

Living the Discourse of Teaching &
Learning in Higher Education:

Participants of the Post Graduate
Certificate in Teaching & Learning in
the Creative Arts

G. Nah

Doctor of Education

2012

2/2

**ON INSTRUCTION FROM THE UNIVERSITY PLEASE DO NOT
DIGITISE THE FOLLOWING FIGURES**

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Chapter Five

The Research Participants' Portraits

Post Graduate Certificate participants of the first and second cohorts were invited to contribute to this research when once they had completed the course. It was explained that the research would involve a semi-structured interview, the development of some diagrams and donation of their course assignments. Images that reflect how they see themselves and another that represents their professional practice were requested. The work of this chapter is to contribute to dialogic validity (as defined by Saukko (2005) Table 3 page 30). It will do this by presenting portraits of the research participants as narrative tales of lived experience. Analysis of this experience is the work of Chapter Six.

The interviews were collected during the summer of 2008 and the accompanying diagrams, constellations of their communities of practice (Wenger, 1998) and the knowledge-base of teaching (Banks, Leach & Moon, 1999) (Appendix 4 a) were produced mainly from the interviews. To a lesser extent course assignments, teaching portfolios and reflective journals (if donated) also contributed to the portraits.

After the interview each research participant was sent the interview transcript and the diagrams and asked to approve or change them. One contributor left the Institute before all the data was collected and so is not represented in the study. Another participant completed the



interview and agreed the transcript and the diagrams but when life became more than the usual challenge further participation in the research was neither requested nor offered.

Prior to the development of the portraits the level of the research participants' visibility was discussed and their feelings about this accommodated. The data and the portraits are very personal and at times revealing, therefore, before final submission the research participants were sent their portraits, Chapter Six and the Conclusion to approve and were invited to read the entire study. They had the right of veto over every aspect of their portraits.

From the interviews and other data I have produced portraits – 'thick descriptions' (Geertz, 1993:5) – of the lived experience of the Post Graduate Certificate because in line with Archer (2000), who is critical of the postmodern tendency to de-centre the human, I have striven to return them to the frame. She says this can be achieved by listening to 'inner conversations'. These are 'how our personal emergent powers are exercised on and in the world. ... This interior dialogue is not just a window on the world it is what determines our being-in-the-world' (ibid:318). If we make our inner conversations available 'we discover not only the richest un-mined research field but, more importantly, the enchantment of every human being' (ibid:318). Presentation of the research participant portraits in this chapter is an attempt to do just that.

By using portraiture as the methodology the research participants remain central, not reduced to a decontextualised quotation here or there. I have endeavoured to represent their 'personhood and ways of being in the world' (Clegg, 2008: 329) by using direct quotations and condensing the interviews with my commentary rather than mediating them to serve my own research ends. Nevertheless, I acknowledge the presence of my bias and agenda in the portraits even though the participants were invited to mitigate this.

Through the work of the preceding chapters the portraits are now placed in a ground of 'multiple codings and structuring principles through which social life is enacted and represented' (Atkinson & Delamont, 2005:832). The portraits are presented in the order of Table 2 page 17. Each portrait is organised as follows:

- Image chosen by the participants to represent how they see themselves.
- An image that represents their professional practice.
- Time line produced in answer the interview Question 1 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergencies?
- The narrative of lived experience drawn mainly from interview Questions 2, 3, 4, 5, 8 & 10 (Appendix 4 a).
- Knowledge-base of Teaching – response to Question 6.
- Communities of Practice – response to Question 7.
- Concluding comment on the key issues that have emerged.

In some of the portraits additional material from the research participants' reflective journals and assessment requirement submissions is included. If so the source will be indicated.

The chapter closes by bridging the gap between the date of the interviews (Summer, 2008) and the present (Summer, 2011) with an outline of their current professional contexts.

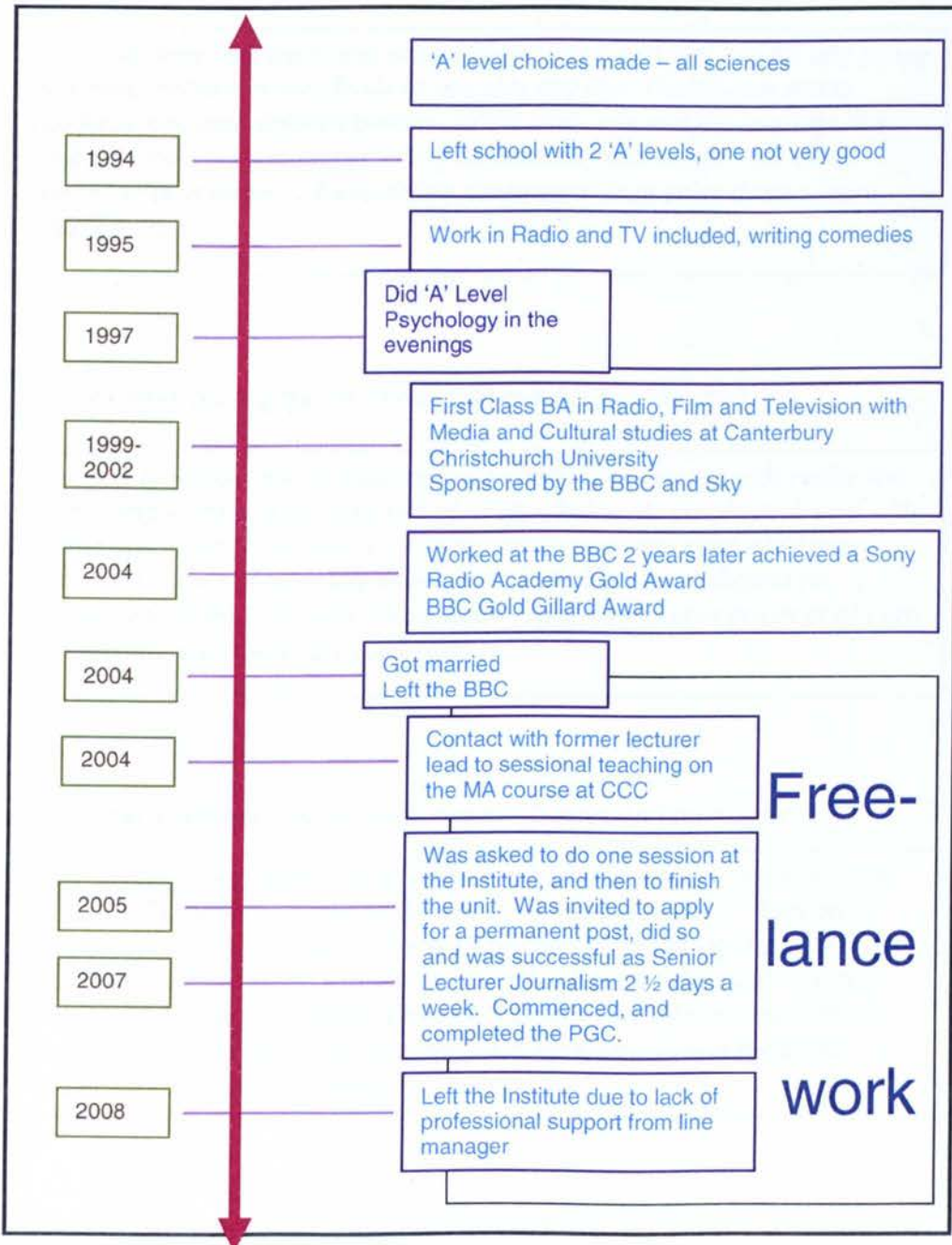
Portrait 1 KA
Senior Lecturer: Journalism
2 ½ days a week

Image selected by KA that reflects how she sees herself:

Image that reflects KA's professional practice domain:

Time line produced to reflect KA's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



KA's Narrative of Lived Experience:

Conflict, in terms of which professional path to pursue, was part of KA's life well before making her 'A' level choices because:

My family were very bright and quite a pioneering bunch and I've got very strong academic and writers very firmly on one side and then I've got very strong academic and even religious puritans on the other side and the marriage has produced me. ... I was always strong academically and creative but then I wanted to be a doctor... I was slightly discouraged from going down a more artistic route.

Not long after making her 'A' level choices KA's mother died.

That sort of messed me up because I was suddenly confronted with reality and what is important and all those sort of things which most people don't deal with at that age. I left school with 2 'A' levels and one not very good and I was thrown into a sort of quandary about what to do. That really showed me another side of life to do with failure which I hadn't ever come across at all even in a sporting way; I was very good at sport.

KA lost her confidence and it took nearly 10 years to find it again.

I was working, I had done a lot of work in radio, I was writing comedies, I had worked in TV but without any confidence in my academic self. ... I sat an 'A' level at evening class because a friend recommended psychology as a safe, easy anonymous thing to study. ... I got a scholarship from the BBC and SKY and went and did a degree in Radio, Film and Television with Media and Cultural Studies, I got a first and all of a sudden I was back where I was before my mother died, I was back to being that person.

After only two years at the BBC KA received two outstanding achievement awards that everyone in the industry aspires to. The achievement of these so early in KA's professional career and her marriage to a colleague contributed to her decision to leave the BBC. Shortly after leaving she was asked by a former lecturer at Canterbury Christ Church to teach some sessions for the

MA course. This was followed by a sessional day a week at the Institute on the Journalism course and soon after a two and a half day a week (point five) permanent post.

I just sort of fell in love with it. The strange thing that has happened is that I have become more passionate, possibly that's the word, about the teaching than I have about broadcasting. Particularly I found that through the PGC process which initially I was very anti, very resistant.

At present KA spends an equal amount of time in both professions. She answers the question "what do you do?" according to the context and the person asking but producer and lecturer are both present in the answer. KA readily acknowledges that deciding to reside entirely in one professional 'land' may cause discomfort.

KA was very negative about The Post Graduate Certificate course; firstly because she was unaware that she was expected to do it and secondly because she received a letter stating that she had been approved to join the course only a few weeks before it commenced.

It came as something of a surprise and I was quite resistant to it to start with simply because I didn't feel I had been consulted, I had no idea what it was, I didn't know how it fitted in, I didn't know how it could help me and in terms of becoming a Fellow of the HEA I didn't know that existed either.

Having been at the Institute for four years KA was surprised and annoyed at being told to do the Post Graduate Certificate.

So I had been in post quite a long time, written and validated the degree and was a senior member of the team and then to suddenly be told, right you've got to go and qualify now, it was quite a shock. I mean point fives are milked dry anyway and are treated like cheap labour so I knew that I would not get the support to spend the time doing it. That didn't please me either. ... Another

reason I was resistant was because I felt this academic stuff was quite hard particularly when I don't think it's relevant. So I needed to be proved wrong and I was proved absolutely wrong, I hold my hand up completely.

GN: 'How long did it take before you thought oh maybe there is something of value in the Post Graduate Certificate after all?'

I think it took about three sessions. The first couple it wouldn't have mattered what you'd done because I had it in my mind that this was a complete waste of time and was going to cause me endless pain. And then about three sessions in I remember driving home and thinking "oh that was quite interesting actually". I also began to realise that ... I had actually learned something and that I was using some of it in my teaching. It was as if someone had turned on a light in the room.

KA is referring to the session which explores theories of learning. She realised that it was something she knew very little about and that to facilitate learning better it is important to understand how learners learn.

The positive experiences of the course for KA were realising that everyone faces similar problems and that students can be helped in ways that she was previously unaware of. She found it reassuring to confirm that good practice already exists. This helps with confidence.

Confidence for me has been a big thing. It sort of built my confidence and I know that I learnt a massive amount and I know that it reflected in my teaching and my students, I think I had a really good experience and because I learnt so much I was very keen to do all these extra things to make sure that they were learning and then the work they did just shouted that they were learning.

In KA's view her strength as a teacher is that she cares about her students and wants them to be really good. She believes that having high standards and high expectations of her students encourages them to live up to these.

The Knowledge-Base of Teaching:

Before doing the Post Graduate Certificate KA drew on her own experience of being taught. When reflecting on the early sessions taught at Canterbury Christchurch she said:

I remember knowing that I didn't know what I was doing but that I was almost being brought in just to talk and give experience. So there was a little bit of thinking about how I had done it and how I had been taught, there was a little bit of thinking about how I trained people who had worked under me in production roles and there was quite a lot of guess work. ... It was pretty scary but quite exciting.

KA did not think the knowledge-base of teaching diagram (overleaf) was appropriate.

I don't like it as a diagram but I don't entirely know how I would do it differently. I think because I come from where the subject knowledge is my leader. And that would possibly be more like a sun shining down on everything, so, because it sort of affects everything. And for my vegetable patch to work I need to know how the university works, how to literally dig and build, how should it be laid out but I also need to know how to nurture them in terms of the pedagogic, that's sort of how much sunlight. And the other side of the vegetable patch is me, the carrots, because the carrots are under ground, you don't see all of them do you?... I think also a lot of me is under ground. That reflects my belief in the way a university works. They don't want all of you. They want the bit that they want and so much of you is hidden and not used.

I don't see a nice intersecting diagram at all. And I couldn't even tell you what's most important because without that (subject knowledge) none of this exists and without that (university knowledge) it's just chaos. And without that (pedagogic knowledge) you just have pretty boring lettuces. That is almost like the technical side, if you add this to the soil you get this. And without the main-stay of your subject area nothing happens.

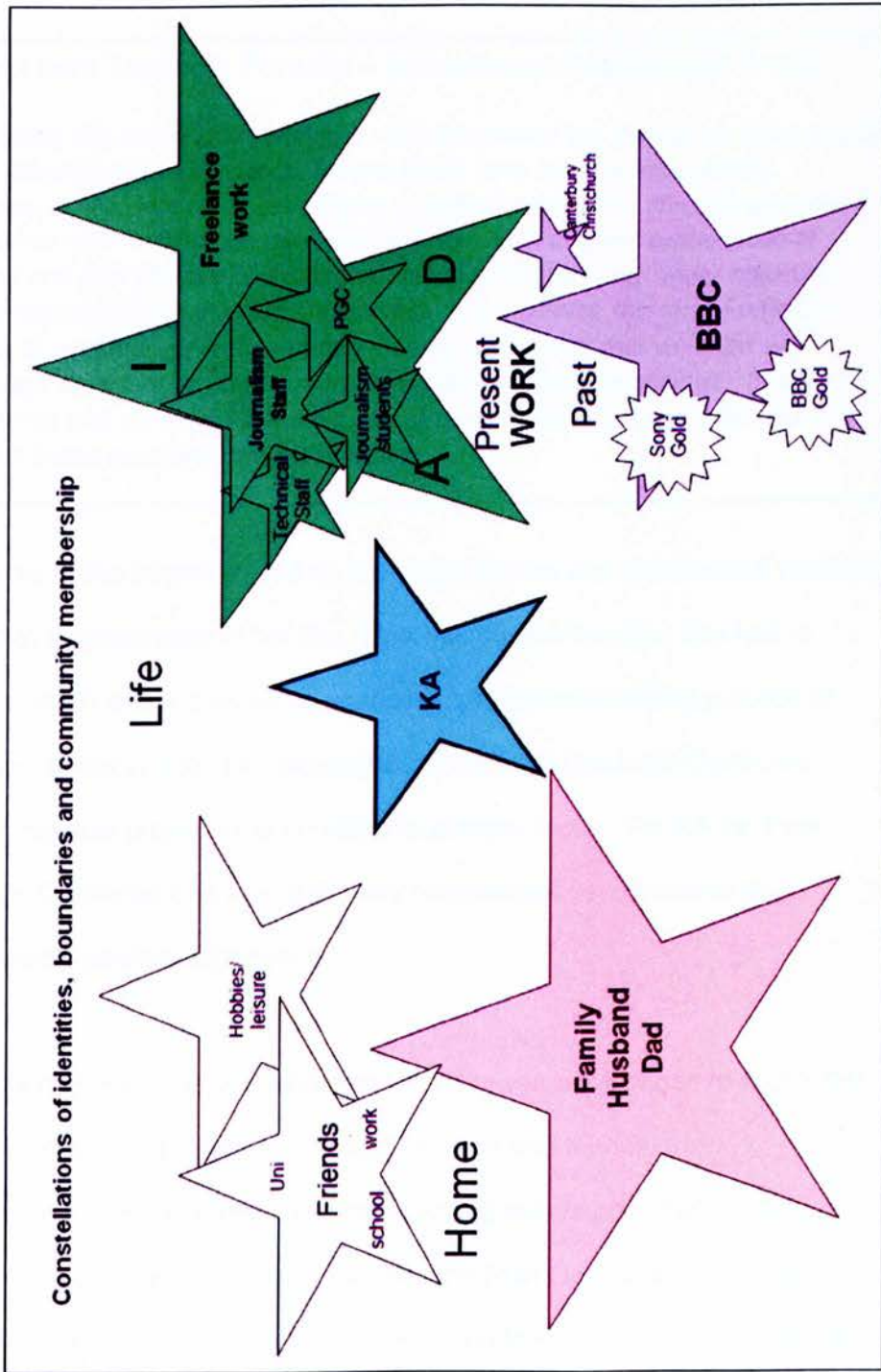
Knowledge-base of Teaching:

Diagram adapted from Banks, Leach and Moon (1999)

Communities of Practice:

KA found the Post Graduate Certificate community of practice to be very supportive and sustaining and commented on how the members of her cohort still keep in touch and help each other out if they can.

Other than the Post Graduate Certificate community she feels most at ease with the technical and estates staff because the Journalism course team is a very disparate community. Membership and belonging is not fostered, indeed the reverse is the case, as the staff (all sessional or fractionally employed) are timetabled to come in on different days. As a result they rarely see each other and work very much in isolation. Therefore for KA the main community at the Institute is the students and although she recognises that she is not actually in that community it is nevertheless the one which she feels most part of and aligned to.



Concluding Comment:

Extract from Teaching Portfolio – Assessment Requirement 2 Unit MA95

Completing this course and keeping a reflective journal has been a revealing and at times uncomfortable experience. Several issues have become immediately apparent during class work, assignment or journal entries and others have showed themselves after careful reflection and analysis. Such detailed examination of yourself and your practice is a different animal to the everyday, wider reflection that is required of any thinking professional. It is, however, the sort of reflection we ask of our students in their undergraduate experience; that we know will encourage deep learning and a more thoughtful, inquiring perspective. It makes good sense that we should ask the same of ourselves and to learn, apply learning and ask better questions through reflection.

At the time of the interview, and as the image of how she sees herself reflects, KA was at a cross-roads in her life. This was not the first time she had to consider which side – creative or academic; professional writing practice or teaching – to commit to. Her experience of the Post Graduate Certificate brought this dual professional identity into sharper focus. For KA the Post Graduate Certificate was a probationary requirement yet it became an unexpectedly positive experience.

After suffering from loss of confidence for many years KA began to author her own life and regain self-esteem through 'A' level and then degree qualifications. Although her entry into teaching was happenstance she discovered love of student. Paradoxically, the Post Graduate Certificate Community was more supportive than her departmental community. Shortly after this interview she left the Institute without knowing what her next job would be. For her uncertainty was now a geography of the possible. She set about authoring her professional identity and narrative as Table 6 at the end of this chapter reveals.

Portrait 2 RA
Lecturer: Contextual Studies
2 ½ days a week

Image selected by RA that reflects how she sees herself:

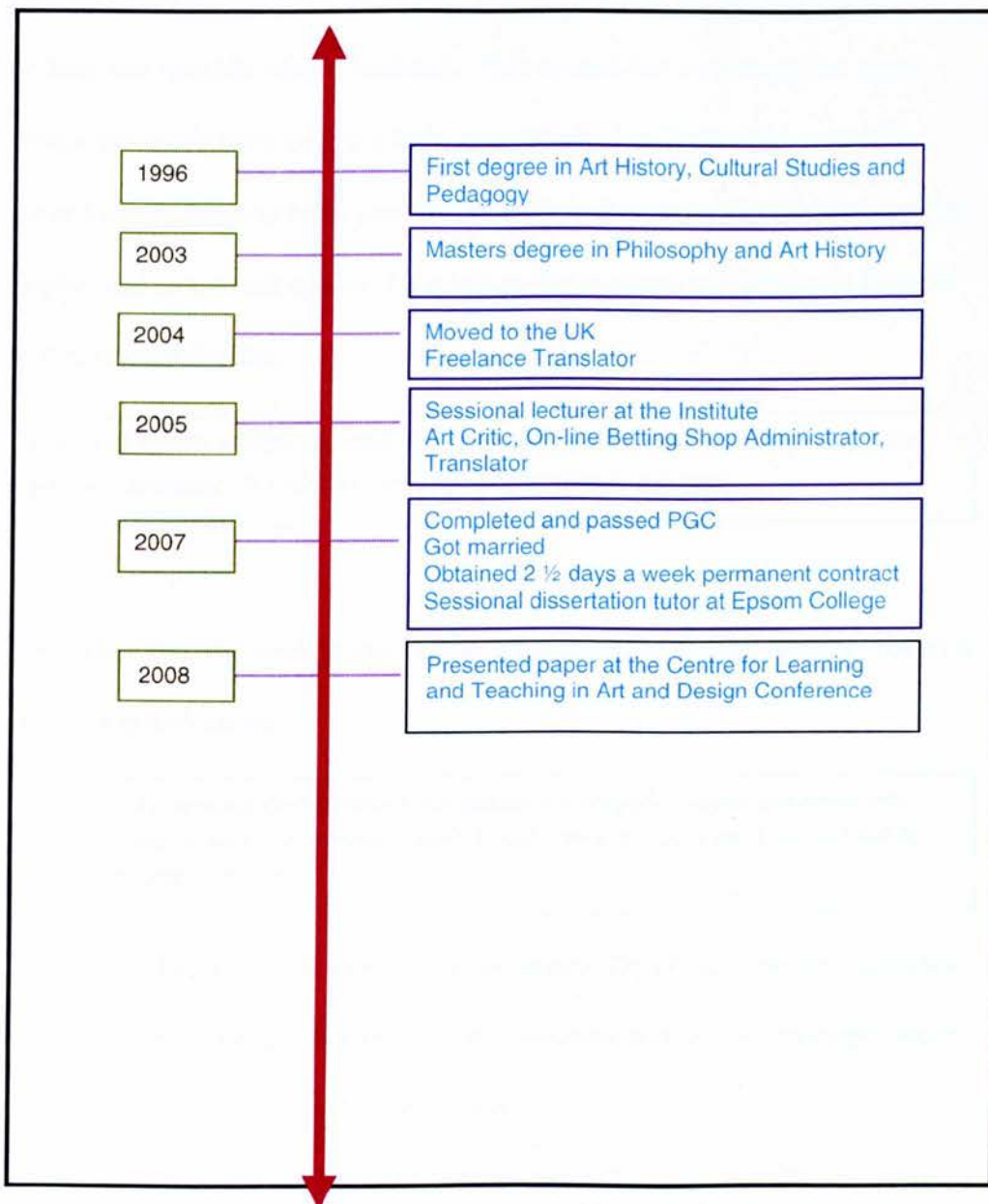
Quotation from a research paper presented at a conference reflects RA's professional practice as an academic and theorist:

The First Year Curriculum: Enhancing motivation and retention of creative arts students in the Contextual Studies unit

'This case study was born out of the belief that the first year, and especially the first semester, is the most important time to prepare a student for the successful completion of the short three year degree course, to help them to realise their full potential. There are 20,000 students graduating from fashion related courses each year and only 3,800 people employed in design and designer fashion roles (Office for National Statistics). This shows how important it is to improve fashion students' generic skills for their further career or education. Their studies must prepare them as much for a career outside or at the edges of their chosen area as a life within it' (RA, 2007).

Time line produced to reflect RA's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



RA's Narrative of Lived Experience:

RA always wanted to be a University teacher but the route by which she achieved this was unexpected. In the months between finishing her MA and moving on to do a PhD in art history and philosophy she visited England on holiday and met her future husband. This caused her to change her plans.

When she came here to live a little later, she had to find a job – any job.

After living in England for a year she started to feel more confident about her English and as a result applied for a job at the Institute as a sessional lecturer in Contextual Studies.

I am still aware of how reduced you are as a person when you can't express yourself properly. It's almost like your intelligence is reduced.

Soon after starting work at the Institute RA heard about the need to obtain a teaching qualification:

I was really nervous and stressed out because I thought maybe everyone else knows about it and just maybe I don't know about it, but then it turned out to be something quite new.

RA enquired about the in-house Post Graduate Certificate and was accepted on the course. She appreciated that the Institute and her line manager were supporting her professional development.

I felt that it was a great opportunity to become professional and because I had just started it was exactly what I needed; especially not having studied here I didn't kind of know how things work..

The Knowledge-Base of Teaching:

Subject knowledge is an important part of the knowledge-base of teaching which RA sees as being far more complex than the Banks, Leach and Moon (1999) diagram below suggests. RA acknowledges that a subject is turned

...a subject of study at university

into:

She recognises that teachers need to understand the structure, systems and processes of the institutions in which they work and is perhaps more attuned to this need having had no experience of them from a student's perspective in the UK.

Disciplinary knowledge is not a straightforward matter either because for RA this spans three areas: Art History, Cultural Theory and Philosophy, although she studied other subjects as electives including pedagogy. In RA's view the theoretical element of courses at the Institute (Contextual Studies) is most closely aligned to Art History but she has also had to learn about Fashion and Fashion History as this is the course on which she is currently teaching. In other words for RA love of discipline is complex because she studied several inter-related disciplines that can be applied to a range of others. RA sees pedagogic knowledge as an internal mediating tool:

I know as many theorists and ideas on pedagogy as I know on art history or cultural studies but pedagogic knowledge is not something I would talk about, it is something I internalise and then use it to apply to the subject knowledge and the university knowledge.....

Diagram adapted from Banks, Leach and Moon (1999)

Communities of Practice:

RA feels part of the Contextual Studies department but acknowledges that she should develop closer links with the staff who work on the practical elements of the courses, regarding integration of theoretical and practical content. However, in her view there is a divide because:

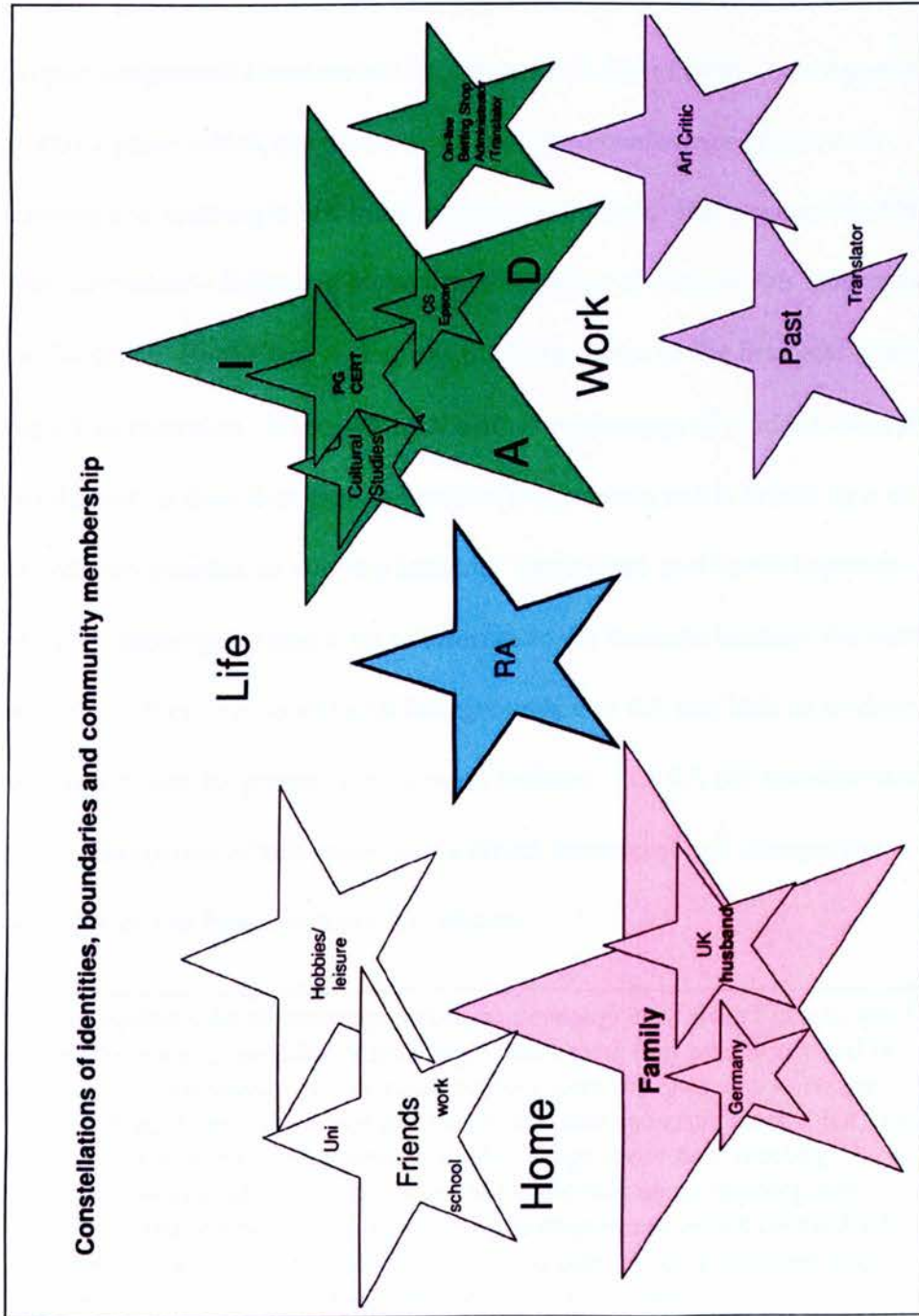
...some of the teachers and technical staff, who have been there for a long time before it became an academic discipline, do not have a theory background.

