ROB GERTSEN

5. SHAPING PHRONESIS

No Polish without Friction

INTRODUCTION

> *…The story is the very stuff of teaching, the landscape within which we live as teachers and researchers, and within which the work of teachers is seen as making sense.* (Elbaz, 1991)

This chapter on the moral dimensions of education and the induction of novice teachers is based on forty years of experience with education as well as on my PhD research. When I was ten years old, my story-telling teacher inspired me to become a teacher myself. Eleven years later I began my career as a teacher of ten-year-old pupils while studying physical education in addition to my job. After I graduated for that degree, I worked for several years in primary schools as a physical educator. I returned to teaching in primary education and during the early eighties, while I was teaching six and seven-year-old pupils, I was involved in an educational reform taking place in the Netherlands at that time, the process of merging kindergarten and elementary school into the new '*basisschool'* (literally 'basic school'). During the years that followed, I studied pedagogy in addition to my work, and held the position of principal in two primary schools. During that period of work and study, I had the privilege to participate in a study by Dr. Streefland, from the Freudenthal Institute of University Utrecht, about teaching mathematics in primary schools (Streefland, 1991). The experience gained during these first twenty-two years of work in primary education, supplemented by studies in teaching and participation in research, has strongly influenced my view on education and has also changed my personal life. During this period, I came out as gay, and while I was supported by school boards, teachers, parents, and children, I was also confronted with discrimination by colleagues and colleagues-principals.

In 1993, I started working part time at the Institute of Primary Teacher Education attached to the HU University of Applied Sciences Utrecht. I lectured mathematics and pedagogy in the teacher education program

and in 1999 I was contracted full time to develop and manage the Centre for Teacher Development. In 2010, I was given the opportunity to write a proposal for PhD research. While brainstorming about what subject would be interesting to study, reflecting on the inspiration provided by my old story-telling teacher, I got interested in Bakhtin's analogy between literary authorship and life as authoring, as a tool to understand one's choices in work and life (Bakhtin, 1981).

Given my experiences in the past and my involvement in teacher development at that time, I felt compelled to address research on the importance of the moral dimension of education for teaching, and the attention given to this subject during the induction of novice teachers. I started PhD research focused on the moral aspects that are inextricably connected with the novice teachers' endeavour to understand issues that arise while pursuing to teach pupils. I apply the concept of 'craftsmanship', developed by Sennet (2008) to scaffold the shaping of the teacher's ability to make meaning – also named *phronesis* (Kinsella & Pitman, 2012) – and its implied morality. In contrast to the dominant concept of 'competence-based education', advocated in technocratic, instrumental conceptions of the teacher profession (Andrioli, de Jong, & Langerak, 2007), I believe it is necessary that a teacher should act like a craftsman, a craftsman that learns to use the practical knowledge which he developed during his work, by narrating about his work.

In 2013, I started my research named: "Understanding Moral Authorship of Novice Teachers in Primary Education". The concept of Moral Authorship includes the narrative character of teaching, the concept of teaching as craftsmanship and correspondingly the initiative of role-taking of authorship.

Before I explain the concept of Moral Authorship, I will describe the main lines of my research project in the paragraph that follows first. The paragraph which follows after that one, includes my conceptual framework, detailed in five sub-paragraphs dealing with the complexity of normative professionalism, the notion of craftsmanship, the induction of novice teachers, the phronesis of teachers, and my perspective on morality. In the fourth paragraph, the concept of Moral Authorship is substantiated in order to conceptualize moral meaning making. In the fifth paragraph, I will use the conceptual framework and the concept of Moral Authorship to reflect on a particular case study. Finally, in the sixth paragraph I will discuss possible consequences for teacher education and teacher development, ending with an exploratory, provisional conclusion.

RESEARCH PROJECT

In my research, I shift the focus of attention from the scaffolding of novice teachers by training them in classroom management and teaching skills, to scaffolding the induction of novice teachers by reinforcing their ability to make meaning and take on moral agency (Pasupathi & Wainryb, 2010). I research the moral meaning making of novice teachers, explore the key features of this phenomenon and conceptualize my train of thought in the concept of Moral Authorship. My research is divided into four studies:

1. What moral issues do novice teachers recall in their narratives about their work with pupils, colleagues, parents and experts, and in their narratives about their professional development? This empirical study examines which moral issues are important to novice teachers.
2. What characterizes moral meaning making? The study addresses the main research question in a theoretical way. Based on a literature study, moral meaning making is conceptualized and elaborated as 'Moral Authorship', moral meaning making on action.
3. How can Moral Authorship be measured in a quantitative manner? In this study, a self-assessment inventory is developed to give novice teachers insight into their self-image, in terms of six tasks relevant to Moral Authorship, which we determine. The main goal of this study is to present preliminary evidence for the reliability and validity of a measuring tool for Moral Authorship.
4. For the inventory we developed: what differences appear in the data between student-teachers, novice teachers, and more experienced teachers? The quantitative measuring tool for Moral Authorship will assemble data which teacher educators can use to develop, and subsequently evaluate, teacher education programs and teacher development programs. The study examines the differences between the results of the teachers who fulfilled the self-assessment.

