To see ourselves as others see us: student teacher reflections as articulations of ideology

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Abstract
Within teacher education in England, self-reflective practices commonly function as a tool for student development. However, with current philosophical thought tending towards social-constructivism whereby understanding is deeply influenced by social context, the extent to which student teachers can objectively express 'themselves' must be carefully considered. This paper presents a philosophical and empirical account of student teacher self-reflection, exploring the extent to which these are personally or contextually defined. Through a discussion of theoretical debates surrounding discourse, I draw on Žižek's notion of ideology as subjectively maintained and apply a Critical Discourse Analysis to analyse this within individual texts. Student reflections from two contexts are thus analysed and findings highlight stark differences in the educational priorities expressed in these different settings. This implies that students simultaneously adopt conflicting and therefore untenable sets of professional values. By drawing attention to this, I aim to encourage individual resistance where necessary towards healthier future professional practice.

Keywords
Teacher education, self-reflection, discourse, ideology, critical discourse analysis, Žižek

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Introduction

> O wad some Power the giftie gie us, to see oursels as ithers see us!
> It was frae mony a blunder free us! An' foolish notion:
> What airs in dress an' gait wad lea'e us, an' ev'n devotion
> (Burns 1969: 157)

In the final stanza of Robert Burn's 1786 poem 'To a Louse', there is a remarkably current social-constructivist ontological sentiment (Vygotsky 1978; Berger and Luckman 1991). 'To see ourselves as others see us' implies a subjectivity that is socially defined; how we *are* being primarily influenced by how we perceive others to see us. However, in an era of selfie-obsessed social-media 'me-culture' we are simultaneously branded 'narcissistic' and entirely self-absorbed (Storr 2018; Twenge and Campbell 2009; Williams 2016). This would rather suggest we 'see ourselves as *we* see us' with independently perceived values being decisive. It is precisely within this apparent dichotomy between socially or personally defined identities that I situate this paper.

More specifically, as a leader of a music teacher education qualification in England, I ask student teachers to engage in self-reflective practices as a fundamental means of development (Elliott and Silverman 2015, 424). This is in adherence to university (MMU 2018) and governmental (DfE 2011, 2016) policy which require active reflection on educational experiences through which it is hoped students may perceive their actions more clearly and thus improve. However, within my current professional practice I am in the fortunate position of working as a teacher in both university and school contexts, and in recent years have felt that in England there is an increasing disparity in the values and aspirations for music education as iterated in these two contexts. In relation to these personal perceptions, since my student teachers spend significant time in both these contexts throughout the Initial Teacher Education year, the question of *who* is represented in their reflections (whether this is truly themselves or a contextually contingent representation) may therefore have particular practical implications. The extent to which my students' may be variously influenced by these two educational contexts, which seem to present differing educational values, sets up a complex background on which they are to reflect on 'good' practice in order to improve.

The overall intention of this paper is therefore to set out a philosophical and practical account of student music teacher reflection in England and the implications this may have for their development. While research has discussed the impacts of self-reflection on music educators professional practice (Roulston, Legette & Womack 2005; Dogani 2008; Snyder 2011; Elliot & Silverman 2015, 424), this paper rather focuses on the act of reflection itself and questions whether 'the subject of reflection is […] quite what he or she might seem to be' (Brown 2008, 402). Firstly, this paper will discuss current theoretical debates surrounding the creation of texts, focussing on the seemingly conflicting paradigms of discourse analysis and ideology critique. Drawing particularly on the writings of Laclau and Mouffe (1985) and Žižek (2008a, 2008b), I adopt and develop a Critical Discourse Analytic method (Fairclough 2010) which acknowledges the active role of both social and subjective influences when negotiating meaning. This theoretical and methodological approach is applied to student teacher reflections whereby two reflections from different settings (university and school) are compared and analysed. Findings are then framed with reference to their associated discourses and I will discuss to what extent my students may be subconsciously articulating dominant ideologies. In turn, I aim to affirm the capacity my students have to influence these

ideological frameworks through affirming their active role in these structures' maintenance. In this way:

> The subject's endorsement of its pathological attachment to a given sociosymbolic order is effectively the move that keeps the possibility of radical change alive […] (Vighi and Feldner 2007: 155-156)

In other words, my students' affirmation of their personal attachment to (and active maintenance of) ideological discourses is the very means by which they may begin to resist in order to develop more self-fulfilling and meaningful professional practice.

The ultimate research goal within this paper is therefore first and foremost to facilitate the emancipation of my students, and by inference other student music teachers in England. More broadly, the application of a Critical Discourse Analytic method to music teachers' reflective writing, and the subsequent adoption of a Žižekian Ideology Critique to discuss the findings therein, presents a novel theoretical and methodological approach. I therefore suggest that the philosophical questions and implications raised by such a mode of enquiry, particularly in relation to student teacher reflective writing, may have interesting wider implications for educational research, both in music and elsewhere.

