THE TRANSFORMATIVE POTENTIAL OF LAMINATING TRAJECTORIES: THREE TEACHERS' DEVELOPING PEDAGOGICAL PRACTICES AND IDENTITIES

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In its efforts to develop a richer, more complex analysis of what it means to be academically literate, Academic Literacies scholarship has illuminated alternative ways of being and meaning-making that animate and complicate academic settings, activities, and identities (Roz Ivanič, 2009; Roz Ivanič & Candice Satchwell, 2007; Mary Lea & Brian Street, 1998; Theresa Lillis & Mary Scott, 2007). Research (e.g., Amy Burgess & Roz Ivanič, 2010; Roz Ivanič, 1998; Theresa Lillis, 2001; Kate Pahl, 2008) has primarily focused on students as agents with significant lives outside of school, highlighting that the heterogeneous resources and social identities that students bring to schooling are critical grounds for transforming learning, contesting dominant classroom ideologies and practices, and forging productive linkages between the often disparate worlds of school and everyday life. Teachers' practices and identities, in contrast, have received limited attention, and the histories they bring to the classroom have been configured largely in terms of their participation with institutional spaces and roles (Gail Richmond, Mary Juzwick & Michael Steele, 2011). In response to Mary Lea and Brian Street's (1998) argument that "[i]n order to understand the nature of academic learning, it is important to investigate the understandings of both academic staff and students about their own literacy practices without making prior assumptions as to which practices are either appropriate or effective" (p. 158), we present here three vignettes drawn from larger case studies of three teachers: Lisa (eighth grade English Language Arts), Dave (ninth and twelfth grade science) and Kate (university-level composition). Rebecca's case study of Lisa focuses on how her participation in a creative writing group outside of school influenced her instruction, Sonia's case study of Dave looks at his participation in digital literacies and the National Writing Project, and Kevin's case study of Kate seeks to understand how her participation in fan-fiction writing

relates to her other literate engagements (Kevin Roozen, 2009, 2011). Each of these cases exploring teachers' identities as literate persons in the world suggests the importance of locating teachers as well as students in the laminated trajectories of their sociocultural lives (see also Tuck Chapter 14 this volume).

We draw from a body of work that understands the construction of identity as an ongoing process of weaving together multiple streams of activity over time. Drawing on Erving Goffman's (1974, 1981) work on framing and footings, we understand the interweaving of multiple historical streams as a pervasive process of lamination of activities, artifacts, and identities (Paul Prior, 1998; Paul Prior & Jody Shipka, 2003). In this sense, identity is located not within and determined by a particular social setting, but rather along trajectories of participation that stretch across, and thus draw together, multiple sites of engagement (Ole Drier, 1999; Dorothy Holland, William Lachicotte, Debra Skinner & Carole Cain, 1998; Ron Scollon, 2001; JohnVan Mannen, 1984; Etienne Wenger, 1998; Stanton Wortham, 2006). Although it is not common, some teacher educators and researchers have recognized the laminated nature of teachers' identities and practices (e.g., Janet Alsup, 2006; Deborah Britzman, 1991; Christine Casanave & Xiaoming Li, 2008; Mank Varghese, Brian Morgan, Bill Johnson & Kimberly Johnson, 2005). For example, Deborah Britzman (1991) describes teaching

> as a struggle for voice and discursive practices amid a cacophony of past and present voices, lived experiences, and available practices. The tensions among what has preceded, what is confronted, and what one desires shape the contradictory realities of learning to teach. (p. 31)

Educators' reflections on and negotiations among those resources can transform or disrupt their classroom identities and practices (Alsup, 2006). In this chapter, we argue for including laminated identities among the available tools in teachers' repertoires. Beyond mapping the laminated trajectories of teachers' identities and practices, then, we suggest that—much as students' histories with literacy beyond school can enrich classroom learning—teachers' histories can likewise play a crucial role in shaping pedagogical practices in ways that can reconfigure student learning.