RA valued the opportunity that the Post Graduate Certificated provided to meet and work closely with people from the other colleges and different disciplines. A close relationship was formed with them.

M & S we always talk when we see each other – we get on really well. That was one of the great, the key things that I enjoyed about the PGC was meeting other people from the Institute.

RA felt that the most positive aspect of the Post Graduate Certificate was gaining more confidence in teaching and that the course also helped her to understand the systems in the UK better. Up until doing the Post Graduate Certificate, having been provided with all the unit materials by the unit leader, she thought she had to deliver the course according to these materials.

I thought that's how they do it in England so I didn't think I could just change things. So because of the PGC I understand that you can change whatever you like in a way as long as it makes sense and it's good for the student and keeps the academic standards up. ... And it's great that my unit leader was so happy with how it improved my teaching and confidence that she gave me the role of unit leader for the First Year students.



Another positive outcome was that RA turned her small scale research project assignment (Assessment Requirement 2, Unit MA95 – see Appendix 3 a) into a paper which she delivered at the Cltad conference (Centre for learning and teaching in art and design) in New York. Her project *The First Year Curriculum – Enhancing Motivation & Retention of Creative Arts Students in the Contextual Studies Unit* recognises the importance of the first year with regard to retention. It focuses on the small percentage of students who do not do well in their first year theoretical assignments and is driven by a desire to enhance practice so that the students' experience and marks improve. The research paper generated a lot of interest at the Institute because the number of students from non-traditional backgrounds that RA was able to evidence in her cohort was far greater than anyone realised. For RA the development and dissemination of this paper was a direct, important and unexpected outcome of the Post Graduate Certificate.

I have studied a bit of pedagogy before, so pedagogy itself wasn't new to me, I knew there was a discipline of teaching, I didn't think that people just had to have subject knowledge or that good teachers were the ones who knew the subject best. I knew there was psychology and that you could study it but I didn't expect that it meant people have to publish things about their teaching. I thought they kind of need to be aware of the journals about teaching and education and maybe read up on teaching strategies and what's on the HEA website. I thought it just means keeping up to date, keeping informed and applying what you learn to keep the curriculum up to date.

Concluding Comment:

The image chosen by RA reflects a confident, intelligent young professional and reveals nothing of her insecurity as a cultural outsider for whom English is a second language. Learning to live with the uncertainty of this has not been easy. Having chosen to abandon her original intention to do a PhD immediately after completing her Masters qualification, in order to follow her heart and move to the UK, she actively sought to do the Post Graduate Certificate. Is this subjectification or agency? It may be a blurred space between the two possibilities. However, her decision appears to be more about self-authoring her life than complying with the discourse of professionalising the role of teaching in Higher Education. From either perspective, at the time of the interview, the Post Graduate Certificate was for RA a geography of the possible that confirmed her rightful place as lecturer at the Institute. A professional life as an academic had always been RA's intention. With this in mind she aspired to get a better job at a better university and aimed to begin a PhD. However, at the time of writing RA has settled into a full-time role at the Institute. She plans to do a PhD in the not too distant future. Importantly, she recognises value of the work she does and the contribution this makes to the success of the students that she teaches but questions the Institute's commitment to theory.

Portrait 3 HC
Senior Lecturer: Film Production
2 ½ days a week

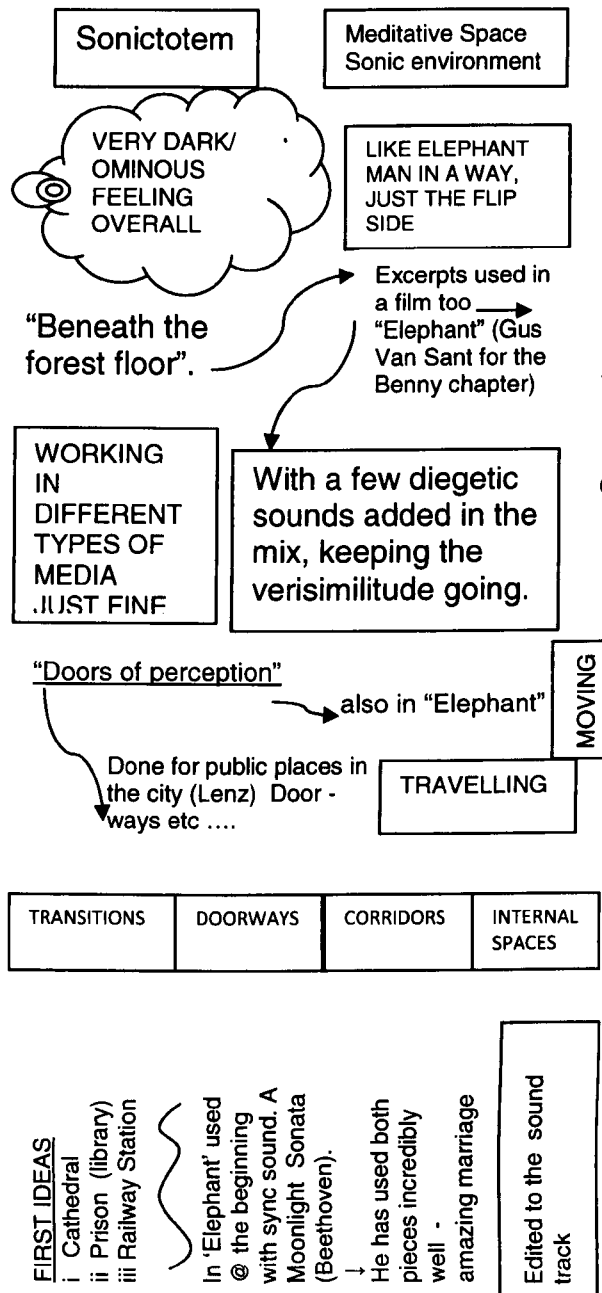
Image selected by HC that reflects how she sees herself:

**Image chosen by HC that reflects her professional practice as a
film maker and as a lecturer:**

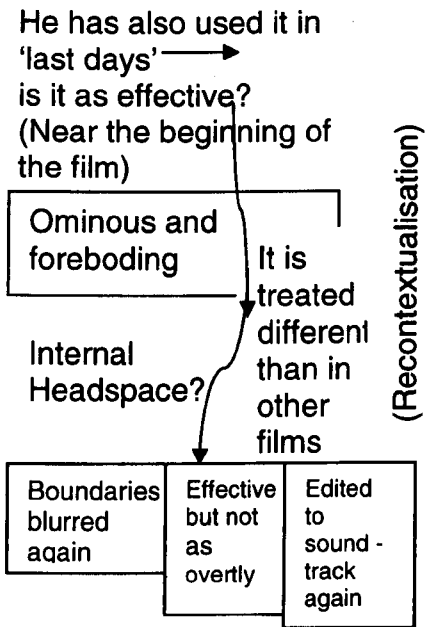
For readable copy of the above image see next page

Readable copy of the image chosen by HC that reflects her professional practice as a film maker and as a lecturer

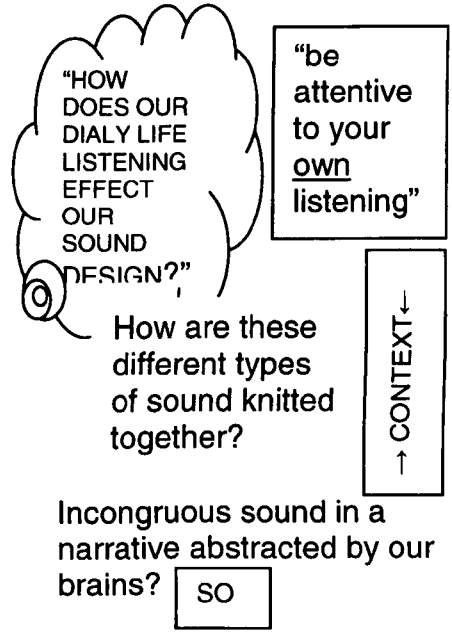
The Raven became a rhythmic instrument gives a natural feeling of space within the course of its life cycle.



Compositional Environmental Artist -

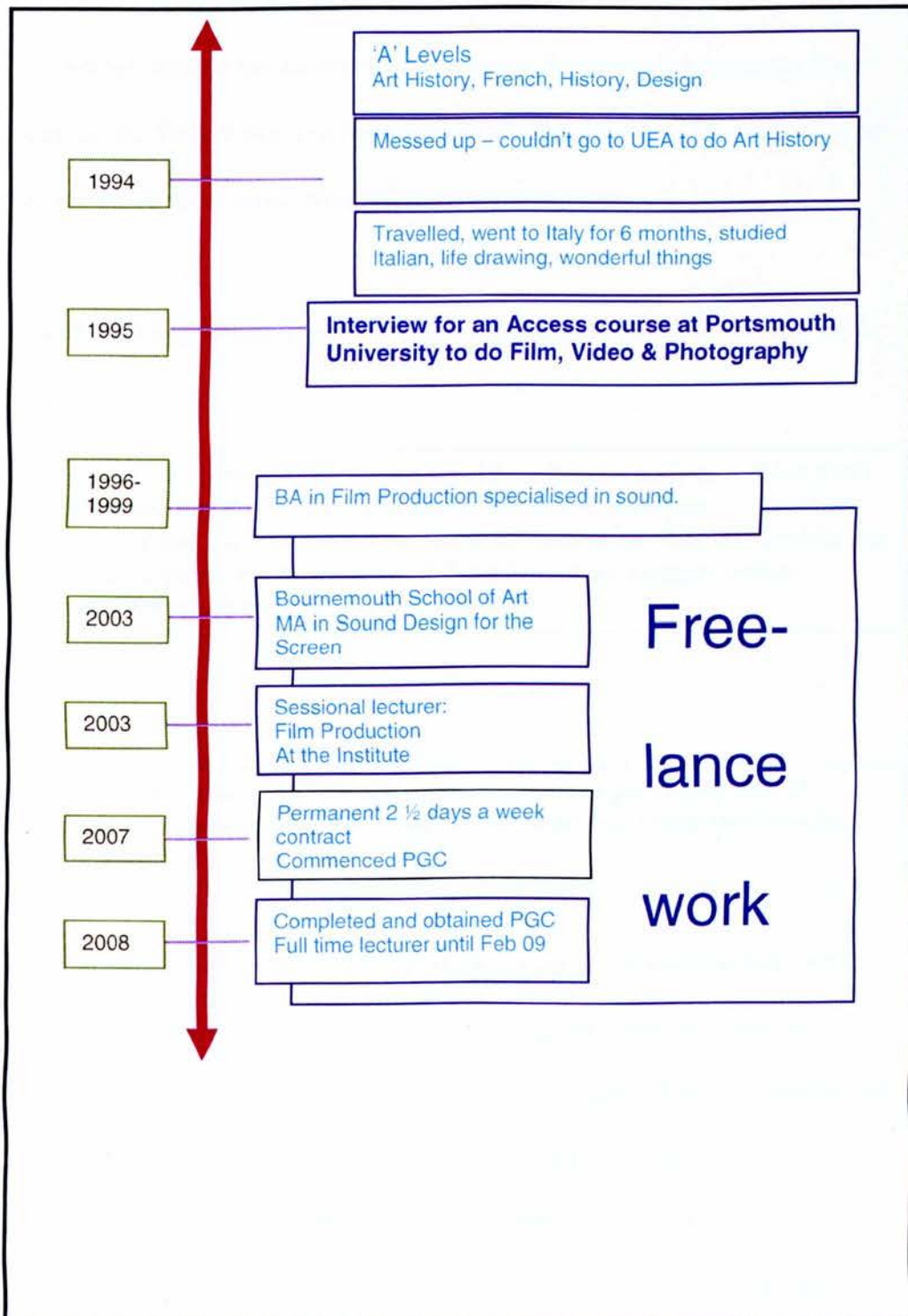


Changes to the compositional meaning of the piece then uses immediately in different environments



Time line produced to reflect HC's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



HC's Narrative of Lived Experience:

Due to her poor 'A' level results HC was unable to take up her place at the University of East Anglia. She worked in a supermarket and as receptionist at her father's gallery before going to Florence for six months. During this time her mother applied for an interview for her at Portsmouth University for a place on the Film, Video and Photography Access course. This was based on her mother's observation that HC liked watching films.

In spite of being forced down this route HC recognises that it was the right one.

Uhm I wasn't very happy, you know I was 19 ... but it actually turned out that I really enjoyed it and was quite good at it so actually in retrospect that's the pivotal point. So I did the Access course at Portsmouth what that enabled me to do was to get on the BA in Film and Video here at the Institute without interview which was the main thing at that point.

GN: 'Why?'

Because I didn't think I had enough experience or the right kind of level of intelligence etc to do a BA. Uhm I had no self confidence I think that's the best way to describe it.

HC specialised in sound because few students do and she enjoyed it. After graduating she freelanced for 5 years and during that time did a MA at Bournemouth. Shortly after this she received a phone call from a member of staff at the Institute who asked if she would be willing to teach a particular piece of post production software on a six week contract. That was four and a half years ago. It quickly expanded to teaching other units and courses.

When a two and a half day a week post became available in 2007, the same colleague encouraged HC to apply.

I was like, okay, I won't get it but I got it eventually.

GN: 'Eventually?'

A few people turned it down. But that doesn't actually affect me. There's a huge very easily seen progression in where I've come from and where I've ended up and next term I'm going to be full-time until February, so it's changed again.

It (teaching) had come up many times since I was a teenager I have always pushed myself away from it because everyone had always said how good I would be you can see a pattern developing can't you?

And when I received that phone call I just thought I'd try it. I never thought I'd still be here now, at that point. I just thought oh why not, I'd like to give back to the Institute I enjoyed it, I found it quite rewarding, scary, very scary but rewarding none the less.

When the first in-house Post Graduate Certificate at the Institute was promoted on the intra-net HC considered doing it but didn't follow it up.

I was curious, I had been teaching for four years without any formal training in teaching and I thought that if I was going to be doing it any longer then maybe I should have a look at it.

However, at the interview for the 2 ½ days a week position she was told that she would be required to do the Post Graduate Certificate. Her reflection on this in her reflective journal is replicated below. Keeping a journal is a requirement of the course and although submission of it is not compulsory HC chose to do so.

HG's reflective journal is full of reflections on her teaching and her endeavours to apply the issues considered in the course to the context of her own teaching. For HC a positive aspect of the course was:

.... actually making me aware that what I was doing already was okay. I think confidence is the main thing and that's helped immeasurably because that's changed me, not just the way I teach.

Finding other methods of delivery and making changes (sometimes small), as a result of reflection generated by participation in the course, was also important as this extract from her Teaching Portfolio (Assessment Requirement 2 Unit MA95) shows:

I changed the session very slightly, but I feel to great advantage. The reflection activity became smaller. The discussion and feedback was done in groups. More meaningful results from this informal feedback were achieved.

The Knowledge-Base of Teaching:

There is no apparent tension between subject knowledge and pedagogic knowledge. HC replicates the Banks, Leach and Moon (1999) diagram in her reflective journal and develops the original generalised model by applying it to

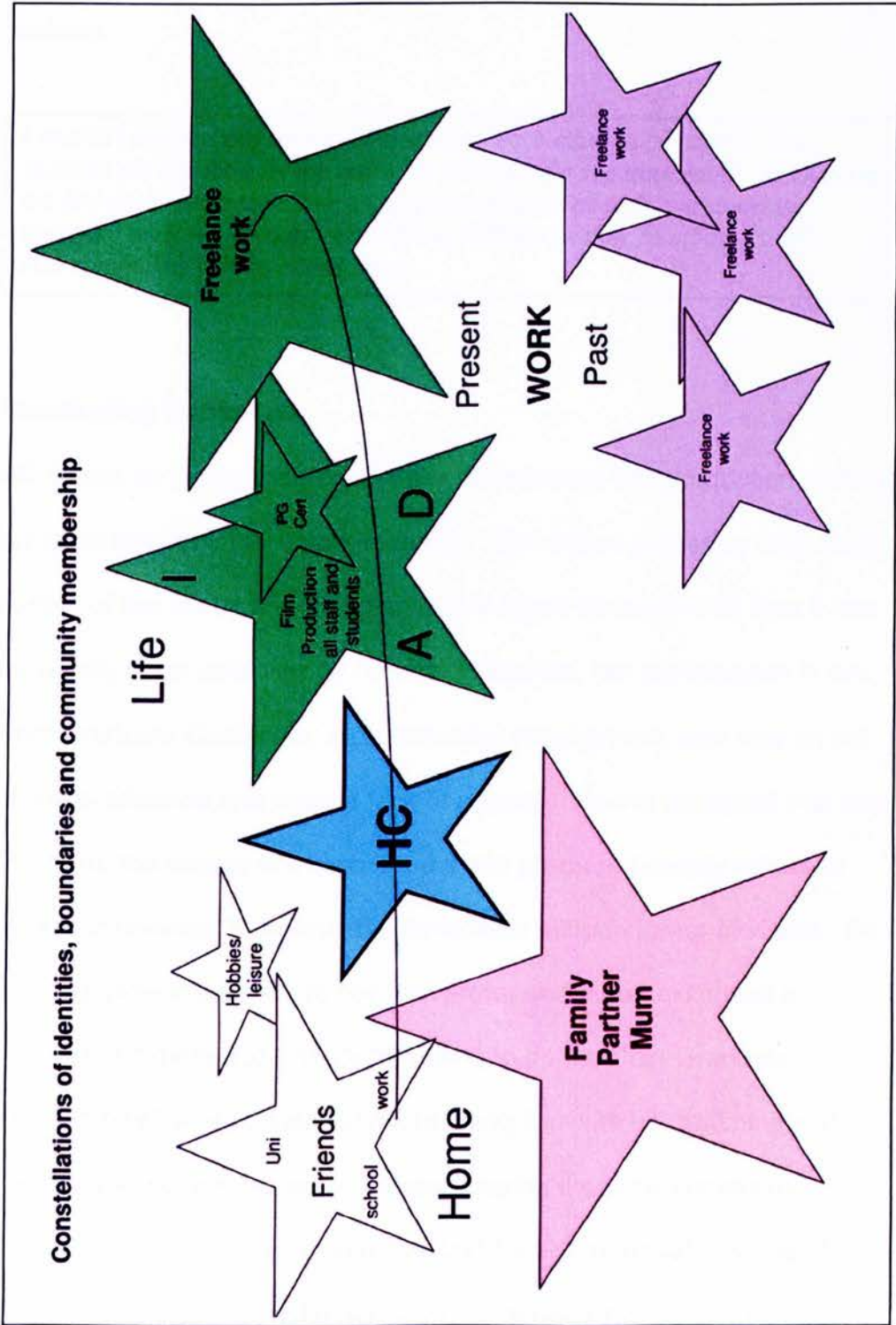
her own professional teaching context. Aspects of professional knowledge and professional experience/expertise contribute to university subject discipline knowledge into teaching professional practice.

Diagram adapted from Banks, Leach and Moon (1999)

Communities of Practice:

The nature of freelance work makes it difficult to form close communities of practitioners although two of HC's best friends work in the same industry.

.... so I get to see them more than I probably would if we didn't – it's the same for Uni friends as well.



HC has a strong sense of community with her Institute colleagues and students.

I wouldn't see anybody as any different from each other to be honest. The students are the same as the rest of us they're not a separate entity. So I'll make the film production star a little bit bigger and I'll put all staff and students because I think we learn as much off the students as they do off us actually. PGC community was an added bonus.

Concluding Comment:

HC chose an image that reflects her professional film production identity but does not deny her teacher identity. She states a need to take more control of her life by becoming an active agent because until now it has frequently been authored by others. Therefore, her participation in the Post Graduate Certificate, a probationary requirement, was less an act of subjectification and more a lack of agency. Having accepted that she had to do the course she embraced it and produced deeply reflective work that revealed a profoundly democratic attitude to her students. By tailoring generic theories to her own professional context it was a negotiated experience. Although willing to do the Post Graduate Certificate HC was concerned about fitting it in with her teaching and freelance work commitments, indeed juggling these two endeavours was stressful. However, it emerged that for HC an equal balance of teaching and professional practice was a geography of the possible. She accepts that her professional identity is dual. Perhaps success in two professional domains will contribute to greater confidence. The reflective journal entry copied below provides evidence that this is increasing.

Keeping the teaching schedule and sessional staff on an even keel really helped my confidence this week.

Although a very tough week for everyone I think that it has meant that we are all feeling the same thing right now.

This should mean that as a faculty we have an even stronger bond - whether we are new members or old!

I feel a little bit behind in the PGC - everyone else seems to have some idea about what the tutors are talking about.

Did I miss something - in the first session? Or has everyone else studied education in some way already?

This was a very strange week - with extreme highs and really crappy lows. Lets hope that this isn't going to happen every week!

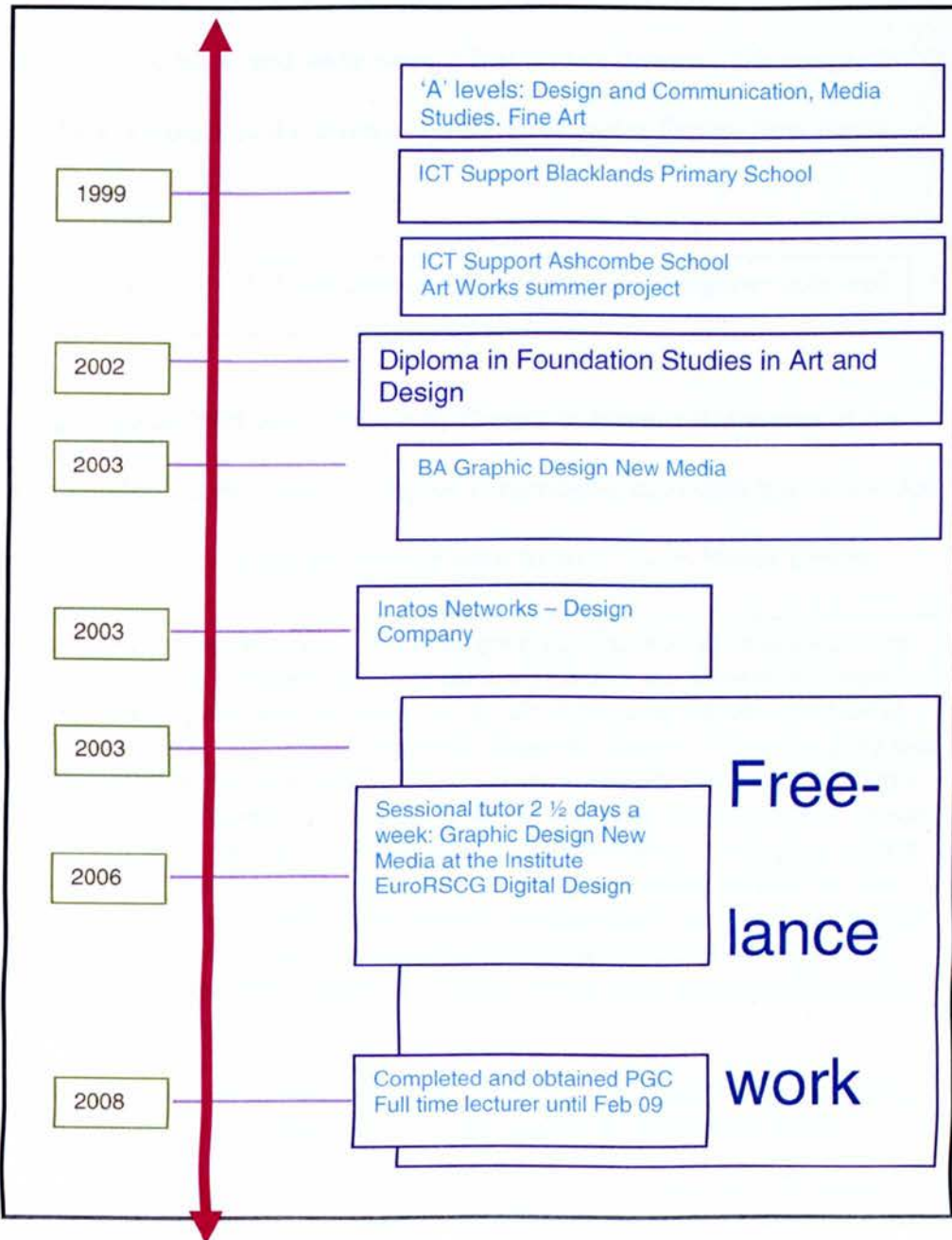
Portrait 4 WM
Sessional Lecturer: Graphic Design
New Media
2 ½ days a week

Image selected by WM that reflects how he sees himself:

Image that reflects WM's professional practice domain:

Time line produced to reflect WM's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



WM's Narrative of Lived Experience:

A first involvement with teaching came while WM was studying for his 'A' levels. He was asked to go into a local school to develop their ICT. This involved some teaching and providing ICT support. He continued to do this during his 'A' levels and while doing a Foundation diploma. On completion of this he got a place at the Institute on the BA Graphic Design New Media course.

...the knowledge of IT and the knowledge of art married together quite well.

On graduation WM was accepted by Central St Martins (University of the Arts London) to do a masters degree in communication skills but he decided not to take up the place and instead went to work for In House Design.

I fell into a job straight away. But I had great opportunities there because they were the kind of designers who liked the design aspect but there wasn't really someone who presented very well. So my role very quickly became the face of that department. I had to present to the board of directors. The other thing that happened in this job was that the departments were fairly separated and didn't necessarily work together very well and one of the things that was picked up was that I was really good at bringing together the departments. I was given various kinds of jobs, you know the design things but they weren't necessarily the most engaging pieces so I tended to go and talk to other people and what I found was that I was actually enjoying spending my time pestering the designers, getting involved with what other people were doing, talking about design and being able to help other people.

I was doing that for about a year until I realised that my portfolio was getting a little bit grey so I went freelance and I also worked for a couple of design agencies.

During this period of freelance work WM was reviewing what he was doing and did a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis of his work, life skills and preferences.

