary studies. Considering film, studies such as: *Big Bad Wolves: Masculinity in American Film* (Mellen 1977) *Teaching Men and Film*

(2005), *Cinematic Symptoms of Masculinity in Transition* (Bainbridge and Yates 2005) and *Masculinity in Fiction and Film* (Baker 2008) open up a discussion of how men and masculinity are represented within fictional narratives and in particular popular cinema. Mellen (1977), writing from a second wave feminist perspective, explains how fictional representations of masculinity maintain hegemonic, and in some cases hyper-masculine ideals, claiming that fictional men are 'manufactured from the raw material of humanity to appear as supermen' (1977). Bainbridge and Yates (2005) also discuss how fictional representations of masculinity influence hegemonic systems. However their post-modern position encourages debate about how hegemonic masculinity is a constant renegotiation with the fictional representations of masculinity they help drive. They claim that through fictional restructuring 'assumptions of safety around the cultural position of masculinity is no longer valid' (Bainbridge and Yates 2005), challenging the notion of cultural mythology and promises of stable identities. Although the respective works of Mellen, Bainbridge and Yates discuss how filmic representation impacts hegemonic ideas, neither of these, otherwise detailed, studies address these issues within educational settings. Hall (2005) has produced an important study which explores how to use film within a classroom to discuss issues surrounding gender and masculinity. However Hall does not address how this might influence the teacher as a professional. Finally Baker (2008) uses a more theorised cultural studies approach. Baker aims to investigate masculinity in fiction by considering what Williams (2001) calls *structures of feeling*. Using this approach he is successful in producing a history of cultural discourse about masculinity and how it has been both represented, and at the same time influenced, by fiction and film. His historical approach produces interesting vignettes of a post-war Western society struggling to renegotiate masculine ideals and identities and the 'ideological imperatives underpinning the … political understanding of the connection between masculinity, citizenship, law, community and violence' (Baker 2008).

From a similar perspective, a number of influential studies have been conducted which have assessed masculinities and representation through literary works of fiction, for example Stephens (2002), Schoene-Harwood (2000) and Knights (1999), who have all produced work which questions how differing representations of masculinities in fiction impact on modes of idealised and enacted masculinity, both subjectively and as recognised cultural formations. Stephens (2002), in his study of masculinity represented in children's literature, explores how fiction can impact a sense of personal agency in relation to gender identity. He claims that, influential 'coherent fictive subjects can be represented … with a capacity for self-formation and hence subjective agency' (2002). However competing with this positive claim Stephens also explores how specific forms of narrative *schemata* within children's literature can operate to present seemingly naturalised models of masculinity which seek to manage and maintain gender discourse. Stephens views children's literature therefore as both a site of conservation and as well as of potential growth and disruption. In *Writing Men*: *Literary Masculinities from Frankenstein to the New Man*, Schoene-Harwood (2000) uses literary analysis and close reading to chart developments within hegemonic masculinity and how these

can be mapped through a genre led historical reading of literary fiction. Although Schoene-Harwood recognises the socio-political developments in men's studies, he explains that due to the historical constraints of his project, he is working with a patriarchal model of masculinity that focuses on 'man's troubled heritage of systematic oppression and regulatory masculine self-deformation that continues to occlude his devolutionary reconstructions' (2000). His study questions how the genre of masculine literature has developed from the *bildungsroman* tradition of authors such as Conrad and Shelly to the *angry young man* of Osborne and Burgess to the *ecriture masculine* of Banks and Welsh. Schoene-Harwood uses this approach to assess what effect this literary development has had on hegemonic forms of masculinity. Finally Knights' (1999) study *Writing Masculinities* argues that fictional 'narrative and narrative genres do not simply reflect given cultural norms: they also play their part in propagating and reinforcing them' (1999).

Narrative Studies and Masculinity

Contextualised narratives are used in varied forms as a research tool to investigate the manner in which masculinities are influenced, presented and enacted. As with the current approach to narrative studies this can range from a purist use of narrative inquiry, to simply using the narratised stories of research subjects as data for analysis. The general use of narrative in this way is used to approach issues as wide ranging as: health issues (Riessman 2003; Robertson 2007; Mfecane 2012); war and violence (Pitchford 2012; Boyle 2011); crime and law (Burcar 2013; Ek 2002).