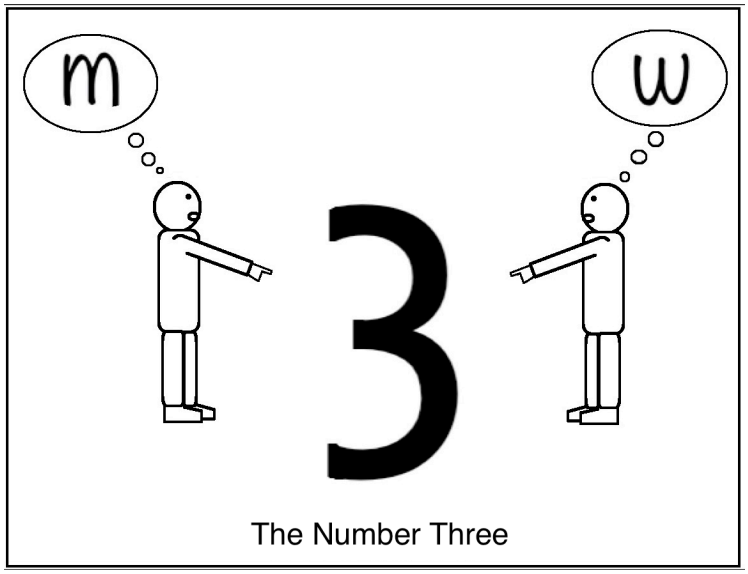
Theoretical implications of discourse and ideology

'Discourse Theory' and 'Orders of Discourse'

When I utilise the term 'discourse', I am consequentially implicitly attaching myself to various theoretical understandings. According to Jørgensen and Phillips, '[i]n discourse analysis, *theory* and *method* are intertwined and researchers must accept the basic philosophical premises in order to use discourse analysis as their method of empirical study' (2002, 4; original italics). Broadly speaking, 'discourse' here refers to a social-constructivist philosophical stance whereby language use and meaning are structured by the historical, social and cultural domains in which it is expressed (Burr 1995; Gergen 2009). That discourse structures meaning and thus enacts a certain 'power' over the subject may be largely attributed to the theoretical and empirical research of Foucault's early 'archaeological' phase (Foucault 2002a, 2002b). This constituted a break from 'Althusserian Marxism and structuralist anthropology [which] were understood to employ concepts of ideology and culture that were universalist, synchronist and ahistorical' (Vighi and Feldner 2007). As such, a key premise of discourse analysis is situational *contingency* whereby identities, knowledges and vocabularies could have been different and can change over time (Jørgensen and Phillips 2002: 5). A critical approach is therefore required to uncover 'taken for granted' knowledges and draw out how these are 'products of categorising the world, or, in discursive analytical terms, products of discourse' (ibid: 5).

That language specifically does not reflect a pre-existing reality draws on Saussurean structuralist theory which recognises the relation between linguistic form (signifier) and content (signified) as arbitrary: words have no inherent meaning but rather a societally ordinated fixed meaning relationship (Saussure 1986; MacLure 2003). Post-structuralist theory goes beyond this to argue that there is never the possibility for absolute fixed meanings (Saussure's 'langue', a fixed 'essence' of language that is corrupted by situated language use as 'parole') but that fixations are always situational, contingent, temporary and prone to change. As Gee (2014) puts it, 'language gains its meaning from the "game" or practice of which it is a part' (10). In other words, meanings are always framed by the contextual position from which the subject 'reads' language and this, as figure 1 highlights, can yield various and distinct understandings.

Figure 1



This premise, that meanings are always framed by social context, is a fundamental facet of Laclau and Mouffe's 'Discourse Theory' (1985) which understands the entirety of the social domain to be constructed by discourse. Laclau and Mouffe consider discourse to be the temporary fixations of meaning through ordering signs (*elements*) around particularly significant signs (*nodal points*) into a fixed series of connected signs (*moments*) which occurs through instances of discursive practice (*articulation*). Through this process of fixation all other potential meanings are excluded (e.g. 'drum' has a fixed meaning when connected to 'music' at the exclusion of other possible meanings: 'ear drum' or 'oil drum') which Laclau and Mouffe refer to as the '*field of discursivity'* (ibid: 111). It is against this field that discourse finds itself in constant struggle, there being inherent ambiguity in these temporary fixings and therefore always potential for change. However, while certain terms may be ambiguously claimed by multiple discourses (e.g. 'marriage' within liberal or conservative discourses) there are also discourses that seem natural and uncontested which Laclau and Mouffe refer to as *objectivity* (ibid: 122). When an objective discourse, manifest in unquestioned reproduction, aims to silences antagonism between discourses, there occurs a state of dominance or *hegemony* (Jørgensen and Phillips 2002: 48).

However, it is important here to point out criticism towards this idea of a *field of discursivity* in which antagonism or hegemony lie. Jørgensen and Phillips state that it is 'not entirely clear if the field of discursivity is a comparatively unstructured mass of all possible constructions of meaning or if it is itself structured by the given competing discourses' (2002: 27) and propose the inclusion of Fairclough's *orders of discourse* (1992: 43) for the limited range of discourses competing within the same domain where notions of antagonism and hegemony make more sense (e.g. 'colour' being used in artistic discourse having little relation to antagonistic meanings it may hold within racial and social discourses). Indeed, Laclau utilises the term in later writings, connecting orders of discourse, and their consequential hegemonic and antagonistic relations, to notions of ideology: 'is it not the ultimate result of discourse analysis that the order of discourse as such is inherently "ideological"?' (Laclau, 1997: 298) In so doing, they understand the ordering of dominant discourses as ideological structures (to be discussed further in due course) with discourse analysis deemed a political act that deconstructs 'taken-for-granted' hegemonic discourses perpetuating unequal power imbalances.

Subjectivity and ideology: a Žižekian perspective

Reframed in light of my intention to investigate the reflective practices of student teachers, what is particularly interesting (and potentially undermining) within Laclau and Mouffe's Discourse Theory is how they understand the subject. In keeping with their theory of language, subjects acquire identity through the process of being represented discursively; identity being *identification* with or against a described position (Laclau and Mouffe 1985: 115). That these identifiers are contingent and in flux means that identity is *fragmented* (one being ascribed different subject positions by distinct discourses) and *overdetermined* (always the possibility of identifying differently) (ibid: 99). However, Jorgensen and Phillips (2002: 54) argue that the role or capacity for the subject to identify differently (to change) within Discourse Theory remains unclear where identity is a *product* of discourse, not constitutive of it. For Eagleton, if identity is only a product of surrounding discourses any opportunity for individuals to affect change is illogical:

> The future political selves they might attain have no relation whatsoever to their present socio-economic ones. There is merely a blank disjunction between them. (Eagleton 1991: 214).