CONCEPTUAL FRAMEWORK

The introduction makes it clear: I think teaching is a great job. However, it is not an easy job to accomplish. The core task of teachers involves more than modelling reality in school subjects (teaching systematic theory), and teaching potential skills, techniques and strategies (Korthagen & Kessels, 1999). Subsequently, the core task of teacher education and development involves more than becoming well versed in education theory

(modelled predictions of educational reality) and being trained in technical operating skills enabling a teacher to solve problems in the classroom (Smith, Edwards-Groves, & Kemmis, 2010). Good work requires more than doing your job well! (Jacobs, 2008).

In this paragraph, I introduce the theoretical framework that inspired me on the topic of 'going beyond the good by doing it right', which was the foundation on which I developed the concept of Moral Authorship. I will describe my train of thought in five sub-paragraphs, making sure to include the main concepts which this train of thought is based on.

The Normative Complexity of Teaching as a Profession

Ever since government investments in education have been accompanied by requirements of politicians about results and quality, teaching is considered to be a profession (Kelchtermans, 2012). The professional is expected to make sure that what he or she offers provides an appropriate answer to the needs of the society, the school, and the pupils. Teaching is considered to be based on teacher competence and teachers are assumed to reflect on their actions, referring to the formal principles of effectiveness and competency (Simons & Kelchtermans, 2009). These technocratic, instrumental conceptions of the teacher profession are being increasingly criticized. Hargreaves (2003) emphasizes that teaching in and for the knowledge society of today should be concerned with sophisticated cognitive learning and research-informed teaching practices. Teachers should be reflective professionals who invest in continuous professional learning and self-monitoring, in order to cultivate a conception of the teacher profession that values problem-solving, risk-taking, professional trust, coping with change and a committment to continuous improvement.

Recognizing on the one hand, that professionals must meet requirements which are the result of systematization and control, but on the other hand, that they also have to cope with the uncontrollability and relativity or ambiguity of events, and the need for involvement and meaning making, Kunneman (2012) introduced the concept of *normative professionalism.* He presented the concept of *normative professionalism* to explicate that the interpersonal, subjective and moral characteristics of the professional performance are the essence of professional work, and that normativity is a fundamental feature of professionalism. He claims, therefore, that the professional performance is always moral in nature. The teaching professional needs to cope with values and standards defined at various levels. He has to deal with his personal

values and standards, and with those of colleagues, pupils and their parents. Then there are the norms and values associated with the job, accompanied by the standards and values of the organization (the school) within which the profession is exercized, and finally the standards and values of society.

Kunneman calls this normative involvement the *interplexity of professional work* characterized by making tradeoffs between the different perspectives of normativity and the contradictions that occur when considering the various angles of normativity. To describe this interplexity and the unpredictability of professional work, Kunneman refers to the metaphor of the swamp, used by Schön (1983):

> There is a high, hard ground where practitioners can make effective use of research-based theory and technique, and there is a swampy lowland where situations are confusing 'messes' incapable of technical solution. …There are those who choose the swampy lowlands. They deliberately involve themselves in messy but crucially important problems and, when asked to describe their methods of inquiry, they speak of experience, trial, and error, intuition, and muddling through.

To Schön (1983), the reflective practitioner is a worker, situated in a swamp, seeking the right trail through the swamp of complexity, using practical knowledge gained during previous journeys. In addition to Schöns' swampy lowlands and higher solid grounds, Kunneman adds an existential dimension in order to give meaning to the interplexity of the work of professionals. He mentions experiences of pain, anxiety and powerlessness (Van Ewijk & Kunneman, 2013). Kunneman mentions these experiences to provide a contrast to Schöns' emphasis on the proactive and learning attitude of the professional. He typifies a more passive, responsive attitude which is needed to cope with the interplexity of the work of professionals as *'dolor complexitatis'*, and introduces an alternative middle ground, the *'amor complexitatis'*, to benefit from the potency of higher and lower grounds (Van Ewijk & Kunneman, 2013). The higher, solid grounds, symbolizing security and controllability, are typified by Kunneman as *'horror complexitatis'*, experiences that are morally ambivalent because, on the one hand, they are scaffolding professionals by equipping them with competencies, methods, techniques, and tools. On the other hand, however, higher grounds can be tempting, leading professionals to deny or supplant professional vulnerability, which is a necessary requirement to give meaning to the complexity of work (e.g. the adoption of a protocol against bullying in a particular school does not prevent bullying from happening in that school). Higher ground

solutions in professional work create the risk that work issues get reduced to resolving problems purely by utilizing established protocols. When that occurs, *'horror complexitatis'* is no longer scaffolding *'dolor complexitatis'* and professionals will be persuaded to perform their work in the predictable manner described by the protocols (Van Ewijk & Kunneman, 2013). In order to avoid that professionals feel forced to trade in *'dolor'* for *'horror'*, or vice versa, Kunneman presents the intermediating ratio pointing towards the complex nature of professional work; the *'amor complexitatis'*.