In their study *Man-of-Action heroes: the pursuit of heroic masculinity in everyday consumption,* Holt and Thompson (2004) use informal interviews alongside a critical analysis of cultural consumption as a basis for their exploration of 'idealized models of manhood' (2004). They use this approach to delineate a typology that explores how American males are developed as mass consumers as either *virtuous* or *rebellious*, culminating in a third stream, the *man-of-action* consumer type. Conversely Warren's study *Is That an Action Man in There? Masculinity as an Imaginative Act of Self Creation* (2003) incorporates a narrative inquiry which looks at 31 boys in a school setting over 2 years. Warren uses a number of opportunities apart from the recording of narratives to collect data, including observation, friendship maps and focus groups. Although Warren is using talk as part of his data collection, he is taking part in a purist narrative inquiry as described by, among others, Connelly and Clandinin. He artfully separates masculinity from identity, suggesting that current thinking regarding both are too simplistic. Instead Warren suggests that maintaining masculinity, as performed as he explored through football, is a piece of *identity work* that incorporates multifarious forms of coding. Reflecting on how this translates to the classroom, he calls for teachers to 'engage critically with the reality of masculinity while holding onto a complex understanding of identity' (Warren 2003). Finally Brannen and Nilsen (2006) in their study *From Fatherhood to Fathering* explored four generations of fathers in the UK. Their approach to narrative and masculinity was close to the

version of narrative studies within the *Teaching Men* project, in that they use an *interpretive biographical* perspective as originally promoted by Plummer (2001). In their case Brannen and Nilsen incorporate historical, cultural, generational and discursive perspectives to interpret data collected from interviews with fathers from differing generations. Although their focus of methodology is less rigorous than that of Warren (2003), their theoretical underpinning is both sound and imaginative. The study concludes that in many research frameworks the issue of intergenerationality can be overlooked. Brennan and Nilsen claim that any conclusions we may form relating to gender and identity should be done so 'through the lens of history' (2006).

Intersection B: Narrative and Education

Using the multidisciplinary approaches developed within the field of cultural studies, there is a body of literature that explores the inter-relationship between fictional narratives and teaching. Studies such as *The Hollywood Curriculum: Teaching and Teachers in the Movies* (Dalton 1999), *Carry On Teachers* (Ellsmore 2005), *Fictional Narratives as Dialectical Tools* (Mottart 2009) *Education in Popular Culture* (Fisher et al. 2008) and, more recently, *The Celluloid Teacher* (2009) present detailed examinations of how teaching has been portrayed within popular culture. In her study of how teaching is depicted by Hollywood cinema, Dalton makes the claim that 'We borrow from the stories of films we see to help us create ourselves as characters and organize the plotlines of our lives' (1999). In her influential study Dalton looks at how the idealised teacher projected in Hollywood films is a carefully constructed character that is 'idealized enough to inspire … (yet) manageable enough to leave the status quo intact' (Dalton 1999). Dalton also explores gender issues as part of her study but in her chapter on gender she does not approach the idea of masculinities, concentrating instead on feminist approaches to research and its incumbent issues only. Ellsmore (2005) study *Carry on Teachers!: Representations of the Teaching Profession in Screen Culture* adds a noteworthy perspective to this intersection. She uses 16 films, from Hollywood and the UK, to screen to in service teachers, then gathers their responses to the fictional representations of their profession. She makes a useful distinction between *cinematic* and *non-cinematic* work, claiming that most teacher work is in fact un-cinematic leaving only a small percentage of the role worthy of a filmic narrative. However she also stresses that most of her cohort felt restored and inspired by the representations of teachers and teaching within the films, noting that there was some overlap between the 'real and the *reel* … causing them to reflect on everyday practices' Breault (2009) in his study *The Celluloid Teacher* is highly critical of how teachers are depicted in popular culture. He cites the un-useful mythological narrative depicting how the failing status quo of an institution saved by a new and incoming teacher can impact on our view of teachers and also of schools. He views these acts of mythological heroism on the part of a new and often dynamic teacher

as 'transformative incidents' or 'one-night stands' (Fisher et al. 2008), which can in no way be sustained in the longer term and are often destructive, even over a short period in an institution. Alluding to a fairy tale mythology, Fisher claims that unless producers include educational consultants, as was the case with films such as *Stand and Deliver* (Menendez 1993) or *Dangerous Minds* (Smith and Johnson 1995), in the development of the teacher genre we can only hope for 'more of the same—men, myths, mayhem and miracles' (Fisher et al. 2008).

Within educational research the concept of contextualised narrative is used as a popular research tool with which to investigate themes and delineate phenomena. As with all contextualised narrative approaches, the perspectives and use of narrative as a research tool and method of data collection is varied. Narrative can be used either as a complete ethnographic approach as with Narrative Inquiry, or as part of a mixed methods approach using the narratised stories or 'talk' of research subjects as data for analysis. There is however a more formal methodological history within educational research that situates narrative inquiry as a common method for use in this field. This is due to the foundational work in education and Narrative Inquiry conducted by Clandinin and Connelly.