I had to think about money because I needed to pay the bills but I had these bits of paper already on my desk thinking about what it was I enjoyed, what it was I wanted to get out and what choices I had ... the one thing that came over the horizon was that I enjoyed helping people and that's when I really started to realise that.

That was the point I started enquiring about doing a PGC and about doing an MA and going down that route. The gamble was that it was going to mean that I couldn't then go and get another permanent role. And then where do I get money from so then I had to start planning sort of one or two years ahead in terms of having a bit of a strategy. And so really since then I've been kind of taking my career more seriously but I've been much more focussed.

Now I have the important balance of working here a few days lecturing and then doing a few days of freelance as well. Because I couldn't do one or the other. I know that because of how I am when I work in an office but also because I need that kind of break from the two things and that way it gives me a better focus when I'm doing the two kind of hand in hand. It was difficult doing the PGC last year because that was one day a week. It was a bit of a financial gamble really.

This work pattern and balance suits WM because he reached a point in his personal life where in order to get married he needed some financial security – two and a half days a weeks teaching provides this as well as the human interaction that WM has realised is important to him.

GN: *'When people ask what do you do what do you say?'*

WM laughs and says:

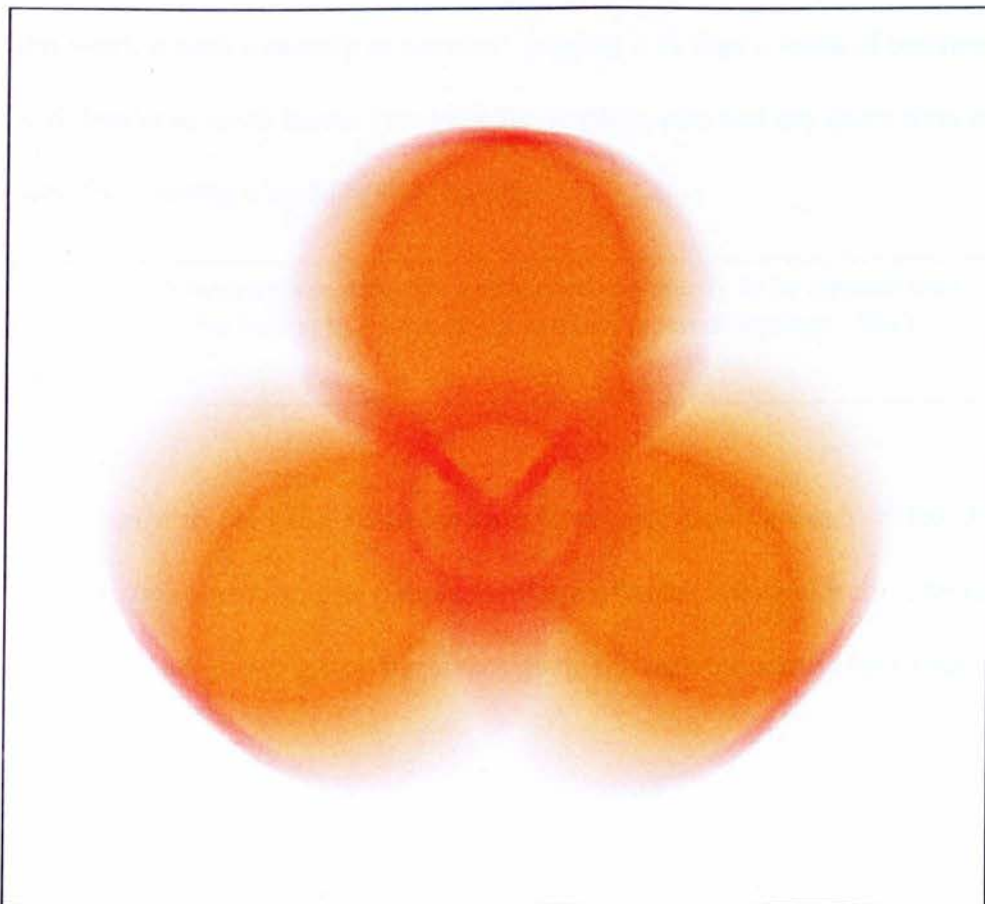
No-one ever knows. I never say I'm a web designer because they think you're some person who'll do a website for 50 quid and you're not held in very high esteem. If you say you're a new media designer or interactive designer they don't know what it means. So you're a Graphic Designer although you're not really a Graphic Designer but then I don't consider myself to be a pure lecturer either. So for ease of use I usually say I'm a lecturer just because people know what that is.

At one point WM explored the option of becoming a teacher in the compulsory education sector but realised that he did not want to leave his subject specialism behind. Whilst teaching his specialist subject to New Media

students at the Institute he wondered how effectively what he was doing with them was supporting their learning. He was drawing on his knowledge of design and on the way his best teachers had taught him but felt that he needed to feel more confident about his teaching. In the summer of 2007 he enquired about the in-house Post Graduate Certificate and joined the September 2007 cohort.

The Knowledge-Base of Teaching:

True to his subject discipline WM found the two dimensional representation of the knowledge-base of teaching to be inadequate. In his mind's eye he saw three dimensional spheres.



I felt that they were much more interconnected in a three dimensional way. That they did actually all have equal footing and they did all work together. Almost like a beating heart, the way it's going and ebbing and flowing. Last year, my pedagogic knowledge was growing much more substantially than my subject knowledge but I want to go and do the MA so my subject knowledge will grow although my disciplinary knowledge is always growing.

There was no tension between subject knowledge and university subject knowledge because:

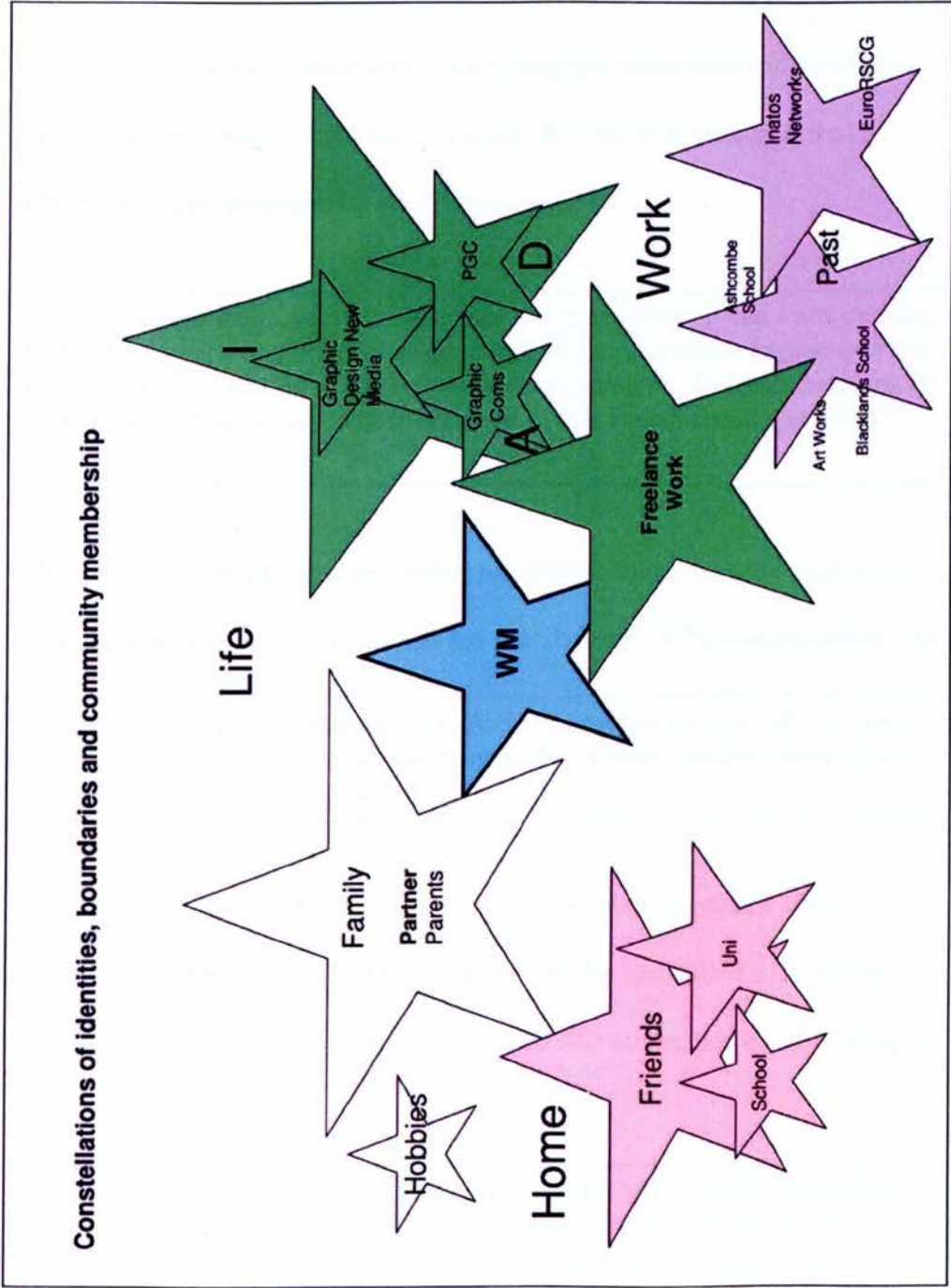
I am a product of the discipline.

Communities of Practice:

WM has a range of courses and colleagues that he feels are part of his community at the Institute but there is no identifiable freelance community as this work is such a solitary endeavour. Juggling 2 ½ days a week of teaching with freelance work leaves little time for anything else and any spare time is used for planning a wedding next spring.

The PGC community was actually a really good community to be involved with because I'm hoping that SR is going to make my wedding rings. She's great!

With regard to the good Post Graduate Certificate experiences WM felt that the main one was talking to people from the different colleges, from different disciplines and knowing that they were going through the same experience.



The not so good experiences were the steep learning curve in terms of having to enter into a new discipline with little pedagogic experience on which to draw and going straight in at master's level. However, it emerged that for WM this was compounded by his dyslexia.

One of the good things from having studied a degree, knowing that I was dyslexic, I was able to put into place a lot of the things very quickly at the beginning of the PGC course. So I needed to be really on the ball with that. So I kept pestering H to find out whether or not I'd been accepted so that I could then apply for the support.

WM also stated his nervousness about juggling teaching, freelance work and studying as he had only ever studied full-time before. WM acknowledged that:

I never really did get the balance right. And I don't know if I ever will, you know it's one of those things you're always being pulled in every direction and you just kind of have to cut the string sometimes.

WM stated very firmly that his 'objective', to be more confident about teaching, had been achieved. He also noted that he had learnt a lot about university practices and procedures and cited Annual Academic Monitoring as an example. He said:

.... also what I got out of it was to learn how the institution works. I think I got half way through the course and I thought that actually this was an intense induction into a job because as a sessional you might not necessarily even know about and don't necessarily understand about the processes. You get to think about and question a lot of things which then do naturally influence your teaching.

In answer to the question 'How have you changed as a teacher since doing the PGC?' WM referred to the changes in his personal life, moving out of London and down to the coast and deciding to get married. Being settled featured as an important position from which to commence and complete the Post Graduate Certificate. WM referred to having taken charge of his life and that the decision to do the Post Graduate Certificate was part of that process.

Concluding Comment:

The image chosen by WM clearly reflects how he sees himself both as a teacher and professional graphic designer. His portrait reveals his realisation that his ideal professional identity straddles both professions. However, what is striking about WM's portrait is his highly active approach to authoring his own life in an entrepreneurial way. He sees the Post Graduate Certificate as way of maintaining and consolidating a dual professional identity and sets out to put the discourse of professionalisation to work to achieve the balance he desires whilst maintaining financial viability. He refers to the value of the course in terms of learning about procedures and processes as well as gaining in confidence. In his Teaching Portfolio he acknowledges that teaching is a highly individual activity and that theories of learning are arguable and open to critique. Notably he makes little reference to students.

We will always deliver a lesson in our own unique and individual way. Yet how and what we deliver must be to the same standards that can be verified internally and externally, so that the student experience has a degree of consistency. Our teaching must be underpinned by knowledge of teaching practices and theories that are always changing and for every theory found that reinforces our practice another can be found to contradict this idea. It is important to take on board what we believe to be best for our students and ourselves (Assessment Requirement 1 Unit MA95).

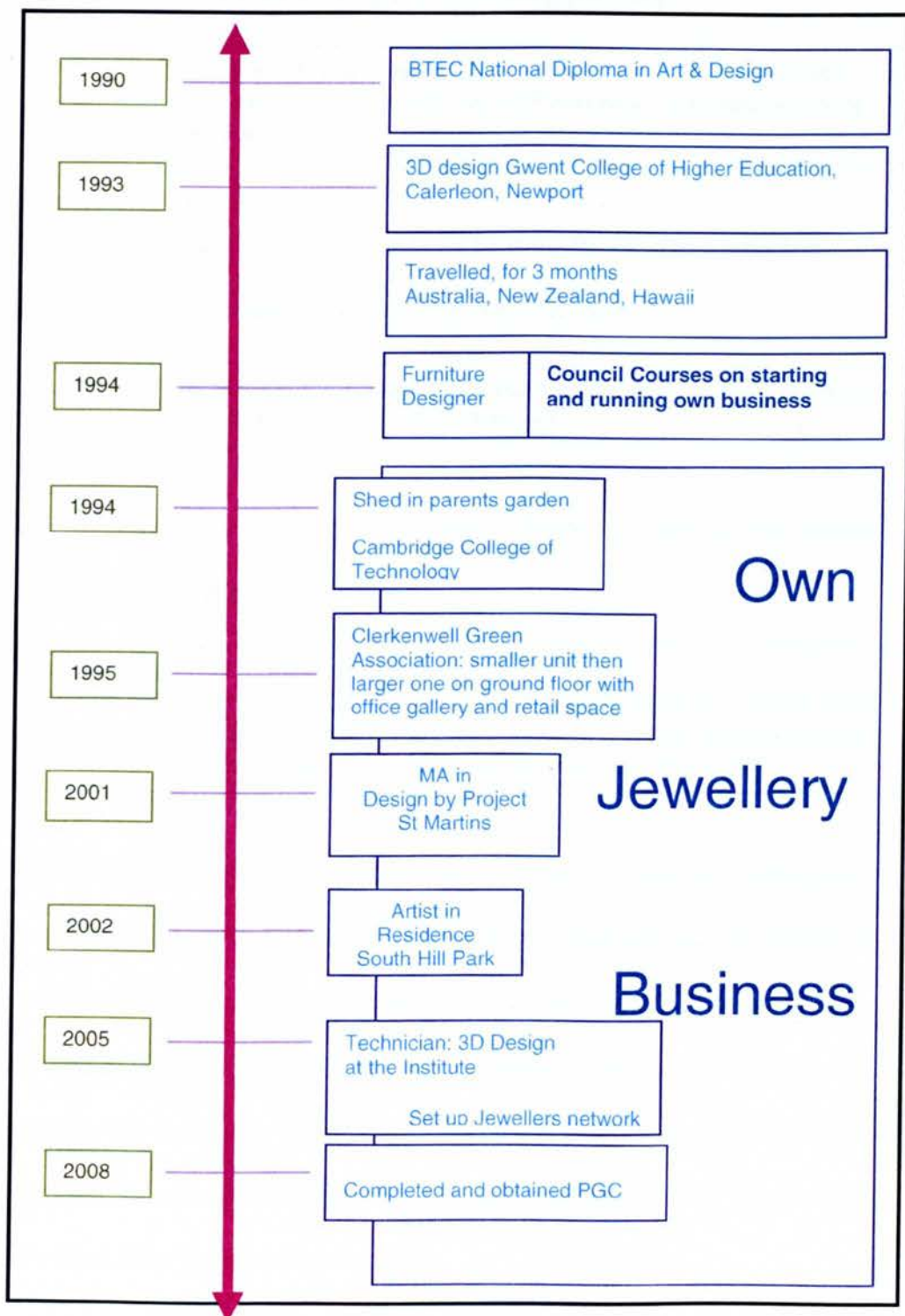
**Portrait 5 SR
Jewellery Technician: 3DD
Full-time**

Image selected by SR that reflects how she sees herself:

Image that reflects SR's professional practice domain:

Time line produced to reflect SR's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



SR's Narrative of Lived Experience:

SR is a jeweller. In spite of brief diversions in other directions she has, since setting up her own jewellery design business from her parent's garden shed in 1994, immersed herself in designing and making jewellery.

And my last holiday which was 2 years ago, I went to Italy for two weeks and made jewellery. I didn't take Paul with me, I left him here. Two solid weeks of making jewellery it was great.

In spite of a negative first experience of teaching for SR there is no line between making jewellery and teaching others to do so:

I decided when I first did some teaching 10 years before that I was never going to teach again because it was such a bad experience.

But when she became Artist in Residence at South Hill Park, an arts centre in Bracknell, she was expected to teach:

I didn't have a choice and it was fantastic. At South Hill Park they had all the equipment and it was great fun and the stuff they produce, they were amazing. I went to see them a couple of days ago and all the ones that I encouraged to start are all still there isn't that nice?

SR became aware of the Post Graduate Certificate through two colleagues at South Hill Park. When her residency came to an end and she got the job of technician at the Institute she applied to do a Post Graduate Certificate at Central St Martins (University of the Arts London) but was told that the Institute did not support technicians to do the course. Supported by her line manager she was eventually permitted to join the second cohort of the Post Graduate Certificate at the Institute.

SR is very positive about the course experience.

The bunch of people that were on it were amazing ... making me read those books, John Biggs, I decided John Biggs was God for a moment of my life, and understanding what he was trying to tell us: mainly those sort of things as much as getting the qualification ... I don't know why I had such a good time because I'm not a great reader, I don't read very fast and all those books and I was like oh no but I had a great time... and the students, I would discuss it with students, they were the ones who would listen and I was like, this is what happens, this is how you learn, so I think they got a lot out of it. And we discussed how to do reflective journals and all those things together, that was really good.

The not so good experiences of the course were firstly related to the long wait for the marks and feedback from the first assignment and secondly from the disjointed structure of the course. SR needed greater continuity and support from the course team, especially when there was a lull in the weekly sessions, for assignment preparation.

The hanging around being not quite sure what was going on. Because we'd have this project and you'd go home and think 'oh I've got this project now and then those few weeks the only feedback you had was from other people that were in the same position. And it's not like you need because you can ask I could email someone actually I could have just read the books but you just need that bit of support.

Communities of Practice:

SR is a practicing jeweller. In answer to the question “when people ask what do you do, what do you say?” Her voice lowers and she responds:

I say I'm a jeweller, is that naughty?

This may be because the community in which she felt most supported was the community of jewellers and artists at South Hill Park (the London jewellery community was more competitive and self centred).

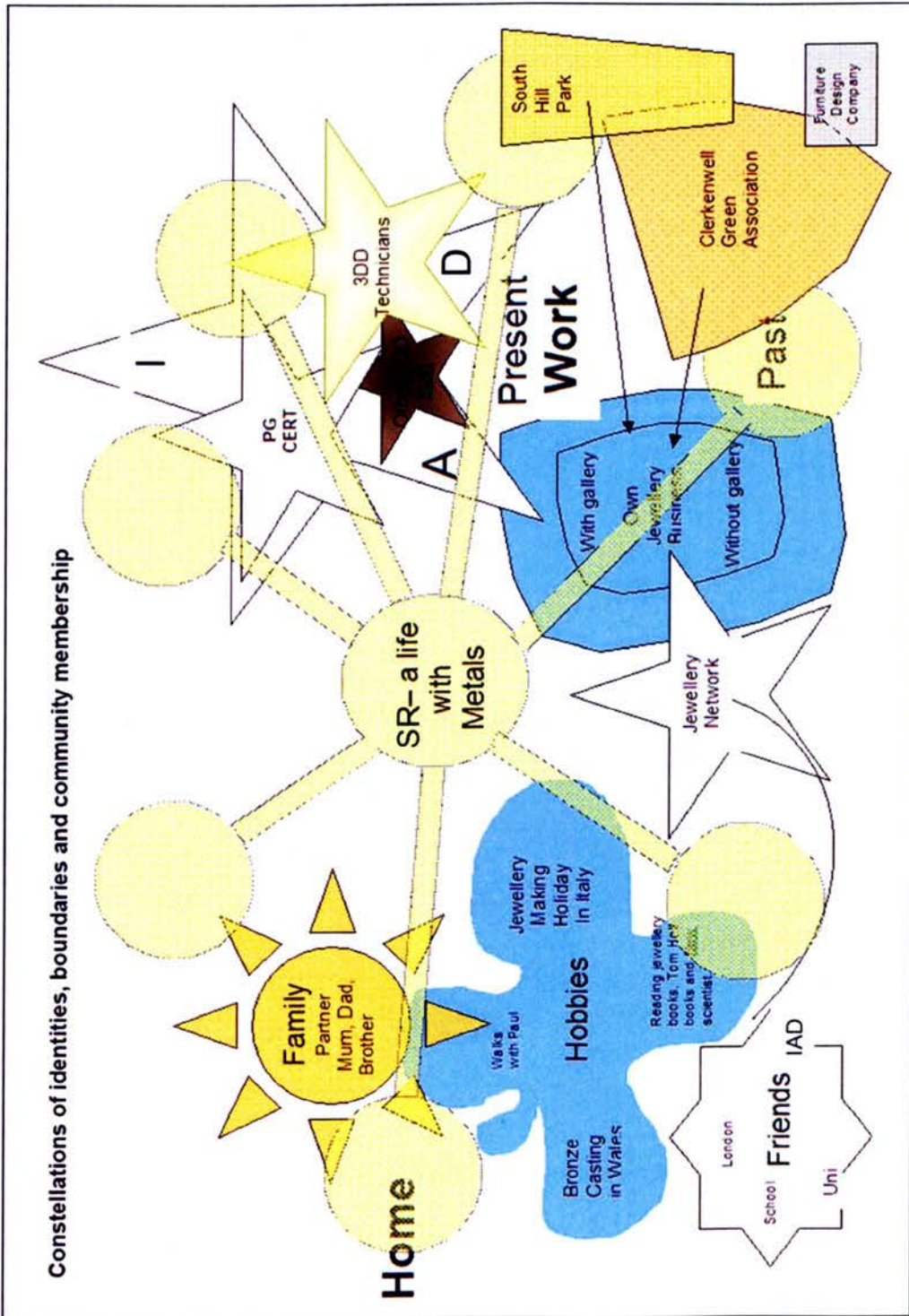
In London all the jewellers are quite nice. They hang out together, but they're all a bit secretive and strange. At South Hill Park it's different. You show each other how to do things and even have a network. If I have too much work, I'll ring one of them up and offer it to them and they do the same to me.

Community membership at the Institute was more complex. The course community was split into academic staff and technician staff. However, the roles were not so clearly defined.

The academics and the course leader were for the PGC but they said to me, don't get any ideas you're not going to be able to teach here and I thought oh thank you. When I fill in for the academic it's still similar to what I do as a technician, I'm teaching anyway.

SR did not elect to add the students to her community in spite of being very student focussed. Her total acceptance of all students and apparent belief that there is a jeweller inside them all is clear. She cited the work at South Hill Park to be the experiential knowledge-base of her pedagogic approach. It was good preparation for dealing with student diversity.

I knew I only had two hours, you have to plan it, without a doubt so and that's where I've got most of my things from now. A lot can be drawn from short courses. We had handouts and we wrote it so everybody can understand because everyone is coming from different walks of life, some with different experiences, some with disabilities because you suddenly get someone who would shout at everybody and you think "hello, so this is going to be an experience". Whereas here the students' aren't as different.



The Knowledge-Base of Teaching:

GN: 'How do you view your own professional knowledge? How do the elements of it overlap or intersect and are there any tensions between the different types of knowledge?'

When considering the Banks, Leach and Moon (1999) diagram SR said:

I would leave it as it is.

GN: 'What about the size of the circles?'

Yes, I would leave it as it is now.

Diagram adapted from Banks, Leach and Moon, 1999

SR considers that only since engagement with the Post Graduate Certificate could the pedagogic circle be the same size as the others. SR was also aware that none of the knowledge-base domains would remain static and that the pedagogic knowledge-base was the least secure. It requires consolidation through experience.

SR balances the development of her disciplinary expertise, having completed an MA and intending to do a PhD, with the development of her professionalism as a teacher through the Post Graduate Certificate.

In her Teaching Portfolio (Assessment Requirement 1 Unit MA95) SR reflects on her experience of the Post Graduate Certificate:

I enjoyed the experience of returning to education as a learner. I intend to continue my learning and development by enrolling on a research degree. I hope to establish myself as a leading professional in the field of research and development in materials, while developing my own jewellery and products by combining a larger variety of unusual and unique materials. Alongside this I would like to develop my academic writing and learning and teaching to assist students to develop their own aspirations as practitioners in the field of jewellery and metalsmithing.

Concluding Comment:

The image chosen by SR reveals someone who is confident and whose passion for her subject encompasses her life. This passion spills over into her supporting learning role even though it is a role with which she is uncomfortable.

This is someone who from an early age has been active in authoring her own life. Negotiating multiple community membership has not been easy as the identity of technician does not sit easily with her aspirations to be an academic involved in cutting edge research. In an attempt to author a more acceptable professional narrative she saw the Post Graduate Certificate as a geography of the possible. She found the course to be engaging and valuable. She produced work that was deeply reflective, highly personal and that built upon her already good teaching practice.

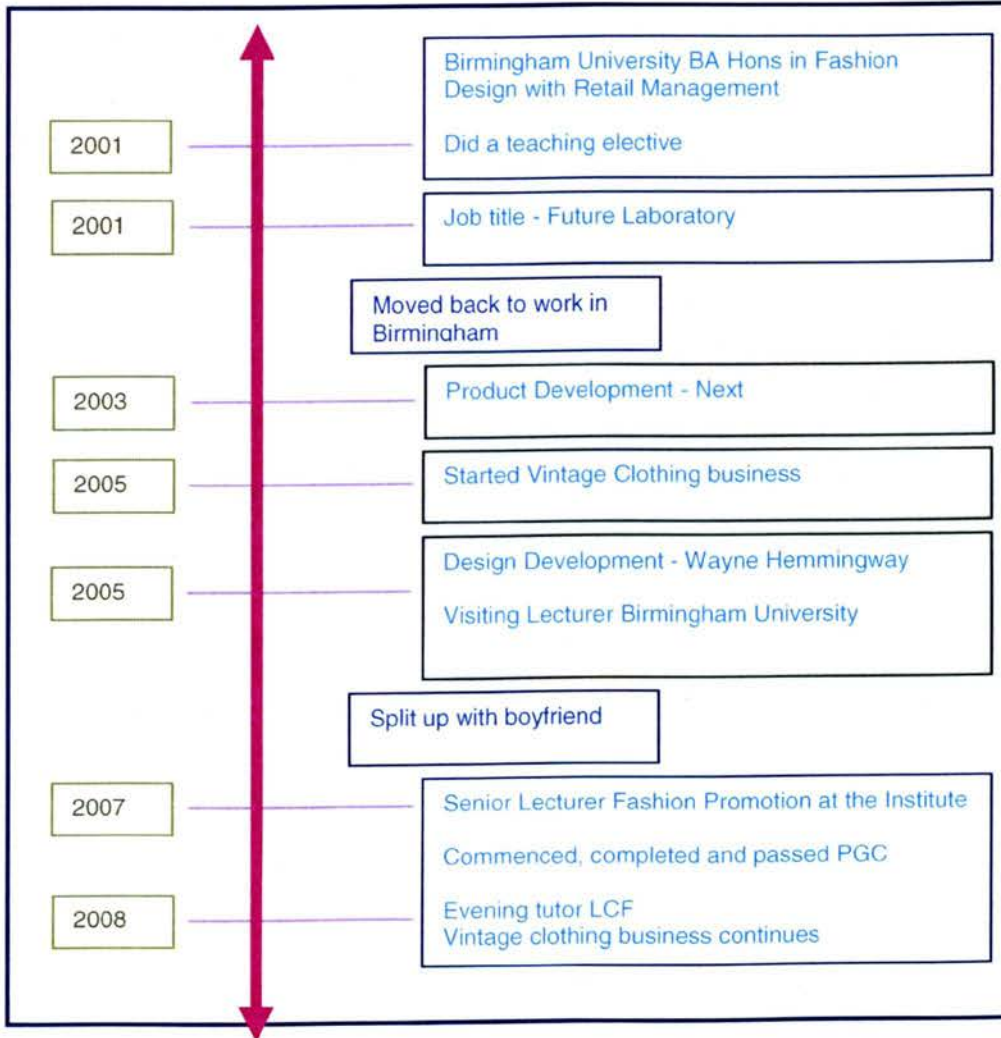
Portrait 6 HJ
Senior Lecturer: Fashion Promotion
Full-time

Image selected by HJ that reflects how she sees herself:

Image that reflects HJ's professional practice domain:

Time line produced to reflect HJ's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



HJ'S Narrative of Lived Experience:

HJ always wanted to teach. She did a teaching elective at University and particularly enjoyed the secondary school environment. However, on graduation she was keen to get out into the fashion industry but later found that it was not for her.