Marked as *the first rationale of my train of thought, I believe professionals should be tempted to give in to 'amor complexitatis'*, i.e. to move back and forth between the higher harder grounds and the swampy lowlands by using the skills, methods, techniques and tools of the higher grounds. However, at the same time, they should embrace the elusive shapes of the existential dimension of life, which bears unexpected risks (Van Ewijk & Kunneman, 2013).

Teaching as Craftsmanship and the Passion to Polish

When reflecting on how teachers try to 'go beyond the good by doing the right', matching their practical knowledge, I need to explicate my interpretation of the teaching profession – and its moral implications – in a way that matches my practical knowledge. I consider (novice) *teachers to be craftsmen*, who engage themselves in dynamic processes, utilizing professional knowledge in professional action, intertwined with their evolving self (Kegan, 1982). The aim of this statement is to provide a counterweight to the currently dominant technocratic and instrumental conceptions of the teaching profession (Andrioli, de Jong, & Langerak, 2007). Craftsmanship requires not only skills used adequately in a particular situation (this constitutes competency) but also passion, commitment, and judgment. Craftsmen execute a dialogue between sustaining their habits, and reflection and proactive thinking about specific practices (Sennet, 2008). They draw courage and energy from their commitment and dedication to their profession, and their eagerness to learn from mistakes and to improve themselves. They establish a rhythm alternating between problem-solving and problem-finding which leads to self-respect and respect among colleagues and others (Sennett, 2008; Kunneman, 2012). Teaching professionals, just like craftsmen, pay attention to the characteristics of the substances they are working with, in order to use them in an appropriate way in accordance with the emerging situation. With regard to teaching, the substance encompasses, besides the curriculum

a teacher needs to teach, the pupils, their characteristics and the development to pursue. Teachers can only achieve craftsmanship when they involve themselves in the teaching process and become role models of learning for their pupils (Kegan, 1982). Teacher-craftsmen need to stay involved in inquiry-based learning about themselves, their pupils and about the subjects they teach (Rots, Kelchtermans, & Aelterman, 2012; Kegan, 1982). *Therefore the second rationale of my train of thought is:* I believe *that craftsmanship is a passionate process of sanding and shining. No polish without friction.*

Induction

When novice teachers initially enter the complex teaching practice, they are full of ideas, ideals and personal values regarding the teaching profession. Many of them experience the intensification of their workload as a praxis shock which makes them aware of underlying, complicating processes of the collaboration with their colleagues, pupils and the parents of pupils. Their induction is often accompanied by distress, uncertainty and dilemmas (Ehrich, Kimber, Millwater, & Cranston, 2011). I will briefly outline some difficulties and complex processes which novice teachers face.

First of all, the change from being a *student-teacher* to becoming a *novice teacher*. When teachers enter the primary school communities of their initial practice (induction phase), they experience identity shifts that affect their work and life-long professional development. The transition from the sheltered environment of the teacher education institution, to the initial practice in primary school, is a period of identity change (Beauchamp & Thomas, 2009). How does a teacher fit in and how does a teacher make herself fit in? Novice teachers are challenged to consider the cultural expectations of the school community they participate in as a new colleague, and the manner in which they connect with other members is of vital importance to their feelings, emotions, assessments of self-worth and for the development of their professional identity (Stets & Carter, 2012). The influence of the framing rules which pertain to the school context, can act both as a support or as a frustration to the often fragile identity of a newly formed teacher (Day, Kington, Stobart, & Sammons, 2006).

Furthermore, novice teachers experience, probably for the first time, that they are not only *responsible* for their pedagogical-didactic actions but also for the conduct of others: the behavior of their pupils, teaching assistants, and colleague teachers. In addition to this responsibility, they notice that they are also held *accountable* to a higher authority such as the school principal,

the parent council, the board of the school, or government officials. This accountability for their own conduct and that of others is often overwhelming for novice teachers and seems to be experienced as a praxis shock that makes them wobble (Beauchamp & Thomas, 2009; Ballet & Kelchtermans, 2002; Fecho, 2013).

Also, novice teachers are called upon to take up an ambivalent task: on the one hand, there is an emphasis put on civic education which requires a sense of '*stand up for your opinion*', on the other hand, they find themselves embedded in a situation of increased *control*. The task of educating young citizens requires teachers to become conscious of their social skills and to become aware of the moral implications of their exemplary role (de Winter, 2006; Ballet & Kelchtermans, 2002). At the same time, teachers are confronted with an increasing degree of control over whether they carry out the established protocols. This intensification of their workload requires that teachers reflect consciously and professionally upon the many choices they make during the day (Ballet & Kelchtermans, 2002). *As the third rationale of my train of thought, I want to underline the increasing workload of novice teachers and the impact it has on their self-understanding, their pursuit to give meaning to their profession, and the effect that it has on the manner in which they critically reflect on their work and take responsibility for their choices.*

Phronesis

To deal with the complex processes during induction, novice teachers need to know why they act and why their chosen actions are appropriate, valuable or significant. Being aware of their professional values and motivations gives them the opportunity to justify themselves to the higher authorities, to justify their professional activities as 'good work' (Biesta, 2004; Comber & Nixon, 2009). However, more relevant for their professional development is that this orientation of awareness helps them to be aware of the practical knowledge of their colleagues, and the extent to which they themselves develop their practical knowledge. Recent literature (Carr, Bondi, Clark, & Clegg, 2011; Kinsella & Pitman, 2012) draws attention to the relevance of the concept of *phronesis*, Aristotle's notion of practical (moral) knowledge, for our current need to define legitimated knowledge and processes within professional decision-making.