Indeed, Chouliaraki and Fairclough (1999) argue that Discourse Theory overestimates an individual's very capacity for personally motivated change when hegemonic discourse is typically imposed out with the subject's direct discursive practices. For example, that the 1992 Education Act (HMSO 1992) implemented a national auditing program in England led by the Office of Standards in Education (Ofsted) which subsequently applied the terms *outstanding, good, satisfactory* and *unsatisfactory* (Ofsted 2005, 14) to define teaching quality was not a discursive process involving individual teachers[1].

As such, opportunity and capacity for individual influence seems unlikely, if not impossible. Indeed, Laclau and Mouffe themselves discuss the power of *objective* discourses (discussed previously) to constrain the individual through the apparent fixation of meaning. For Laclau (1990), objective discourse and ideology are indistinguishable:

> The ideological would consist of those discursive forms through which a society tries to institute itself as such on the basis of closure, of the fixation of meaning, of the non-recognition of the infinite play of differences. The ideological would be the will to 'totality' of any totalising discourse. (92)

For me, however, this notion of 'society' as an enacting entity is problematic if we negate the individual's role therein. I find that Discourse Theory does not adequately account for where these ideological structures come from and, importantly, how they are sustained. As Eagleton states '[i]t is impossible to say where they derive from; they simply drop from the skies'. (Eagleton 1991)

At this point I diverge from discourse into ideology to pose a possible solution to this problematic. Through discussing Zizekian ideology critique, Vighi and Feldner (2007) outline theoretical issues surrounding the Foucauldian tradition of discourse analysis, stating:

> by unmasking reality as a historically contingent symbolic fiction, Foucauldian criticism has only deconstructed the world in various ways; the point, however, is 'to recognize the Real in what appears to be mere symbolic fiction', and to change it. (2007: 142)

In this way, Vighi and Feldner acknowledge the capacity for discourse analysis to deconstruct specific representations of social phenomena, but suggest there are more fundamental elements at play. This draws on a Žižekian conceptualisation of ideology being split between a rationally and linguistically constructed 'explicit manifestation' and 'an

[1] It must be noted that teachers' subsequent adoption of this discourse does indeed involve them in the discursive process, a key criticism to be discussed in due course

appearance beyond appearance' which denotes an ineffable and unimaginable 'disavowed pleasure' (ibid: 145). Key to this conceptualisation is the *subject's role* in sustaining ideological structures through the very pleasure in the fantasy of active adherence. For Žižek 'at its most fundamental, fantasy tells me what I am to my others' (Žižek 2008a: 9), that we aspire to a notion of ourselves which we construct based on our imagined status in the eyes of others and are thus complicit in our ideological straightjacket. For example, that Ofsted's controversial grading system (as discussed previously) is now the dominant language to define teaching in England could only have been realised through its acceptance by the very teachers on which it applies. This would imply that teachers are more concerned with their appearance in 'its' eyes (being perceived as effective or 'outstanding' and doing what 'is wanted') than any outward gestures as to its detrimental effect on education. This split between individuals knowing about these fallacies but still engaging in their everyday enacting harks of Žižek's notions of 'Fetishism', exemplified in Mannoni's (1969) statement 'we know very well, but nevertheless….' (quoted in Žižek 2008b: 27-8). As such, while discourse analysis uncovers explicitly discursive aspects of ideological structures (Laclau's *objective discourse*), the 'most profound core of ideology […] is anchored in the Real qua non-discursive kernel of jouissance (fundamental fantasy)' (Vighi and Feldner 2007: 153): 153). In other words, it is through the pleasure of realising the expected daily activities of life (e.g. teachers assessing children, delivering the curriculum or even entering the school) that the subject enacts and thus maintains ideological structures. In this way, from a Žižekian perspective, the prevalence of language associate with Ofsted in English schools is more a consequence of the way teachers *enjoy* appeasing what they feel is expected than them being forced to do so, as figure 2 highlights here.

Figure 2

In this respect, while discourse analysis highlights *what* ideological structures are prevalent, the reasons *why* and *how* they are upheld may be better attributed to an individual's attachment to a fantasy of 'themselves in the eyes of the other'. And in terms of previous questions concerning the individual's very capacity for change, this observation simultaneously opens the means for subjective influence. It is in the full recognition of this deep attachment that:

> attachment eventually turns into disattachment, producing a rift in the seemingly unbreakable consistency of ideological formations from which the radical rearticulation of the very ideological framework suddenly appears possible.
>
> (Vighi and Feldner 2007: 156).

In essence, where individuals recognise that they are actively sustaining ideological structures through their desire to appease a personally manifest (and thus false) fantasy, the pleasure in enacting these structures dissipates which then allows for active resistance or change.

Returning to this paper's original questions about personally or socially defined identities, with a Žižekian lens I suggest that these are utterly enmeshed: we see ourselves how we perceive others to see us and thus subjugate ourselves. Indeed, the 'narcissistic me-culture' of social-media may indeed be the example *par excellence*, presenting a 'face' to the world that we hope others will 'like'.