Clandinin and Connelly developed the ethnographic research method narrative inquiry as part of a number of research projects based within education (1990, 1995, 1998, 1999) culminating in their *Handbook of Narrative Inquiry: Mapping a Methodology* (2007). Their influence in the field of narrative studies has been significant, however their work within educational research has also been pioneering and has extended how the field considers teacher knowledge and teacher identity. In their study *Teachers' Professional Knowledge Landscapes* (1995) Clandinin and Connelly explore how a teachers' autobiographical knowledge helps shape what they become to know as their professional knowledge. They challenge what they call the 'sacred theory practice story' (1995); offering instead the metaphor of a *knowledge landscape.* A landscape is one that a teacher inhabits as a place of 'mutuality between those on the professional knowledge landscape and those outside of it' (1995) suggesting that a teachers' knowledge is not an individually occurring event, but instead is co and counter dependant on those who participate in the learning process. In their *Shaping a Professional Identity* (1999) Clandinin and Connelly extend these ideas regarding *teacher knowledge* to *teacher identity*. In this move they continue their concept of the *conduit*, similar to Raymond Williams's notion of *structures of feeling*. For Clandinin and Connelly the *conduit* is a transmission structure that supports the institutional structure and through which we are able to create and maintain our stories. These stories are central to *narrative inquiry* methodology as it is through stories we can communicate our attitudes and feelings regarding our professional identity, and have teachers view their place within the professional landscape. It is also through these stories that the researcher can hear how teachers communicate their attitudes and feelings regarding their professional identity.

The benefits of Narrative Inquiry as a method can also be considered its downfall. Narrative Inquiry (NI) is a seductively busy approach that is methodologically heavy but can at times be theoretically light, developing a language of its

own, coining terms such as *landscape* and *conduit* which are useful as metaphors and often overused with this method. As with other *method-active* research models, it styles itself as a quantitative method which is ethically qualitative, often called mixed. What it lacks is an explicit theoretical framework; NI borrows from other philosophical, literary, critical theories either unknowingly or simply without acknowledgement. Terms like metaphor are embedded within the lexicon of this method without any reference to the literary heritage of the term. The positive influence of Clandinin and Connelly on narrative studies especially in education research and practice is unquestionable, however the use of NI as a research method is in need of fresh critique and re-theorisation.

Intersection C: Masculinity and Education

Finally to the intersection between Education and Masculinities. Raewyn Connell suggests that research regarding masculinities within institutions such as Education is an almost silent pursuit where, 'We don't seem to hear much small-arms fire or smell much grease paint here … we [are] making a morning coffee call on the man without qualities, the organizational man …' (Connell 2008). A majority of the literature in this area springs from the *feminization of education* argument that is dealt with in two ways: firstly by considering the moral panic around boys' education, and secondly from the perspective of the teacher and the institution. There is a fruitful aspect of the literature that explores gender from a pedagogical perspective, honing in on how masculinities and gender are taught often implicitly as part of the curriculum. Although this an important area of research, it is not applicable to the *Teaching Men* project and its aims.

Boys and Education

Much research which has taken place over the last ten years considers boys and education. Connell (1989) writes that the previous 10 years of feminism within education had altered the systems that drive educational institutions. Although Connell recognises the entitlement available to men within most institutions, she suggests that there exists a 'demobilising guilt' (1989) associated with feminist theory which has hampered the way forward for masculinities in education. Connell suggests that reform on this matter needs to include a broad based critical understanding of masculinities that needs to be included as part of the curricula. In her *The Men and the Boys* (2000) Connell cites that there are 'industrial and professional reasons for educators to concern themselves with masculinity" and that schools have the "capacity to make and remake gender' (2000), and that masculinities needs to find a place within an institution that requires inclusion to operate.

Following Connell's clarion call, an excess of research took place over the next decade considering masculinity within education. Mac an Ghaill (1994) presented an ethnographic study, *The Making of Men,* which argues that the move from essentialism to social constructionism allows us the opportunity to redress how we treat gender, specifically masculinities, within our educational institutions. His study, focused on the student body, primarily and suggests that education fails to 'conceptualize the complexity of student identity formation' (1994). Skelton (2001) in her study *Schooling the Boys* considers masculinity within education, again the focus is on the boys as the masculine gendered subjects of the classroom, the gender position of the teacher while the researcher remains neutral in their studies. Skelton helps delineate masculine behaviours and offers ways of presenting students with rational alternatives. A number of studies consider how sexuality and masculinity are treated within schools, for example Renold (2004, 2007), Trim (2007), Smith (2007) and Williams et al. (2008). These studies consider how gender is performed within schools with a focus entirely on the student body. Each uses either notions of hegemony or performativity in parallel with the development of gender discourse during this period.