When novice teachers try to handle their wobbliness to the best of their abilities, they are shaping their practical knowledge, *phronesis*, in a manner

that cannot be achieved by merely carrying out standard protocols which are often provided to novice teachers by their colleagues and the school management. They develop 'practical knowledge' about pedagogy and get to know their pupils through teaching experience, and get to know their colleagues and other education experts by means of the informal feedback they get, and by regularly participating in team meetings (Elbaz, 1983). The practical knowledge which teachers possess helps them to make sense of the various situations which arise in the course of their teaching practice, by enabling them to work in personally meaningful ways. The practical knowledge which teachers possess (e.g., beliefs, values, motives, procedural knowing and declarative knowledge) guides the practice of teaching (Gholami, 2009). Engstrom argues in his essay "The form of Practical Knowledge", that morality has its source in practical reason, conceived as a capacity for practical knowledge, known primarily as the results of reasoning when teachers reflect on their work (Engstrom, 2012). *As the fourth rationale of my train of thought, I want to propound the importance of becoming knowledgeable about teaching by means of the experience gained while teaching, because the practical knowledge gained while teaching, is the compass that guides the judgment and actions of teachers.*

Morality and Narrativity

When I consider teaching to be craftsmanship, an interpretation of the teaching profession which includes both a critical and reflective attitude towards the ambivalence of knowing as an individual what to do, and the utilization of the prescriptive protocols which are part of formal professional knowledge, I have to take into account the ethical, moral and political significance of what society claims is good work.

Over the last four decades, the established, traditional culture which influenced the moral considerations of teachers (and educators) and the manner in which they individually created meaning, has changed rapidly (Schuyt, 2006). A hybrid moral atmosphere has emerged, in which morality as *horror complexitatis* and *dolor complexitatis* enforces an inalienable obligation to make choices and estimate risks. Within this hybrid moral atmosphere, assumptions and understandings are more or less based on conventional morals (absolute validity, referred to as Norm or Justice), post-conventional morals (validity based on voluntary consent, referred to as Harm or Care) and person-centered morality representing the right to be different than others (not tuned/individual rights) (Kunneman, 1998).

Within this hybrid atmosphere, novice teachers are challenged by the 'mixed moral meanings' of the different cultures they encounter, as well as by their numerous ideas about the future. Moral standards are no longer outlined by the morality of family, a religious tradition, one's education or professional community, but need to be constructed and regulated within this hybrid moral atmosphere in order to gain participation in a shared moral consciousness (Kunneman, 1998).

In my study, I characterize morality as an arena where external authoritative forms and internally persuasive forms of discourse are competing (Tappan, 2005). I apply the Dialogical Self Theory (Hermans, 2012) to verbalize these two types of discourse as cultural voices or social frames and personal voices. The distinction between 'discourse as social frames' and 'discourse as personal voices' depends on the degree to which the individual claims authority and responsibility for what she says, and for what she does (Palmieri, 2005). The immixture of *social frames* with regard to post-conventional morality (focused on personal liberty and socio-economic justice) and conventional morality (focused on the community), and the *personal voices* issuing from the person-centred morality focused on becoming the more or less unique (not-tuned) individual/teacher, indicates the balance between external and internal discourse. The *personal voice*, influenced by *social frames* in a measure depending on the intensity of the moral influence of social environment, weighs the possible modes of moral orientation. The immixture of *social frames* characterizes the dependence on the socio-cultural situation and the moral intensity of the situation (Moore, Jasper, & Gillespie, 2011). In Figure 5.1., I represent this immixture of socially given frames and personal voices as the vertical axis (the intensity of benevolence and obligation), while the mode of moral orientation and positioning is represented by the horizontal axis.