Methodology

A pragmatic application of Fairclough and fantasy

In the previous section I conclude that discourse analysis can evince *what* ideological structures individuals adhere to, but the reasons *why* we do so may be more fully explained through a Žižekian ideology critique. In order to apply these understandings to my students' reflections I therefore turn to Fairclough's 'Critical Discourse Analysis' (2010) as a pragmatic methodological analytic tool. In contrast to Laclau and Mouffe's all-encompassing Discourse Theory, Fairclough recognises only specific instances of discursive practice as discourse (e.g. text or speech) and focusses analysis on these 'texts', adopting other socio-cultural theories to explain broader notions of socio-cultural practice (Jørgensen and Phillips 2002: 18). In this way, Critical Discourse Analysis concentrates less on *why* ideological structures are adopted, but rather focusses on *where* they are apparent and *how* they compete to negotiate meaning. Key to Fairclough's understanding is a recognition of the individual's active role in these structures, that there is a 'balance between the subject as ideological 'effect', and the subject as active agent.' (Fairclough, 1992: 91) In other words, while the individual is ideologically situated (e.g. that Ofsted enforced a particular ideological discourse on English education, as discussed previously) they are creatively capable of adopting or resisting their influence and 'to restructure positioning practices and structures' (ibid:91)

However, it is here that I diverge from Fairclough's notion of ideology as 'relations of domination' (ibid: 87) that the individual perpetuates or resists. For me, Fairclough's model does not adequately ascertain *why* (if individual creative choice is possible) the subject would adopt personally detrimental ideological structures. Rather, the subject would seem to be a 'passive' rather than 'active' agent, ideology functioning as an externally acting force which (as with my criticism previously) begs questions as to its origin and maintenance. Instead, I again pose Žižek's notions of ideology as a product of everyday individual social actions that aim to appease a phantasmic notion of how the subject may be perceived by others. In this way, I recognise that Critical Discourse Analysis can reveal *what* ideological structures and specific meanings exist within a given text, but that the underlying motivation for these may be found in a Žižekian subjective complicity. As such, I aim to use a Fairclough's analytic method as a tool to analyse the instances of ideological representation within my student teachers' reflections, but to move beyond this and adopt Ideology Critique as a means to explain why this is so.

Critical Discourse Analysis applies a three-dimensional analysis to any given text (Fairclough 1992). Firstly, the composition of the *text* is observed at a micro-level,

considering aspects like vocabulary, metaphor, grammar and modality[2], and observing connections or tension between related orders of discourse. Secondly, the text is recognised as a *discursive practice* that is both produced and consumed, looking at the context and motivation for this act at the meso-level. Finally, this articulation is considered as a *social practice* within a macro-level social matrix and connections are drawn out in relation to orders of discourse and ideological frameworks. Fundamental to this process is the researcher's *criticality* which aims to (as far as possible) objectively reveal detrimental social imbalances.

In this way, a three dimensional analysis was applied to two separate reflections written by ten students on a music PGCE[3] course. These two reflections were completed in different settings within six weeks of each other, one during a period spent entirely in university (reflection A) and the second while on their subsequent full-time teaching practice placement (reflection B). For reflection A, since the students were in university and didn't have recent teaching experiences to draw on, they were asked to reflect on what they considered to be 'ideal music teaching'. For reflection B they were asked to reflect on their teaching practice whilst on placement. The resulting ten pairs of reflections were anonymised (e.g. A2 referring to the university reflection of student two, B3 to the school reflection of student three) and then compared and analysed.

While these pieces of reflective writing already functioned as a requisite component of my students' initial-teacher education year, it was important to consider the ethical implications of this research project. That the participants were my own students put them in a particularly vulnerable position and as such a full ethical review and application was undertaken and subsequently ethical approval was granted. All participants were given a detailed information sheet explaining the intended approach to their involvement in the research, how the confidentiality of their data would be maintained and what the research was ultimately for. It was made clear that their involvement was entirely voluntary, that there would be no implications if they chose not to be involved and that they could leave the project at any time. Since these reflections were necessarily personal in nature, there was a potential risk of personal anxiety or stress for the participants, and so university counselling services were highlighted to the students as well as the contact details of the researcher and the researcher's supervisors. Following the sharing of this information, the informed consent of all the participants was sought and received before the project began.

Results: *What* do we see in the reflections?

While I aim to present my findings in the order described previously (text, discursive practice and social practice), a three-dimensional model is not a three-step model and therefore reference to micro, meso and macro levels occurs throughout. However, analysis of the text in isolation immediately highlighted stark differences between the two reflections and remarkable trends running through the student responses. Focussing specifically on vocabulary, a significant distinction is found in the description of practices or actions involved in music teaching, with what I would describe as more subtle or nuanced terminology used in the university reflections and definite or controlled vocabularies used in the school reflections. For example, as highlighted in table 1 below, the university reflections were littered with more subtle or nuanced expressions like (or synonyms of) *creativity/improvisation*, *inspiring/engaging*, *fun*, *inclusive/supportive environments, group/collaborative working* and *freedom/individuality* which were almost entirely lacking in the school reflections. Within these school reflections, there is instead a proliferation of

[2] affinity with a statement: 'it is cold' compared to 'I think it is cold'

[3] Post-Graduate Certificate of Education – an English initial teacher education qualification

more definite or controlled expressions like *behaviour management/control*, *pupil progression/development*, *planning*, a*ssessment* and *success/meeting requirements* which were likewise lacking in the university reflections (see table 2).

