The Story of [name removed]: The Teaching Performances and Inauthenticities of an Early Career Human Geography Lecturer

This paper offers an autoethnographic account of my first academic year as a Human Geography lecturer at a 'new' public university in the North West of England. This research is timely and much needed, since teaching at universities in England has recently come under increasing scrutiny. The Teaching Excellence Framework is a new scheme, which aims to recognise and reward excellence in teaching, learning, and outcomes, and helps to inform student choice. This paper is theoretically framed by working at the intersection of Goffman's (1959:79) notion of "theatrical performance", and Butler's (1990) theory of performativity. This paper offers insight into the coping strategies, in respect of teaching, that I deployed as a new university lecturer. Findings are discussed around the themes of: performing teaching identities, and inauthenticity. With regard to performing teaching identities, this paper discusses the need for identity to be multiple and shifting, and how, as a young female, I undertook identity work, in order to perform competence. I also bring to the fore feelings of inauthenticity; that is, how I did not feel as if I was a genuine academic, and how I fabricated / falsified aspects of my academic identity in order to 'fit in' with the expectations of both students and staff. As the voice of a new lecturer in her first year of teaching, this paper makes a useful contribution to the scholarship on early career academics and teaching development. This paper concludes with recommendations for change in practice-based settings, in order to assist new lecturers to settle into the job role, and enhance and enrich teaching practice.

Key words: Autoethnography; Early Career; Teaching; Performativity

Introduction

This paper offers an autoethnographic account of my first academic year as a Human Geography lecturer at a 'new' public university in the North West of England. Reflections are included of my experiences with both undergraduate teaching and assessment. Most studies, to-date, have focused on 'older' academics and their responses to the 'new times' of contemporary academia, or what has been referred to elsewhere as "whackademia" (McKay and Monk, 2017:1251). However, as Archer (2008) questions, what about the 'new' generation of academics who have only experienced the current Higher Education context? This paper joins a small body of work in redressing the noticeable absence of early career academics' voices in the higher education literature (Sutherland, 2017). This paper is theoretically framed by working at the intersection of Goffman's (1959:79) idea of "theatrical performance", and Butler's (1990) notion of performativity. Goffman's (1959) work concerns the ways in which people present themselves and their activity to others, with a focus on the means by which people guide and control the impression others form. Butler (1990) focuses on identity as the consequence of continually repeated acts; due to the need for repetition, there is space for transgressions and "slippage" in identity performances (Butler, 1993:122). This framework is pertinent to my position as a "neophyte lecturer" (see Morton, 2009:233). In this paper, insight

is offered into the coping strategies, in respect of teaching, I deployed as a new university lecturer.

I am writing at a time in which teaching at universities in England has come under increasing scrutiny. The Teaching Excellence Framework (TEF) is a new scheme, introduced by the Government in 2016, which aims to recognise and reward, on a scale of bronze, silver, and gold, excellence in teaching, learning, and outcomes, and helps to inform student choice (HEFCE, 2017). It is for this reason that it is important to share stories, feelings and experiences of teaching in the Higher Education context. Muchmore (2002) has asserted that teaching is a solitary profession, with limited opportunity to interact and share experiences with colleagues. When working at a Higher Education institution, there are opportunities for lecturers to interact with students during lessons and meetings. With colleagues - due to time-tabling and research commitments - interaction tends to be somewhat limited to more formally scheduled meetings, and designated peer observations. Put another way, the everyday life of a lecturer typically involves preparing for teaching, teaching, and reflecting on teaching, in isolation. It is within the context that this candid paper will be of value to early career lecturers in exposing some of the lived experiences of the role, and assisting them in feeling as if they are not alone. This paper is structured as follows: first, the academic context for the study is provided, and the theoretical framework is elaborated on. Following this, my methodological approach is outlined. After which, findings around the following themes are discussed: performing teaching identities, and inauthenticity. This paper is then concluded, and the findings are used to propose changes in practice based settings.