Depending on the intensity of the moral influence of social frames, novice teachers are, most of the time unconsciously, more or less likely to engage in inner dialogue to contrive their person-centred morality, focused on becoming teachers who are more or less unique (un-tuned). Their inner dialogues vary in intensity with regard to the morality expressed in the socially given frames. This ability to conduct inner dialogues has its origins in social experiences and interpersonal dialogues, since language, which enables narrating, is eminently the social skill humans primarily use (Tappan, 1997). Narratives are conditional to self-interpretation, the exercise of which can lead to empowerment (Olson, 1995).
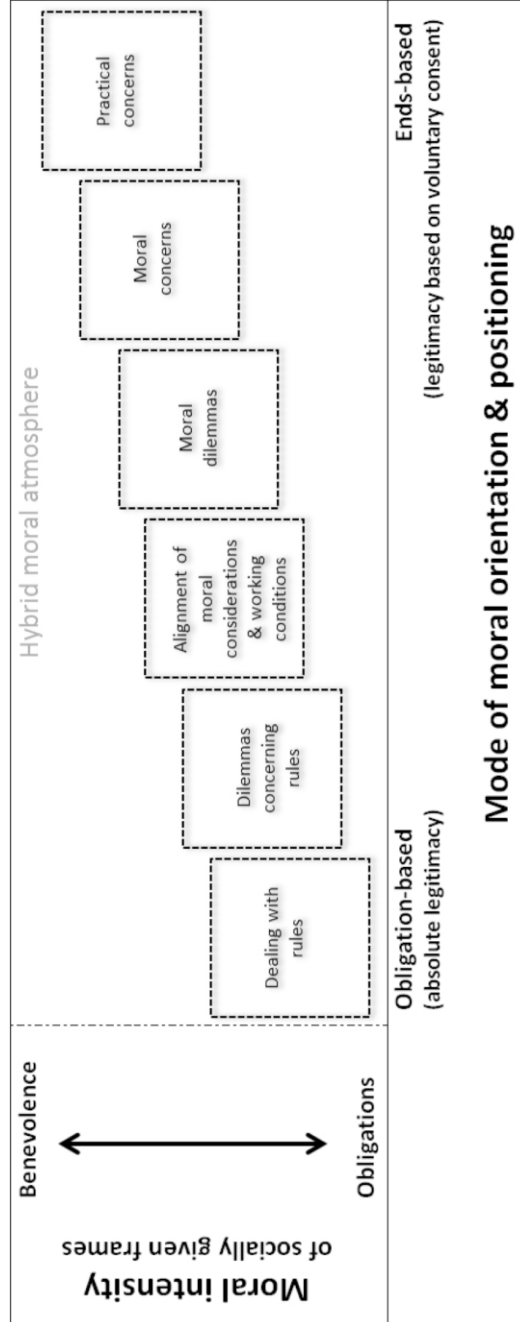
Figure 5.1. The hybrid moral atmosphere (Gertsen, Schaap, & Bakker, 2016)

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As the fifth rationale of my train of thought, I emphasize the importance to (novice) teachers to become aware of the personal voices, social frames, words, language and forms of discourse used in their inner dialogue, the sum of which gives rise to and is conditional to moral functioning and reflection in and on action.

MORAL AUTHORSHIP

In previous subparagraphs, I marked out basic ideas as the rationale for my research. I consider (novice) teachers to be professionals who dare to engage with the *'amor complexitatis'* of their work, and as craftsmen who are dedicated and passionate about 'good work'. I want to understand the induction of novice teachers as a socialization process. I stipulated the importance of practical knowledge, *phronesis*, and characterized morality as an ongoing quest for meaning making, operated through narratives in inner dialogue.

Based on these five rationales of my train of thought, I developed the concept of Moral Authorship, to scaffold the ability to discover and embrace the *'amor complexitatis'* in a proactive manner (Gertsen, Schaap, & Bakker, 2016). I applied the concept of authorship introduced by Bahktin (1981) and Kegan (1982), that was deployed by Baxter Magolda and King (2007) to empower young adults, and the Dialogical Self Theory (Hermans & Hermans-Konopka 2010) to portray the process of moral meaning making by novice teachers. The concept of Moral Authorship describes moral meaning making in a narrative way and subsequently distinguishes six tasks of Moral Authorship as ribbon markers or points of attention, in order to identify topics of concern which arise when reflecting on the development of one's *phronesis*. Moral Authorship verbalizes and visualizes the complex processes of moral meaning making, and includes narrative and socio-cultural dynamic processes which pertain to dialogical knowledge construction.

Bakhtin (1981) explored how relations between one's self and others are crafted, in order to understand the interdependence of intra-mental and inter-mental processes. He established the analogy between 'literary authorship' and 'authoring of life'. Just like an author of a novel expresses his authorship and asserts authority in his creative writing processes, people express their authorship and thereby assert authority and responsibility through narratives. These narratives are lived through and spoken about and acted upon while being aware of the particular socio-cultural context

