FACILITATING OWNERSHIP IN VISUAL COMMUNICATIONS LEARNING: A LECTURER'S SELF-STUDY.

BY

GRAHAM DOWNING

SUBMITTED IN FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF

MASTER OF EDUCATION-TEACHER DEVELOPMENTAL STUDIES (TDS)

IN THE
SCHOOL OF EDUCATION AND DEVELOPMENT
FACULTY OF EDUCATION
UNIVERSITY OF KWAZULU-NATAL
EDGEWOOD CAMPUS

Date : DECEMBER 2014

Supervisor : DR LORRAINE SINGH

ABSTRACT

This self-study focuses on investigating and exploring my teaching and learning philosophy and my role as a teaching and learning facilitator in a private tertiary institution, and how that role critically empowers students to shift their attitude and take ownership of their own learning. My motivation and rationale for conducting this self-study is in response to what I had observed as a disconnection between my teaching practice and the learning attitudes of my students. I used Personal History Self-study and Developmental Portfolio Self-study methodologies to explore and reflect on my early educational teaching and learning experiences and my lived teaching and learning practice. My aim was to identify whether or not my lecturing practice encouraged or discouraged the learning ownership of my students. In this study I made use of 'memory work' as the primary method for generating data for my study. The data sources I utilised were – letter writing, memory drawing, and artefact retrieval, such as photographs and actual objects. These sources assisted me in reflecting on educational contexts and the people that have made a significant impact on my teaching and learning experiences. From these self-study methodologies, I formulated teaching and learning principles that speak to and reflect my teaching and learning philosophy and ideology and the implications they have for enhancing students teaching and learning experiences. Thus, I have learned that I needed to be critically aware of my teaching behaviour and therefore proactively change my practice in order to foster healthy interpersonal relationships that empower and emancipate my students in their teaching and learning experiences. Through this study, I became aware that a self-study methodology is a lifelong learning tool that is essential for teacher development.

STATEMENT BY SUPERVISOR

This dissertation is submitted with/without my approval.

…………………………………………………
DR LORRAINE SINGH

COLLEGE OF HUMANITIES

DECLARATION – PLAGIARISM

I, GRAHAM DOWNING, declare that

1. The research reported in this thesis, except where otherwise indicated, is my original research.

2. This thesis has not been submitted for any degree or examination at any other university.

3. This thesis does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.

4. This thesis does not contain other persons' writing, unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:

    a) Their words have been re-written but the general information attributed to them has been referenced

    b) Where their exact words have been used, then their writing has been placed in italics and inside quotation marks, and referenced.

5. This thesis does not contain text, graphics or tables copied and pasted from the Internet, unless specifically acknowledged, and the source being detailed in the thesis and in the References sections.

Signed……………………………………

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

TABLE OF FIGURES

CHAPTER ONE:

Introduction

In this self-study dissertation I focus on my practice as a lecturer in a private tertiary institution. I have increasingly felt over the years a sense that there was a mismatch between the students' expressions of apathy and indifference and what I expected from my students based on what I was doing in the lecture room. My initial instinct was to hold the students accountable for their perceived laziness and less than desirable levels of achievement. It was my opinion that the so-called problem lay with the students and therefore was the responsibility of the students to address and correct. It was also apparent that, although students needed a Grade twelve pass to qualify for enrolment in a degree programme, not all students were on equal footing when it came to their cognitive abilities. I perceived this to be a result of a problematic schooling system and the differing levels of educational quality that schools offered. Furthermore, I saw that my students were reluctant to take charge of their own learning and become the independent thinkers I hoped they would be. However, through my teaching and learning experience over the past years, I have come to realise that the role of the lecturer is far more complex than that of simply disseminating of information. Hence I was interested in understanding what my responsibility and function as a lecturer in the context of tertiary education ought to be. I wanted to know what I needed to change and adapt in my teaching and learning methodology so as to provide an effective and empowering learning space that would cater for and accommodate students with varying educational needs. In other words, my desire is to be an effective lecturer for the benefit of my students.

Researchers Biggs and Tang (2011) point out that effective teaching and learning requires reflective enquiry on practice in order to create an environment where students perceive the activity of learning as a "good and impelling idea" (Biggs, & Tang, 2011, p.34). Dewey (cited in Skilbeck, 1970) reiterates this point by stating that a teacher should be a 'catalytic agent' who creates a setting conducive to learning. It is also the belief of Ramsden (2003) that teaching and learning are inseparably linked activities and he suggests that teachers can improve their teaching practice if they are willing to re-evaluate what they already know and believe about teaching (Ramsden, 2003, pp.5-11). Thus, with this perspective of what constitutes effective teaching in mind, my intention for this research dissertation is to reflect critically upon my teaching practice so as to highlight and identify what I understand my teaching philosophy to be. Consequently,

the purpose for my enquiry is the re-evaluation of my teaching and the learning practice, so as to facilitate and encourage students of the 21st century in taking ownership of their learning.