By tracing the trajectories of teachers' situated practices across settings, we attempt to better describe how fundamentally laminated teachers' identities and practices are, and to begin exploring how lamination may (or may not) lead to transformative teaching practices. Informed by Academic Literacies and sociocultural approaches that emphasize the ways people and practices develop by tying together seemingly disparate activities across a range of representational media (e.g., Burgess & Ivanič, 2010; Pierre Bourdieu, 1990; Bruno Latour, 2005; Jay Lemke, 2000; Prior, 1998; Paul Prior & Julie Hengst, 2010; Scollon, 2001, 2005), our analysis aims to make visible how three teachers at different educational levels

and in diverse disciplinary fields in the United States weave together everyday and professional worlds and identities, transforming in at least some key ways their teaching practices.

LISA: "A TEACHER WHO ALSO IS WORKING TOWARDS BECOMING A WRITER"

Lisa, in her seventh year as a middle school English Language Arts teacher in New York City, wrote extensively outside of her classroom—meeting with her creative writing instructor and/or writing group on a weekly basis, yet she hesitated to identify herself as a writer: "I'm someone who writes but I think a writer is someone who publishes things …. For the most part I'd say I'm a teacher who also is working towards becoming a writer." Although Lisa drew a sharp distinction between her rights to call herself a teacher and a writer, as I (Rebecca) looked closely at her actions and talk, I concluded that they tell a somewhat different story—one where Lisa's literate activities across sites are complexly laminated. For example, in my observations of both her writing classroom and creative writing experiences, Lisa used the specialized discourses of creative writing to represent the routine practices of creative writers (e.g., writers "bury" obvious parts of their writings, writers constantly pay attention to their lives to get ideas).

Transcripts of discussions between Lisa and her writing instructor, Will, and Lisa and her eighth grade student, Esmerelda, demonstrate Lisa's focus on "brave" writerly practices. At a coffee shop in downtown New York City, Lisa and Will began their meeting by discussing Joan Didion's (1976) essay *Why I Write*, which Will had asked Lisa to read beforehand. Lisa told Will that she was particularly struck by a part where Didion said that she sometimes "sits on [an idea] for several years" before writing about it. Lisa thought this "was pretty brave" of Didion, and said that she tried to do this, but often felt that she needed to develop her ideas quickly. Will told her that a "notebook can be really helpful" for saving ideas for a later time, and that writers often keep ideas around for a long time because "sometimes you're not ready to write that scene" yet. The next day, Esmerelda, one of Lisa's students, began a classroom writing conference by telling Lisa that she had worked on her weekend assignment to make "radical revisions" to her historical fiction story. Esmerelda had decided that she had too much going on in her story, and was going to get rid of an extraneous character, revising or cutting all the parts related to that character. Lisa praised Esmerelda for making such significant cuts in her story, telling her that "we have a brave writer right here." They read through Esmerelda's story together, and Lisa gave Esmerelda strategies to help make her story flow after deleting the character.

Later, Lisa explained how asking students to make radical revisions, especially right before a project was due, "used to scare me, but now I think they [students] are better for it." After Lisa began writing outside of school herself, she regularly

encouraged students to cut large parts of their drafts. Both Will and Lisa tried to name writerly practices and make them visible to their students, and Lisa's developing understandings of "brave" writers appeared in both settings. In her classroom, Lisa used her authenticity as a writer who really does "live this" and "believe in" the writing process to share the writerly world with her students. She said, "[I want to give] students certain tools and strategies. For example, here's how you can get ideas for this, here's how you can plan out a story … you need to understand how it's done." My observations confirmed the parallels in Lisa's representations of writing and writers across sites, and supported Lisa's own report that working as a creative writer was transforming the way she represented writing and the kinds of writerly roles she invited students to take. Across settings, her words and practices undoubtedly "taste[d] of the context and contexts in which[they had] lived" (Mikhail Bakhtin, 1981, p. 293).

However, such transformations were not complete. For example, Lisa struggled to implement some of her own creative writing practices, like peer feedback, in her classroom. Although she said that getting the students to do "authentic partner critiquing" was a big goal for her and she even videotaped part of her own peer-writing discussion for her students, in my multiple classroom observations peers only spent about 6% of total class time talking about their writing (a sharp contrast to the 35% of the time Lisa talked with Will about her own writing). In her classroom, Lisa had to designate significantly more time to direct instruction, independent writing, and general management than in her own writing practice.