and specific semiotic and linguistic environment one is embedded in, which locomote voices, languages, and forms of discourse (Tappan, 2005). Often inner speech remains unconscious, but stimulated by a thought or an event, a person can become aware of the multiplicy of 'voices' heared at the same time. Her voice, the voice of the teacher she is. Her voice as a teacher in the future, the voice of the person she strives to be. The voice of a participant in her social frame whom she closely identifies with, or the voice which states how she thinks society wants her to be **(**Beauchamp & Thomas, 2009; Elbaz-Luwisch, 2005). The variety of personal and professional 'voices' might be conflicting for novice teachers, depending upon how strongly they are influenced by their teaching environments (Flores & Day, 2006). When novice teachers are aware of their inner speech, they are challenged to understand the dialogue between their multiple personal voices. They can reflect about the socially given moral frames (cultural voices) and their moral considerations (the organizing meta-positions). They can think through about their dominant personal voices (promoter-positions) and their moral performance when they teach their pupils, collaborate with colleagues, reflect on their performance and development as an evolving self (Hermans, 2012).
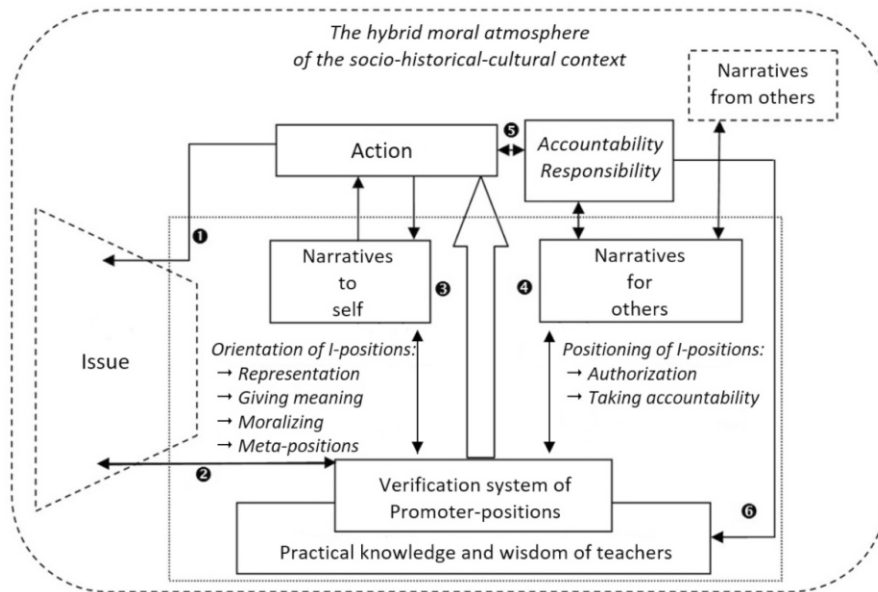

Figure 5.2. Concept of moral authorship (Gertsen, Schaap, & Bakker, 2016)

Novice teachers weigh up the decisions of participants in their work, and the expectations of these participants which they experience (orientation of their I-positions). They learn to do their job in a school in ways that require the integration of their personal goals and values (re-positioning of I-positions) with formal logic and the goals, values and beliefs which are propagated by others (narratives from others). In response to mismatches between the original ways of knowing which they acquired in the context of their teacher education, and those required of them in teaching practice (narratives to self), novice teachers try to clarify their goals, values, and beliefs (narratives to self and for others). Then they try to enact them in ways that create a balance between their cognitive understanding and the impact of the context on their moral meaning making (authorizing I-positions to become promotor-positions). Teachers (re-)develop their verification system as personal preferences which they subsequently use during moral decision making (Brady & Wheeler, 1996).

In the concept of Moral Authorship, I determine six distinct but not mutually exclusive tasks: moral commitment, moral awareness, moral orientation, moral positioning (i.e. judgment about potential moral choices), moral performance and moral evaluation. The first five tasks of Moral Authorship are derived from the Neo-Kohlbergian concept of moral development (Rest, 1986), that explains how a person must recognize the moral issue (moral awareness), make a moral judgment, establish moral intent (resolve to place moral concerns ahead of other concerns) and act on the moral concerns. In my understanding, moral performance can be viewed as the result of the first four tasks and the sixth task I distinguish, and subsequently it is the starting point for re-orientation and re-positioning. By highlighting six tasks of Moral Authorship, I want to emphasize the constructive intention of Moral Authorship, generated by acting and interacting, by positioning and repositioning, and by enacting and performing.

The model of Moral Authorship can be read like a map which reflects on action or thoughts (personal voices). The starting point differs depending on how the construction of moral meaning making is triggered. This process can be triggered by an individual's actions or by the actions of others, as well as by stories told by others, or issues that are made explicit by society or even on account of the individual's practical knowledge, thereby resulting in problem-finding. For example, when novice teachers try to think back to their goals, beliefs, and actions, they express at least to some extent moral commitment to what they are doing (visualized as arrow 1 in Figure 5.2). They are aware of moral issues (arrow 2), and they reflect upon their awareness in inner speech,

by making a comparison with the salient moral awareness of others (visualized as box 3). In authorizing their points of view, they are conscious of their moral actions (arrow 5) and reflectively check and understand these (box 4), which allows them to engage in critical thinking about the effectiveness of these actions and to develop succinct explanations of them (arrow 6).

CASE STUDY

The second study included semi-structured interviews (Gertsen, Schaap, & Bakker, 2016). Nineteen novice teachers of different schools, working no longer in primary education than four years, participated in semi-structured interviews about responsibility, concerns, and demands in their profession. These three core subjects were used to introduce the moral dimension of teacher work, without mentioning the word morality. Each interview included an introduction and questions revolving around four typical situations in their profession: About work with pupils, colleagues, and participants in the professional context (e.g. parents and other professionals), and questions about their career development as well. Each session started with a standard open question: 'Which issues can you recall you've met up to in the past period, regarding: responsibility, concerns you have felt, about demands that were imposed on you or that you imposed on others?'. Depending on the answers, follow-up questions were asked to elicit clarification or explanation.