Table 1

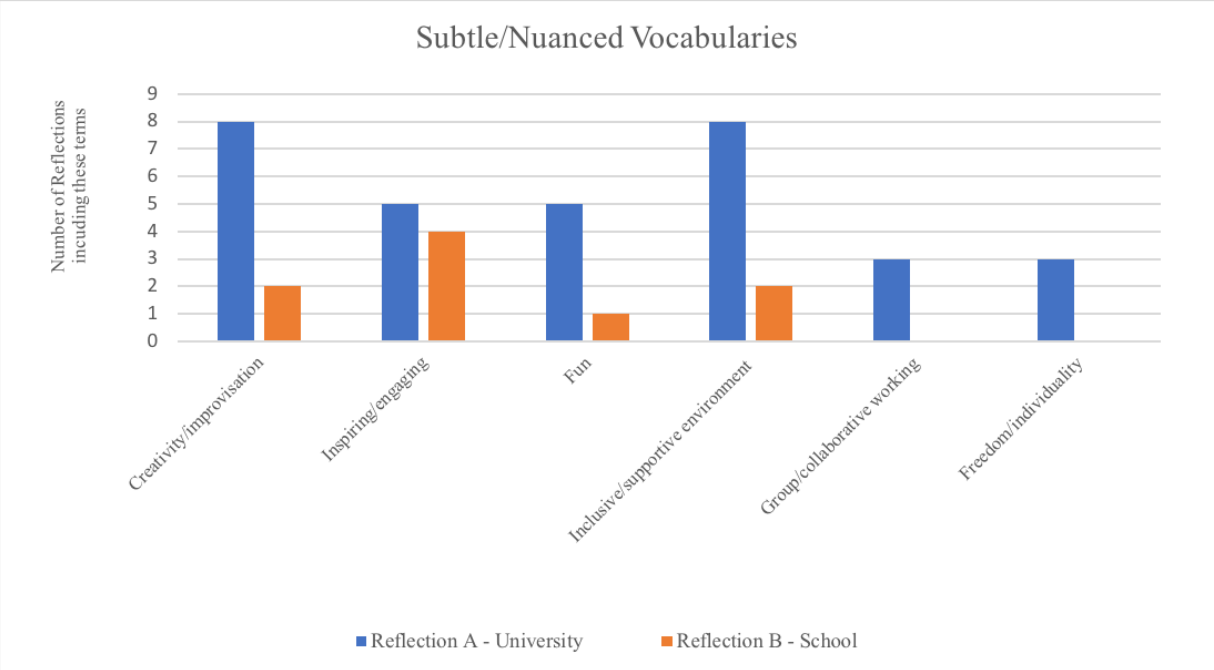
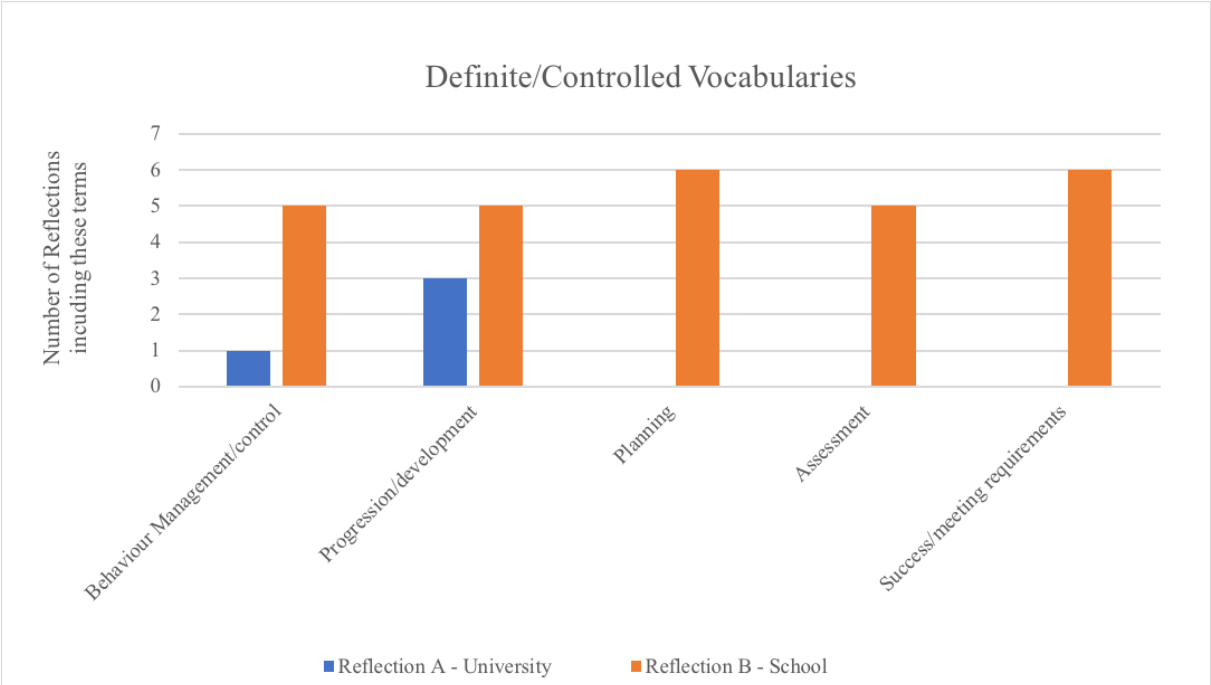


Table 2



Indeed, when each individual student's two reflections were compared with one another, they shared almost no vocabularies pertaining to teaching practice, painting two distinct pictures of teaching that were quite dissimilar and at times actively contradictory. For example, student 2's university reflection included the statements 'a chance to have fun' and 'freedom

of expression' which contradicted the subsequent statement made in their school reflection which described how they tried 'to be firm with the students from the start to assert myself in the classroom.' Or when student 8 stated music teaching should be 'engaging' and 'inspirational' in their university reflection, they then wrote 'I was firm with the students and honest about their playing without being harsh' in their school reflection.

Another consistent feature within the reflections was instances of 'manifest intertextuality' (Fairclough 1992: 117) whereby reflections explicitly draw on other discourses (see table 3). For example, use of the expression 'teaching music musically' (cited within four university reflections) draws specifically on university discourse as this is the title of a core course text (Swanwick 1999). Similarly, referring to the importance of 'practical music making' over theory (expressed in every single university reflection) draws on the course's principal mantra 'sound before symbol' (itself directly quoted three times). These examples of intertextuality are, once again, entirely lacking in the school based reflections. Instead, the school reflections begin to adopt particular school discourses like 'wider-opportunities/whole-class-ensemble teaching' (cited six times) and specific reference to the practices and discourses of their mentors/colleagues (again cited six times): 'she gave me a target' (student 5) or 'this was sprung on me last minute by my mentor but I handled it well' (student 6). These distinct instances of university and school intertextuality are represented in table 3 below, which highlights the clear polarisation of vocabulary as associated with each reflection's context.