Teaching Identities

In a school-based context, Stillwagon (2008) contends that teacher identity is, on one hand, defined in its relations to the curriculum and, on the other hand, defined by its relation to students. Stillwagon (2008) argues that that teacher's personality can be inspirational for students. The author recognises that performing the teacher is a performance for others in terms of seeking their recognition, and it takes the development of others' subjective states as its primary goal. The place of emotion in teacher identity formation has been interrogated by Zembylas (2003). The author challenges the assumption that there is an essential 'teacher identity' hiding beneath the surface of teachers' experiences. In a University context, Trowler and Knight (2000) argue that it is important to reflect upon the processes involved in identity-construction for newly appointed academics. According to the authors, newly appointed

academics engage in considerable identity work; that is, they seek to establish their position, and engage actively with different cultural fields, (re)making their identities. This leads Trowler and Knight (2000) to assert that identity is not fixed, static, and bounded, but is instead in flux, and dynamic. The authors discuss "accommodative identity construction" in academia; that is, the ways in which identity construction is a social activity, performed for others (Trowler and Knight, 2000:34). Equally though, the authors reflect on how identity can be alienated or oppositional. For instance, some new lecturers reflect on feelings of disempowerment and lack of autonomy.

The importance of studying insecurity in relation to identities at work is the focus of Knights and Clarke (2013). With an interest in the insecurities related to "doing" the job, the authors expose how fragile and insecure academic selves are manifested. The authors deploy the notion of "identity work" (Knights and Clarke, 2013:337), highlighting that identity is something that has to be worked at, and one must continue to achieve it, in order to maintain it. The authors state that UK universities have various audit guises, including: student satisfaction surveys, league tables, and the Research Excellence Framework (REF). Such performative demands have rendered academic identities even more fragile (Knights and Clarke, 2013). Following on from this, it could be argued that the emergence of a new audit mechanism, the TEF, further enhances the fragility of academic identities. It is within this context that this study took place.

Teaching Performances

'Performance' can be defined as "all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants" (Goffman, 1959:14). According to Goffman (1959), people in work situations present themselves and their activities to others, in order to guide and control the impression others form. Goffman (1959:17) contends that people can sometimes act in "thoroughly calculating" manners, projecting versions of themselves in order to provoke a desired response. Goffman (1959) recognises that performances are fragile, and can be discredited if destructive information about the situation is found. According to Goffman (1959), colleagues have to put on the same kind of performance, and thus come to know each other's difficulties and perspectives. This is relevant to academia, in which teaching is a performance for students, and becomes a performance under measures such as peer observation, the REF, and the TEF (Sutherland, 2017). Goffman (1959:109;114) distinguishes between a "front region", a "back region", and "under-the-stage".

‘Front region’ refers to the space in which the performance takes place. ‘Back region’ is where performances are openly constructed, and where performers can relax and drop their fronts (Goffman, 1959). This is where, as Goffman (1959:97) contends, “supressed facts make an appearance”. This paper thus in some ways operates as a ‘back region’; this is where I drop the front that I performed to students and staff, and offer insight into my consciously constructed performances. It is here then, that I “step out of character” (Goffman, 1959:98). Moreover, Goffman’s (1959) concept of ‘under-the-stage’ refers to where gossip is shared, and opinions formed; it typically takes place in private contexts amongst close, trusted colleagues (Trowler and Knight, 2000). Herein, I reflect on the presence / absence of this realm.

In the 1990s, queer theorist Judith Butler deployed a linguistic definition of performativity, as opposed to a theatrical account of performance, in an attempt to disrupt the dominant understandings of sex, gender, and sexuality (Gregson and Rose, 2000). Butler (2011) argues that being a man/woman is not internal - gender is not innate or natural, we are assigned a gender at birth; this is not a natural ‘given’. Rather, gender is continually produced and reproduced. Butler (2011) claims that gender is performative; that is, it produces a series of effects. The ways in which people act, walk, speak and talk consolidate an impression of being a man or being a woman (Butler, 2011). The body becomes its gender through such bodily gestures, movements and enactments, which are renewed, revised, and consolidated over time (Butler, 1988).