When I left university I just really wanted to get into the industry but that wasn't all it's cracked up to be and I didn't really find my place.

Becoming a visiting lecturer at Birmingham University confirmed that this was what she really wanted to do. She applied for the full-time position of Senior Lecturer on the Fashion Promotion course at the Institute, on the basis of a first degree in Fashion Design and six years industry experience. She was told at the interview that she would be expected to do the Post Graduate Certificate and was happy to do so having already explored the possibility of funding herself to do a similar course at Birmingham University.

As a full-time tutor responsible for the first year, a cohort of ninety students the main difficulty for HJ while on the Post Graduate Certificate was time. Although she had a day a week to work on the Post Graduate Certificate she still had to fit in everything else. In December the Fashion Promotion Course Leader left, just three months after HJ commenced both her job and the Post Graduate Certificate. For the remainder of the course and the academic year HJ had no immediate line manager. This increased the pressure and workload.

At the end of the course HJ was delighted to have got through. She had some health problems at one point, brought on by stress and exhaustion, so surviving the year and achieving the qualification gave her a great sense of satisfaction and achievement. In addition HJ was coming to terms with splitting up from a long-term boyfriend. It was this that had prompted her to move away from Birmingham so during her first year of full-time teaching and doing the Post Graduate Certificate she was at the same time very homesick and missed her family enormously. In spite of the difficulty of simply surviving the year, by the end of it HJ felt that she had pulled herself out of a trough and on to a peak.

I'm in a peak, I'm enjoying the peak, I'm really looking forward to September, I'm looking forward to coming back, having a new Course Leader. You know all the stuff that I've learnt this year has been paramount and I'm just really looking forward to using all that and relaxing a little bit more into it and not being so on edge, you know realising that I can do it and I have done it and just having the confidence in that.

HJ found the Post Graduate Certificate to be a very positive experience particularly in terms of gaining confidence and being in a learning situation again.

What it is to be a student again, that was fundamental for me. I remember when I first came to the Institute all the talk in the office about "oh why can't they (students) do this and why can't they just get on with it" and I went along with it but now I realise that there's more to it. It might be someone with problems. It is really hard to be a student and I hadn't realised this for a long time.

The not so good experiences for HJ were difficulty in working out what the assignments required including interpreting the criteria.

I think we needed more guidance and support with the assignments, especially the first one, guidance with essay writing. I was lucky because I went to your essay writing lessons with my students. The order of the lectures was also a bit disjointed. But the good outnumbered the bad and I really did enjoy the course.

HJ feels that her teaching has improved as a result of doing the Post Graduate Certificate and that her confidence has increased but still feels that she needs to relax into it more.

I like to do it the way I've planned it and if that doesn't happen that's really quite immature. I need to be more reflective in my teaching, be more open to whatever's going to happen in the session and not be so regimented

However, in spite of the benefits, it was also a difficult and painful process.

GN: *'So although it was a baptism of fire you have survived.'*

Yes, I feel that I can do this now, it was silly to think that I couldn't do it this time last year.

GN: *'Is that really how you felt?'*

Yes, I wanted to leave (spoken quickly and quietly). Yes, because I thought I couldn't do it, yes that's how low I was and so this has been really fundamental for me, it's really taught me about myself, my own development and personal development and letting go and taking criticism. I can't take criticism; I never have been able to but in this job you have to. So it's been really good for my own personal abilities and life skills.

HJ happily describes herself as a lecturer to people who ask "what do you do?"

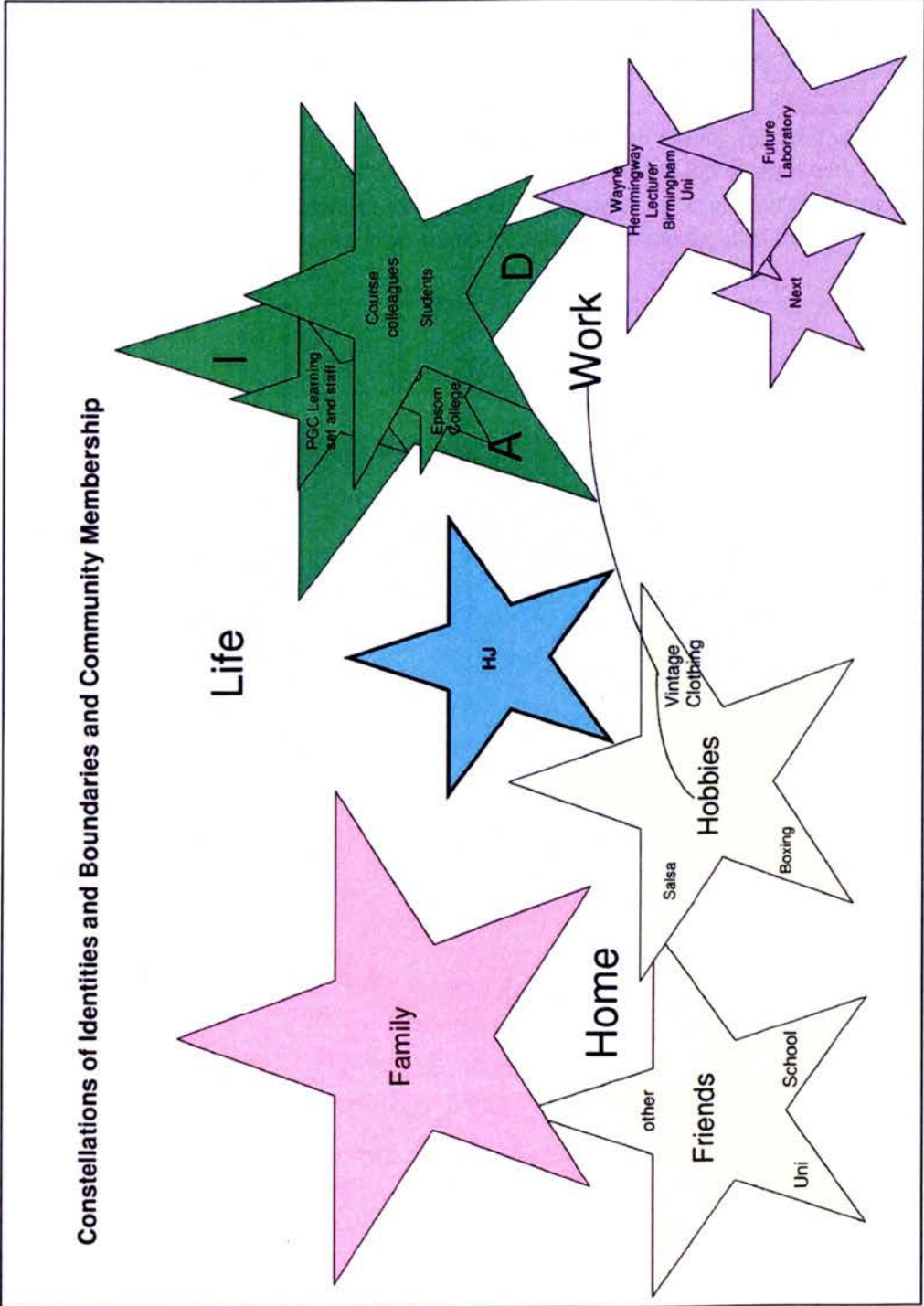
Sometimes I drop the senior in there as well if I'm really trying to impress someone.

Communities of Practice:

HJ did not feel a sense of community within the Post Graduate Certificate group although she was close to her Learning Set colleagues. She felt like an outsider to the larger group which was very cohesive. The strongest community for HJ is her course colleagues but also the students.

I would include the students because I've learned a lot from them and being first year tutor and having my first year group as well, yes I would say there is definitely a community with them.

Salsa and boxing are communities of practice that are also very important to HJ. Her vintage clothing business is another aspect of her life that continues and brings her into contact with another professional community. However all of these communities are Birmingham based.



The Knowledge-Base of Teaching:

When considering the Banks, Leach and Moon (1999) diagram HJ said:

I quite like the diagram the way it is because it's what I'm aiming for next year, it's the balance that I want. Of course I'm still going to keep up to date with pedagogic knowledge and what's new and what's happening and feed that into my teaching as well as with my own personal subject knowledge and the university knowledge as well.

Diagram adapted from Banks, Leach and Moon (1999)

HJ feels that as a result of doing the Post Graduate Certificate her understanding of learning and teaching has greatly increased and her perceptions of teaching have changed. She now has a greater awareness of the diversity of the student body and the need to plan for that diversity. She reflected on this in her Teaching Portfolio (Assessment Requirement 1 Unit MA95).

As a student myself within the PGC programme, I found it reassuring that I am learning and found again the meaning of how to be a student. I can see what it takes to be a student again and be more understanding and sympathetic to time management and personal problems which may affect work and confidence. Completion of the PGC has made me reassess and identify student issues and not undervalue them as something silly that students should just get on with. The issue of learning how to be a student was something I never really discussed within my lectures or tutorials but will be included in September with the new cohort.

Concluding Comment:

HJ's choice of image reflects her personal and professional life rather than her teaching role, even though she has elected to leave the fashion industry for a full-time permanent career in teaching. Her passion for shoes, dancing and vintage clothing are all represented. However, underneath the colourful fun-loving exterior is a life-changing story and a yearning for home.

For HJ the Post Graduate Certificate was initially considered as a way of self-authoring her life out of a career in the fashion industry and into a career in teaching. Having obtained the job at the Institute she was glad to have the opportunity to do the course even though, as a probationary requirement she had to cope with this, a new full-time role in teaching as well as moving away from home and living on her own for the first time in her life. She found little solace in the course – getting through it was more about survival. However, she produced some engaging assessment submissions and changed her perspective on what it means to be a student. For HJ a geography of the possible is the prospect of a better experience in the next academic year.

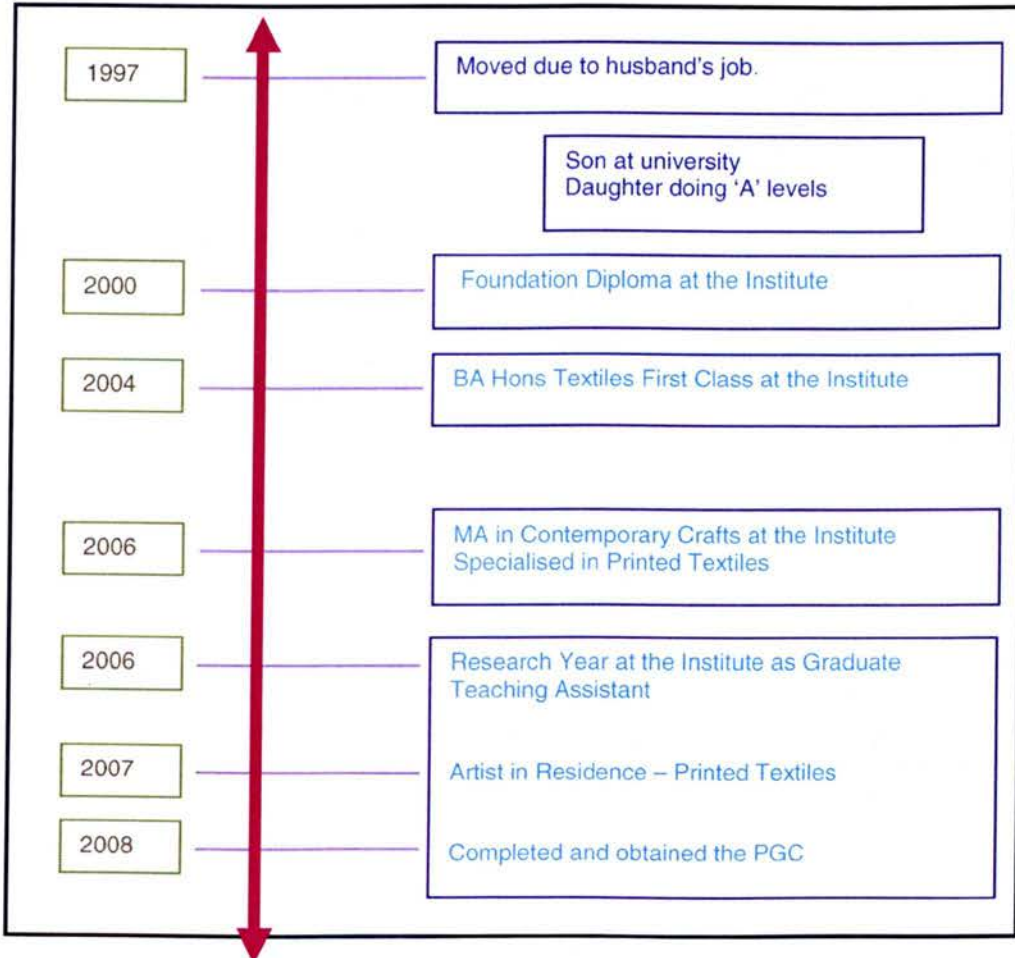
Portrait 7 GL (right)
Artist in Residence: Textiles
Full-time

Image selected by GL that reflects how she sees herself:

Image that reflects GL's professional practice domain:

Time Line produced to reflect GL's answer to interview question one:

GN: 'How did you end up sitting here to day? Was the journey steady and straight or did it have unexpected divergences?'



GL's Narrative of Lived Experience:

GL has a science background but has for many years devoted herself to her family. It was only when the family relocated from the midlands to Surrey, her son went to university and her daughter was doing 'A' levels, that she moved into the world of art and returned to study. Fuelled by an interest in textiles and her hobby of collecting old textiles she did a Foundation Diploma before a BA in textiles followed by an MA, all at the Institute.

I did my MA in contemporary crafts and specialised in printed textiles. I did think about applying somewhere else but again commitments with family.... it just seemed obvious to stay here really.

Having completed her MA GL did practice-based research for a year during which time she also worked as a Graduate Teaching Assistant (GTA).

I was first asked to do some GTA work by the Head of Department who said they would like me to particularly maybe support dyslexic students or people with disabilities or maybe the foreign students, which covers every student more or less doesn't it? ... I liked doing the GTA work a lot because I loved being with the students but I don't think I thought oh I want to be a tutor.

At the end of this year GL was offered the position of Artist in Residence.

This is a year-long position where practicing artists work in the studios alongside the students developing their own work whilst supporting the students with theirs. The year began well and GL started to feel like a member of the team. She was asked if she wanted to do the Post Graduate Certificate and she took this willingness to invest in her continuing professional development in teaching and supporting learning as a sign that they wanted her to integrate more into the course team, but this turned out not to be the case.

I thought that's great, they really want me to be in there and maybe get more involved and I would be a proper tutor with that sort of authority and get that respect. But it didn't happen, in fact quite the opposite.

The apparent keenness for GL to develop her teaching/supporting learning skills was key to her decision to do the Post Graduate Certificate because at the time she really wanted to concentrate on her art and design practice. She was also aware that it was becoming necessary to staff to have a teaching qualification.

I really wanted to do my practice but I thought well yes it's obviously a very good idea and knowing that from now on people have got to get this qualification and they were offering to pay for it, I thought well you'd be foolish not to do it. But I didn't really want to do it..... to be honest that's what you want us to be isn't it?

GN: 'Yes.'

In spite of this reluctance GL likes being with the students. It is this that draws her to teaching.

I think I'm very good with the students, I think I'm very natural with them and they come and ask me questions all the time because I'm always on call for them. I've got my own children, who have done very well. I just like young people actually. I like doing studio work and passing on my knowledge and developing this.

The best aspect for GL about the Post Graduate Certificate was the cohort, especially the larger learning set of which she was a member.

That's been really stimulating from yourself and H and the other people in the faculty as well as HJ and WM in the other faculty have been fantastic. It's been really interesting you know. Everybody is just so normal and nice and learning and giving; everybody has been so giving and I think that's been incredible.

In addition, learning about the theories and philosophies of learning has opened up a whole new world for GL.

I've learned so much about what teaching is, at least I haven't learned it all but have been triggered to carry on. It made me go back to reading books without pictures in them.

The somewhat disorganised start of the course in terms of the practicalities was an irritation for GL. She also referred to the delay in the return of the first assignment as a negative Post Graduate Certificate experience. But for GL the main problem was the lack of support from her own department.

(spoken softly and sadly) because it's left me with a bit of a bad taste with my department I guess. If you spoke to my husband oh dear (sighs) never mind.

Up until the point that GL commenced the Post Graduate Certificate she had spent seven happy years at the Institute. She was pleased to have the opportunity to be Artist in Residence because it enabled her to support the learning of students and to develop her own practice. The invitation to do the Post Graduate Certificate was viewed as an endorsement of the extent that her department valued her but it became clear to GL that she was mistaken. In spite of this she felt that her teaching practice developed and improved.

If you watched me a year ago and you watched me now in sort of physical terms it's perhaps not any different because I'm still studio based teaching but I think I'm much more aware of the different groups within groups and the people who need more support - although I think I was always very understanding of people's needs - I think I'm much more aware really. I also understand a lot more about the university rules and regulations about assessment and quality, yes.

Knowledge-Base of Teaching:

Although GL does some professional work outside the Institute she has remained mainly within it since commencing her Foundation Diploma. For this reason she felt that her knowledge of her subject as a university discipline was greater than either subject knowledge or pedagogic knowledge.

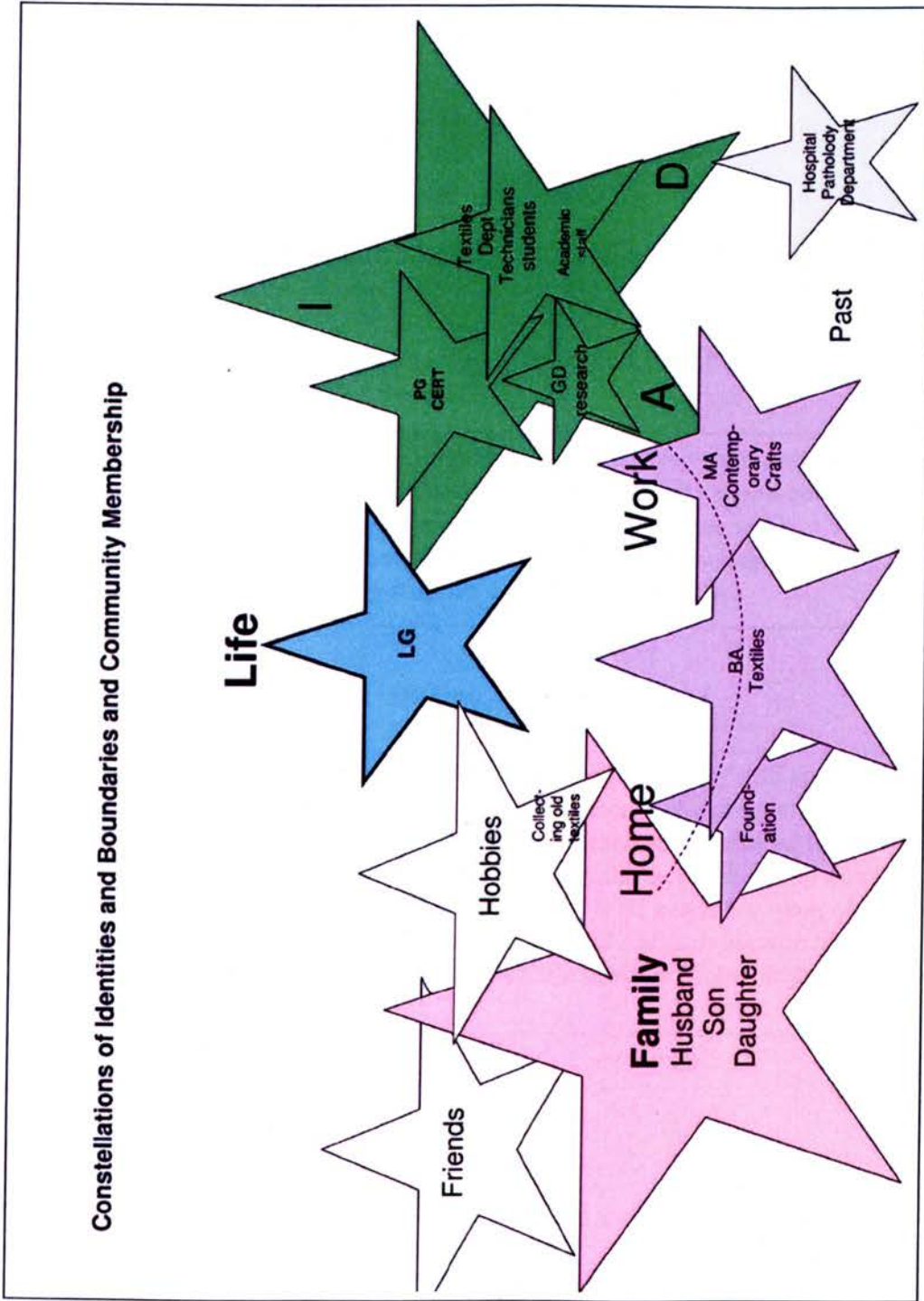
Yes definitely, because although I sell things and do work outside, it's not the main thing. ... In essence the diagram works but subject knowledge and pedagogic knowledge are smaller.

Diagram adapted from Banks, Leach and Moon (1999)

Communities of Practice:

GL felt that the Post Graduate Certificate was the main community to which she belonged. Other than that the students and the technicians were important members of her textile department community – the academic staff were physically there but contributed little to GL's sense of belonging.

Constellations of Identities and Boundaries and Community Membership



GN: 'So you would put the students and technicians in the textile department star, and the actual academic staff, not very big at all?'

That's too big.

GN: 'Is that too small now, is that mean?'

No. it's not mean at all. I'm afraid I couldn't break in.

In her Teaching Portfolio (Assessment Requirement I Unit MA95) GL reflected on her experience of the PGC.

Undertaking the PGC has given me confidence in my teaching ability, knowledge and peer position. I have developed new skills and expanded my own potential through this opportunity to teach. I am committed to continuous self-development through research and training, to expand my knowledge and enhance my skills. I enjoy seeing students develop their own styles.

At the end of the interview GL reflected on her future plans:

As a result of doing the PGC I have been invited by a member of staff in another department to be their research assistant. And I'm considering doing my PhD. I mean I had an opportunity because as artist in residence you're allowed to re-apply to do a second year which I haven't done because I well I don't think my husband would have let me actually. I just feel I needed to move on and get out of here, or out from there anyway which is a shame because that might mean that I might not be able to particularly do my practice, but maybe I have to tweak what I do.

Concluding Comment:

The image chosen by GL, shows an identity that is still firmly tied to motherhood. The development of a professional identity as a creative artist began with a Foundation Diploma where she discovered a love of textiles.

Five years later after graduating with an MA she maintained a role at the Institute first as a graduate teaching assistance and then for two

years as Artist in Residence in the hope of re-authoring her life to include the identity of professional disciplinary practitioner. She found this borderline identity difficult to negotiate. The decision to do the Post Graduate Certificate was not about subjecting herself to the discourse of professionalising the role of teaching but an attempt to gain access to the disciplinary community of practice at the Institute. However, as opposed to helping her gain entry to this community, participation in the Post Graduate Certificate pushed her further to the boundaries. The Post Graduate Certificate community provided solace but feeling 'other' was painful.

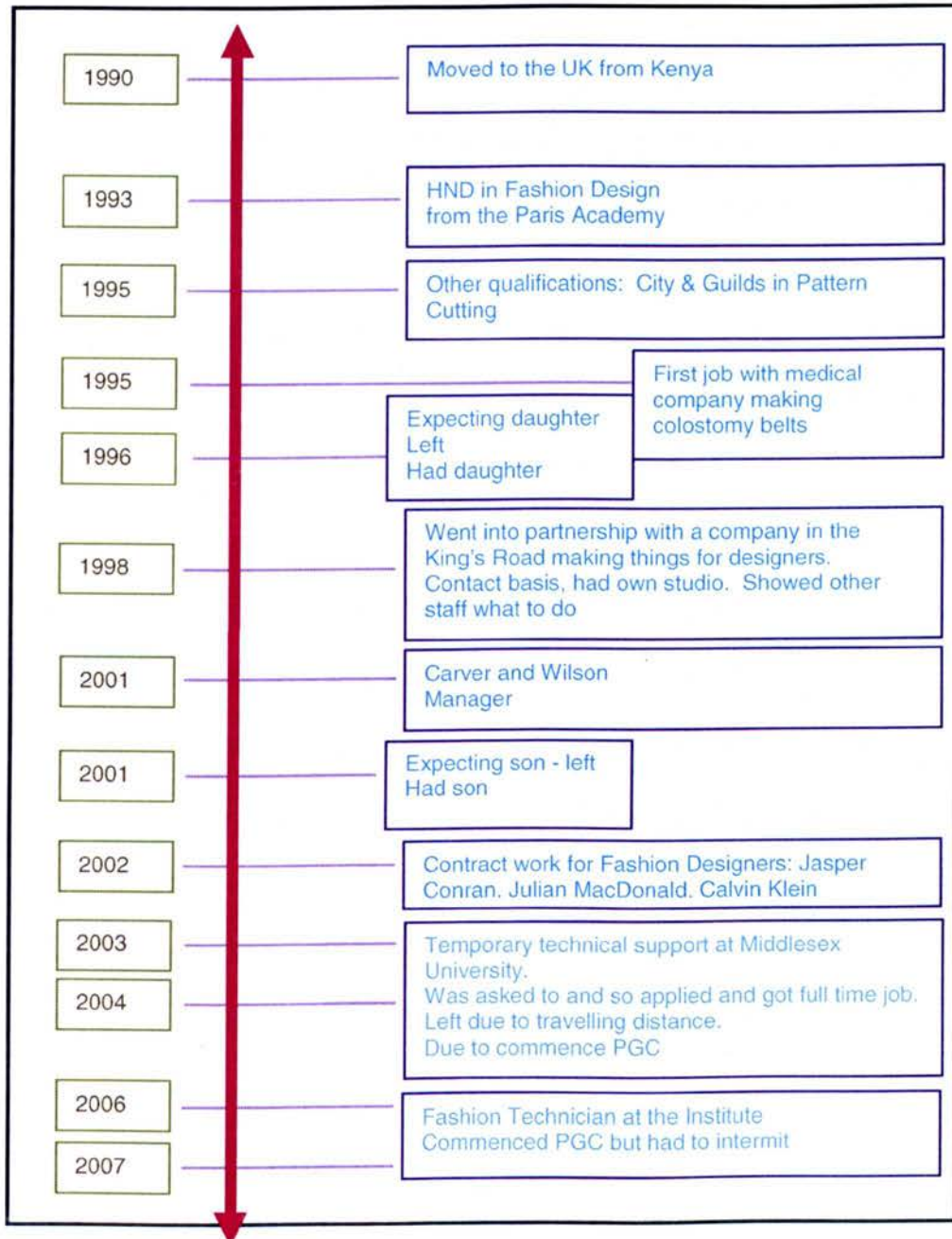
**Portrait 8 ML
Technician: Fashion Design
Full time**

Image selected by ML that reflects how she sees herself:

Image that reflects ML's professional practice domain:

Time line produced to reflect ML's answer to interview question one:

GN: 'How did you end up sitting here today? Was the journey steady and straight or did it have unexpected divergences?'