In this chapter (Chapter 1), I provide an explanation of the context and motivation for why I found this research topic of interest. I also provide insights and explanations of the rational and theoretical grounding that supports this study. I introduce and clarify the research questions and provide an overview of the research design and methodological approaches that I implemented in this study. An overview of the remaining chapters that make up the dissertation is also briefly outlined.

My motivation: why I undertook this study.

Having completed my high school qualification, I pursued a career in advertising after obtaining a diploma in Graphic Design. Although I had learnt and experienced so much from working in the advertising industry for four years, I had become jaded and disillusioned with where my career path was leading. Feeling the need to develop and expand my mind more, I enrolled for a short learning course in Copywriting and Art Direction at a local tertiary institution. Although I had said that from an early age I wanted to teach one day, this short learning course was the beginning of what led me to consider a change in occupation. The impact the lecturer had on me was profound, to the point that I was envious of the dedicated lecturers that passionately shaped and nurtured young creative minds. It wasn't long after I had completed the course that a lecturing post was advertised at the same private tertiary institution for a junior position to teach the first year of a Visual Communications programme.

I applied for the position of junior lecturer not expecting to be offered the role. Although I had no formal training in teaching and no academic experience of lecturing, I was offered the post. At this point, my biggest concern and fear was whether or not I was making the right decision in changing to a career of teaching. Academically, I didn't feel equipped enough to deliver and teach the curriculum content that would contribute to the students' cognitive development in the subject of Visual Communications. Yet I was comfortable in my own understanding, ability and experience of the discipline. This was the start and continuation of an emotional yet rewarding seven-year journey of self-reflection on my practice of being a novice lecturer.

In my early years of education, I experienced educators as authoritative figures on the subject matter at hand and respectfully so. In spite of the fact that I entered the world of teaching having had no formal training as an educator, I drew on significant moments of teaching and learning by teacher role models that made an impression on what I understood the function of a lecturer to be. However, this mind-set shifted as I became increasingly aware of and engaged in my own teaching and learning experiences as a lecturer. In the first year of my teaching, I remember feeling overwhelmed, confused and frustrated with the students' negativity and lack of responsiveness towards my teaching. This was despite my commitment and dedication to teaching and the students, as well as my passion for the discipline. My first instinct was to shift blame onto the students for their lack of commitment and passion. However, I realised that if any relevant learning by the students was to take place, my role as a teacher and the teaching strategies I employed had to be re-shaped. This realisation led me to question and reflect upon my classroom management style and teaching practice, which in turn began the process of shifting my teaching methodology in order to better my approach as a lecturer and hopefully lead to the development of the students' full potential.

I gradually developed an appreciation and better understanding of what was required from me to be a tertiary educator. I didn't view myself as an academic, and many of the teaching decisions I made in the classroom were certainly not based on any formal academic teaching theories or methodologies, but rather on personal intuition and trial and error. Often while I was lecturing and in consultation with students I found myself making decisions and actions based on the knowledge that I had through experience and through reflection on my practice. Schon (1995) describes this phenomenon as that of "knowing and reflection in action" (Schon, 1995, p.31). Fortunately, I was also privileged to have had the support of my fellow colleagues who had a few more years of teaching experience. Although they themselves had no formal training in education, they were still able to assist and guide me based on their own generated knowledge and theories. Thus, I was able to re-evaluate my teaching practice and methodology through my own personal educational development (Whitehead, 1989) as a result of learning from the successes and failures of other lecturers and my own lived experiences. Yet, despite my 'learning in action', (Schon, 1995, p.31) through trial and error, I was still perplexed about my function and identity as a lecturer.

It is not my intention for this research paper to discredit or critique existing teaching theories or to conceive new teaching ideologies. Rather, my desire is to conduct a self-study research enquiry that identifies, confronts, embraces and renews my understanding of my teaching and learning philosophy and practice in order to be a more effective teacher in a tertiary education context.