Drawing on Nietszche, Butler (1990:25) argues, “there is no ‘being’ behind doing…the deed is everything”. By this, Butler (1990) means that there is no gender identity behind the expressions of gender, identity is constituted performatively by such ‘expressions’. Unlike Goffman, Butler’s (1990:142) performance is not conscious; this can be seen through her assertion that “there need not be a ‘doer behind the deed,’ but that the ‘doer’ is variably constructed in and through the deed”. Gender then, is not a stable identity; instead, it is culturally constructed through the “repeated stylization of the body, a set of repeated acts…that congeal over time to produce the appearance of substance, of a natural sort of being” (Butler, 1990:33). These acts are not singular; rather, they are reiterative (Butler, 1993). As these acts are continually repeated, there is space for transgressions and “slippage” (Butler, 1993:122). This performative conceptualisation of identity is a useful means of moving away from an understanding of identities as prescribed, fixed and static, to a reconceptualisation of lecturing identities as “a constituted *social temporality*” (Butler, 1990:141, emphasis in original).

Autoethnographies of Teaching Practices and Experiences

There are a number of studies, internationally, that this paper takes inspiration from. In the context of the United States, a life history was conducted into 'Anna', a new English teacher at an urban high school, following her initial disappointment in her shortcomings, to her progression in teaching performances over the course of several years (Muchmore, 2001) conducts. Throughout the paper, Anna demonstrates increased experience and knowledge; she realises that participatory and inclusive student-centered teaching is much more effective than the teacher taking sole responsibility (Muchmore, 2002). Again based in the United States, autoethnographic research has been conducted into Walck's (1997:473) "teaching life". The author somewhat poetically explores how she can cross the border from an "ordinary class" comprised of teacher, students, and text, to an "extraordinary place", where learning occurs (Walck, 1997:477). The writer is critically reflexive over her teaching experiences, contending that teaching involves ruthlessly excising what is flawed, and that it is necessary to recognise that teaching cannot do everything.

Elsewhere, readers have been invited to enter the world of a primary Education specialist teacher. Based on autoethnography conducted in an Australian school, Brooks and Thompson (2015) discuss feelings of outsideness, in relation to both the positioning as a newly appointed teacher, and the physical space designated to the teaching of Physical Education in primary schools. The authors also consider feelings of insideness, for instance, in terms of emotional involvement to the school. The aforementioned studies are in school-based contexts, and arguably university lecturers have several different challenges. First, many university lecturers do not have a formal teaching qualification prior to starting their post, and learn instead by 'doing', and thus there may be worries about not feeling qualified, or experienced enough, to teach. Second, universities are often larger, and teaching can occur over a number of buildings and often campuses, so there may be less of a sense of community. Third, academics have the competing demands of having to perform excellence, not only in teaching, but also in research.

There have been several qualitative studies undertaken with early career lecturers in a UK-based university context. One such study offers a reflective account of experiences during the first year of full-time teaching within the academic domain of sport and exercise sciences (Morton, 2009). The author critically reflects on issues that led him to reassess his teaching practices, and thus arrive at his current teaching philosophy. Some fundamental themes in

Morton's (2009) account include reflections on initial hopes and fears; changing his mind-set of what constitutes skilled teaching; and finding his 'own' style, which seeks to incorporate a humanistic element in his practice. In addition, researchers have explored how assumptions are often made about novice lecturers in terms of previous experience, development needs, and orientations towards the new role. For instance, Gourlay (2011a) utilises a qualitative research approach to focus on an individual lecturer's experiences of alienation in a new academic context, and her subsequent decision to leave the academy. Additionally, autoethnographic research has been undertaken in Wales, UK, to explore aspects of the tutor / student relationship (Gardner and Lane, 2010). The authors assert that, by adopting an autoethnographic approach to critically review the process of the personal tutor/student relationship, data is a resource for both personal and professional development for students and tutors.

Methodology

This paper is influenced by a feminist epistemological stance, which considers that all knowledge is situated, partial, relational, and co-constructed (Rose, 1997); it is for this reason that I am reflexive about my positionality. I am female, and at the time of the study, I was 26 years old. I had just commenced employment on a two-year, fixed term, contract as a lecturer in Human Geography. At the start of this study, I was one year post-completion of my PhD, having completed a one year post-doctoral research fellow post at a different university prior to beginning the position of lecturer. During the first academic year in my current post (September 2016-June 2017), I kept a diary documenting my embodied and emotional experiences as a new lecturer. Over the course of an academic year, I completed approximately 30 autoethnographic diary entries, of roughly one A4 page in length each. The diary provided a useful medium for me to think through experiences (Ellis, Adam & Bochner, 2011). This links with Richardson's (1994:516) assertion that "writing is also a way of 'knowing' - a method of discovering and analysis".