Finally, consistent examples of manifest intertextuality relating to governmental discourse exist across *both* reflections, as represented in table 4 below. For example, specific terms like *differentiation/inclusion, planning, inspiring, behaviour management, progression, supportive environments* and *assessment* exist across both reflections, and these refer directly to the Teacher's Standards (DfE 2011b) against which English student teachers' practice is judged. Similarly, reference to *performance, singing, listening, composition* or *analysis* of *'a range of musical styles/genres'* (particularly when presented together), reflects the specific requirements of the English National Curriculum for Music (DfE 2013a, 2013b).

Table 3

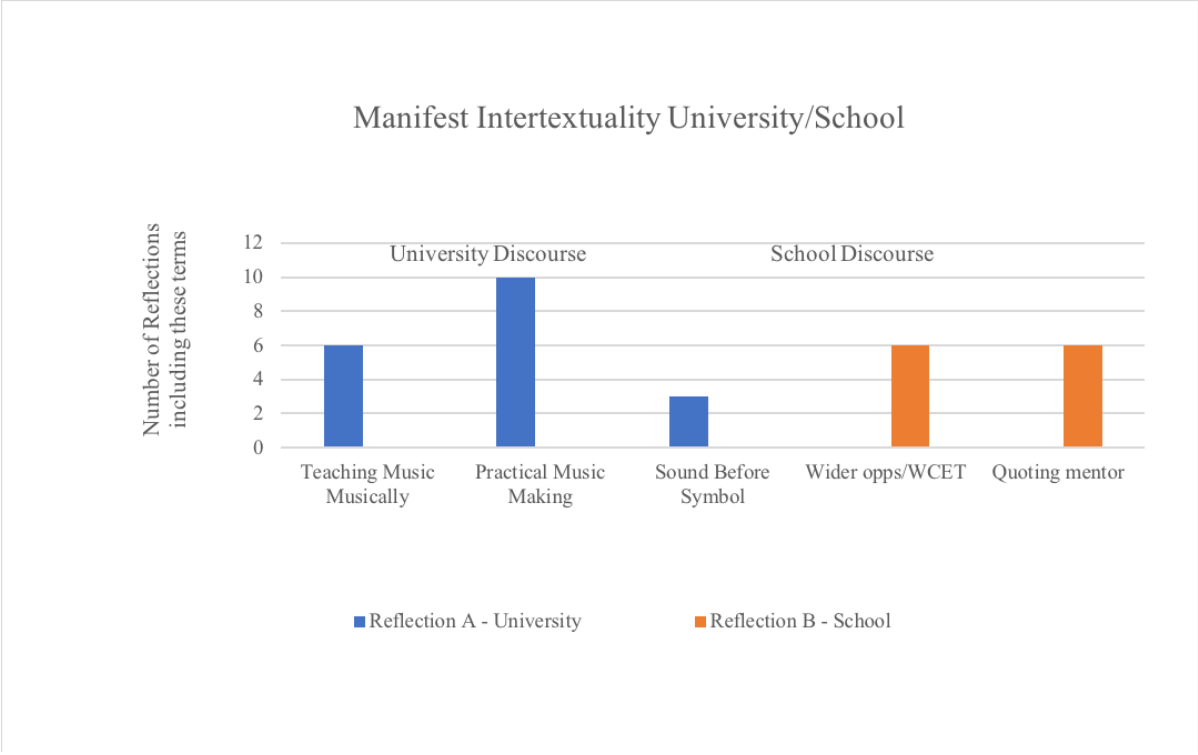
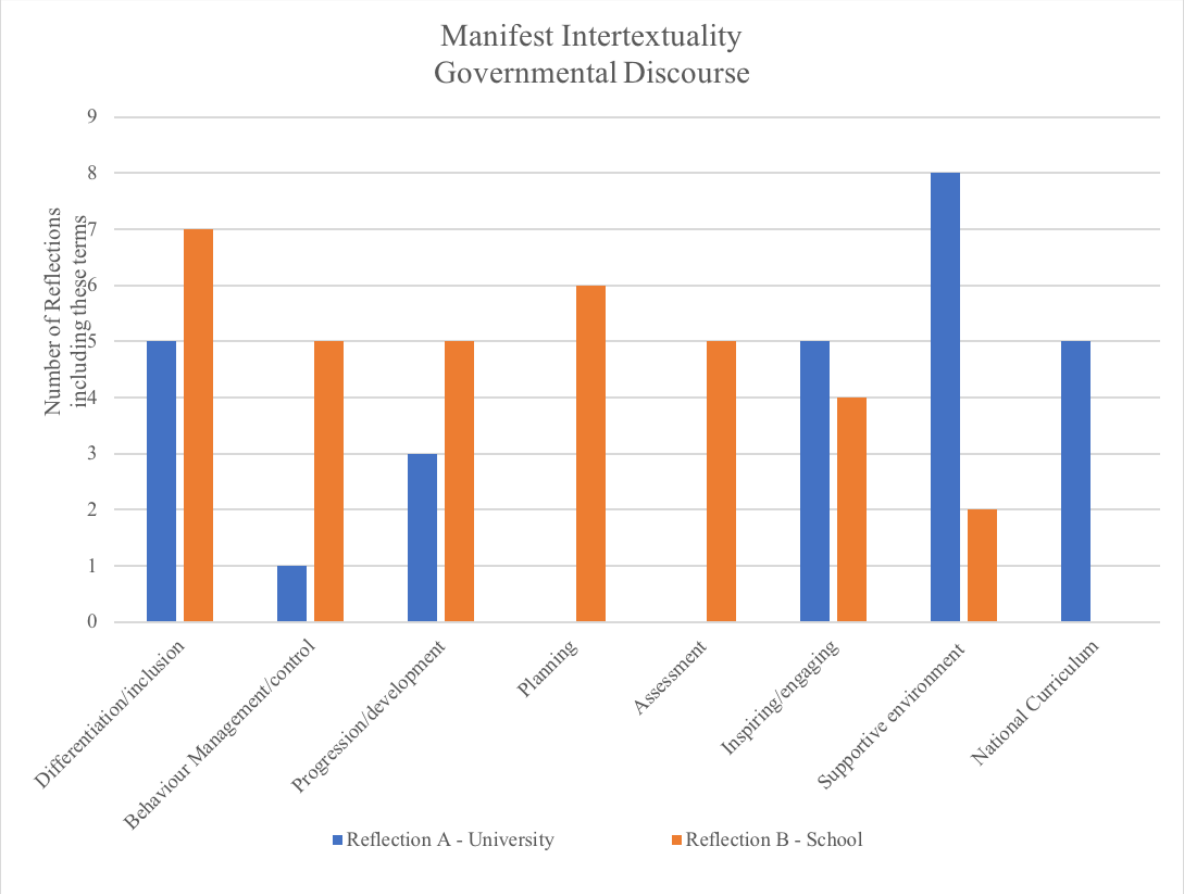