Teachers and the Institution

Focusing instead on teachers and masculinities, Martino and Meyenn (2002) state it is often the teacher's 'normalizing assumptions about boys that drive the pedagogy' (2002). Martino and Meyenn argue that a teacher's own model of practicing masculinities is largely based on an anxiety about their own gender performance will be read and responded to within the institution. Male teachers 'attempt[ed] to distance themselves from any association with the feminine in terms of their own embodied social practices of masculinity' (2002). As well as a male teacher's anxiety as to how their gender performance might be read, the researchers also highlighted an anxiety, expressed by teachers, as to how their sexual identities might be interpreted if 'male teachers start to encourage boys to interrogate hegemonic heterosexual masculinity their own sexuality may be brought into question' (2002). It is of little surprise therefore that considering the fear and threat that can be generated by even suggesting multiple masculinities may exist within the classroom, or indeed the staff room, male teachers understandably resort to, as one teacher in their study put it, trying to be 'just one of the boys' (2002).

There are two further aspects to the argument, one which addresses the discourse surrounding role models and another which considers the concept of gender justice. The notion of masculinities and role models is at the heart of the *feminization of education* panic. Wayne Martino (2008) in his study *Male Teachers as Role Models: Addressing Issues of Masculinity, Pedagogy and the Re-Masculinisation of Schooling* suggests that there is a paradox being played out within education regarding masculinities. He articulates that although it has been recognised that there is a lack of male teachers, particularly in primary education, little work has

been done regarding 'the role homophobia, compulsory heterosexuality and hegemonic masculinity play in 'doing women's work'' (2008). Sevier and Ashcraft (2007) in their study *Be Careful What you Ask For*, discuss the lack of rationale behind role model discourse. Like Martino they argue that until some work has been done to assist education environments and the male teacher's themselves there remains a lack of direction regarding what role they are being asked to model.

Finally Keddie (2007) and Keddie and Mills (2009) consider masculinities within an educational setting in relation to Gender Justice discourse. Gender Justice, is an inclusive concept that was developed as part of a renewed pro-feminist focus in the US in the mid-1980s. Recently the concept has reemerged as a helpful framework within which to view gender dynamics. Kirp and Strong (1986), in their work *Gender Justice*, discuss how examining gender from a legal, moral and ethical position can open up debate and create platforms for action which can influence policy and direct legislation. In her study *Issues of Power Masculinity and Gender Justice,* Keddie (2007) in her focus on a teachers' experience of gender in justice, calls for a revision of policy relating to the operationalizing of gender in schools. Keddie claims that even though education is considered a feminised environment the focus is still all about the boys, 'essentialised accounts expressing concern about boys' poor education performance remain the most common refrain in dominant equity discourses across Western contexts' (2007). Keddie suggests that institutions need to purposely work at disrupting the manner in which hegemonic masculinity continues to perpetrate gender injustice within education or these masculinised environments will continue to 'harm the lives of many' (2007). In an extension to this work, Keddie and Mills (2009) in their study *Disrupting Masculinised Spaces* suggest that the moral panic, brought about by the feminisation of education and concern about boys' educational attainment, has created clumsy and non-reflexive responses. These responses often produce a 'valorisation of forms of masculinity … which are potentially harmful and oppressive to others … often to boys themselves' (2009). Although methodologically the concept of Gender Justice is a distance from the work of the *Teaching Men* project ideologically, the critically inclusive focus demonstrated in both of these studies does inspire and confirm the manner in which *Teaching Men* challenges the essentialist 'untenable notion that only men can 'do' masculinity and only women can 'do' femininity' (2009), promoting instead masculinities as an institutional and community concern.

The above review of the research environment has served two purposes. It presents a survey of the conceptual development within three fields of research, namely *masculinities*, *narrative studies* and *education*. Also examined were the intersections between these three fields, the study of which serve to identify the debates and arguments that exist in the overlaps between disciplines. A critique of the key debates exposed the gaps in the research field and positions the *Teaching Men* project within this. This survey of the literature generated and refined a number of research prospects which led to the key question of the *Teaching Men* project namely: How do fictional representations of male teachers impact on the development of professional identities?

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