Autoethnography can be viewed as the convergence of the autobiographic impulse and the ethnographic moment (Spry, 2001). Louis (1991:365) encapsulates the spirit of autoethnography, stating: "I am an instrument of my inquiry; and the inquiry is inseparable from who I am". As such, this method involves personalised accounts whereby the researcher draws on his/her own experiences to extend understanding of the phenomenon under study (Holt 2003). Or, as Geertz (1988:79) puts it, the researcher is an "I-witness" to the 'reality' they experience. Autoethnography thus presents an account sensitive to my embodied and

emotional experiences as a new University lecturer. Autoethnography is beneficial in giving access to private worlds and providing rich data (Mendez, 2013).

Autoethnography is not a research approach devoid of criticism, however. Allen-Collinson and Hockey (2008:209) note that autoethnography can be considered "self-indulgent…akin to 'navel-gazing". Others are sceptical of the method, as it does not meet the "holy trinity" (Sparkes, 1998:365) of traditional criteria: validity, reliability and generalisability. However, as Allen-Collinson and Hockey (2008) contend, this judgment criteria is derived from positivistic research, and is thus problematic when applied to autoethnography. Another factor to consider is that autoethnographic writing can lead to the "vulnerability of revealing yourself" to the judgment of a wider audience (Ellis & Bochner, 2000:738). However, the other side of this is that my candid account may provide a means through which other newly appointed university lecturers can overcome feelings of isolation.

Autoethnography exposes the researcher's inner feelings and thoughts; this entails ethical considerations (Mendez, 2013). Writing autoethnographically demands being ethical and honest about events described, along with the words expressed by people involved in these events. It was uncomfortable for me to ask people involved in my narratives to give consent to their involvement in the study, and something I decided against. First, I did not wish to draw students' attention to the myself as 'early career'. Second, I did not desire staff to feel as if I was observing and scrutinising them, in a context in which academics are already heavily subject to the gaze of colleagues (for example, through peer observations), and students (through internal student surveys, and the National Student Survey, for instance). The focus of this paper is on *my*self, *my* feelings, and *my* experiences. Nonetheless, through my everyday interactions with staff and students, other people will, by necessity, be mentioned in my story. In order to ensure confidentiality, participants feature in this paper through a pseudonym (Morrow, 2008). This protects the anonymity of the participants, both on a day-to-day basis, and in the process of disseminating research findings.

With regards to analysing the data, following Miles and Huberman's (1994) three-stage model, a process of data reduction first occurred, in which I organised the data and reduced this. This involved a process of selecting, focusing, simplifying, abstracting and transforming the data from transcriptions. Second, I undertook data display, in the form of a table; in this format, I was able to begin discerning patterns and interrelationships. Third, following Miles and Huberman (1994), I undertook a process of conclusion-drawing and verification.

Conclusion-drawing entailed stepping back to consider what the analysed data meant, and to assess their implications for the questions at hand. Themes that arose through my data analysis include: crafting atmospheres; power relationships; gendered understandings of what constitutes a 'good' lecturer; and the emotional experiences of being on a fixed-term contract. The data presented in the paper focuses on the themes of: teaching performances, and feelings of inauthenticity. I focus on these themes, considering them beneficial to share in light of the recent increasing pressures for teaching excellence. Also, this is data I feel comfortable revealing about myself, my students, my colleagues and my institution, to a wider audience.

Performing Teaching Identities

According to Goffman (1959), when an individual moves into a new position in society, and obtains a new role to perform, s/he is not told in full detail how to conduct him/herself. This is what I found when starting my role as a lecturer; I had to 'learn on the job' (Knight, Tait & Yorke, 2006). Below, I reflect on how my academic identity had to be multiple and shifting (Jawitz, 2009), due to competing pressures (Warhurst, 2008):

> I'm finding that I'm have to become a master of all trades very quickly: teaching, administration, funding, publications, conferences. I have to perform efficiency and competency when conducting admin; confidence and likeability when teaching; and success in publishing in 'appropriate' outputs. These skills are very different, and it is quite a struggle to juggle because each seems the most important
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> (Author's diary, October 2016)