Problem Statement and Research Questions

During the years of teaching, I had spent some time reflecting thus gaining some insight and understanding into what I do as a lecturer. My newfound consciousness of my practice only highlighted more questions and curiosity regarding how 'I could do what I do' better as a lecturer for the benefit of the students' learning experience. One particular question I was interested in answering was, '*What if the responsibility of learning in the 21st century shifted from the lecturer onto the student, how would that shift in responsibility affect the role and practice of the lecturer?*' It is the opinion of Conley and French that "The world that today's young people are entering is one that will continue to change rapidly and that will make demands on them to be true lifelong learners. Their ability to take <u>ownership of their learning</u> will be key to their success not only in school but throughout their lives." (Conley, & French, 2013, p.1031). It is my perception that 'ownership of learning' will greatly influence learners' achievements (Casim, & Yang, 2012, p.13). The following definition of 'ownership' by Rainer, & Matthews, (2002, p.22), helps to clarify the learning benefit, "When humans are mentally active, they are agents in their own learning. They own that knowledge, and they relate it to their own experience. Hence ownership could be described as the linchpin or a central and cohesive element of knowledge construction".

The notion of learning ownership has certainly resonated with what I felt about my students' futures in the rapid and ever-changing world of design and brand communications. Thus the primary question that underpins this self-study research is: *How do I improve my practice as a lecturer in a private tertiary institution, so as to facilitate learning ownership among students?* In other words, my objective in this self-study is to investigate, interrogate and critically reflect on my teaching and learning practice, so that my students may benefit from everyday research opportunities - described by McClintock *et al* (2003) as facilitation (McClintock *et al,* 2003, p.720) – so that I equip and enable them to become life-long learners who construct knowledge

through their learning. In order to address this research question, I developed three critical sub questions to help structure and plan my research:

Question 1: What do I understand my practice as a lecturing facilitator to be?

In order to shift my approach to practice, so as to facilitate learning ownership among students, I first needed to take cognisance of what I understood my practice as a lecturer to be (Ramsden, 2003, p.5). This question allows me to critically reflect on my own personal educational history. This reflection allowed me to identify the significant learning and teaching experiences that helped shape and influence my perspective and values in terms of what a lecturing facilitator is.

Question 2: How does my current lecturing / facilitating practice encourage or discourage learning ownership?

Once I had identified the influences of my past learning experiences I then needed to identify how my current teaching strategies and methodologies are being implemented as a result of those experiences. By critically investigating my current practice, I aimed to document and identify teaching strategies and approaches within the learning environment that proved to be effective and those that didn't. I also wanted to determine whether or not there were any links between the educational values highlighted in question one that corresponded to any of the teaching values identified in question two and whether or not they encouraged or discouraged learning ownership among the students. In other words, what is the link, if any, between my personal learning experiences and my current practice?

Question 3: How do I shift my understanding of practice in order to facilitate learning ownership?

Once the data for questions one and two had been collected and documented, it needed to be assessed and reflected upon in order to make meaningful interpretations. Therefore, the purpose of question three was to assess and collate the collected data so as to identify teaching strategies and methodologies that provided insights and answers to the following two sub- questions of question three:

> **a) What changes do I want to see in the students' attitude towards ownership of their own learning?**
>
> **b) What changes do I want to see in my practice?**

Based on the outcomes for each of these sub-questions, I drew conclusions on establishing (a) what my teaching and learning philosophy is, and (b) how best to improve on my practice as a lecturer in a private tertiary institution, in order to facilitate learning ownership among students.

Aims of the research: Focus and Purpose of study

In this study, I focused on an investigation and exploration of what my role as a facilitator is and how that role empowers students to take ownership of their own learning versus the traditionally accepted lecturing approach described as "Transmission teaching" (Ramsden, 2003, pp. 108-109). The term "Transmission teaching", refers to the teaching style whereby the lecturer is perceived to be the only sovereign and authoritative source of information in the lecture room. Freire identified this flawed form of teaching as "Banking Education", where learners take on the form of a container needing to be filled with deposits of knowledge (Gadotti, 1994, p.11). Freire believed that this form of education killed the curiosity and creative enquiry in learners. In my experience the consequence of such a methodology would more often than not result in students simply being passive consumers of knowledge. In a creative field such as brand communication this approach is hardly conducive to the required innovation and lateral thinking. Freire (as cited in Gadotti, 1994, p.12) also believed serious studying to be the critical analysis of a text, where relationships are sought between the content and other areas of connected knowledge – studying is not an act of consuming ideas, but rather one of creating and recreating them.

In view of this fact, it is Biggs and Tangs' belief that good teaching supports learning activities, which are appropriate, and discourages those that are not. McLaren (2007) sees teachers as creators of 'freedom spaces' in classrooms where students are invited to be agents of change, transformation and hope (McLaren, 2007, pp.252-256). This is done by providing stimulating materials and information that empowers the learners' needs to be active in their own education, an idea supported by numerous theorists (Skilbeck, 1970), Eisner, E (1983, 2006, 2003), Timpson, W. M. (1988), McClintock, D, Ison, R, Armson, R. (2003). Educators also need to help students develop what Freire (1998) refers to as a 'critical consciousness' where education is more than just acquiring skills and facts, but one that Shor (1992), Giroux (1988) and McLaren (1995) believe should be student centred and interested in equipping students with skills of reflection and critical enquiry that lead to individual and social growth through simply taking action.