Table 4



More generally, another clear distinction between the two reflections is in the modality of the text. The university reflections read like objective statements of truth or fact, almost entirely doing away with personal or possessive pronouns (only four instances of *I, me* or *my* in all texts) and as such seem explicit and confident. By contrast, the school reflections read like a diary and are entirely written from a subjective position, often hedging statement (terms like 'I *think*/I *feel*/I *guess*' written consistently across seven reflections) to moderate their claim to truth (e.g. student 2 stating 'I think I have made a good start…'). These school reflections therefore read as more deferential and recognise lack of expertise. In summary, the biggest textual contrast between the reflections is in tone, university reflections being objective, affirmed and positive while school reflections were subjective, measured and critical.

Discussion: *Who* do we see in the reflection?

In response to these findings, I feel that it is important to reflect more deeply on why there is such disparity between the two texts. At this point, it is helpful to reaffirm these texts as pieces of contingent *discursive* and *social practice* and therefore it is important to consider *where, how* and *why* they were produced. Firstly, the university reflections were produced after a lecture while *in university* whereas the school reflections are produced weekly as a developmental tool while on placement *in schools.* This is an important observation based on my previous assertion that meaning derives directly from the discourse in which it is articulated. Our university course is built upon theoretical and ideological practice with lectures focussing on *principals* that might lead to 'best possible' practice. That our students are using subtle, positive and nuanced language may be directly linked to my (left-leaning)

advocated orders of discourse (e.g. Swanwick 1999, Westerlund 2008, Allsup and Shieh 2012, Allsup 2016, Laes and Westerlund 2018), being particularly apparent in those instances of manifest intertextuality (e.g. 'sound before symbol' and 'teaching music musically'). By contrast, schools are much more practical places defined by *delivering* best possible practice while overcoming multiple challenges (e.g. differentiated abilities, large class sizes, disfunctional behaviour and financial restrictions). Currently, English schools are being held to account more than ever (Biesta 2009, Horsley 2009, Adams 2011 etc.) with increased governmental intervention stipulating upon lesson content, teacher's priorities, school budgets and professional efficacy (DfE 2011b, 2013a, 2013b, 2014; Ofsted 2013). Thus students' vocabularies in this context are naturally connected to 'control' and 'criticality'. That explicit inclusion of governmental discourse is manifest across both reflections may be accredited to the fact that both institutions are held accountable to these documents and processes (e.g. the 'Teachers Standards' (DfE 2011b) applying to both schools and universities) and therefore this language is shared by both orders of discourse. In this way, students are subject to *distinct* dominant discourses in each setting as well as *overarching* discourses, and this is clearly revealed in their situated reflections.

Having established how wider settings have influenced these reflections, it is also important consider how the *specific circumstances* of their production influence their content. Key to the university reflections is the fact that I *personally* asked the students if they would do them, explaining that the purpose was both for their learning and my research. By contrast, the school based reflections are written weekly to inform discussions during student-mentor meetings, forming part of the student's portfolio of evidence needed to pass the degree. In this way, a significant contingent factor behind these reflections is 'subject position' (Laclau and Mouffe 1985: 115) in which one's perceived or defined position actively influences the capacity to act, say and do. For instance, 'father' and 'son' have different positions within a 'family', which implicitly defines how they are to behave and speak with each other. During the university reflections, the students were very much *students* in a university lecture with their *teacher* asking them to reflect on 'ideal' teaching. In such 'master-apprentice' subject positions (Ranciere 1991, Allsup 2016), aspiring to please the tutor through specific re-articulations of what has been taught is understandable (and indeed often demanded: 'hands up who knows the "right answer"?') and so the extent to which these related 'personal' reflections entail 'regurgitated teaching' must be considered. By contrast, while in school, students are in the unfamiliar position of *teacher* in a messy, non-idealistic environment where 'right answers' are elusive, there being only loose guidance (e.g. the teacher's standards) and pragmatic experience on which to rely upon. Therefore, that the students hedge statements is understandable, being keen to distance themselves from assuredness and rather seek and apply their tutor's advice or mediation. Indeed, in both settings the *subject position* of the students is one of deference: it is the eyes of both these tutors that the students are judged and, ultimately, pass their degree.