In the above excerpt, I demonstrate the diversity of skills required when being a lecturer, and how I had to quickly 'learn by doing' (Jawitz, 2007), and master each of these skills, in order to fit in to the department. Often, I felt anxious and insecure about my failure to meet the multiplicity of demands (Knights & Clarke, 2013), particularly surrounding achieving both research excellence and teaching excellence. This resonates with Sutherland's (2017) notion that often the energies of academics are pulled in different directions, as they attempt to balance sometimes conflicting hopes and expectations. Consequently, I had to 'come to know' in this new academic work context, and practice "accommodative identity construction" (Trowler & Knight, 2000:34). Importantly, I felt as if it was assumed that I was already the "finished product", when this was not the case; this is akin to what Barkhuizen (2002:96) found in his study of a new lecturer in a South African linguistic department.

In line with Knights and Clarke (2014:337), I found that "identity work" is both a medium and outcome of insecurity and self-doubt. In my first teaching week, I had six hours of lecturing on one day. Having never delivered a lecture before, I felt nervous and unprepared.

Given my positionality as a young female, in a predominantly later-career male-dominated department, I was lacking in confidence that I would be taken seriously by students – an anxiety articulated by Stillwagon (2008). When 'playing my part' as a lecturer, I implicitly requested students to take seriously the impression that I fostered before them (Goffman, 1959). Goffman (1959) contends that individuals may be interested in factors such as: conception of self; trustworthiness; and competence. It was particularly this last factor, 'competence', which I was worried about students questioning:

> I didn't sleep very well last night. I was so nervous. I arrived at the classroom over an hour before my lecture was due to start, just in case of any technological issues. Being very-young looking, I was worried about being mistaken for a student; what if the students didn't take me seriously; what if they thought I wasn't qualified enough to teach them?
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> (Author's diary, September 2016)

Goffman (1959) asserts that that an audience gleans clues from a performer's conduct and appearance; this allows them to apply their previous experience with individuals roughly similar to the one before them. However, this is what I was worried about. The Human Geography teaching team at my University is largely male-dominated, and many of the staff are long-standing. My fear was that students would be comparing me to their stereotypes of "proper" academics, gained from both their time at university thus far, and the portrayal of academics in films as eccentric men with greying hair (see Knights & Clarke, 2013). Goffman (1959) contends that information a person provides about themselves can constitute evidence as to who they are. In line with this, in the 'front stage', I intentionally and consciously expressed myself in a particular way. I used "defensive practices" (Goffman, 1959:12), or what may otherwise be known as 'coping strategies'. For instance, my lectures incorporated dramaturgical aspects (Hodgson, 2005); I introduced my first lectures with 'Dr' clearly on the opening PowerPoint slide, and made "verbal assertions" (Goffman, 1959:6) about my PhD, post-doctoral research experience, and publications. Speech and writing, as Butler recognises, have performative force; such performativity is a consequence of the cumulative power of my speech, writing and other discourse (Ruitenberg, 2007).

According to Goffman (1959:154), "staging talk", is a common performative mechanism amongst colleagues. This is where colleagues discuss things, such as "what will…hold the audience" (Goffman, 1959:155). Further, following the performance, they can discuss matters such as the "kind of reception they obtained" (Goffman, 1959:155). However, I did not feel as if this backstage activity always possible in my department:

> Several months in now, and I expected to feel much more confident about teaching. I don't feel as if there is anyone I can talk to about how my lecture went. I don't feel as if I can run my struggles with nervousness and anxiety surrounding lecturing past anyone.
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> (Author's diary, February 2017)

In the above, one can see that I expected to have seen a much more incremental transformation of myself into a competent academic. Further, one can see that, contrary to Goffman's (1959:156) notion, during my first year as a lecturer, quite a lot of the time, I did not feel a sense of 'backstage solidarity"; that is, I did not always feel as if I could share my emotions and feelings regarding teaching with other staff. To be clear, this was due to my lack of confidence in approaching other lecturers, rather than a lack of willingness on the part of other staff; I was conscious that everyone is very busy, and I did not wish to burden them.