One of the eliciting questions concerned issues about the daily work with colleagues that the novice teacher remembered. When answering this question, two teachers working at a major primary school in the still expanding city of Almere, both narrated about the issue 'who would get to teach the pupils in grade 7–8 next year?' Claudia and Annie (names have been changed) have been peers for several years at the same school where they met during their student internship. They have become good friends. When teachers were asked to indicate which grade they liked to teach in the upcoming school year, they both indicated a preference for grade 7–8.

I use this issue to link our theoretical concepts to the praxis of teaching. I limit the case to a specific issue about colleagues, in order to draw attention to teacher development outside the classroom, and to sketch the complexity inherent in collaboration between colleagues.

The Perception of the Two Teachers

When asked about issues regarding responsibilities, concerns and demands at work relating to colleagues, Claudia started to express her concern and

frustration with a co-worker who did not comply with the agreements made during team meetings, and with colleagues who were whining about issues too often, but were not discussing matters in team meetings. Subsequently, she mentioned the issue at stake: the opportunity to teach in another group and to collaborate with other colleagues:

> *Claudia:*
> … and maybe there would be the chance to work in grade 7–8 (eleven and twelve-year-old pupils). I started working at this school at the same time as Annie did. At that time, there were two vacancies, grade 4 and grade 5–6 and I started teaching grade 4 because she indicated, she preferred not to teach grade 4. Well, so for me that was no problem. … However, I graduated while I did my internship in grade 7–8. So when last year grade 7–8 was vacant, it turned out that my colleague, she is also a good friend of mine, applied for the vacant grade 7–8 as well. Then I thought… Hey? Why can't I do grade 7–8 or why was it not even considered by the school management? And … well, then I told them I didn't want to teach grade 5–6 anymore (Annie's grade). That didn't feel right to me. So I wanted to keep teaching grade 4.

So when Claudia is teaching grade 4, for her it is *the second choice*, because school management assigned her friend and colleague to the grade of her preference, without giving convincing arguments for the decision. Claudia experienced this *'second choice'* as being the second option, *again*. A little further in the interview she narrates about her frustration:

> *Claudia:*
> It really bothered me a lot. … cause we started working here together, being friends becoming colleagues. Moreover, even then there was the discussion whether we would stay assigned or not. Then there was a vacancy for one teacher, and there were three of us, so we knew, ok she cannot stay. We didn't want to fight over it, but yes it felt like fighting and uh. We talked a lot about it because we felt like friends and also like competitors for getting a job. It is not good for friendship, is what I felt. Anyway, I tried to make the best of it, but things got different. … you notice that friendship has suffered.

When Annie was asked the same eliciting question, she first mentioned the pleasant atmosphere in school:

Annie:
I have to say it is great working in this school… with colleagues, I mean. When I did my internship, I was already invited to get involved with all kind of activities. … you're part of the team, and they gave me the feeling I was not just a student but a colleague.

She continues her narration with a compliment towards the leadership style of the school management:

Annie:
I think… They're doing a good job the way they manage. They don't stress their position and urge us to listen to what they want. Many issues go into consultation before a decision is made. … However, the downside is that there are a lot of team meetings. I think sometimes, decisions are needed, and the culture of consultation makes it difficult.

Then Annie gives an example and starts narrating about the issue of changing grades:

Annie:
For instance, changing grades. I'm still working with the same colleagues, which is fine with me, but I want to change grade once in a while too, but there's no one to change grade with. Another colleague mentioned it several times to different colleagues, she wanted to change grade too, and then maybe someone needs to tell her colleagues: you're already in this grade for twenty years, it's time for you to move on.

It was only later in the interview, when she was asked if she ever experienced situations which were painful for colleagues or herself, that Annie mentioned the issue of the grade switch between herself and her friend turned colleague:

Annie:
Uh. Last year it was quite a struggle. In a nutshell: grade 7–8 would be available to work in. Moreover, together with a colleague, I was a candidate to get to work in grade 7–8. I was really fed up with grade 5–6 and was eager to get that grade. However, my colleague wanted it badly too. And that didn't work out very well. The school management invited us to talk about the matter but also mentioned they preferred me to do grade 7–8 and the other teacher was there too. Moreover, she had a lot of experience with grade 7–8 due to her internship. So she was confused. She got really emotional and the week after the meeting she felt upset.

Questioned about trusting colleagues, Annie explains she has become good friends with several colleagues, and that she trusts them, but she keeps mentioning that friendship with a co-worker can be difficult too, and she refers to the issue of grade 7–8:

Annie:
Yes, it is tricky because I know Claudia and Emma since we were student-teachers, but when we started working we became less close as friends. Claudia was the colleague who wanted to work in grade 7–8 and we felt we got played off against each other. Maybe not on purpose but it felt like it when they simply asked us to find a solution ourselves. Of course, you like the best for your friends, but to my mind, I come first. It happened before: At the end of our internship. … Then, too, the management told us to discuss who wanted to do what job. I think you cannot ask two friends to figure that out… So eventually, they organized an application procedure. I think that should have happened in the first place. I got the job of class teacher. So I was happy for myself but at the same time felt sad for my friend. These events do not really scaffold friendship. Because I stick up for myself in these kinds of situations. It sounds selfish, and well Claudia is less assertive than I am and can be convinced more easily to like the other job.