ML's Narrative of Lived Experience:

ML was a member of the second Post Graduate Certificate cohort. She submitted her first assignment but intermitted soon after because even though she works full time she takes on freelance work to supplement her income.

In the middle of the PGC I got a call from Louis Vuitton and I wanted to do that six week contract but the deadline for the first PGC assignment was right in the middle. When I withdrew from the PGC I did a week of the contract and was able to make £2700. It was a lot of money. I mean this money here does not pay my bills, honestly, so for me I always have to top it up with doing extra work.

ML came to the UK from Kenya in 1990. She wanted to be a fashion designer but her father was reluctant because having only recently arrived in the UK he did not realise that it was possible to progress academically in this subject.

ML was accepted on the two year full time Higher National Diploma in Fashion Design course at the London College of Fashion and at the Paris Academy. In ML's view it was a mistake to go to the Paris Academy because at the London College of Fashion she would have become aware of the possibility of studying fashion design at BA and MA level. The opportunity to transfer into the second year of a degree course on completion of a Higher National Diploma was something she only became aware of much later. In addition after achieving her HND and City and Guilds qualifications she decided not to take her studies any further because:

the teacher said "no don't bother, you are good enough".

After leaving college ML had to get any job because of the recession and ended up working for a medical company making colostomy belts. Later, after having her daughter, she met someone who made clothes for designers.

They went into partnership, rented a studio and worked on contracts. Her partner noticed that she was very good at showing other staff what to do and frequently said that she would be a good teacher. But ML thought this was something she could never do.

Some time later and after having her son ML started doing contracts for UK fashion houses Jasper Conran, Julian MacDonald, Calvin Klein and Margaret Howell. Someone at Julian MacDonald told her Middlesex University were looking for a temporary Fashion Technician. ML took on the role. Preferring job security to the freelance world she took the job on a permanent basis when it became available.

ML heard about the Post Graduate Certificate from a technician colleague at Middlesex:

We talked about it and she went on and did it. I wanted to do it. I asked if I could and they agreed.

However, as the journey to Middlesex University was proving too much for ML she took what she thought was a similar job at the Institute. At the interview ML asked if they would support her to do a Post Graduate Certificate and they agreed. However, the working environment turned out to be very different and this was a great disappointment to ML.

Here we are just technicians – it wasn't like that at Middlesex. At Middlesex we performed more of a teaching role and had more input with the students. It was disappointing for me to find that we were supposed to look after the machines.

In addition ML feels that having the technicians waiting around for the lecturers to lead the class is under utilising the technician's skills and selling the students' short.

GN: When people ask what do you do, what do you say?

I don't see myself as a technician. I feel I have ability to be something much more. ... It depends on who asks me as to what I actually say. Sometimes I say I'm a technical tutor and sometimes I say I'm a fashion designer ... but technician is heavy loaded for me. I hate it. (Speaks quietly) Is that bad? It isn't it? I am ashamed of what really I am.

ML made no mention of her subject knowledge in response to the question "how did you know how to be a teacher/supporter of learning?" but talked about her enjoyment of working with the students and her motherly approach to them. She also stated that even though she had only completed the first quarter of the course it had already had an impact on her teaching. She referred to a Post Graduate Certificate class discussion.

You said something about professional boundaries and I went home thinking "oh God M you have to draw a line between the student and yourself" because before I was taking everything home with me and it was, I can't explain, but you opened my eyes and I thought, "you need to draw a line and stop, assist them yes but don't get so involved", so I have changed that.

The Knowledge-Base of Teaching:

Although informed by only three months experience of the course ML was aware of the importance of pedagogic knowledge and saw this now as of equal importance to subject knowledge.

After starting to do the PGC knowing about pedagogic knowledge has become very important to me. I mean before obviously subject knowledge was all I had but now after the little bit I've done on the PGC I find it very important. I think we should all do it really irrespective of whether

However, she did comment on the way that university subject knowledge restricts what can be done and that the lack of technical content at the Institute is detrimental to the course. She maintains that the reputation of the course suffers because of this.

I find that the projects are run according to what is written in the handbooks and this restricts how it is delivered, it restricts the time and doesn't really reflect the reality of what you need to know and do.

Diagram adapted by Banks, Leach and Moon (1999)

Communities of Practice:

The technicians who work in the fashion department are line managed by the technical department. This makes it difficult at times because their line manager knows nothing about fashion. However, ML holds him in high esteem:

I don't want another manager because he is the best...

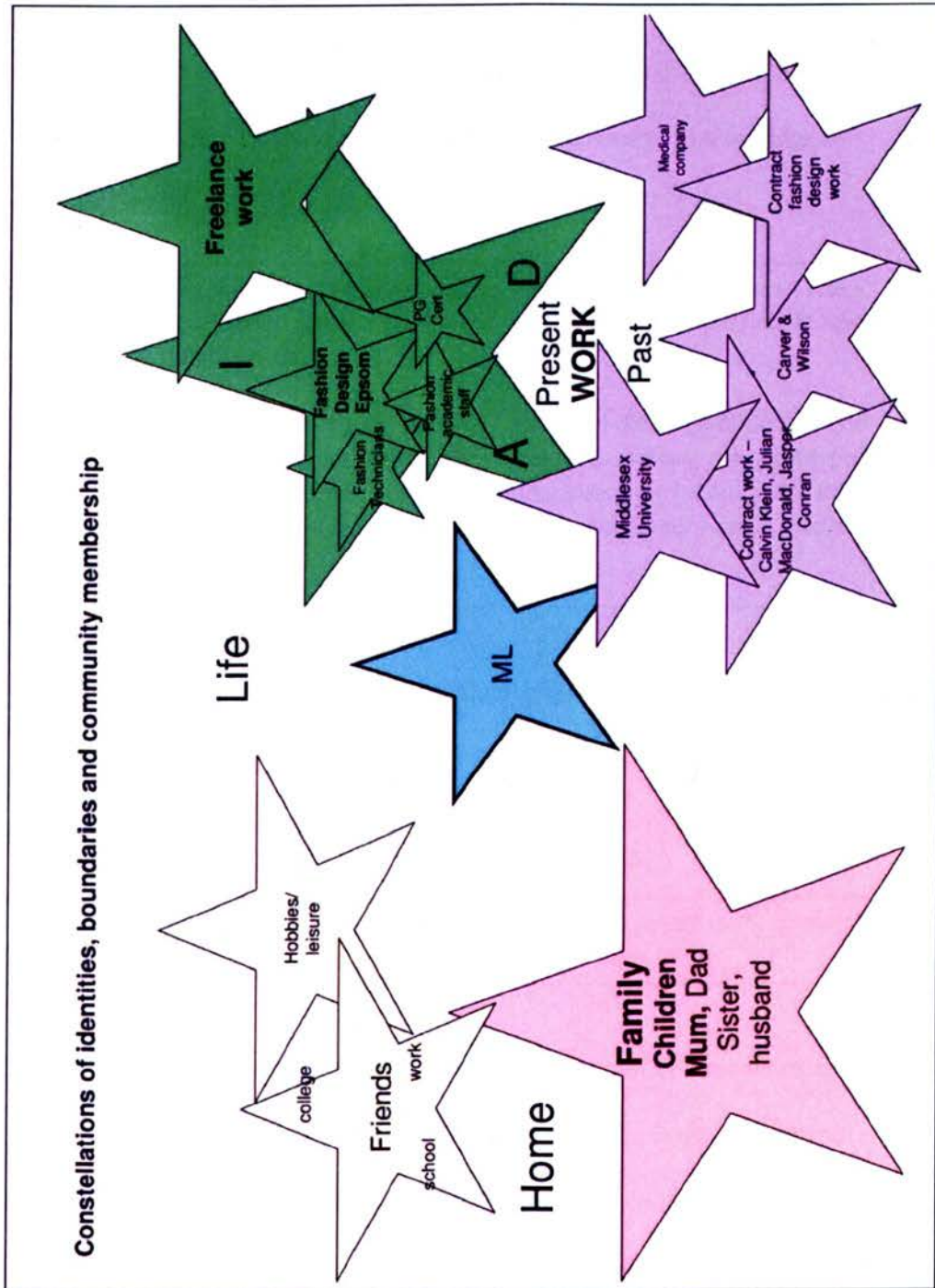
However, what was hardest for ML while on the Post Graduate Certificate was the lack of support she received from her technician colleagues who are her main community.

After a while ML explained to her colleagues why doing the Post Graduate Certificate was so important to her:

I told them "I don't want to stay behind, I want to progress". So I've grown with you a bit.

The lecturing staff were very supportive and understanding – they had to juggle the timetable to accommodate ML's attendance of the Post Graduate Certificate on Wednesdays but were happy to do so. In ML's view this was because lecturing staff knew her background, what she could do and how her skills and experience would benefit the students.

The lecturers are dedicated to the students and the Institute.



However, ML also did not feel like a member of the Post Graduate Certificate community. She put this down to joining the course a little late, having not been informed by HR that the course was due to start. She felt like an outsider.

I wasn't comfortable with that group at all. I feel it was the late start. The group had already been formed when I started and that was it – I could never get into the group.

I mean I got a lot of support from you but I feel like I didn't quite understand what was expected of me and I didn't feel there was anybody among my peers I could talk to about it and because you are a lecturer in it I didn't want to put pressure on you all the time. I would rather have had a peer I could discuss what we were thinking about the course but I didn't.

In addition to feeling like an outsider ML also felt that another negative aspect of the course was the feedback for the first assignment which should have been better and explained:

What I should have done and could have done to get a better mark and so I kind of came to a standstill and I couldn't really progress from there.

However, she commented that this experience made her more aware of how her students feel with regard to feedback and that she is now much more careful to give students feedback that will help them to improve. The course also made her more concerned to get feedback from students on the sessions that she had delivered and the units she contributed to:

It's been a good thing because I never really thought about feedback before.

In those few months of engagement with Post Graduate Certificate ML felt that her practice had also changed for the better in other ways.

I'm more organised now and I do it bearing in mind that there are different groups and different types of learners within the groups. I give them handouts and when I'm doing a demonstration I have it in my mind that there are different learners. Before I just did it on what I knew but now I have more knowledge about how I'm supposed to do it, so it's very different.

Concluding Comment:

ML actively sought a place on the Post Graduate Certificate as a way of authoring her life to sit more comfortably with the professional identity she feels she has but is not reflected in her job role. She saw it a geography of the possible. In spite of this the Post Graduate Certificate community was difficult to negotiate. ML is not committed to uncertainty as she finds it difficult to live with. Feeling 'other' is something with which she is all too familiar.






The ballerina image chosen by ML reflects the difficulty and sadness of life on the borderline. A fashion designer but not a teacher of fashion design; working in academia but not an academic. For ML these are difficult identity issues to contend with.

Conclusion

By presenting the research participants as if portraits in a gallery I have run the risk of objectifying them. However, from an ethic of caring perspective, acknowledged as paradoxical by Noddings (2003), I was concerned that as the portraits are the foci of this research they should be central to and visible in it. The development of each portrait required deep engagement with the data collected and was thus a method of data analysis and presentation. Therefore, the intrinsic value (to me) of this chapter was the process of portrait development. The extrinsic value (to the reader) is in their interpretation of the portraits which, it is hoped, will reveal the unique enchantment (Archer, 2000) of the participants.

The figures have now been placed in their contextual ground. Doing so has provided the last element of dialogic validity which according to Saukko (2005) means the sensitivity of the research to the lived reality of the participants. However, it is important to remember that the interviews took place in Summer, 2008. Since then the research participants have moved on personally and professionally¹⁰. Table 6 states their professional roles at the time of writing (Summer, 2011) with any changed circumstances shown in bold. Five of the eight participants still work at the Institute in mostly the same roles. There will be some discussion of the reasons why the two who have left chose to do so in Chapter Six where the figures and their contextual ground converge into the findings of this study.

¹⁰The portraits represent the lived experience of the research participants at the time. They do not necessarily reflect their feelings or views since then or now.

Research Participants	2011
	<p>KA Now works with adults with no formal education, she says 'it's the best work I've ever done.'</p>
	<p>RA Lecturer: Contextual Studies Now full-time. She no longer aspires to work at a 'proper' university</p>
	<p>HC Lecturer: Film Production 3 days a week</p>
	<p>WM Now Lecturer: London College of Fashion, School of Communication and Media 3 days a week</p>
	<p>SR Now Lecturer: 3D Design 4 days a week</p>
	<p>HJ Senior Lecturer: Fashion Promotion Full-time</p>
	<p>GL (right) Now PhD student at the London College of Fashion</p>
	<p>ML Technician: Fashion Design Full-time Completed the PGC in 2009</p>

**Table 6:
Research Participants
roles July
2011**

Chapter Six

Research Participant Portrait Analysis

Introduction

Chapters Two to Four provide the contextual framework within which the figures of this study sit. It is a complex political and institutional context viewed from my personal and professional perspective within the Institute. In Chapter Two the nexus of connecting and interconnecting discourses, influenced by globalisation, (Figure 3 page 55) emerged as the discursive formation of Higher Education, where the discourse of teaching and learning competes with the formerly dominant discourse of research.

The discourses of globalisation, of being competitive and world class are translated by the literature reviewed into the neoliberal drive to marketise Higher Education. Pervasive neoliberalism (Giroux, 2005) has challenged the traditional role of the university and the academic class who, in the late nineteenth and early twentieth centuries, 'had become a kind of oligarchy' (Barnett in Kreber, 2009: Forward). As discerning and demanding products of the neoliberal discourse students consume university qualifications in order to accumulate cultural capital (Bourdieu, 1986). Policy imperatives drove widening participation in Higher Education but a larger and more diverse student population cannot be batch produced. Neither is diversity heralded by all as a triumph for social justice because for some it is 'MacDonaldisation' (Barnett, 2000:102). The discourse of excellence (Skelton, 2005; 2009)

that serves the regime of globalisation, and its call for a massified Higher Education system, brings teaching and learning and management into the frame. Quality and its servant managers are blamed by staff for loss of trust and autonomy (Whitchurch, 2006).

Repositioning teaching and learning in relation to research reinforces the sense of loss for some. The raft of measures (Figure 4 page 70) designed to assist this repositioning provoke a double reading. In the Dearing Report (1997) and *The Future of Higher Education* (2003) these measures are positioned as the means by which to professionalise the role of teaching in Higher Education. Paradoxically, in the literature reviewed in Chapter Three, they are perceived as 'mechanisms of quality control' (Tapper & Salter, 1998:25) that constrain, control and commit excellence in teaching and supporting learning to a performative endeavour (Ball, 2003). Do the research participants view the Post Graduate Certificate as a mechanism of professionalisation or of control?

Until now, reference to the literature and anecdotal interpretation of the experience of the Post Graduate Certificate participants has guided my practice. As stated in the Introduction I was concerned about the apparent disconnect between the negative views and criticisms in the literature of Post Graduate Certificate courses in teaching and learning and the seemingly positive experience of the participants. This was one of the drivers of the study along with my belief in the value of studying pedagogy for those in teaching/supporting learning roles and an interest

in the experience of staff in lower status roles. Ways of interpreting the wider and local contexts had to be found in order to reveal the relationship between them. Mining the literature to generate the questions asked of the research participants, discussed in Chapter Four, was part of this process.

The work of this chapter is to explore the lived experience of the research participants in relation to their context. Their limited awareness of the discursive formation of Higher Education (Figure 3 page 55) has already been discussed. Therefore, this chapter examines the portraits and other data for resonance with the themes and issues that emerged from the literature represented as 'problems' and 'solutions' (Figure 5 page 88). Beginning with Marketisation, Massification and Managerialism it will move on to discuss the presence of Limit, Lack and Loss. Issues of ontology and epistemology were resonant in the literature. Whether they featured in the research participants' lived experience of the course will be discussed first and then in relation to genericism, technicism and normalisation. Collaboration and communication in communities of practice were positioned in the literature as potential 'solutions' to the complexity of being in 'new times'. A focus on these will facilitate discussion of the discipline/identity relationship and allow 'otherness' to come to the fore. The disciplinary practices of Education namely: reflective practice and the scholarship of teaching will be considered before the impact of the research participants' experience of the course on their teaching practice is discussed. In the final section of this chapter, the lived

experience for the research participants and the implications of this for my practice as an academic developer are posited.

Research Participant Responses to the 'Problems' Emerging from the Literature

Marketisation, Massification and Managerialism

It has already been noted that the neoliberal discourse of marketisation and massification are not explicitly referred to by the research participants. The managerial discourse is discussed only when there is a lack of support from immediate line managers, whose support is highly valued (RA, ML); if it is absent it is missed (HJ, HC); if it is not given it is painful (KA, GL) and if it sends conflicting messages it is distressing (SR, GL). What emerges is that facilitative managers (Whitchurch, 2006) contribute to ontological security. Where participation in the Post Graduate Certificate was encouraged and supported (as opposed to inflicted) managers were not viewed as 'agents of government imposing unwanted requirements' (ibid:8).

In HJ's case the absence of a direct line manager had a significant and negative impact on her, because it increased her work-load and responsibilities. The stress of this and participation in the Post Graduate Certificate, all in her first year of full-time teaching at the Institute, resulted in near collapse at one point. Managers were not viewed by HJ and others (KA, RA, HC, GL, ML) as controlling (Whitchurch, 2006), driving 'quality' and 'audit' agendas or employed in

the service of performativity and accountability but as important and necessary.

Limit, Lack and Loss

Limited autonomy did not emerge as an issue even for those in support roles (ML, GL, SR). Their frustration focussed on lack of recognition of their capability, contribution and potential as opposed to being permitted to perform their roles with little supervision. Neither was a sense of loss of academic freedom present. There are various ways of reading this that resonate with Clegg's (2008) findings. First, staff who are new, or relatively new, to academic life have no established academic identity to perpetuate and therefore do not have autonomy or freedom to lose. Second, with identities tied to profession rather than to discipline the research participants may be less affected by the changing nature of Higher Education than 'traditional' academics. Third, the research participants are in teaching or supporting learning oriented roles and, other than GL, did not apply for these posts for their research potential. What they expect to do is teach/support learning and to administer this role. It is perhaps unsurprising that as novice academics without research degrees there is no hint of loss for academic freedom.

However, lack of time did resonate. It contributed to HJ's stress and feelings of inadequacy and indeed was acutely felt by many. For most this was perceived as juggling academic and professional life. The Post Graduate Certificate exacerbated this difficulty for KA, HC, WM and ML. KA referred to the 'exploitation' of staff on part-time contracts who in her

view are 'milked-dry'. For ML it was an issue of capacity to generate income due to her academic support role salary being insufficient to live on. Used to the uncertainty of the freelance life, for WM lack of job security was a financial issue that did not appear to contribute to ontological insecurity. When it became apparent it was for different reasons.

Ontological Insecurity (Interview Questions 1,2,3,5,6,7,8,9,10)

Ontological insecurity was visible in the lived experience of many of the research participants who contributed to this study, but cannot simply be attributed to any of the issues that emerged from the literature. It was not about erosion of a static professional/disciplinary identity or epistemological insecurity resulting from technicist demands for normalised practice. For many, insecurity was already present and derived from their historical and contextual experiences. For RA, it was due to being foreign, for HC a general lack of self belief, for KA poor academic performance in the past and for ML a lack of academic credentials of the kind that her father would find acceptable.

Ontological insecurity also emerged for those in academic support roles (SR, GL) who felt that they were unnecessarily and unfairly treated as of lower status than the academic staff. Well qualified and highly able staff in such roles, reside in blurred boundary spaces that are difficult to negotiate and can cause feelings of being 'other'. For them a shared 'love of subject' was not sufficient to integrate them into their disciplinary teams whether male or female dominated.

With regard to professional identity all of the research participants studied subjects that provided them with a profession. Many viewed themselves as professionals in their disciplines and still work in these domains. Most of the staff were comfortable answering the question, 'what do you do?' by encapsulating their identities as professional practitioners and teachers/lecturers (KA, HC, WM, GL). KA was aware of the identity implications of becoming a full-time teacher, and HC that her increasing academic contract was shifting her identity from sound producer to teacher. WM has to deal with the difficulty of describing his professional role to others but has a strong disciplinary identity which was integral to his decision not to teach in the compulsory sector. SR and ML declare their professional disciplinary and not their supporting learning identities. They both felt that this was 'naughty' and 'bad', especially ML, who said 'technician is heavy loaded for me'. The research participants' professional practice identities had already been reconfigured to incorporate the identity of teacher/supporter of learning. Their identities were not static but uncertain and shifting and (with the possible exception of GL) were in the process of being reformed as they were becoming qualified to teach. KA, HC, WM remained committed to maintaining a freelance role. However, SR and ML had opted for full-time academic support roles in preference to the uncertainty of the freelance world. HJ sought to secure her position in the role of teacher and RA hoped to do so in the future. Importantly, most of the research participants viewed the Post Graduate Certificate as a new horizon where geographies of the possible came into view.

Similarities between this study and Clegg's (2008), that set out to explore the lived experience of academic staff and issues of academic identity have already been noted. Clegg's (2008) study involved a small number of academic staff in one institution. It is similarly positioned against the broader contextual background by using Barnett's term 'super-complexity' and referring to postmodern 'fracturing' (ibid:330) (see also Rowland, 2002). Clegg (2008) suggests that managerialism and consumerism are responsible for undermining the autonomy of and respect for academics. She shares Ball's (2003) concern that 'feelings of lack of authenticity, low trust, guilt and insecurity' that performativity engenders, give rise to 'ontological insecurity' (Clegg, 2008:330). Whilst not apparent for these reasons in this study it may be that 'newer emerging identities ... based on different epistemological assumptions derived from other professional and practice based loyalties' (ibid:340) are insecure and may remain so until the 'possibilities for valorising difference' (ibid, 343) are realised. The presence of epistemological insecurity will be considered in the next section.

Epistemological Insecurity (Interview Questions 4,6,7,8,9,10)

The interview questions about the knowledge-base of teaching were designed to explore the issue of epistemological insecurity for the research participants. Discussion around the adapted Banks, Leach & Moon (1999) diagram was designed to facilitate this. The diagram shows the inter-relationship between subject discipline knowledge,

pedagogic knowledge and university subject discipline knowledge¹¹ and how these are personally constructed.

The participants were familiar with the diagram as I had used it during the course to explore the possibility of tension between professional practice and university discipline knowledge. After reminding them of the definition of the terms they were asked to reconfigure the diagram to reflect their knowledge-base of teaching/supporting learning. Only KA felt the need for radical modification. Otherwise, it was considered an adequate representation of the knowledge-base of teaching although HC developed it further in her reflective journal and WM saw it as a 3D image of interconnecting globes.

It seemed likely that in relation to university subject discipline knowledge some concern regarding how professional knowledge is turned into a unitised, assessable university degree would emerge. However, this was unproblematic perhaps because like WM, who referred to himself as 'a product of the system', staff with recent degrees understand and accept the constraints of turning professional knowledge into a university subject discipline. They have no 'art school' experience to feel nostalgic about. However, ML (the only research participant with an older, non-degree qualification) felt that turning professional practice into university subject knowledge does not

¹¹ In Banks, Leach & Moon's (1999) original diagram this is 'school knowledge' defined as 'related to the way subject knowledge is transformed for schools and including an understanding of the historical ideological construction of that school knowledge' (ibid:94). University subject discipline knowledge is the way professional knowledge is transformed for university.

educate students adequately for work in the profession. KA, HC and ML all referred to the need to articulate to students the tensions between the university study of subject and preparation for working in the profession.

KA felt that university subject discipline can 'stamp on all your cucumbers [and] inhibit a creative approach to pedagogy' but only she made this point. She appeared to lay the blame at the door of inflexible university systems created in the name of quality, accountability and audit. Her critique did not extend to the Post Graduate Certificate, even though she was initially resistant to it as an institutional mechanism of professionalisation and control. There was no suggestion that the course itself was too generic or that her teaching practice was being limited by technicist approaches that normalise what it is to be a 'good teacher'. The Post Graduate Certificate was a positive experience for her.

In disciplinary knowledge the research participants were very secure but, unsurprisingly, less so regarding pedagogic knowledge. The exception was RA who was having to learn about fashion and the underpinning contextual theory from the British perspective in order to teach her students. It was hard work but she appeared unconcerned about this insecure disciplinary knowledge-base. This may be because in Germany, during seven years of study for a master's qualification, two or three (major) disciplines are studied in some depth and several

others at minor level. Notably, as one of the minor subjects RA studied was pedagogy she was familiar with aspects of it.

University systems and processes emerged as a knowledge domain about which many had little familiarity. RA was concerned about a lack of such knowledge having had no experience of these as a student.

WM noted that as a sessional member of staff his knowledge of the university systems and structures was limited to his experience of being a student. In his view the Post Graduate Certificate played an important role in demystifying these for staff.

Many recognised that their initial approach to teaching/supporting learning derived from their own experience of being taught and realised the limitations of this as a knowledge-base. Engaging with the unknown discipline of Education was hard but even those reluctant (GL) and required (KA) to do the Post Graduate Certificate quickly recognised the value of exposure to this new knowledge and information.

After completing the course they all acknowledged that pedagogic knowledge was still new and would continue to develop (along with their subject knowledge). Daly, Pachler & Lambert's (2004) concern that courses like the Post Graduate Certificate are not long enough for any significant change in practice to become either embedded or further developed seems valid, but perhaps more important is the danger that achieving a qualification to teach in Higher Education is seen as an end point. RA, SR, GL and WM all indicated an intention to study further in

their subject. Further study of teaching was not mentioned by any of the research participants and at that time, as noted in Chapter Four, there was little teaching and learning focussed CPD available for staff.

Entry into a new discipline, although a challenge, did not pose a threat to the identities of the research participants because these were already firmly tied to subject and/or professional practice. This is how they understand 'their personhood and ways of being in the world' (Clegg, 2008:329). It appears to protect them from insecurity perhaps because they are not dependent on Higher Education for their livelihoods. Even SR, HJ and ML who are employed full-time at the Institute still maintain a link with discipline related professional practice. In addition, they are all fairly new to their teaching/supporting learning work in Higher Education. HC is the longest employed with five years experience, but this had always been part-time and until recently on a short term contract basis.

Discussion of the participants' portraits in relation to the contextual framework provided by the earlier chapters of this study reveals varied stories of participation in the discourse of teaching and learning at the Institute. This chapter will go on to discuss the research participants' experience of the Post Graduate Certificate in greater detail. As the analysis of similar courses in Part II of the literature review is referenced, the relationship between the lived experience for the participants and the themes and issues emerging from Part I of the literature review are further problematised.

Genericism, Technicism and Normalisation (Interview Questions 5,8,10)

Analysis of the Post Graduate Certificate at the Institute in relation to the generic structure developed by Nicholl & Harrison (2003) in Chapter Four of this study reveals a close mapping. Neumann's (2001) concern that genericism fosters technical rational approaches which can reduce teaching to 'matters of performance' (ibid:144) reflects Nicholl & Harrison's (2003) warning that such an approach attempts to normalise the 'good teacher'. Ontological insecurity can result when, separated from their disciplines, staff are presented with the practices and identity of the 'good teacher' to which they are expected to conform.