Inauthenticity

'Inauthenticity' in this section refers to both how I did not feel as if I was a genuine academic, and also how I fabricated / falsified aspects of my academic identity in order to 'fit in' with both student and staff expectations. Below, I reflect on not feeling qualified for the role of lecturer, particularly with regard to assessment:

> It was just assumed that I am confident and comfortable at giving student feedback, whereas I am not. Before coming here, I had only ever marked first year undergraduate work, where it didn't count towards the student's degree classification. Prior to starting, I also had a year doing a post-doctorate in which I was not able to do any teaching or marking. I feel scared to give a mark which could be 'inaccurate' or cause a student to not get their desired degree classification, and ultimately job. It is a big responsibility.
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> (Author's diary, December 2016)

In the above, I reflect on how assessment of student assignments at university is a "high stakes activity", with important consequences for students (Jawitz, 2007:185). In line with participants in Gourlay's (2011b) study, I felt a sense of inauthenticity and lack of worthiness for the role; the difference being that unlike Gourlay's (2011b) participants, I do have a higher degree, and experience of advanced scholarly work. This suggests that feelings of not belonging can occur for academics from both 'practice' and 'academic' backgrounds.

Despite attempts to perform competency and confidence through governable aspects of my expressive behaviour (e.g. verbal assertions), students used ungovernable aspects of my expressive behaviour as a check upon the validity of what I was seeking to covey (Goffman, 1959):

> In the internal student survey, I only see 'redacted' comments, as I am not a unit leader. This means that I should not be able to see any comments which are too hurtful. Nonetheless, I did see a comment, which stated that I am "good, but new, and not confident when teaching". Despite attempts to perform confidence, it seems this student outed me.
>
> (Author's diary, December 2016)

Despite attempts to portray myself as a confident lecturer, this student labelled me unconfident. Interestingly, I was not fully taken in by my own act. Put another way, I did not completely believe that I deserved the valuation of self, which I asked for (Goffman, 1959). I am employed to deliver material on topics that sometimes outside my area of expertise. Further, having several hours of teaching per week, I do not have long to prepare for each lecture. Thus, despite utilising coping strategies of spending hours learning the lecture material; rearranging 'stage props' such as classroom furniture; and playing with my 'personal front' (Goffman, 1959) by speaking in a confident tone, and using expressive body language, I felt unconvinced after my lectures that the show had gone as well as I had intended. Nonetheless, this did not stop me from being left with feelings of inadequacy upon receiving student feedback (Knights and Clarke, 2013). I was also worried that, being on a two-year fixed term contract, student comments such as this may be detrimental to my position potentially being extended, or made permanent.

During my first year as a lecturer, I experienced "imposter syndrome", a psychopathology in which I considered my accomplishments were less than they are, and I feared that I would be 'discovered' as undeserving of my position (Kauati, n.d.). From a Goffmanian perspective, the impression of reality fostered by a performance is delicate, and can be "shattered by…minor mishaps" (Goffman, 1959:49). Butler (1993), though with a focus on gender, contends that identities are continually performed in order to be sustained. Due to the need to repeat performances, I found that there was space for transgressions and "slippage" (Butler, 1993:122). I reflect on the fragility of my performance as a lecturer below, when an interaction with a student discredited, and threw doubt upon, the projection I was seeking to convey (Goffman, 1959):

> It was the end of a three hour lecture. There was another class waiting to use the room. A student asked me a question. I didn't know the answer, but I wanted to appear confident, so I made an educated guess. The student questioned: "surely it's the other way around though?". Embarrassed and stressed, I signposted the student to a book to find out more.
>
> (Author's diary, December 2016)

This situation demonstrates that I was 'caught out' by this student, which contradicted the stance of a knowledgeable academic that I was aiming to perform. I made a "*faux pas*" and disrupted my intended projection; I attempted to 'save the show' by appearing knowledgeable

about the literature on the issue (Goffman,1959:184). Nonetheless, the incident left me feeling humiliated, and perceiving that my reputation would be questioned.