Moreover, we can return to the initial contradiction. Despite Lisa's rich writing experiences and prominent calls for broadening notions of writing and writers (e.g., Kathleen Yancey, 2009), Lisa struggled with her own writerly authority and identity. Her struggles highlight the need to further explore how deeply rooted cultural conceptions of writing (where print literacies are often valued over digital and networked literacies) and authorship (where sponsored publication often links tightly to identity) inform—and disrupt—teachers' identity work and classroom practices.

Dave: "The Accidental Blogger"

A high school biology teacher, scientist, computer buff, and photographer, Dave has hosted for almost two years a blog—Things Biological: Insects, Macrophotography, Teaching, Life (http://www.nwp.org/)—that ties tightly together his practices and identities. Although he calls himself "the accidental blogger," his blogging is anything but accidental. The genesis, trajectories, and interconnections of Dave's identities are visible in his blog space, conversations, after-school club and classroom. Unlike Lisa, Dave does not appear to perceive sharp boundaries between his multiple identities and practices. By discussing his blog, which in name and nature serves as a key link of his varied engagements, I (Sonia) aim to explore how

this weaving together of Dave's laminated identities and practices transformed his pedagogical work.

Dave's blog posts usually include at least one recently captured photograph accompanied by text providing background information about the subject (see example in Figure 15.1). When Dave knows his Internet access may be restricted (during a vacation trip, for instance), he uploads posts early and pre-sets them to publish in his absence. He is the first to admit he is a little obsessed. However, in a video he created in 2010 during a National Writing Project (NWP) summer institute for teachers, Dave narrated: "I have to admit that I have never been a fan of blogs …. Life is short. There are so many other things to do that are more important than devoting a significant part of your life to writing to an unknown (or entirely absent) audience."

Wolf spider (Hogna sp.) added to the classroom
December 24, 2011 by allthingsbiological

Female wolf spider (*Hogna sp.*) shows me the *Tenbrio molitor* pupa I had just given her. How thoughtful! Click/double click to enlarge.

This individual was brought to me by one of my students (thanks, Wyatt!) whose father found it in their workplace. It had to go, so it is now in my possession. Because it's too cold to release, the spider will stay in my classroom until spring.

These quick, agile hunters are solitary, tackling and rapidly consuming prey approaching their own size. This individual is certainly a much more aggressive feeder than either of the desert-originating Mexican red knee tarantulas (*Brachypelma smithi*), though the native wolf spiders live on a much more rapid timescale than the slow-growing, multi-decade surviving red knee tarantulas.

Like all wolf spiders, two of her eight eyes are large and prominent, distinguishing her from nursery web spiders whose eyes are all of approximately equal size.

Important insect control agents, these spiders may bite if harassed, though the bite is medically insignificant.

Figure 15.1: Example of a post from Dave's blog.

What then motivated Dave to begin blogging? On a number of occasions he posed this question and offered answers. For instance, in his very first blog post he described two separate catalysts: attending a nature photographer's presentation and then following the man's blog and previewing blogs from other NWP teachers

during that summer institute. At another time Dave mentioned that his interest in macrophotography was fuelled when a group of students in one of his extracurricular groups gave him a macro (close-up) lens for his camera as a thank-you gift. He also described attending a presentation by a retiring photographer, after which he asked him what he would do with his enormous collection of images. On hearing that they would be placed in boxes for storage, Dave was dismayed. His decision to begin a blog, as he retold, was in part an alternative way of storing, organizing and sharing his photographs. Finally, another classroom event came into play. One of his students brought to class a gravid praying mantis that produced several egg cases. This mantis, the egg cases, and the resulting offspring became the focus of the students' attention and Dave's photographic efforts for several weeks.