Evidence of the presence of and concern for genericism, technicism and normalisation was difficult to elicit without explaining the terms and doing so would run the risk of leading the research participants' responses. Consequently, visibility of these issues was dependent upon questions that focussed on the Post Graduate Certificate as a mechanism of normalisation (question 5), their experience of the course whether positive or negative (question 7) and if they felt their practice changed as a result of participating in the course (question 10).

In spite of the relationship between Nicholl & Harrison's (2003) generic structure and the Post Graduate Certificate at the Institute there was little indication that the research participants' experience was either technician or normalising. The multi-disciplinary format and multi-role participation in the course may have reduced the likelihood of this

because techniques are neither applicable nor appropriate in all participants' contexts, nor are generic constructions of the 'good teacher'. There is no indication in the interviews that they felt the course attempted to normalise them into imposed constructions of the 'good teacher'. Only ML referred to increased pedagogic knowledge in terms of 'how I'm supposed to do it' but, at the point of interview, she had only completed part of the course; it is possible that she thought definitive methods exist. Generally, their course submissions revealed highly personal and contextualised approaches to teaching and supporting learning in their disciplines. However, making the assessment requirements open enough to facilitate a wide range of responses from various role perspectives may have contributed to the difficulty of interpreting them referred to by HJ, SR and ML.

It seems likely that the discursive approach to delivery adopted by the course team militates a technician approach and that the application of generic theories of learning to participants' specific roles and practices fosters engagement with, and development of, individualised teaching practices. The presence of academic support staff increases the heterogeneity of the cohorts which may serve to reduce the possibility of technicism and normalisation. Was agency visible in the portraits as research participants RA, WM, SR, HJ and ML appear to mobilise the discourse of professionalisation in order to secure their teaching practice and their place in Higher Education, or was it subjugation?

The research participants already had teacher/supporter of learning identities and participation in the Post Graduate Certificate appeared to reinforce these by helping them to construct a pedagogic knowledge-base. Membership of effective communities, where identity formation occurs through the experience of participation, also played a significant role.

Collaboration and Communication in Communities of Practice (Interview Questions 7 & 8)

Interview question seven invited discussion around membership of communities of practice. The research participants were given a constellation of community membership template and asked to develop this according to the communities they belong to. In discussion around the development of this diagram the ontological insecurity already noted by SR, GL and ML (for a variety of reasons) in relation to their immediate work-related communities emerged, but it was not only those in academic support roles to whom this applied.

KA experienced discomfort due to the lack of an academic community of practice. She felt that engagement with other academic staff on her course was actively discouraged. The lack of a cohesive disciplinary community resulted in her leaving the Institute shortly after the interview for this study.

Multiple identities and multiple community memberships were not problematic for any of the research participants. They were accepted

as simply part of life. Some, WM in particular, actively sought work in people-orientated communities having recognised this as a personal need and something lacking in freelance life. The problems arose when community membership was either not permitted and/or felt uncomfortable.

Feelings of being 'other' have already been noted but by using communities of practice as a methodological lens further evidence of 'otherness' emerged. For example, when the course participants felt that they were being viewed at the same time 'as an object of desire and derrision' (Bhabha, 1994:67). ML felt 'other' to her immediate colleagues and, along with HJ, to the first Post Graduate Certificate cohort she joined due to the strong bond between the members of the larger faculty Learning Set. These two factors contributed to ML's decision to suspend her studies.

KA, SR and GL felt 'other' to their course teams and there was some evidence of this for HJ. GL was not accepted into the subject discipline community of academic staff and SR was told that she would not gain admittance to her course community by doing the Post Graduate Certificate course. For these research participants the hybrid and blurred nature of their roles made 'the construction of shared understandings through a common moral discourse' (Quicke, 1998:326) difficult to achieve with the academic members of their course teams. Whether the hybrid state of being a member of the Post Graduate Certificate community contributed to them being locked out of their

course communities and treated as 'other' is not clear. However, the need to belong and feel accepted as a community member was powerfully reinforced by the research participants in the interviews.

The value that the research participants attributed to the Post Graduate Certificate community of practice supports Walker's (2001) findings, and Quicke's suggestion, that 'collaboration and an increased capacity for communication' provide the professional with ways of 'coping with the rapid pace of change and the acceleration of paradigm shifts' (1998:331). Perhaps the need for staff to feel part of a disciplinary community is fuelled by dislocation from their professional practice communities and the isolation of freelance work. It was the feeling of membership that emerged as important, the type of the community was less significant. This suggests the lynchpin of identity to be a negotiated experience of *participation* in a nexus of multiple communities (Wenger, 1998; Groundwater-Smith & Sachs, 2002): not a simple matter of disciplinary allegiance (Clegg, 2008).

In spite of HJ and ML feeling 'other' to the larger Learning Set the Post Graduate Certificate community was cited as one of the most positive aspects of the course by the majority of the research participants. For those who were experiencing difficulties within their departments, the Post Graduate Certificate became an important supportive space. It was also a blurred space where disciplinary identity and allegiance was not the focus. There was no sense that the course team were viewed as 'other' by the research participants, even myself, an art and design

outsider whose identity is tied to the discipline of Education. But then as Bhabha profoundly states “‘Migrant’ knowledge of the world is most urgently needed’ (1994:306). Migrants and travellers can offer a different perspective, untainted by value judgements inherent in the culture and practices of the tribes they are visiting.

Staff who migrated into the Post Graduate Certificate reported a mostly positive and supportive experience (HJ, GL, ML) although for WM it was a steep learning curve and for SR (and GL) the long wait for marks and lack of course team support during the assessment preparation period was frustrating. In addition, HJ and ML referred to the difficulty of working out what was required for the assignments. ML also commented on unhelpful feedback. Nevertheless, for most it was perceived as a democratic learning space where voices were listened to and views were generally valued. However, it is important to acknowledge that negative comment regarding my input to the course is likely to have been inhibited because I conducted the interviews.

The Post Graduate Certificate may be yet another community of practice to be negotiated but the evidence suggests that most of the research participants, with the exception of HJ and ML, were able to do so effectively and that it provided ontological security. What also emerged was that if participants were unable to satisfactorily negotiate membership of a community they removed themselves from it. This was the case for ML who left the Post Graduate Certificate although she joined the next cohort and successfully completed the course; KA left

the Institute; GL also left to undertake a PhD and SR applied for and got an academic role on the course she supported as a technician (see Table 6 at the end of Chapter Five).

Discussion in the literature regarding the relationship between discipline and identity and the importance of the presence of discipline in staff development forums (including Post Graduate Certificate courses) has been evident in this study. However, no resistance to the generic nature of the course as a consequence of the multi-disciplinary format was apparent. The opportunity to collaborate and communicate with staff from different disciplines in different roles and from other faculties at the Institute was stated to be a very positive aspect of the Post Graduate Certificate experience. This may be due to a shared creative arts umbrella although disciplinary difference within art and design can be profound. In Rowland's (2002) view multidisciplinary spaces have the potential to generate useful debate. The possibility that staff value the opportunity to focus on how to teach as opposed to what to teach (Kinchin et al, 2008) should also be recognised. Willingness of the participants to do this suggests that the Post Graduate Certificate course at the Institute does not marginalise but values the 'more dynamic contingent and located accounts of professional settings and actions' (Nicholl & Harrison, 2003:27). Nevertheless, as concern to attend to discipline and the relationship between this and identity is prevalent in the literature and was evident in the participants' interviews, its importance should be recognised.

Post Graduate Certificate participants have to negotiate becoming members of the community of practice of the discipline of Education, which is likely to be illusionary (Stenhouse, 1988), and find a way of doing this that sits comfortably with their own disciplinary community. This dual membership may have transformational and identity connotations that are complex and conflicting. They are the social aspect of learning which Parker (2002) considers all staff should be more conscious of and engaged with as part of the process of reconciling 'various forms of membership into one identity' (Wenger, 1998:149).

Reflective Practice

The importance and potential of reflective practice and reflexivity for professionals emerged from the literature. Analysis of the content of the Post Graduate Certificate in Appendix 5 b & c shows that, in accordance with Nicholl & Harrison's (2003) generic structure, reflective practice is embedded in the Post Graduate Certificate course at the Institute. From a constructionist perspective it is a social practice of the discipline of Education. In Hegarty's view 'there is an inherent reflexivity about teaching' but it is perhaps unwise to assume that it automatically occurs (2000:452). However, learning how to reflect on your own work and that of others is inherent in what it means to be an artist and consequently to the creative arts disciplines. It is a practice that novices have to develop from Foundation level study.

Therefore, reflective practice is something that creative arts disciplines and the discipline of Education share (James, 2007). This may explain why strong engagement with reflective practice was evident in the Teaching Portfolios. The participants (including KA) used reflection to develop their professional identities as teachers/supporters of learning through reflexive engagement with the course material and assignments. The exception was WM whose reflective content was weak with regard to teaching and his students although he was highly reflective about himself, his personal and professional needs, skills and career trajectory. Notably, WM is the only male research participant.

It appears that WM was not 'enacting the penitent self' in an attempt to win 'The reflection game' (Macfarlane & Gourlay, 2009) but chose to use reflection to further an entrepreneurial orientation (Groundwater-Smith & Sachs, 2002). Was this evidence of resistance and if so was the deep engagement with reflective practice demonstrated by the other research participants' affirmation of their subjugation to a mechanism of normalisation?

Scholarship of Teaching (Interview Question 9)

The importance of the scholarship of teaching as a social practice of the courses designed to professionalise the role of teaching and supporting learning in Higher Education emerged from the policy analysis in Chapter Two and generic course analysis in Chapter Three. It was noted in Chapter Four that the Post Graduate Certificate at the Institute attempts to foster this practice. The research participants' submissions

of a small research project for Unit MA95 demonstrated engagement with the scholarship of teaching in relation to their own specialist context. However, although they all selected pertinent and interesting aspects of their teaching to research, their submissions were unsurprisingly novice, with the exception of RA (the only theorist), whose submission was the most robust. In spite of declaring surprise that the discipline of Education required doing research and publishing papers, RA went on to develop and publish the research she produced for the course. She had a greater understanding of how to read, write and do research. As for the others, it was clearly the first time they had been asked to engage with research of this kind. Their academic writing ability was challenged. In the interviews KA, HC, WM and ML revealed anxiety around academic writing and SR and GL spoke of reading books with dense text. Enabling staff to become proficient in the research methods and writing practices of a discipline so different from their own, within the confines of the course, suggests a need for more congruent practices to be identified.

In interview question 9 (Appendix 4 a) the research participants were asked to explain their understanding of the scholarship of teaching. They fielded responses that map loosely to Trigwell et al's (2000) definition (see Appendix 5). They all showed a broad understanding of the term although none of them mentioned discipline. Only two mentioned theory, but all except one referred to practice. The research participants' understanding of the term seems timorous. However, it may not be feasible to gain a deep understanding of the scholarship of

teaching and how this is practiced from the course as currently constructed.

Kinchin et al (2008) suggest that participants' lack of teaching experience causes anxiety which inhibits innovative teaching practices and that sessional staff who 'fly in and out' of institutions may only have a 'fragmented view of the field' (ibid:98). In addition, pressure of work, the work/life juggling act and the institutional valuing of disciplinary research over research into teaching all play a part in limiting staff involvement in the scholarship of teaching. Kinchin et al (2008) are concerned that universities are centres of non-learning for some students. People 'may experience situations (including the formal situation of the classroom) in ways that' (ibid:90) reinforce knowledge but do not lead to change. The implication, they suggest, is that the potential of the scholarship of teaching and learning 'to make more visible what teachers do to make learning happen' (ibid:89) is not being achieved. As a result teachers and students 'are complicit in the avoidance of engagement with the discourse of the discipline' (ibid) and non-learning occurs. What they fail to consider is that non-learning may be due to agentic individuals actively choosing to reject the disciplinary discourse. Instead, Kinchin et al suggest the underlying problem is 'lack of an explicit underlying expert structure from which the narrative of teaching is drawn' (ibid:101).

Hegarty (2000), concerned to reveal the interplay between tacit and explicit knowledge, notes that tacit knowledge is frequently related to

socialisation. He suggests that only when this is externalised does it become explicit knowledge. Knight (2006) makes similar comment with regard to academic development. He argues that professional knowings are 'often tacit and social as well as explicit and individual ... they are provisional and changeable states' that occur through 'formal and non-formal processes' (ibid:31).

However, in spite of the call for academic developers to be more explicit about the kind of transformation students are required to make (Biggs, 2003; Prosser & Trigwell, 1999; Ramsden, 2003; Cousin, 2010) the social aspect of learning, although present, is not highlighted in the 'mainstream' teaching and learning in Higher Education literature (Prosser & Trigwell, 1999). These texts do little to assist the developing Higher Education professional either to understand the discipline of Education or to tease out the implied aspects of their first discipline in order to help them make it more explicit to their students. In other words, how the processes through which learning occurs and knowledge emerges (Friere, 2004) might be made visible to learners.

Doing this effectively within the confines of the current course structure returns to the question raised by Daly, Pachler & Lambert (2004): are part-time Post Graduate Certificate courses (usually one year long) able to provide any meaningful notion of either pedagogy or the scholarship of teaching? Indeed, do they change practice?

Changed /Improved Practice (Interview Questions 8 & 10)

According to Trowler & Bamber (2005) the direct relationship between academic development and improved student learning is yet to be established. Postareff et al (2007) focus on the impact of academic development on the participants of their study and report positive findings. Their observations are mapped against the research participant interview responses below:

- greater awareness of own teaching methods and approaches to teaching (KA, RA, HC, SR, HJ, GL, ML)
- increased motivation to apply new teaching methods and the desire to develop as teachers as a result of gaining theoretical knowledge, new ideas and advice (KA, RA, HC, SR, HJ, GL, ML)
- improved sense of collegiality as a result of meeting teachers from other faculties, which through discussion and the sharing of views broadened their perspective of teaching and increased awareness of shared problems and difficulties (KA, RA, HC, WM, SR, GL)
- increased self-confidence, by confirming that some of their practices are good (KA, RA, HC, WM, SR, HJ, GL).

Postareff et al's (2007) findings reflect those of this study. Pedagogy appears to have a role in fluid, uncertain and 'super-complex' times to offer processes through which ontological security can be fostered. This may be a significant achievement in itself. However, when participants return to their disciplinary silos (Boulos & Coate, 2010) is

there a danger that changed practice and increased confidence will wane?

The problems that emerged from the literature (Figure 5, page 88) about working in a contemporary Higher Education context appeared to affect the research participants little, perhaps because they are all striving to forge new or fairly new identities as professionals working in Higher Education (Clegg, 2008). The focus in the literature on those with more mature identities revealed nostalgia and a sense of loss, lack and limit. The research participants did not share this experience. As the literature reviewed moved through the early years of the twenty-first century, static models of academic life (Quinn, 2004) shifted to a range of possibilities conceptualised as geographical metaphors (ibid). Whether they resonate with the lived experience of the Post Graduate Certificate for the research participants will be considered in the next section.

The Lived Experience of the Post Graduate Certificate Research Participants

Most of the research participants appeared to view the Post Graduate Certificate as a space that either confirmed their professional status as teacher or created the possibility of being viewed as professionals in the supporting learning field. GL was disinterested in performing a traditional teaching role but was, nevertheless, positive about the opportunity to explore her supporting learning role from this new horizon. For her the Post Graduate Certificate held the possibility of

being accepted into her disciplinary community. By the end of the course KA was considering a move into the compulsory sector. However, with all the research participants engaged in other work outside the Institute teaching/supporting learning was not the only 'string to their professional bows'. There were many possibilities; each with different consequences and implications. The endeavour to construct a professional identity with which they felt comfortable was evident in all interviews.

WM was highly reflective about himself, his career and his future. His carefully considered and strategically managed career development reflected an entrepreneurial (careerist) orientation (Groundwater-Smith & Sachs, 2002). The other research participants (notably female) revealed the strong activist orientations as conceptualised by Groundwater-Smith & Sachs (2002) (page 83).

Acceptance of diverse student cohorts, the wide range of staff on the Post Graduate Certificate and an open-minded attitude to the multi-disciplinary nature of the course suggests a democratic attitude (Freire, 1999). The research participants demonstrated real concern for and interest in their students (KA, RA, GL, ML), some identified with them (HC, SR) and others, HJ in particular, considered the Post Graduate Certificate experience to be a good reminder of what it is like to be a student. KA, HC, HJ and GL included the students in their community of practice. This suggests that academic love (Elton, 2005) where love

of subject resides with love of student (Freire, 1999) is present for most research participants: with the boundaries between them unclear.

Evidence of membership of a nexus of multi-community membership is visible from the research participants' 'constellations of communities' images in their portraits. However, the research participants' awareness of local conditions was mostly limited to their disciplines and course teams. Little awareness of either the wider institutional context or the discursive formation of Higher Education was present. Only RA and GL appeared aware of the policy discourse to professionalise the role of teaching in Higher Education. For most (RA, HC, WM, SR, HJ, ML), the Post Graduate Certificate was viewed as a tool to help them author their own lives by actively forging professional identities that include the identity of teaching. The question: are they active individual agents or subjects of the discourse, rises to the fore.

Foucault (1982) reminds us that discourse produces subjects and is 'a mode by which, in our culture, human beings are made subjects' (page 24). By subjecting themselves to the rules of the discourse they become subjects of its power/knowledge. The research participants all subjected themselves to the discourse of professionalising the role of teaching whether through choice, contractual obligation or both.

However, at the same time they were actively engaging with learning as part of the process of self-authoring their lives in a deeply reflected upon, negotiated and (by virtue of their teaching/supporting learning roles) practiced way. It is a condition of postmodernity that a multiplicity

of discourses attempt to gain access to bodies via mechanisms of normalisation. As a result subjects reside in blurred boundary spaces between agency and subjectification. Little wonder that at times the line of least resistance is chosen and, in an attempt to assuage the discomfort of oscillating in-between subjugation and participation “smooth” narratives are constructed.

Discussion of the emergence of new local horizons and blurred boundary spaces for administrators and managers in Higher Education (Whitchurch, 2008) occurred in Chapter Three. Whitchurch (2008) refers to the emergence of multi-professionals and says that they ‘display a spatial awareness that takes them outside functional silos’ (ibid:167). She suggests that they are not bound by ‘knowledge territories’ but re-work these in collaborative communities (ibid). According to Whitchurch (ibid:168) they are ‘undeterred by custom, practice or precedent’ and are not status conscious. Although her findings relate to a different group of staff they resonate with the research participants who map on to the typology of ‘Third Space’ professionals developed by Whitchurch (2008) (page 110).

HJ and RA are the only research participants whom Whitchurch would categorise as ‘mainstream academic’. However, as HJ works in the fashion industry, outside her full-time teaching role she is also a ‘blended’ professional. The term ‘blended’ applies to KA, HC and WM who are fractional or sessional and work freelance in their profession. SR, GL and ML are ‘cross-boundary’ professionals because they

operate on the borders of academic space. SR also actively extends her role beyond job-description. However, those who work freelance in their professions (KA, HC, WM, SR, ML) are also 'unbounded'. Other than RA and HJ the remaining research participants work in institutional 'Third Spaces'. They all have hybrid teacher/professional identities 'with claims of the past and the needs of the present' (Bhabha, 1994:313) but either/or is no longer appropriate for being in a condition of postmodernity because now the possibility of multiplicity prevails.

As Higher Education in the 21st century struggles to throw off its traditional mantle in order to accommodate 'new times' there was evidence of resistance in the literature. This was visible for the research participants when colleagues (not always academic staff) responded negatively to them blurring the boundaries between traditional teaching and supporting learning roles. The paradox is that in postmodern times when it is supposedly easier to traverse into 'Third Spaces', breaking 'down borders between disciplines, other colleagues and students' (Quinn, 2004:10) may be an uncomfortable process. Attempting to do so makes us more vulnerable to the possibility of 'otherness', which according to MacLure is a state 'unavoidably implicated in the rationalist projects of teaching, learning and research' (2006:224). Indeed, the presence of 'otherness', visible in the participants' portraits (see Appendix 6), suggests it is an integral feature of the postmodern condition. MacLure concurs but warns us to 'resist ... the rage for closure' (ibid:224) through for example, over-simplification and generalisation.

It has already been noted that nothing in the portraits suggests that the research participants viewed the course team as 'other', except in relation to assessment where the power relationship is reasserted. This reminds us that although the Post Graduate Certificate is a space where colleague/ student identities dissolve they are also places where power can be inflicted. As Freire (2004) profoundly notes deficit approaches create power relations between those who know and those who do not. Those constructed as deficient feel 'other'. Therefore, to foster an effective community, the presence of 'otherness' should be acknowledged with ways of bringing it reflexively to the fore actively sought.

The Work of Academic Development

The activist orientation defined by Groundwater-Smith & Sachs (2002) (page 83) resonates powerfully for me. The first two characteristics are given. The third adds a vital dimension to the work of academic development because it challenges academic developers to be able to operate within many different communities of practice, both disciplinary and managerial (Gosling, 2009). It also implies that academic developers are 'other', 'nomad', 'traveller', 'migrant' (Stronach & MacLure, 1997:19) in a multiplicity of university communities. The possibility of 'otherness' exists in all these spaces. Academic developers may be expected to enforce dominant institutional discourses and, even if they resist, be viewed as agents of normalisation by the staff with whom they work (Gosling, 2009).

The discourse of teaching and learning in Higher Education legitimised by *The Future of Higher Education* (2003) is implemented by 'a system of agents explicitly mandated for this purpose' (Bourdieu & Passeron, 1990:5). Gosling's (2009) research evidences how differently the role of academic development is constructed and positioned in different establishments. Irrespective of location they have the power to influence the 'identities of the members of the academic culture' (Rowland, 2002:56). From this perspective academic developers, teaching on Post Graduate Certificate courses and delivering CPD, are governmental agents who through pedagogic action (Bourdieu & Passeron, 1990) teach subjects how to do teaching/supporting learning and how to be teachers/supporters of learning according to the rules of normalisation. This conceptualisation of the role is uncomfortable because it implies absolute subjectification to the discourse of teaching and learning.

My endeavour to contextualise the research participants' lived experience of the Post Graduate Certificate and my work with them in relation to the global, political, Higher Education and Institutional context (Groundwater-Smith & Sachs' (2002:352) fourth definition of an activist professional) was not with the intention to discipline, normalise or through differentiation encourage subjects to subjectify themselves but through pedagogic action help them interpret these contexts and assist with their negotiation of them.

However, according to Bourdieu & Passeron (1990) pedagogic action plays a significant role in the reproduction of culture which, if not based

on theory but on cultural beliefs, is a form of symbolic violence because it inflicts behaviours on those dominated by the dominant (ibid). It is a cultural belief imposed by the state that to be a 'good teacher' in Higher Education staff must be 'qualified'. Thus, in order to hold 'the best interests of clientele at heart and recognise their varied needs' (Groundwater-Smith & Sachs' (2002:352) second activist orientation) I have sought in this inquiry to theorise my practice. Doing so has revealed a blurred boundary identity that exists somewhere between subjectification to the discourse and an activist professional (ibid) as well as the possibility of changed practice.

Changing/Enhancing My Practice

In his book *A Will to Learn: Being a Student in an Age of Uncertainty* Barnett states that 'in our thinking about higher education, and, by extension, in our research into higher education ... we are urgently in need of an ontological turn' (2007:9). He focuses on what it is to 'be' a student and suggests that 'these matters take on a particular resonance in an age of turbulence and uncertainty' (ibid). If this is the case for students it is likely to be for staff and doubly so for Post Graduate Certificate participants who, as staff and students, struggle to claim or resist the discursal identities made available to them (Burr, 2003). The implications for me as an academic developer are profound because this 'identity work' carries great responsibility.

A willingness to expect, engage with and view change as non-linear and chaotic, in order to support staff with their negotiation of it, is the

prime function of academic development – it underpins every aspect of the work which, according to Manathunga (2006), requires bravery. By engaging with change academic developers are not merely 'offering' it to staff on behalf of their institutional/political masters but encouraging them to develop their own position in relation to it (Cousin, 2010). In Freire's view this requires critical thinking through dialogue which 'is also capable of critical thinking' (1996:73). The next section will move on to discuss how this difficult work might be achieved.

In the literature reviewed in Chapter Three Part I theorists' responded to the policy and institutional discourses of Higher Education and teaching and learning. In doing so many issues, concerns and a range of subjectivities emerged that provided the basis for the interview questions and analysis of the portraits. Comparison of the Post Graduate Certificate at the Institute with the generic course structure emanating from Nicholl & Harrison's (2003) analysis showed a strong relationship between them. The presence of genericist, technicist and normalising practices seemed likely. Nevertheless, there was little evidence that the research participants felt their pull even though the assessment criteria cohere to the Professional Standards Framework which clearly articulate what teachers/supporters of learning do, know and the professional propensities they must demonstrate (Higher Education Academy, 2009). As discussed in Chapter Four, the course at the Institute adopts a discursive approach but is this sufficiently critical?

In the Introduction (page 2) I asked the question 'am I inflicting an unwanted discourse on the course participants or helping them to navigate it satisfactorily'? I set out to reveal the discursive context and in so doing referred to the power discourse has 'to gain access to the bodies of individuals, to their acts, attitudes and modes of every day behaviour' (Foucault, 1980:125). My endeavour was to learn from the research participants lived experience of the discourse of teaching and learning at the Institute in order to improve my practice. Some of the issues, concerns and subjective positions posited in the literature resonated but mostly the participants told a smooth story. Although little aware of the various discourses or the impact of them on their subjective positions there was evidence resistance. KA was initially resistant to the discourse of the Post Graduate Certificate and WM to the discourse of reflective practice and an activist subjectivity, but did they adopt these positions knowingly?

In Chapter One I stated my position that individuals choose the discourses to adopt or employ, but as Webb wisely cautions 'we are part of an anonymous discourse which pre-dates our own arrival on the scene, and which moulds and constrains our agency as individuals' (1997:208). In other words we live in 'false consciousness' because our understanding is distorted (Burr, 2003:83). Consequently, from the positions of power we hold as teachers/supporters of learning we present discourses (which normalise and control us) as regimes of truth to our learners. This applies not only to myself but also to the course participants. According to Webb:

the only way forward is for people ... to attempt to gain some control of the discursive/practice, rather than accepting and following the views of those most rewarded by particular power relations (1997:210).

This has important implications for my practice. Firstly, in order to help course participants satisfactorily navigate policy and institutional discourses I must be fully cognisant of them. Secondly, to assess whether I am inflicting an unwanted discourse on them, the participants need to be aware of the discourse, its mechanisms and the available subjective positions. This geography of the possible for the Post Graduate Certificate reveals another; namely, that finding ways of making the discourse of the Post Graduate Certificate visible to the participants may help them do the same for their own disciplines and students. A change of focus of the course curriculum would generate and support critical debate. The course can maintain accreditation status for participants who want to author their lives as 'qualified to teach' and provide an opportunity for alternative subjectivities to be considered so that the decision to be 'professionalised' is informed and conscious.

This might be achieved in two main ways. By positioning policy and Institutional discourses in terms of their professionalisation agendas as well as mechanisms with objects (the Post Graduate Certificate) and subjects (participants, academic developers and learners) will open up the range of available subjective positions for discussion. This will provide a contextual frame. Using discipline as a methodological lens through which to view ontological and epistemological perspectives, as

Kreber (2009) suggests, shifts the localised context from the Post Graduate Certificate course to the subject/discipline of the participants. Endeavouring to reveal the ideas, beliefs and values that drive the course discourse and the subjectivities made available to and adopted by participants (including resistance) will exemplify how they might articulate the discourse of their own disciplines to their students. But through what means might this engagement occur?

Trowler's (2009) Teaching and Learning Regimes heuristic has utility here but due to the limitations of the short and part-time nature of the course, it may only be possible to move towards the eight moments, as opposed to address them fully. The means to do so, that is the theories, practices, methods and approaches to learning made available in the standard literature, already form part of the course curriculum. Key elements have featured in this study. How they can be better utilised will be discussed below.