It was not only students, but also other academics that I felt the need to put on a performance for. This is contrary to Goffman's (1959) contention that relaxation of performances in front of colleagues is common. As a faculty level measure of enhancing teaching quality and experience, staff are allocated a peer-observer each semester. This is intended to be a performance measure, and for the sharing of good practice, in order to enhance teaching quality, and the learning experience. In the excerpt below, I reflect on how I manipulated my teaching performance to please the peer-observer:

> Today, I was being peer-observed. I felt extra pressure now to be confident, and in-charge of the class. I know from Dr Jones observing me on a previous occasion that he does not consider printing Powerpoint slides for students to be necessary. Whilst I have continued to do this since my last observation, I did not wish for him to consider I had ignored the feedback. So on this occasion, I did not print the slides.
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> (Author's diary, March 2017)

From the above, one can see that the lecturer being observed is not [name removed]. It is someone [name removed] knows the peer observer wants to see, and the sort of teacher that is considered 'good' by other academic staff (Ball, 2003). The above excerpt links with the Butlerian notion that reiterative aspects of performativity contains within itself seeds of change; repetition then, can also provide space for divergence (Hodgson, 2005). Being this 'other' teacher created 'costs' to the self and set up a personal dilemma for me (Ball, 2003). My identity was called into question, as I felt pressure to 'fit in' with my established colleagues' practice (Warhurst, 2008). The result of peer observation, from my experience, was inauthentic practice and relationships.

Conclusions

In this paper, I have provided an autoethnographic story of how I (name removed), a new Human Geography lecturer, performed my academic identity. In order to do so, this paper was theoretically framed by working at the intersection of Goffman's (1959:79) notion of "theatrical performance", and Butler's (1990) work on identity performativity. I have demonstrated how my academic identity was both multiple and shifting, as I had to become a 'master of all trades'. Moreover, I have reflected on my attempts to perform competence to students by manipulating my 'front stage' (Goffman, 1959), and playing with my identity. I also reflected on feelings of inauthenticity; I did not feel qualified to be a lecturer. Further, I have noted, drawing on Butler (1990), the fragility of my performance as a competent lecturer,

and how students 'caught me out', and discredited the projection I sought to covey (Goffman, 1959). I also provided insight into the coping strategies I deployed as a new university lecturer.

There are benefits to teaching and learning that may occur as a consequence of this paper. In offering the voice of an early career lecturer, the findings from this study will have relevance to others who occupy similar roles (Gardner & Lane, 2010); this can be beneficial considering teaching can be a lonely profession, and there is often a lack of opportunity to interact with colleagues beyond formally scheduled meetings (Muchmore, 2002). I now make recommendations for change in practice based settings, in order to improve induction (Trowler and Knight, 2000), and assist new lecturers to transition into the role, and enhance and enrich teaching practice. I agree with Sutherland (2009) that senior academics should be attentive to the lack of pedagogical experience of new early career teaching staff. This is especially important since the energies of early career academics are often pulled in different directions, as they attempt to balance sometimes conflicting hopes and expectations (Sutherland, 2017).

First, I recommend that newly appointed lecturers are granted a 'settling in period', in which they are allocated a light teaching load and can shadow other staff in the department for: administrative tasks; and marking assignments, prior to undertaking these practices independently. This supports Sutherland's (2009) contention that successful, sustainable, communities enable newcomers to participate on the community's periphery, before taking on the responsibilities associated with more experienced members of the community. Second, I recommend that universities include more 'team teaching', in which lecturers 'double up' to deliver classes. For new lecturers, this would help them build confidence, whilst allowing them the opportunity to learn from more experienced lecturers. This is what Goffman (1959:166) would term a "side-kick". That is, someone who can be brought into a performance, in order to ensure the comforts of a team-mate.

The findings from this paper, concerning the performative practices of an early career lecturer, coupled with feelings of inauthenticity, are of great importance, since I am writing at a time in which teaching at universities in England has come under increasing scrutiny; for instance, with the recent implementation of the TEF. I hope this research has been both provocative and illuminating enough to encourage early career lecturers from a variety of institutions and disciplines to conduct auto-ethnographic research into their own experiences. Experiences as an early career academic vary greatly (Barkhuizen, 2002), and may be influenced by factors such as the culture, university, and/or the subject. Building a portfolio of studies will provide an evidence base from which beginning lecturers can gain insight into the

459 occupation. This will assist in preparing beginning lecturers for the transition from a PhD, or
460 post-doctorate, for example, to a lectureship. This is important, because the transition from
461 being a doctoral student to an early career academic is currently considered to be characterised
462 by naivety and confusion (McKay and Monk, 2017).

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