Grounded in these heterogeneous experiences, Dave's blog work has transformed some of his teaching and his students' practices. Now students regularly share arthropods with Dave, and some follow or comment on his posts. On field trips his students seek out potential photographic subjects, and Dave credits them on his blog for their assistance. He talks to them about what makes a good scientific photograph and shows them how to use field guides and the Internet to learn more. He uses his own photographs for teaching, and freely encourages educational use of his images. His stock of photographs is now so large that he has enough material to create his own field guide, which he hopes to share with other teachers and students. Dave's blog has also helped to connect him with a wider community of scientists, photographers and arthropod enthusiasts. As the only biology teacher in the school, this connection is really important for Dave: "I now feel more part of scientific community … and more up-to-date … than I ever did, even as a graduate student." Dave appeared to translate his deep enthusiasm for understanding nature into a range of practices that aimed to instil a spirit of exploration in his students.

This account of Dave's practices has centered on his blog, but such blending of his out-of-school and in-school identities and practices was also evident across other settings and times—for instance, in relation to his active participation in the local National Writing Project site and to his after-school club. Dave's identities and practices as biology teacher, scientist, computer buff, and blogger are so intensely intertwined that to separate them seems futile. Significantly, however, Dave teaches in a selective admission public university laboratory high school whose mission to be "a catalyst for educational innovation" allows, perhaps encourages, such blurring. This is not the reality for many teachers—at what loss, one wonders, for their students?

Kate: "Showing the Students that I'm a Fan"

Kate is a full-time composition instructor at a four-year university in the south-eastern United States. When I (Kevin) asked her during one of our inter-

views what excited her the most about her teaching, she immediately commented, "showing the students that I'm a fan." Kate's use of the term "fan" here signals her membership in a community Henry Jenkins (1992) describes as enthusiasts of popular video games, anime, movies, novels or other cultural texts who use a particular text as a source "from which to generate a wide range of media related stories … stretching its boundaries to incorporate their concerns, remoulding its character to better suit their desires" (p. 156). In previous publications (Roozen, 2009, 2011), I analyzed the ways Kate's deep involvement with fan fiction and fan art profoundly laminated her engagement with English Studies as a student in high school English, as an undergraduate English major and in her MA programme in Writing Studies. Here I extend my tracing of this laminated trajectory beyond Kate's MA work to address how her involvement as a "fan" textures and transforms her activities as a professional teacher.

Working on her fan fiction over the past thirteen years, Kate has published online multiple novels, dozens of short stories and poems and a variety of other prose pieces from the popular texts at the centercentre of the more than fifty "fandoms" she participates in, including those dedicated to movies, comics, videogames and a wide range of novels, anime, cartoons and television shows. In addition, her novels, stories and poems are frequently supplemented by the many forms of fan art she creates. According to Kate, "I have such a vivid picture of them [the characters and scenes depicted in her fan fiction] in my mind, I just wanted people to really see what they look like. I can describe them in words, but I think people can understand them better if they can see them." Kate's fan art includes pencil, crayon, and digital drawings; cartoons; music videos; costumes and clothing; dolls; stuffed animals; and jewellery based on characters and scenes from the cultural texts at the center of her fandoms. David Barton and Mary Hamilton (1998) noted that "being a fan involved a range of literacy activities spanning reading and writing and incorporating other media" (p. 249). For Kate, being a "fan" clearly involves engagement with a wide range of textual and semiotic practices.

The fan fiction and fan art featured on the wiki Kate created for Sonic Wings, a Japanese video game, offers a good sense of Kate's engagement as a fan. In addition to the dozen or so short stories she's written based on the characters of Sonic Wings, Kate's wiki also features two fan novels based on two different versions of the game, one of which is currently thirteen chapters in length. The wiki also showcases dozens of drawings that Kate has made based on events and scenes from Sonic Wings, including "profiles" Kate created for the game's major and minor characters, each profile containing a representative drawing and key information about the character.

Evidencing the lamination of her identity as a fan and her developing identity as a composition teacher, Kate discussed in one interview her plans for developing composition courses:

> I'll be teaching the themed, research-based comp[osition] II
> course next semester, and I'm really looking for the opportunity
> to incorporate fan fiction. I want to do it with a theme of anima-
> tion. That means I'll get to show the students a lot of movies and
> cartoons I'm a fan of. I haven't fully planned the course yet, but I
> already have ideas of what I want to show.