Communities of Practice: Lave & Wenger (1999) view learning as a process of participation in communities involving practice (doing), meaning (experience), community (belonging), identity (becoming) (ibid:5). By discussing discipline in relation to these categories the Post Graduate Certificate disciplinary community and the disciplinary communities of the course participants come into view.

Practice (doing) can be discussed via the concept of 'Signature Pedagogies' with Wareing's (2009) article used to begin the

identification process. 'Ways of Thinking and Practicing' may also help to reveal, not only what the course participants are expected to think and do, but the disciplinary expectations they have for their own students. Two practices of the discipline of Education, namely reflective practice and the scholarship of teaching have utility here and can both be used with doubled intent. They will be discussed later in this section.

Meaning (experience/knowing) can be considered through Meyer & Land's (2006) conceptualisation of 'Threshold Concepts - Troublesome Knowledge' which supports discussion of the tacit knowledges that problematise learning in the disciplines. This will address concern in the literature that multi-disciplinary professional development spaces should not ignore discipline or disciplinary difference (Neuman, 2001). Land's work with Meyer (2006) and subsequent work with others can be used to help participants articulate 'the underlying expert structure' (Kinchin et al, 2008:101) of their disciplines. Discussing the question 'what is architecture' (Rowland, 2002:62) may help the participants identify the underlying beliefs and values (Alexander, 1992) they hold, derived from their own socialisation into the community. A multi-disciplinary community, where there are no disciplinary identity expectations, may be a safer space to do such work.

Identity (becoming) for Wenger (1998) is negotiated through membership (belonging) of a multiplicity of communities of practice. Deep engagement with this theory and with its critique (Barton &

Tusting, 2005) would help to reveal how communities of practice have the potential to generate ontological security but also feelings of 'otherness'. I had wrongly assumed that course participants were comfortable in their own disciplinary communities. In the findings the distress of feeling 'other' in communities where they expected to feel at home was profound. Do the participants make these assumptions of their own students? Or, through hierarchical observation, normalising judgements and examination (assessment) employ differentiation as a mechanism so that their subjects subjectify themselves (Foucault, 1977)? As stated in Chapter One this mechanism applies to universities (in terms of how they subjectify their staff) and to the disciplines they house. Thus, paradoxically, the Post Graduate Certificate and the respective disciplines of the course participants use differentiation with similar intent. Metaphors of 'otherness' including MacLure's (2006) conceptions of education's 'other', might help participants explore this state of 'being' firstly for themselves and then in relation to their students.

The literature revealed a powerful link between subject discipline and identity (Beck & Young; 2005; Harris, 2005; Quinn, 2004). Most participants in this study displayed a love of subject that is rooted to professional practice and fundamental to their ontological security. Evidence of this being blurred and problematic was not as a result of adding 'teacher' to their identity portfolio but when a teacher identity was denied (SR, GL, ML). Whether this was the case for those who did not participate in this research is not known. Hence, discussion of this

issue with all participants may be beneficial. Interview Question 2 of this study: 'When people ask what you do, what do you say?' provoked thoughtful responses and drew out conflicting aspects of the research participants' professional identities. Elton's (2005) conceptualisation of academic love and Fitzmaurice's (2008) research on philosophical approaches to teaching could encourage similar discussion.

Teaching and learning research via, for example, action research, self-study, narrative inquiry, auto-ethnography, a/r/tography and portraiture facilitate 'dynamic, contingent, and located accounts of professional settings and actions' (Nichol & Harrison, 2003:27). Not only are these methodologies more appropriate for creative arts practitioners they can encourage the values and beliefs that underpin teaching practice to emerge. Thus, the scholarship of teaching can help Post Graduate Certificate participants explore their own disciplinary discourses.

However, viewing the scholarship of teaching as an imposed exercise of the discipline can open up discussion of the range of subjective possibilities for the participants. Asking them to relate their response to this imposition to the practices of their discipline and experience of their students might encourage the level of critical dialogue to which Freire (1996) refers.

Reflective practice has a similar dual function. It is a deeply embedded practice of the professionalisation of teaching discourse as well as of many creative arts disciplines but it also has a normalising function as a mechanism of subjectification. Was the research participants' depth of

engagement with reflective practice due to it already being part of their subjectivity and if so should it be challenged rather than reinforced? I have suggested that the Post Graduate Certificate has the potential to be a safe space where the participants can address the complexities of their personal and working lives, not only in the endeavour to cope by producing a narrative of self with which they are comfortable, but also to challenge this narrative by considering alternative stories. How do they do this if not through reflection? According to Friere 'only by means of the praxis: reflection and action upon the world' (1993:33) can we transform it.

Turner-Bisset (1999) considers knowledge of self to be an important constituent of the knowledge-base of teaching. Reflective practice has the potential to bring knowledge of own subjective positions in-between the resist or claim polarities to the fore. A range of reflective tools to assist with this are already at large in this study including Archer's (2000) 'inner conversation' that determine 'our being in the world' (ibid:318) and occur in a complex range of spaces: 'imaginary', 'lived' and 'experienced' (ibid:339). By capturing and interrogating these conversations issues of identity, community membership, professional and teaching practice, attitude to students and to the Post Graduate Certificate course may emerge. Changing landscapes/horizons and other geographical metaphors also have the potential to reveal the complexity of coping with the condition of postmodernity.

This returns to the idea that professional development involves working on and around the identity of the participants, their 'intra- and inter-personal intelligences' as well as their 'emotional intelligence' (Leitch & Day, 2001). This needs to be inherent in CPD activities and is the aspect of reflective practice that the term reflexivity attempts to articulate by adding the dimension of self-examination (Strathern, 2000b). It is the kind of reflective space the Post Graduate Certificate must strive to facilitate in order to avoid reflection being 'tied to a sterile cycle of considering questions and self location' (Parker, 2002:384). Whether any of these approaches ameliorate the likelihood that some participants will 'enact the penitent self' is important to consider. However, adopting such a stance should not be assumed to reflect resistance for it may be due to other factors.

The notion of 'deep' and 'surface' approaches to learning, 'a foundation stone upon which much of the research, theory and practice of higher education has stood for twenty years' (Webb, 1997:195), contributes to the Post Graduate Certificate curriculum but not in the deterministic way Webb suggests. It is used to generate discussion with doubled intent; namely, why do students (including Post Graduate Certificate participants) adopt a surface approach to learning? Webb's view that binary distinctions are useful analytic devices have already positioned in this study but it is the continuum between the binaries and recognition that positions on it constantly shift and change that have emerged as important. With regard to the deep/surface binary Webb asks: 'Is all 'surface' learning bad?' (ibid:206). He suggests that we all

'move back and forth, in the quest for understanding' (ibid:207) and likens this to 'the hermeneutical tradition ... interpreted as the constant movement from part to whole' (ibid). It may also be due to the state of liminality provoked by engagement with disciplinary threshold concepts.

According to Land:

within the liminal state an integration of new knowledge occurs which requires a reconfiguring of the learner's prior conceptual schema and a letting go or discarding of any earlier conceptual stance. This reconfiguration occasions an ontological and an epistemic shift (2010:xi).

Thus, the possibility of transformation, promoted by using 'any strategy, activity, or resource that presents students with an alternative point of view' (Cranton in Land et al, 2010:xiv) emerges. It involves the re-writing of scripts but this does not happen quickly for there is 'an in-between time and place in social transformation and relocation' (ibid) neither does it occur easily for there is emotional investment in narrative subjectivities.

This approach offers the possibility of revealing disciplinary discourse and the historically derived, deeply rooted practices and subjectivities which seek to normalise the subjects. It will provide an opportunity, through critique and contest, to challenge these and consider why they perpetuate. Rather than adopting an attitude which says 'trust me, I already know the right answer ... a sense of scepticism' (Webb, 1997:202) will be encouraged. The Post Graduate Certificate must provide a safe space where the difficult work of challenging and thus informing the curriculum of this course and their own can occur.

Paradoxically, this may be troublesome knowledge that provokes an in-between state.

Conclusion

The work of this chapter was to generate the findings of this study by analysing the research participants' portraits in terms of the contextual ground and by doing so provide answers to the question: what can I learn from a deeper context specific understanding that will help me to improve my practice as an academic developer?

I have come to know my context better. However, this study has led me to challenge my own subjectification to the policy discourse of teaching and learning manifest in the Post Graduate Certificate at the Institute. My contribution to the Post Graduate Certificate to date appears to have supported a positive experience for the participants but it has become apparent that although the course adopts a discursive approach to 'the theories, beliefs, [and] policies ... that inform and shape it' (Alexander, 2008:3; page 9 of this study) it is not sufficiently controversial. In order to make it so I must develop an alternative knowledge-base from which to operate.

Thus, the intrinsic value of this chapter has led me to locate tools to facilitate the Post Graduate Certificate participants' reflexive attention to their subjective positions in relation to the course, their disciplines and students. In other words how their 'personhood and ways of being in the world' (Clegg, 2008:329; Becher & Trowler, 2001) are in a constant

state of change, flux and transformation which at times cause ontological and epistemological uncertainty that becomes visible as resistance and feelings of 'otherness'.

The inextricable link between epistemology and ontology has been evident in this study. It explains why Post Graduate Certificate courses that adopt technicist approaches are unsuccessful and much criticised. A focus on what 'normal' teachers do and separating this from who they are confounds the postmodern condition by applying totalising procedures to individualised practice. No wonder it is met with resistance. Thus, the work of academic development is not merely to find ways of helping participants cope 'with the rapid pace of change and the accelerations of paradigm shifts' (Quicke, 1998:331) but to help them challenge their subjectivities (and those of their students), which blur the boundary between discomfort and possibility. Cousin (2010) calls on academic developers to move forward, embrace and welcome change in order to ameliorate the danger of Post Graduate Certificate courses becoming sites of reproduction. The extrinsic value of this study is that the intrinsic value supports this view.

**Figure 6:
Graduation
July, 2009
research
participants
and the
researcher**

In September 2009 I became the course leader of the Post Graduate Certificate at the Institute. Earlier that year I played a key role in re-writing the course for re-validation. Some of the findings of this study already at large were integrated into the design of the new course. Importantly, they contributed to and continue to inform the debate between myself and other members of the team about the philosophy of the course. Strong and deeply held personal beliefs emerged along with resistance to alternative perspectives. The course continues to resist technicism, genericism and the normalisation of its participants and must work not only to bring the discourses that seek to subjectify us and the range of available subjectivities into view but also make them tangible (Kinchin et al, 2010). Those considered in this study only brush the surface of this endeavour. They are worthy of further study and the likely focus of my post-doctoral work as an educator striving to educate myself.

Conclusion

In the Introduction Trowler's (2008) concern that educational research should consider its macro, meso and micro contexts provided an important conceptual framework for this research which resonated with my own beliefs: that the relationship between an individual and their context should not remain hidden (ibid:19) and that what is appropriate in one context is not necessarily relevant in another (ibid:109).

Gosling's statement that 'the function and purposes of educational [academic] development, its methods and institutional role and location continue to be debated and provision varies widely between institutions' (2009:6) further supports the importance of specifying context.

Thus, in the Introduction I set out to explain my own context, beliefs and concerns that affected the decisions I made about what to study, how to construct the inquiry and how to interpret the data. I did this for the sake of contextual clarity rather than from a desire to be the focus of the research. My practice and the improvement of it are central but the figures are at the heart because without participants/students I have no practice to improve.

Aware that each theoretical and methodological decision would result in a different inquiry and outcome I strove to design the study. I saw potential of many paradigms but committed to Saukko's (2005) conceptualisation of a Cultural Studies perspective. This enabled me to field a range of methodologies to explore the contextual framework. Her concept of contextual, dialogic and self-reflexive validity provided

the means to move the study through its contextual ground. Via the notion of self-reflexive validity, I was able to acknowledge the presence of myself as the researcher within the study, for 'research is who you are and how you are in the world' (Lather, 2007:30). The work of the Conclusion, as declared in Chapter One, to self-reflexively examine my decisions and analysis by returning to some of the issues raised in the Introduction and chapter findings, is the point that has now been reached. These research findings are my chosen model of reality and interpretation of it.

In the Introduction I refer to my responsibility as a public intellectual in response to the call on teachers to fulfil this role by researching their actions in the classroom and influencing policy beyond the institutional setting (Stenhouse,1988:49). I was motivated to undertake master's level study to identify a knowledge-base from which to operate. My decision to do a doctorate in Education was similarly driven. Thus, in super-complex times when the epistemological-base of educative endeavours are 'murky', I embrace my responsibility as a public intellectual, to dive into these waters in search of partial illumination for myself and others.

Goodson acknowledges the importance of such work but suggests that in the twenty first century 'there are postmodern prospects to explore' involving 'voices and visions, a moving mosaic of intentions and plans' (2003:121). However, this is complex work because giving voice to the figures and revealing their visions has limited value if the discourses

that shape and control their narratives are not present (Youdell, 2011).

The difficult methodological question of how to explore the already much researched political and global contexts, the specificities of the local context, and create narrative representations of the research participants emerged.

Crucially, Kincheloe & Berry's (2004) conceptualisation of a theoretical and methodological bricolage offered a solution. From the bricoleur's perspective re-examination by employing different (sometimes partial) methodological tools always creates new knowledge (ibid). Employing this perspective enabled me to design a methodological 'road map' to guide me through complex terrain and juxtapose a range of methods with differing lineages. .

Difficult choices also had to be made regarding which discourses to privilege and which methodologies to use. For example, the discourses of managerialism, excellence and the role of the para-academic (Macfarlane, 2011) are worthy of greater attention. Gender issues surfaced but are little mentioned and the myriad voices of theorists remain laden with untapped potential.

In Chapter Two discourse analysis, based on Foucault's (2002) approach revealed the power discourses have to construct subjects due to 'an intimate relation between systems of knowledge (discourses) which codify techniques and practices for the exercise of social control and domination within particular localised contexts' (Harvey, 1990:45).

Thus, policy driven by the discourse of globalisation and the neoliberal push to marketise Higher Education demands that subjects are 'qualified to teach'. However, by viewing the discursual mechanisms of subjectification as proposed by Foucault (1977), paradoxical interpretations appeared.

Professionalising the role of teaching in Higher Education by providing qualification routes implies that those without such qualification are deficient and creates a power relationship between those who have and those who have not (Friere, 2004:xxiii). The danger of a discourse of deficiency is that genericist and technicist approaches are normalising practices that on the one hand construct subjects as homogenous groups but on the other employ differentiation as a mechanism to subjectify them. Hierarchical observation, normalising judgements and examination/assessment are the means of control used in most educative endeavours. Viewed as a form of oppression this positions participants in academic development activities as both the oppressed and oppressor. Freire suggests that 'the oppressed must confront reality critically, simultaneously objectifying and acting upon that reality' (1996:34) and that to achieve this 'pedagogy must be forged *with*, not *for*, the oppressed' (ibid:30). He also warns that 'as long as they live in the duality in which *to be* is *to be like* and *to be like* is *to be like the oppressor*, this contribution is impossible' (ibid). Clearly, there is no unproblematic answer.

In Chapter One I used Burr's (2003) interpretation of social-constructionism to articulate a position in-between the conceptualisations of humans as active individual agents (Archer, 2000) and as constructed entirely through discourse (Foucault, 1980). In Chapter Three where the condition, complexity and paradoxical propensity of postmodernity loomed large, the subjects of the discourses of Higher Education sought the means to resist, claim or cope with attempts to subjectify them. In Part 1 of the literature review negative commentary regarding mechanisms of control, such as Post Graduate Certificate courses and CPD in general, revealed strong evidence of resistance. Foucault's assertion that 'where there is power there is resistance' (1990:92) appears to be correct. In addition his contention that although discourses can be repressive they can also be productive is evident from the strength of response. Notably, the literature emanates from knowledgeable theorists with the power to resist. However, Webb's caution about 'accepting and following the views of those most rewarded by particular power relationships' (1997:210), in this case the power of publication, resonates.

I was surprised at how little aware the research participants appeared of the discursive formation of Higher Education – although it is important to remember they were not asked directly about this. With regard to the discourse of teaching and learning at the Institute it was only the Post Graduate Certificate about which they were informed. Was subjectification to the discourse of professionalisation evident or pragmatic use of this mechanism as part of the process of self-

authoring their lives? There was apparent willingness to 'buy' into the discourse, to consume it and achieve qualification accumulation with a view to increased job security. There was also resistance to the totalising power of enforced qualification. Thus, as Lyotard suggests 'no-one ...is ever entirely powerless over the messages that traverse and position him at the post of sender, addressee or referent' (1984:15). The likelihood that these subjectivities were not informed choices led me to suggest that those available should be made visible to the participants even though doing so runs the risk of compounding 'the realization of oppression ... which makes oppression more oppressive still' (Freire, 1996:33) by making the participants aware of their oppressor-oppressed duality (ibid:31). However, Foucault's view that 'everything is dangerous' is not necessarily problematic because this 'leads not to apathy but to a hyper- and pessimistic activism' (in Dreyfus & Rabinow, 1982:343).

In the Introduction I acknowledged my own subjectification to the discourse of teacher training in the compulsory sector and that this may have contributed to my belief that those who are teaching or supporting learning in Higher Education should be specifically qualified to do so. Once aware of this I resisted the construction of academic developers as governmental agents of normalisation (a polarity) in Chapter Six and sought a blurred but more comfortable 'Third space'. I aligned with Handal's (2008) metaphor of the academic developer as midwife. Metaphors are useful analytic tools but, like polarities, they can lead to

oversimplification. In super-complex times, as MacLure (2006) has shown, polysemous metaphors are needed.

Thus, I also positioned myself as an activist professional with a democratic attitude who 'hold[s] the best interests of clientele at heart and recognises their varied needs' (Groundwater-Smith & Sachs' (2002 :352). From a democratic orientation I acknowledge the hold our beliefs and values have over our models of reality and that from my position of power I am likely to unconsciously impose my own. This raises difficult questions: Does the curriculum and approach proposed here also normalise? Indeed, does any imposed curriculum or assessment procedure, irrespective of democratic or critical intent, operate as regime of truth? Is it possible to confound mechanisms of differentiation within an audited educative context or to mitigate the power relations between myself and the participants and if so how much? Such questions, which provide the opportunity 'to consider rival explanations of what we are doing and thinking '(Cousin, 2010) and challenge the status quo of our own knowledge-base and classrooms, should be embraced. Doing so requires me to remain self-reflexively aware of the beliefs and values I hold also how I narrate my subjectivity to myself and others.

As a result of this study I have become conscious of the power discourses have to subjectify and suggest that it is knowledge of them that best equips us with the power to resist. Having generated an interpretation of current discourses I am better able to grasp those yet

to come. I have proposed a curriculum that puts the course discourse to work to subvert the dominant paradigm. The proposed curriculum is the antithesis of the current approach because it is designed to help participants: identify and articulate their own course discourses, including the ways of thinking and practicing, and ask why these perpetuate; become reflexively aware of the subjective positions adopted by themselves and made available to their students; work to understand, if not ameliorate, resistance in their students. The proposed curriculum uses discipline as a methodological lens through which the relationship between ontology and epistemology can be viewed. It provides an opportunity for critique and to challenge 'the unconscious normalisation of the status quo' and its 'reification, which expresses itself as the fear of change' (Bhaskar, 2010:164) because:

Different questions, alternative binaries ... grant more space to ambivalence and uncertainty to replace our overly assertive discourse; they might also lead us closer to Barnett's (2007) proposal that we need to pay greater attention to the ontological state of the student (Cousin, 2010).

Freire's (1996) assertion that the route to critique is dialogue has already been noted. However, he also insists that 'dialogue cannot exist in the absence of profound love for the world and for people' (ibid:71). This resonates with Elton's (2005) conceptualisation of academic love and suggests an ethic of caring perspective. Hard to achieve because 'caring involves, for the one-caring a "feeling with" the other' (Noddings, 2003:30), it is more than empathy as one endeavours to see and feel, albeit temporarily, as the other.

With regard to the teacher/student relationship Barnett (2007) develops this idea further. He borrows Heidegger's term solicitude which he says 'does not reduce the Other' by taking away his care but gives it back to him (ibid:30). It does not encourage dependency but helps the person to care for themselves. Barnett suggests this notion of solicitude provides 'a striking insight into the character of the pedagogical relationship at its finest' (2007:130). The challenge for academic developers is to 'open up possibilities' and 'existential potential-for-Being' (ibid). Finding ways to assist our learners with their journey to self-authorship may provoke ontological and epistemological insecurity, different for each individual, which surfaced from the analysis of the research participants' portraits. Nevertheless, the presence of 'colleagues with folded arms at the back' (Cousin, 2010) remains likely for a multiplicity of reasons, as all students reside in spaces in-between the polarities of total non-engagement and absolute subjectification. However, their ontological positioning, justified by narrative constructions of these poses, should not be ignored.

The growing body of work, referred to in the Introduction, that reflects Archer's (2000) concern for 'being human' is perhaps an ontological polarity fielded to counter the discourses of globalisation and neo-liberalism that prioritise markets over persons. Polarities are valuable conceptual tools but they are places of extremes. We all experience their pull but mostly reside in blurred, boundary, in-between spaces. I work in a 'Third Space' conceptualised by Land (2008) as the polarities of the person and the systems, of domestication and critique (Freire,

1999). Although fraught with uncertainty and the complex 'messiness of academic practice' (Jones, 2011:109), my role as an academic developer is to challenge the dominant discourses by providing a multiplicity of alternative conceptualisations. This study makes a contribution to this endeavour but work to fulfil the potential of this possibility is the continuing challenge.

At a time when the Higher Education system in the UK is in a period of transition this has been a story of 'partial culture' (Bhabha, 1994:54), a culture '“in-between”, bafflingly both alike and different' (ibid). The Institute is not a traditional university with a traditional mix of disciplines. Academic development is not a traditional discipline nor for many a welcome addition. Its agents, neither academic nor administrator; teacher nor researcher; are nevertheless in a position to support the existential potential for their participants who reside in emergent 'Third Spaces' themselves. In this time of super-complexity, 'otherness' appears to resonate for us all. However, even 'otherness' is paradoxical because, although uncomfortable, it may be the state of emergence to which Bhabha refers (1994).

These findings may have been very different had other methodologies lenses and choices been made but this is how 'bricoleurs create rather than find meaning' (Kincheloe & Berry, 2004:4). In the same way that a singer or band use another's material, Bricoleurs take materials already used (ibid:95) and produce something different and new. Denzin & Lincoln (2005) liken this to jazz improvisation where known notes are

put together in a unique way through the creative endeavour of the musician. The audience are invited to make sense of the musical pattern as an interpretive experience. Whatever the original purpose of the text, the possibility exists that the reader will find meaning that the writer neither envisioned nor intended (Adams, 2008). These interpretive experiences 'belong to the person who is reading them, in the moment of reading' (Perselli, 2005:33). In Benjamin's (1999) view once a text has been reproduced and made available it is effectively the death of the author. These findings are my interpretation of the research participants' experience of the Post Graduate Certificate at the Institute. The interpretative endeavour now belongs to you.

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Appendix 1

Participants of the Post Graduate Certificate in Learning and Teaching at the Institute in 2007 and 2008

Participant	Discipline	Job Role	Course
Cohort 1			
KS***	Graphic Design	external candidate	Work experience on BA Graphic Design
KA* probation	Journalism	.5 lecturer	BA Broadcast Journalism
	Graphic Design	tutor/technician full time	BA Fashion Promotion
RA*	History of Art	.5 theory lecturer	BA Fashion Design
PJ** Probation	Photography	full time lecturer	MA Photography
WL***	Photography	.4 photography technician	Foundation BA Fashion Promotion
Participant	Discipline	Job Role	Course
Cohort 2			
HC* probation	Film Production (Sound)	.5 lecturer	BA Film Production
Probation	Graphic Design	full time lecturer	BA Graphic Design
HJ* probation	Fashion Design	full time lecturer	BA Fashion Promotion
FH**	Graphic Design	Sessional lecturer	Foundation Diploma
GL*	Textiles	full time artist in residence	BA Textile Design
Probation	Architecture	.5 lecturer	BA Architecture
ML*	Fashion Design	full time technician	BA Fashion Design
	Digital Media	Sessional lecturer	BA Digital Screen Arts
PJ**	Graphic Design	Sessional lecturer	BA/MA Graphic Design/Animation
RA***	BA Media in Society MA Interactive Multi-media	full time technician	All courses
	3D Design	Lecturer	BA 3D Design
SR*	Jewellery Design	Technician	BA 3D Design
WM*	Graphic Design New Media	Sessional lecturer	BA Graphic Design New Media
	Fine Art	.5 lecturer .5 technician	BA Fine Art

* Full participation in this study

** Agreed to participate, email interview questions not returned

*** Partial participation, incomplete data set, not represented in study

Appendix 2

Key to Tables

The left hand column of Tables A – G shows the main themes that emerge from the Dearing Report (1997) and *The Future of Higher Education* (2003). The discourses constructed in these documents are outlined, the initials indicate the source document (see key below) and the words in bold indicate the language that constructs the discourse. The right hand column shows, from an analysis of strategic documents, how the Institute complies with the macro global, national and Higher Education discourses and turns them into micro institutional discourses and practices.