Considerations about the Case

In this paragraph, I try to reflect on Claudia and Annie's narrations, applying the concept of *complexitas* and my articulation of the Dialogic Self Theory and the concept of Moral Authorship, in an inquiring and explorative manner. The case demonstrates how professionals feel drawn to *'amor complexitatis'* (the first rationale I explored). Being a colleague seems to be much more complicated than the two teachers thought it would be.

In the case described above, the process of deciding which teacher should teach in grade 7–8 can be typified as *'dolor complexitatis'*, a swampy lowland. The two teachers experienced an uncertain process; each of them was eager to work in grade 7–8 for their own special reasons. One teacher wanted to get away from nagging colleagues, the other felt unappreciated by the school management all over again, and probably also by her friend and colleague, who knew she had more experience teaching this grade. The decision of the school management to assign Annie to grade 7–8 seems to be the *'horror complexitatis'* for both teachers. For Claudia, however, who

felt misunderstood and underestimated all over again, the issue persisted and took the form of a disapproving *'horror'*. Annie's reflection about the issue shows that she tried to embrace the *'amor complexitatis'*, by moving back and forth between *'dolor'* and *'horror'*, indicating she is aware that the issue did wrong to her friendship with Claudia, but it did give her the grade she was eager to teach.

The questions asked during the course of the interview challenged both teachers to talk about their experiences, thoughts, and feelings. When we apply the Dialogical Self Theory to Claudia's and Annie's narrations, we recognize the process of orientation and positioning in both of them. Both Claudia and Annie, articulated by their unique I-positions, narrated in similar voices: I as a friend, I as a colleague, I as a competitor, I as a victim, I as the future teacher of grade 7–8. Claudia voiced her meta-positions, being the best for the job, but also being second choice again. Annie's voiced promotor-position claims friendship is good, but that having the job you prefer is more important. She gives a higher priority to her personal interest. Her awareness that she was the second choice again, created a voiced promoter-position that empowered Claudia to make a stand and tell management she no longer wanted to teach grade 5–6 if she couldn't teach grade 7–8.

When we reflect on this case study and try to recognize narratives that refer to the six tasks we determined as points of attention in the concept of Moral Authorship, we find some markers. Claudia made remarks like: "That didn't feel right to me", articulating she is committed to standards which she assumes are valid in school procedures (task 1, commitment). "We felt like friends and also like competitors" (task 2, awareness about relationship values). "You notice that friendship has suffered", articulating it happened to her and now she needs to cope with it (task 3, orientation). "Anyway, I tried to make the best out of it", articulating she made a decision and acted upon it (task 4, positioning and task 5, action). Annie's remarks also indicate Moral Authorship: *"*I think sometimes, decisions are needed" (task 1). "Last year it was quite a struggle" (task 2). "She was confused, got really emotional and the week after the meeting she felt upset" (task 3). "You like the best for your friends, but to my mind, I come first" (task 4). "Because I stick up for myself in these kinds of situations" (task 5); "It sounds selfish" (task 6).

Being colleagues, each having their own professional desires and being longtime friends, brought these two teachers in swampy lowlands of expectations, disappointments, and emotions, where they hoped to get to higher grounds by clear decisions of management.

TEACHER EDUCATION AND DEVELOPMENT

The exploration of the *phronesis* of these two novice teachers revealed the different ways in which they dealt with the complexity of their work, the swampy lowlands and higher grounds they hoped for. As a result of participating in an interview, they constructed narratives to explain themselves, their teaching and their relationships within their work sphere, in order to affirm choices they made and in order to discuss choices they wanted to make (narratives to self). They verified their I-positions, often in an interrogative way, and made their self-understanding explicit by authoring narratives that made them feel more or less successful.

To expedite inner and interpersonal dialogue with regard to teacher education and professional development, student-teachers and novice teachers ought to be supported in the endeavour to gain an overview of the moral dimension of their work, and they should be challenged to discuss the degree to which they perform 'good work'. To scaffold this improved understanding of the complexity of (novice) teacher work, I introduced the concept of Moral Authorship and distinguished six tasks pertinent to Moral Authorship in order to identify topics of concern which arise in their *phronesis*.

To facilitate the practical application of the concept of Moral Authorship in teacher education and the professional development of teachers, the third step within the research is to develop an appropriate assessment tool for monitoring and capturing the six tasks of Moral Authorship. Based on studies which conceptualize the measurement of authoring of self, I am busy developing a formative instrument for measuring the Moral Authorship of (novice) teachers. This insight can help novice teachers to enter in a dialogue with themselves and with their colleagues, and help them draw up and plan interventions that could enhance their Moral Authorship (Baxter Magolda & King, 2007; Creamer, Baxter Magolda, & Yue, 2010). When teacher education and teacher development include the scaffolding of Moral Authorship in their curricula, teachers will be challenged to empower themselves and to develop teaching craftsmanship in order to do their work well and in the right way.

The concept of Moral Authorship, the language offered by the concept, provides opportunities to support, navigate and reinforce teacher education on the one hand, and the professional development of the moral abilities of novice teachers on the other hand. It challenges novice teachers to polish their *phronesis*.

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