One of the follow-up questions I emailed a few weeks later invited Kate to say more about the connection she saw between her fan activities and the aims of the composition course she was planning. Kate responded by writing, "the research areas [of the university's] new curriculum covers—evaluation, comparison, synthe-sis, and argument—are all a part of what fan fiction authors (good ones, anyway!) do." As the semester approached, Kate drew upon her engagement as a fan, and in particular her experience with anime, to develop two different versions of the com-position II course, one based on the topic of animation and the second based on the subject of the South in the United States (a regional categorization still rooted in the Civil War). Briefly describing these courses in an email interview during the semester, Kate wrote, "I'm using Squidbillies [an animated cartoon based on squid-like characters living in the southern United States] in composition II, both in the animation class and in the south one."

Kate's emerging professional practices and identities have been shaped by her broad array of literate activities; what might appear to be stable and homogeneous professional practices and identities are actually woven from an amalgam of literate engagements, some of which come from their encounters with formal education and formal professional development, and some of which come from her "other" literate engagements as a fan. My sense is that these laminated trajectories have not only transformed Kate's developing identity as an educator, but also stand to trans-form how her students encounter and engage with the university's composition instruction and with writing and literate activity more broadly.

CONCLUSION

Informed by theoretical perspectives that emphasize the profoundly dialogic and hybrid nature of literate action (Ivanič, 2009; Ivanič & Satchwell, 2007; Lea & Street, 1998; Lillis & Scott, 2007), Academic Literacies theories have argued that the heterogeneous resources and social identities that students bring to schooling serve as fertile grounds for constructing and reconstructing new identities, disrupt-ing dominant power relationships, illuminating the affordances and constraints of various forms of discourse, and, ultimately, transforming classroom spaces and practices. As a result, Academic Literacies has productively critiqued conventional approaches to student writing that are oriented towards the monologic reproduc-

tion of privileged academic discourses and has called for pedagogical practices and perspectives that foreground the dialogic interplay of official and unofficial discourse practices. Based on our case studies of Lisa, Dave, and Kate, we argue that the laminated trajectories of practices and identities that teachers bring to school also deserve close attention and can become a key resource for pedagogies that create classroom spaces in which students are invited and encouraged to weave together multiple, seemingly disparate voices, selves, and practices from their own repertoires. In other words, we suggest that the pedagogical practices that emerge when Lisa, Dave, and Kate work to blend their laminated trajectories into their teaching offer one way of putting Academic Literacy theory into practice. When we trace these teachers' trajectories of practices and identities, much as when research has examined students' literate lives and selves, a complicated picture of laminated pedagogical practices emerges. Our case studies suggest that Lisa, Dave, and Kate's blending of everyday and school literacies (in the latter cases promoted by disciplinary interventions like the National Writing Project and graduate courses in Writing Studies) have transformed the way they teach. We also imagine that Lisa, Dave, and Kate's laminated trajectories of pedagogical practice have the potential to transform the way their students encounter and engage with school literacy practices. Lisa's interweaving of discourses from her creative writing experiences as she conferences with her middle school students, for example, can enrich their strategies for revision and broaden their representations of literate activity. The interconnections Dave forges among his blog space, after-school club, and his classroom seem to be encouraging his students to create and maintain similar kinds of linkages and enriching their understanding of the multimodal dimension of literate action. Kate's use of her experiences with fan-fiction as grounds for her university writing syllabi and tasks can productively complicate her students' understanding of the distinctions between and hierarchies among vernacular and school-based literacies. Of course, Lisa, Dave, and Kate drew from some aspects of their everyday literate and semiotic resources to transform their teaching, but did not draw from everything or transform all dimensions of school life. Nevertheless, these case studies, in our view, argue for increased attention to the way linking teachers' pedagogical practices to their everyday literate engagements can open up opportunities for transformation, as well as critique, of classroom practice, and for more fully recognizing, valuing, and promoting such linkages as a key element in the production of pedagogical practice.

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