Key to Tables A – G left hand column:

- (DR) Dearing Report
- (CC) Charles Clarke Secretary of State for Education and Skills presentation of *The Future of Higher Education* (2003) white paper to the House of Commons 22 January, 2003
- (FHE) *The Future of Higher Education* (2003)

Key to Tables A – G and Table 6 right hand column:

- (AS04) Academic Strategy (2004)
- (SP06-10) Strategic Plan for 2006 – 2010
- (MS05) Mission Statement (2005)
- (T&LS06) Teaching, Learning and Assessment Strategy (2006)

Appendix 2– Table A

Table A: The relationship between the political discourses of Higher Education and the Institute of Art and Design strategic documents

Globalisation	Institute of Art and Design
The global context has infinite possibilities (DR)	Has global aspirations (MS05)
A competitive edge needed for success in global economy (FHE)	Enhancing our international standing and reputation in the creative arts (MS05 Enabler 6)
Competitor nations are challenging (DR) There is pressure from other countries to compete (FHE) Must be comparable to the level of competitor nations (FHE)	Global competition means we must prepare and create a compelling case that articulates our strengths and message (SP06) China is now producing four times as many graduates as a decade ago and recently overtook Britain to become the world's largest economy (SP06)
We need to keep up with fast pace of change (FHE)	The UK still has a long way to go to match North American Universities and rising competition from China, India, Australasia and the Far East (SP06)

Appendix 2– Table C

Table C: Higher Education Competitive and World Class

Higher Education Competitive World Class	Institute of Art and Design
Responsible for the progression of human knowledge and achievements(DR)	
Expected to accept a duty of care for the well being of our democratic civilisation (DR)	Creating creative and socially responsible individuals who can contribute substantially to their communities is at the heart of all our endeavours (AS06-10)
Our universities are the best in the world (CC) World renowned (FHE) In a fast changing, competitive world the role of HE is central (FHE)	We intend to enhance our international standing and reputation in the creative arts (SP06-10)
A national asset that contributes to the strength of the national economy (FHE) Must help with the economic strength of the nation (FHE) Will aid the pace of national and international change (FHE)	Student potential developed to enhance skills, employability and entrepreneurship (T&LStrat06)
Is a creator of jobs, prosperity, expanding opportunity and social justice (FHE) Its role is to equip the labour force and close the productivity gap by closing the skills gap (FHE) Provides a gateway to opportunity and fulfilment for young people (FHE)	Preparing tomorrow's leaders and practitioners for employment in the creative and cultural industries (MS05) Realising the potential of our staff and students, thereby developing and sustaining a supportive, creative community (SP06 Enabler 2)
Must be dedicated to the creation of a learning society (DR) Committed to lifelong learning (DR,FHE)	
Is under pressure and at risk of decline (DR;FHE)	
Competitor nations have ambitious plans for expansion (DR) The challenge from other countries is growing (FHE)	Increased student number targets to be met and exceeded (SP06-11)
Increased participation is necessary to maintain knowledge lead (DR)	Section of the Academic Strategy devoted to this. There will be a Widening Participation Strategy (AS04)

<p>Needs to be committed to widening participation, those that commit to this will be valued (DR)</p>	<p>Will strive for excellence in widening participation and fair access (AS04) One of the four core activities of the merged institution (AS04)</p>
<p>There is already great diversity in the system (FHE)</p>	<p>Flexible approaches will support a diverse student body (SP06-10) The diversity of the student body will be recognised and inclusivity encouraged (T&LS06)</p>
<p>Need to have strong teaching and research infra structures (FHE)</p>	<p>Teaching and research to lead developments in the creative and cultural industries (AS04) There is a robust teaching and learning infrastructure (SP06-10)</p>
<p>Need to have high calibre staff (FHE)</p>	<p>An environment committed to excellence in teaching and research is needed to attract high quality staff (AS04)</p>
<p>Must develop strong links to the business community, be committed to knowledge transfer and regional economic development (FHE)</p>	<p>Providing a cultural touchstone for our local and regional communities (MS05 Enabler 5) Will strive for excellence in knowledge transfer and business developments (AS04)</p>
<p>All staff to be recognised and rewarded by effective and sensitive management strategies (DR)</p> <p>There should be institutional support for staff to develop their teaching (DR)</p>	<p>Potential of staff (and students) to be realised (AS04) Recognising and valuing everyone's contribution (MS05 Value 4) Support for academic and support staff to be provided (T&LS06)</p>
<p>New approaches to management are needed (DR) Management and leadership needs to be outstanding (FHE) and world class (DR) A full range of professional administrative and management skills are needed (FHE) Effective management will make efficient use of resources and systems of accountability (FHE)</p>	<p>Excellence in management and leadership awards to be initiated (AS04) We will strengthen our leadership and management skills (SP06)</p> <p>The effective management of people underpins the delivery of a quality experience for staff and students (SP06)</p>
<p>Provision needs to be good quality, effective and relevant (FHE) Good universal provision to be based on standards and assurance (FHE)</p>	<p>Achieving the highest standards of academic excellence in learning, teaching and research (MS05 Enabler 1)</p>

<p>It will be financially supported by government and by the ability to collect tuition fees (FHE)</p>	<p>Sustained failure to meet its student recruitment targets will have serious financial implications and put the survival of the institution in jeopardy (SP06)</p>
<p>Has to differentiate roles (FHE) The sector has embraced lifelong learning, research, knowledge transfer, social inclusion and regional and economic development – institutions cannot all excel in all of these areas (FHE) Must develop own identities through strong mission statement (DR, FHE)</p>	<p>To excel as a University for the Arts which fosters creativity through local connections and global aspirations by 2010 (AS04) To promote access and participation that takes account of the diverse community that we serve (SP06) Creativity is at the heart of everything we do (MS05 Value 1) Distinctiveness – daring to be different (MS05 Value 3)</p>

Appendix 2– Table D

Table D: Research/Scholarship in Higher Education and at the Institute of Art and Design

<p>Research (Scholarship)</p>	<p>The Institute of Art and Design for the Creative Arts</p>
<p>Adds to the sum of human knowledge (DR) It generates knowledge and inventions supports wealth creation and quality of life (DR)</p>	<p>Strive for academic excellence ensuring students benefit from a high quality learning experience fully meeting their needs and the needs of the economy and society (SP06)</p>
<p>Is world class (DR,FHE) The best in the world (CC)</p>	<p>The Institute is particularly ambitious in its research intentions (SP06-10)</p>
<p>There is a danger of this strong position in the world declining (FHE)</p>	<p>Research culture to be strengthened and consolidated at an international level (SP06-11)</p>
<p>Research is under funded – shortfall has often been made up by using teaching funds or failing to support the research infrastructure (FHE) The Research Assessment Exercise has exacerbated this (DR)</p>	<p>Research grant income to be increased (SP06-11)</p>
<p>The Research Assessment Exercise has deflected attention away from teaching and towards research (DR)</p>	<p>50% of all permanent staff to be research active (SP06-11)</p>
<p>Research and scholarship should be used to inform teaching (DR) The link between research and teaching is a strength, the link is provided by subject disciplines (DR) Research informs and supports teaching (DR)</p>	<p>Staff must remain at the forefront of their subjects (MS05)</p> <p>Research affects curriculum and teaching practice, it should be integrated into teaching, learning and assessment (SP06-11)</p>
<p>Our ability to recruit and retain the best researchers is under question (FHE) Staff not well paid, average earnings have risen faster than academic pay (FHE)</p>	<p>Investment in academic staff is key to ensuring they become active and competent researchers (SP06-11)</p>

Table E: The Discourse of Teaching and Learning

Teaching and Learning	The Institute of Art and Design
Must be world class excellent, effective and relevant (DR)	Will strive for excellence (AS04, T&LS06)
To have professional status, with staff professionally qualified (DR,FHE) Teaching is to be valued as a professional pathway (FHE) Good teaching is to be explicitly valued (FHE)	All new staff to obtain a teaching qualification (AS04) Excellence in Teaching awards to be available (SP06-10)
Teaching and learning are central to the purpose of Higher Education (FHE)	Will strive for excellence in teaching and learning (AS04)
To have an increased status equal to research (DR) No longer to be a poor relation to research (DR,FHE) Staff perceptions that teaching is less important than research has to change (DR)	Research underpins academic excellence (SP06-10)
All students are entitled to high quality teaching; they have a right to good teaching; we must guarantee good quality teaching for everyone (FHE)	Staff have pedagogic expertise that is specific to the creative arts (SP06-10)
Major changes to teaching practices necessary(DR) Must be student centred (DR) Deep learning is to be encouraged (DR) Technology to be increasingly used (DR) Students are to have access to practices of research and scholarship (DR) The needs of students for new modes of study and delivery of courses as well as pastoral and learning support must be met (DR) Students are more discerning and demanding (FHE) Teaching staff are to be involved in research into their subject – this will improve their teaching (DR) Scholarship – remaining aware of the latest research and thinking within a subject is essential for good teaching (FHE)	The Teaching, Learning and Assessment Strategy will support greater flexibility of delivery and best practice initiatives (SP06-10) Rich, relevant, flexible and high quality approaches to teaching, learning and assessment to be provided (T&LS06) Strong links between teaching and research to be developed (SP06-10)

Appendix 2– Table F

Table F: Staff Subjects of the Discourse

Staff subjects constructed by discourse	The Institute of Art and Design
Traditional entry requirements for academic staff are a good first degree and a postgraduate degree (DR)	Not all staff have a post graduate qualification if they have high level industry skills and experience
Should be professionally qualified (DR)	An in-house Postgraduate Certificate in Teaching and Learning in the Creative Arts is being developed (T&LS06)
Are challenged to be more effective (DR) Must have high standards, continually improve and share good practice (FHE)	The Teaching, Learning and Assessment Strategy will support greater flexibility of delivery and best practice initiatives (T&LS06) Key areas for development are creative learning spaces; e-learning; innovative assessment and learning resource development (T&LS06)
Staff work under increased pressure and are stressed (DR)	
There is wide range of staff roles (DR) Distinction between staff types increasingly irrelevant (DR) Current categories unsatisfactory (DR)	Support for academic and support staff development in a rapidly changing educational environment (T&LS06 goal II)
Roles are widening and career opportunities increasing for non-academic staff (DR) Not only teaching staff who have responsibility for facilitating learning (DR)	Those who are teaching and supporting learning will be eligible to apply for the in-house Postgraduate Certificate in Teaching and Learning in the Creative Arts is being developed (T&LS06)
Good teachers to be recognised and rewarded (FHE)	Teaching Fellowship Awards to be available (T&LS06) Excellence in teach awards to be available (T&LS06) To support and celebrate academic and support staff (T&LS06)
Will seek recognition for their teaching skills (DR) New staff to undergo accredited teacher training – all to be trained by 2006 (FHE)	An in-house Postgraduate Certificate in Teaching and Learning in the Creative Arts is being developed (T&LS06)

<p>Teachers in Higher Education to engage with scholarship to inform their work (FHE)</p>	<p>Scholarship and excellence in teaching, learning and assessment in the creative arts to be developed through research and reflective practice (T&LS06)</p>
<p>Research can be subject discipline or teaching focussed (FHE)</p>	<p>Discipline research should be integrated into teaching, learning and assessment thereby developing a pedagogy for the creative arts (T&LS06)</p>
<p>Staff should be aware of the latest research in their subject (FHE)</p>	<p>Research affects the curriculum and teaching practice (SP06-11)</p>

Appendix 2 – Table G

Table G: Student Subjects of the Discourse

Student subjects constructed by discourse	The Institute of Art and Design
<p>Their demands are changing (FHE) They are discerning, demanding, instrumental, consumerist, competitive and job oriented (DR) Their expectations will increase now that they are directly contributing to cost (FHE)</p>	<p>Teaching, Learning and Assessment strategy 9 goals all aim at providing a good quality learning experience for students. The strategy provides ways of helping staff who are teaching and supporting learning to achieve this (T&LS06)</p>
<p>They are entitled to high quality teaching (FHE) No student has to put up with poor teaching ((FHE)</p> <p>They are entitled to high quality information about the quality of teaching (FHE)</p>	
<p>Most students are satisfied with the standard of teaching (FHE)</p>	<p>Overall NSS student satisfaction rate to be a minimum of 4 (mostly satisfied) by 2010-11 (SP06-11)</p>
<p>Students will come from a broader spectrum of cultural backgrounds and abilities (DR)</p>	<p>Diversity of the student body is recognised: inclusivity in teaching, learning and assessment will be promoted (T&LS06)</p>

**Post Graduate Certificate in Learning and Teaching January 2007
Unit Assessment Requirements and Assessment Criteria**

Unit MA94 Learning in Further and Higher Education

Level & Credit Level M; 30 credits

Duration 15 weeks

Learning Hours 300

Assessment Requirement

- 1 Individual critical evaluation of a learning activity (50%)
- 2 Critical analysis of a curriculum plan or proposal (50%)

Unit MA95 Professional Practice in Teaching and Learning

Level & Credit Level M; 30 credits

Duration 15 weeks

Learning Hours 300

Assessment Requirement

1. Critical reflection of own professional development (portfolio/e-portfolio) including teaching observations (50%)
 2. Critical evaluation of the professional context of learning and teaching in the creative arts (small research project of own specialist teaching context) (50%)
- [Group projects and collaborations across areas of the creative arts will be encouraged.]

Assessment Criteria – for both units

Knowledge of:

1. The contextual and theoretical issues that inform teaching and learning pedagogy
2. The critical, contemporary and innovative practice of teaching and learning pedagogy
3. The techniques and processes applicable to research and advanced scholarship in teaching and learning pedagogy

Understanding through application of:

4. Established methods of research to create and interpret knowledge
5. An ability to critically evaluate current knowledge and assess methodological practices
6. An ability to make judgements on complex research problems that require systematic and creative processes to resolve them

Technical and applied skills through:

7. The use of critical and evaluative skills in order to identify solutions to a range of problems
8. The application of advanced learning skills to sustain independent learning
9. The development of specialist professional and transferable skills necessary to make decisions about complex problems

Learning Outcomes – for both units

LO1 situate your teaching and learning practice in the creative arts in a framework of teaching and learning pedagogy and research in the field.

LO2 create a range of learning situations for effective student learning and student support for a diverse range of learners.

LO3 use an evidence-based approach to design, implement and evaluate teaching, learning and assessment

LO4 critically reflect on the nature of scholarly practice within the creative arts to enhance teaching and learning practice

Constructions of the 'good teacher' – Nichol and Harrison (2003)

<p>Constructions of the 'good teacher' – someone who can</p>	<p>Post Graduate Certificate construction of the 'good teacher' at the Institute *(Appendix 3 a details all course Assessment Requirements and Assessment Criteria)</p>
<p>Design teaching sessions</p>	<p>Not compulsory although teaching observations (MA95 Assessment Task 1*) would indicate if insufficient preparation had been done. There is an expectation that all participants who are teaching or supporting learning will design their teaching sessions and then re-design to enhance practice. MA94 Assessment Task 2* requires a unit descriptor to be re-written, session plan and/or other related materials produced by the participant can accompany this.</p>
<p>Use appropriate teaching and learning methods</p>	<p>Teaching observations would look for this and it would be expected in all assessment submissions assessed via criteria 1*.</p>
<p>Mark or grade and give feedback on students work</p>	<p>This is constantly considered and discussed. The formative and summative feedback processes and the complexity/responsibility of assessing and grading student's work assessed via criteria 5*.</p>
<p>Monitor their own teaching</p>	<p>A reflective and reflexive approach to the participant's work is expected as a constituent part of professional practice. However, other evaluative methods are discussed and encouraged for example the National Student Survey, students submitted work, marks and feedback, individual tutorials with students, course boards and annual monitoring procedures, course changes, feedback from colleagues. Monitoring or evaluating own practice is a privileged activity. The words critical and/or evaluation appear in every assessment requirement and in assessment criteria 1, 5 and 7*.</p>

<p>Keep appropriate records of their teaching support and academic administration</p>	<p>This is not visible in the course content or delivery. Quality procedures demand records to be kept by academic staff but the issue of whether academic support staff keep records is not explicitly addressed but will be discussed in sessions.</p>
<p>Reflect on their work and plan their CPD</p>	<p>This is the main method of monitoring own work. Continual monitoring of self and own practice is constantly encouraged by the keeping of a Reflective Journal. A critical commentary on this as well as plans for further CPD is a requirement on the Teaching Portfolio content (MA95 Assessment Task 1*). Reflection is imbued within the Teaching Observation records (a reflective statement in response to the observer's feedback is required for inclusion in the Teaching Portfolio (MA95 Assessment Task 1*))</p>

Nichol and Harrison (2003)

Participants able to do all of the above in a way informed by:

Outcomes informed by	Post Graduate Certificate at the Institute Learning Outcomes and Assessment Requirements
An understanding of how students learn	Unit 1 MA94 - LO1 Situating your teaching and learning practice in the creative arts in a framework of teaching and learning pedagogy and research in the field.
A concern for student development	Unit 1 MA94 – LO2 Create a range of learning situations for effective student learning and student support for a diverse range of learners. Unit 2 MA95 – LO2 Design, implement and evaluate results of a review of your teaching practice in a specific area and suggest improvements to enhance the student learning experience.
A commitment to scholarship	Unit 1 MA94 – LO3 Use an evidence-based approach to design, implement and evaluate teaching, learning and assessment. Unit 1 MA94 – LO4 Critically reflect on the nature of scholarly practice within the creative arts to enhance teaching and learning practice.
A commitment to work with and learn from colleagues	Unit 2 MA95 – LO3 Use a wide range of dissemination activities to share, support and present learning and professional development in different professional contexts. Include peer observations in portfolio.
The practising of equal opportunities	Unit 1 MA94 – LO2 Create a range of learning situations for effective student learning and student support for a diverse range of learners.
Continuing reflection on professional practice	Unit 1 MA94 – LO4 Critically reflect on the nature of scholarly practice within the creative arts to enhance teaching and learning practice. Unit 2 MA95 – LO1 Demonstrate a critically evaluative approach to the distinctive features of teaching and learning in the creative arts related to your own professional practice Unit 2 MA 95 – LO4 Reflect on your personal and professional values and practice to improve effectiveness and identify development opportunities

Interview Questions - Course Participants

1. I am interested in your life history, how did you end up sitting here today?

If you were to do a time line of this journey what would it look like? Would it be steady and straight or have unexpected divergences?

2. When people ask, what do you do, what do you say?

3. What was it that drew you to a teaching/supporting learning role?

4. How did you know how to be a teacher/supporter of learning?

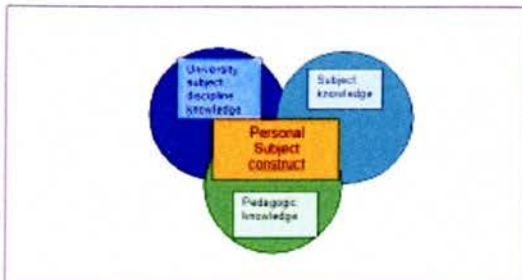
5. At what point did you realise you would be expected to do a PGC/become a fellow of the HEA?

How did you feel about that?

6. How would you reconfigure this diagram to reflect your own knowledge-base of teaching/supporting learning?

The Knowledge Base of Teaching

How do you view your own professional knowledge? How do the elements of it overlap or intersect and are there any tensions between the different types of knowledge?

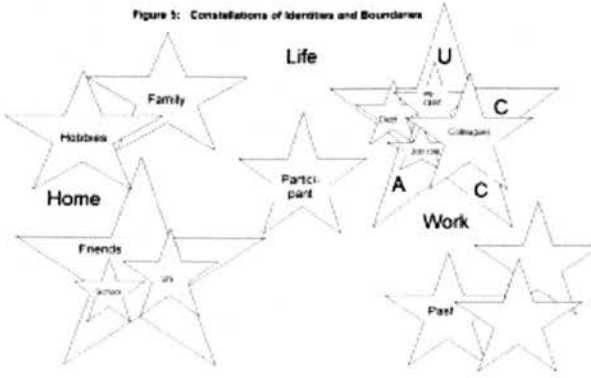


Would you reconfigure this diagram to more accurately reflect the areas of your own professional knowledge and how these interconnect and if so how?

Diagram adapted from Banks, Leach and Moon, 1999

7. If a community of practice is defined as 'groups of people who are engaged in a joint enterprise with a shared repertoire in which they are mutually engaged' (Wenger, 1998). What does the constellation of your community membership look like? Do any of the communities conflict?

Figure 5: Constellations of Identities and Boundaries



Constellations of Identities and Boundaries

8. a) What were the good PGC experiences for you?
b) What were the not so good PGC experiences for you?
9. What is your understanding of the term scholarship of teaching?
10. How have you changed as a teacher/supporter of learning since doing the PGC/you started to teach/support learning?

Issues emerging from part II of the literature review in relation to participant questions and the purpose for asking them

Participant Questions	Research Project Focus Purpose for asking/intended to reveal
<p>Question 1</p> <p>I am interested in your life history, how did you end up sitting here today? If you were to produce a time line of this journey what would it look like? Would it be a steady and straight or have unexpected divergences?</p>	<p>Ontological insecurity</p> <p>Was there never any intention to teach or support learning? Was it a surprise or a sudden unexpected event that resulted in the participant engaging with this work? Is there evidence of identity issues/struggles?</p>
<p>Question 2</p> <p>When people ask what do you do what do you say?</p>	<p>Ontological insecurity</p> <p>Is there a clearly defined identity, if so what is it? Is there evidence of confused identity or a dislike of an aspect of identity? Is identity tied to discipline?</p>
<p>Question 3</p> <p>What was it that drew you to a teaching/supporting learning role?</p>	<p>Ontological insecurity</p> <p>Was it a strategic decision to secure permanent paid employment? Or an active decision to become engaged with such work?</p>
<p>Question 4 Question 4</p> <p>How did you know how to be a teacher/supporter of learning?</p>	<p>Epistemological insecurity Knowledge-base of teaching</p> <p>What is the epistemological basis of the participant's teaching practice?</p>
<p>Question 5 Question 5 Question 5</p> <p>At what point did you realise that you would be expected to do a PGC and become a fellow of the HEA?</p>	<p>Technologies of Control Normalisation Ontological insecurity</p> <p>Is there any resistance to this expectation or were participants compliant?</p>
<p>Question 6 Question 6</p> <p>How would you reconfigure the diagram to reflect your own knowledge-base of teaching/supporting learning?</p>	<p>Epistemological insecurity Knowledge-base of teaching</p> <p>Is there a tension between disciplinary and pedagogic knowledge?</p>

<p>Question 7</p> <p>Question 7</p> <p>If a community of practice is defined as 'groups of people who are engaged in a joint enterprise with a shared repertoire in which they are mutually engaged' (Wenger, 1998). What does the constellation of your community membership look like? Do any of the communities conflict?</p>	<p>Ontological security/insecurity belonging to epistemological communities where identities are constructed</p> <p>Which communities of practice do participants feel they are members of? Is there any evidence of conflict or feelings of 'otherness'? Do their constellations collide or reside comfortably with each other? Where does discipline reside?</p>
<p>Question 8</p> <p>Question 8</p> <p>Question 8</p> <p>Question 8</p> <p>Question 8</p> <p>a) What were the good PGC experiences for you?</p> <p>b) What were the not so good PGC experiences for you?</p>	<p>The Post Graduate Certificate experience, technician? Changed/improved practice. Ontological insecurity</p> <p>Genericism</p> <p>Epistemological insecurity</p> <p>Was there a feeling that practice had improved? Was the course generally a good or not so good experience? What were the reasons?</p>
<p>Question 9</p> <p>Question 9</p> <p>What is your understanding of the term scholarship of teaching?</p>	<p>Ontological Insecurity</p> <p>Epistemological Insecurity</p> <p>Do participants know what the scholarship of teaching is? Is there a tension between scholarship of teaching practice and disciplinary scholarship?</p>
<p>Question 10</p> <p>Question 10</p> <p>Question 10</p> <p>Question 10</p> <p>Question 10</p> <p>How have you changed as a teacher/supporter of learning since doing the PGC?</p>	<p>The Post Graduate Certificate Experience, technician? Changed/improved practice. Ontological insecurity</p> <p>Genericism</p> <p>Epistemological insecurity</p> <p>Has there been any change of practice? If so how is this viewed? Are there any implications for identity?</p>

<p>Research Participant Response to Interview Question 9: What is your understanding of the term Scholarship of Teaching?</p>	<p>Trigwell, Martin, Prosser (2000:156). The scholarship of teaching requires staff to be:</p> <ul style="list-style-type: none"> • informed of the theoretical perspectives and literature in their discipline • able to collect and present rigorous evidence of their effectiveness as teachers' through • reflection, inquiry, evaluation, documentation and communication
<p>KA <i>'There is a community of practice that is involved in the scholarly activity of teaching. The members of this community do research, write papers and books and attend conferences. They study their own teaching and that of others they also research the students those with special needs, dyslexia and autism. All these huge things that previously I was absolutely unaware of.'</i></p>	<ul style="list-style-type: none"> • Inquire • collect evidence • present (rigorous) evidence
<p>RA <i>'The scholarship of teaching: I have an understanding because I studied a bit of pedagogy before. I knew there was a discipline of teaching, I didn't just think that people had to have subject knowledge and that good teachers were those who knew the subject best. But I didn't expect it to mean that people have to publish things about their teaching and do research. I thought they need to be aware of journals about teaching and education and read up on teaching strategies and what's on the HEA website. I thought it just means keeping up to date, keeping informed and applying what they read.'</i></p>	<ul style="list-style-type: none"> • Inquire • collect evidence • present (rigorous) evidence • remain aware of the latest research and thinking

<p>HC <i>'The scholarship of teaching is the integration of research informed teaching. This is integral to pedagogic knowledge. Looking at how we teach and what that means, analysing it and studying the theories of it and assimilating this into your teaching.'</i></p>	<ul style="list-style-type: none"> • informed by theory • inquire • reflect • evaluate • apply
<p>WM <i>'hmmmmmmmm that kind of research, that kind of approach to how you teach, and that kind of research into teaching itself and the questioning of learning.'</i></p>	<ul style="list-style-type: none"> • inquire • reflect
<p>SR <i>'Research informed teaching theory and practice that's continually researched and developed.'</i></p>	<ul style="list-style-type: none"> • informed by • remain aware of latest theory • inquire
<p>HJ <i>'Being aware of my own teaching and being aware of the pedagogic context and new ideas and theories but also learning as I am going, you know continually you never stop learning and I feel it's continuing with that teaching. A scholarship is that you are learning and the whole thing is about what teaching and learning is and keeping up to date with that.'</i></p>	<ul style="list-style-type: none"> • informed by theory • remain aware of the latest research and thinking
<p>GL <i>'A level that people aspire to, people learn. You're constantly researching and learning and being with like minded people and inspiring one another and communicating your ideas.'</i></p>	<ul style="list-style-type: none"> • inquire • reflect • evaluate • communicate
<p>ML Was not asked this question as she had not completed the course at the time of interview</p>	

The Presence of Educations 'Other' in the Research Participants' Portraits

Educations 'Other'	Research Participant
Pain	<p>KA: strong academically and creative doing the PGC would cause endless pain</p> <p>RA: you are reduced as a person when you cannot speak the language</p> <p>HC: the Access course meant getting on the BA with interview</p> <p>SR: applied for the PGC at another institution but technicians are not accepted on the course don't get ideas you are not going to be able to teach here</p> <p>HJ: splitting up with boyfriend and homesickness</p> <p>GL: thought encouragement to do the PGC was a sign of acceptance but it was not the case</p> <p>ML: 'Technician is heavy loaded for me. I hate it.' felt unsupported by her technician colleagues while she did the PGC</p>
Conflict	<p>KA: discouraged from a creative route the risk of residing in one professional land</p> <p>RA: did not know the study of pedagogy included doing and publishing research</p> <p>SR: 'I say I'm a jeweller, is that naughty'?</p> <p>HJ: always wanted to teach but on graduation was keen to get into the fashion industry</p> <p>GL: wanted to focus on own art practice but saw the PGC as an opportunity – but not to be a teacher</p> <p>ML: making technicians wait around for lecturers to lead the class is a waste of their abilities wanted to be a fashion designer but her father felt this was not a sufficiently academic endeavour wanted to continue with the PGC but was offered a lucrative freelance contract academic staff were supportive of her doing the PGC – technician colleagues were not</p>
Judgement	<p>KA: thought the PGC would be a waste of time</p> <p>RA: those working since before it was an academic discipline do not have theory background</p> <p>ML: assignment feedback should have explained how a better mark could have been achieved</p>
Chance	<p>KA: phone call from former lecturer led to teaching</p> <p>RA: met future husband whilst on holiday in the UK</p> <p>HC: mother decided due to HC's interest in film to get her an interview at Portsmouth</p> <p>HC: chance phone call resulted in first teaching job</p> <p>WM: was asked to go and help a school with technology</p> <p>ML: took up the place at the Paris Academy as a chance decision but came to regret it her teacher discouraged further study</p>

Failure	<p>KA: one poor A level showed me failure HC: unable to take up place at East Anglia due to poor A level results GL: failed to become accepted into the course team</p>
Frivolity	<p>KA: it was as if someone turned a light on in the room SR: two solid weeks of making jewellery - great! decided John Biggs was God for a moment of her life GL: due to the PGC returned to books without pictures</p>
Desire	<p>KA: keen to do extra things to ensure student learning RA: always wanted to be a University lecturer the PGC was a great opportunity to become professional WM: finding a manageable balance between teaching and freelance work HJ: always wanted to teach GL: wanted to be accepted as a member of the team ML: wanted to do the PGC and asked if she could at Interview</p>
Frailty	<p>KA: loss of confidence took 10 years to rediscover RA: was nervous thinking everyone knew about the PGC didn't know how things work not having studied in the UK HC: no self confidence: not intelligent enough for University; did not think she would get the job with limited experience WM: nervous about juggling freelance, session and PGC work nervous of going into a new discipline at M level HJ: 'I thought I couldn't do it'</p>
Singularity	<p>KA: high standards and expectations encourages Students HC: teaching had come up many times but resisted it WM: did SWOT analysis to review working life kept pestering to find out if he was accepted on the PGC in order to get support for dyslexia in place SR: decided after an early bad experience of teaching never to teach again HJ: in spite of poor health caused by stress and exhaustion she completed the PGC</p>
Irrationality	<p>KA: loss of confidence in spite of prior/present success RA: you are reduced as a person when you cannot speak the language HC: lack of confidence in ability</p>

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