I therefore finally return again to Žižek in recognising that both of these reflections are expressions of ideology. In the first instance is ideology in its 'explicit manifestation' denoted, as discussed, in the hegemonic discourses (university, school and government) that deeply influence *what* vocabularies and meanings the students utilise. However, I argue that the fundamental core of ideology (the 'appearance beyond appearance') is in a desire based on the fantasy of 'what I am to my others' (Žižek 2008a: 9), that the reason *why* my students wholly adopt and thus maintain these ideological discourses is rooted in being perceived well. Or, as Brown (2009) puts it, 'teachers seek to reconcile personal reflections with social demands' (411). For example, that I myself have read Žižek at all is utterly due to my doctoral supervisor's recommendation that I read 'Plague of Fantasies' (2008a), with my desperate struggle through it and subsequent inclusion in early writing being an attempt (in

my phantasmic representation) to impress him. Indeed, I am often guilty of internally verbalising the praise that they (and many 'others') might give me in response to such actions: 'Robbie, this writing is great!'

However, I believe that there is a real danger in over-identifying with a particular ideological position which, by its very nature, I suggest is ultimately unachievable. For my students, over identification with any of their multiple ideological orders (university/school/governmental etc) will eventually lead to unfulfillment: 'nuanced' university ideologies being ultimately impractical, and 'controlled' school ideologies being eventually uncontrollable. Indeed, to realise the *multiple* (potentially contradictory) ideological positions based on the fantasised perceptions of all those others around us seems utterly impossible. Rather, 'the subject's only chance to challenge the ubiquitous grip of ideology is via identification with this explosive kernel' (Vighi and Feldner 2007: 149). In other words, it is through fully recognising that the assimilation and perpetuation of ideological structures is rooted in a *personal* perception or *fantasy* of how 'we appear in the eyes of others', that the subject may disavow themselves from those structures' control.

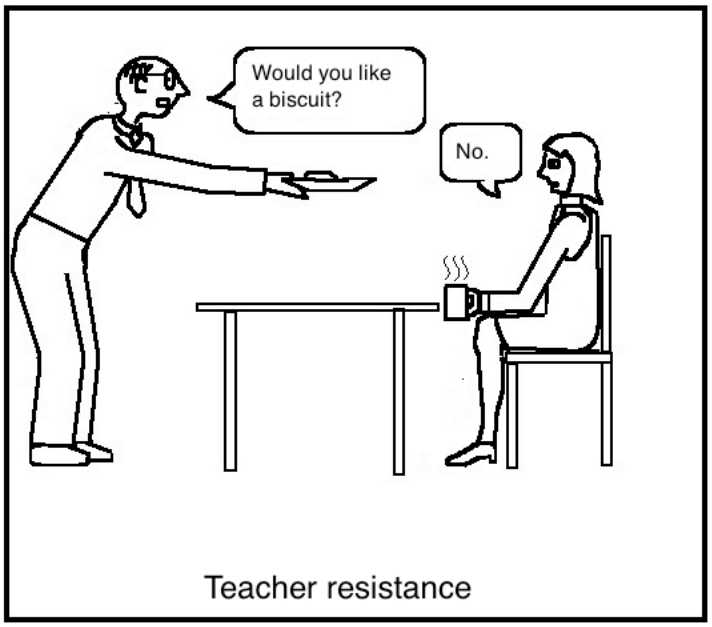
Conclusion

> Gathering her brows like gathering storm, Nursing her wrath to keep it warm
> (Burns 1969, 443)

Having started this paper with Burns, I conclude with reference to the angry wife of Tam o' Shanter, who awaits her late, drunken husband at home. Far from letting her anger go however, she actively ensures it remains and is therefore complicit in her upset. In the same way, within this paper I have set out a philosophical and practical account of how teachers may be complicit in the building of their controlling ideological frameworks. Through a theoretical account of discourse and ideology, drawing on Laclau and Mouffe's Discourse Theory, Fairclough's Critical Discourse Analysis and Zizek's Ideoloy Critique, I conclude that teachers are both constituted by and constitutive of their social order. While discursive practices are deeply reflective of hegemonic discourses, I suggest that it is the individual themselves that is the motivating factor in their adherence to these hegemonies, locating their desire in the fantasised opinions of others within a given order of discourse. When applied to student teacher reflections, I observed a clear adoption of the hegemonic discourses prevalent within each reflection's associated orders of discourse. However, I attribute the adoption of these discourses not to externally acting hegemonic pressure, but to the very personal desire for student teacher's to be seen as proficient by their colleagues and tutors. In this way, I suggest that ideological frameworks for teaching are built on false fantasies of how teachers perceive others to see them.

For my students teachers, I feel that the issue lies in over identification with these fantasies, which are ultimately unattainable and thus deeply unfulfilling. In this respect, I suggest that the means by which they might break from potentially detrimental ideological structures prevalent within education (e.g. accountability, measured progression, capitalism, neo-liberalism etc.) is through recognising the extent of their role in these structures' maintenance. In this recognition comes the opportunity to resist, from which a stronger sense of self might manifesr that enables student teachers to enact more personally and socially beneficial practice. Indeed, perhaps the simplest way to move forward is to subsist 'only long enough to protest, to say "No"' (Fink 1995: 41). Within the English educational context specifically, I wonder if a predilection for politeness has profound implications for teaching practice, and suggest (as in figure 3) that teachers might break the old English habit and risk being a little bit rude.

Figure 3



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Data Availability

The data that supports the findings of this study are available upon reasonable request from the corresponding author [RMG]. The data are not publicly available due to their containing information that could compromise the privacy of research participants.