Given the new role of the critical lecturer, questions of power and knowledge arise (McLaren, 2007, p.209). Freire saw the role of the teacher as a dynamic one, who strives for 'conscientisation' a notion where teachers and learners learning together prove to be a far more efficient method of education (Gadotti, 1994, p.18). Dewey (1970), Whitehead (1989), Forrest & McNiff (2007) and Thornton (2011) all agree that the notion of a teacher as a continuing learner is an essential role of an educator. I explored what Jack Whitehead describes as a 'living education theory'. The following quote by Whitehead (n.d.) helped to clarify my understanding of the fundamental principles that underpin this theory:

> A Living Educational Theory (Living Theory) approach focuses attention on the experiences and implications of living values that carry hope for the flourishing of humanity. These values are the life-affirming and life-enhancing values that give meaning and purpose to the researcher's life… They form the explanatory principles and standards by which improvements in both practice and knowledge-creation are judged (Whitehead, n.d.).

The consequential premise for this theory is based on the question of 'How do I improve what I am doing?' which seeks to provide answers for improving practice and generating knowledge (Whitehead, 1989, McNiff, 2009). This theory is described as "an individual's explanation of their educational influence in their own learning, in the learning of others and in the learning of the social formation in which they live and work" (Whitehead, 2008, p.104).

My understanding of the Living Educational Theory is that it is a methodology for conducting action research. It was not the intention of this study to utilise Whitehead's Living Educational Theory as a research methodology in the strictest sense. However, it was my perception that the Living Theory was relevant to my self-study in that it justified my aim and objective to ultimately improve my practice through the identification of lived values that were evidenced in my practice. These values consequentially assisted me in formulating the principles that constitute my teaching philosophy.

Central to Freire's work of emancipation, is 'dialogue' (Gadotti, 1994, p.51); he suggests that humans are constructed through dialogue. Thornton (2011) cites Freire who states that, through dialogue, the relationship of "teacher of the students" and "students of the teacher" is no longer

the case, rather it gives rise to 'teacher students' and 'student teachers', where teachers are themselves taught, through dialogue with students (Thornton, 2011, p.35). Thornton (2011) also describes this notion of entering into dialogue as a good-natured conversation between two willing and respectful parties who exchange knowledge and understanding that is of benefit to both (Thornton, 2011, p.32).

Biggs and Tang (2011b) believe that the effectiveness of our teaching is dependent on what we think teaching is. Ramsden (2003b) supports the idea that reflection and enquiry is a fundamental necessity for the improvement of teaching practice. Therefore, based on the seminal readings I did, I believed the key focus of my study to be that teachers and students of the 21st century need to take ownership of their roles as critical educator and critical learner. Teachers need to think reflexively about their practice, in order to create new knowledge and theories that facilitate learning environments, which empower and encourage students to shift their attitude towards taking ownership of their learning. Many students do not necessarily want to be active in their own learning. Given that the transmission mode of teaching is still dominant in schools, many students expect to be told what to do and how to do it. The challenge is how one conducts a self-study of this kind that will result in effective teaching and learning strategies that question and challenge the teaching and learning norms of the 21st century.

Therefore, the central motivation prompting this research study was the need for self-reflection and the critical questioning of my practice as a Visual Communications lecturer in a private tertiary institution. The primary objective of the research was to better facilitate living forms of theory (McNiff & Whitehead, 2002) that generate new insights to enhance the learning experience(s) of the students. A secondary objective of this research was to prompt both novice and experienced lecturers to share their own personal teaching theories and knowledge.

Theoretical Perspective: Key Concepts and Theoretical Lenses

This study focused on investigating and exploring my teaching and learning philosophy and role as a teaching and learning facilitator in a private tertiary institution, and how that role critically empowers students to shift their attitude in taking ownership of their own learning. In order to fully appreciate and understand my function and purpose as a 'catalytic agent' who provides materials; clues, information, suggestions and clarifications conducive to learning (Skilbeck, 1970), I needed to explore and interrogate my constructed knowledge of what a teaching and

learning facilitator is. Therefore, I utilised the constructivist theory to gain insight and a perspective of my personal educational history as well as an appreciation for how my students learn.

Constructivism is highlighted by Biggs & Tang (2011) as a theory that helps us reflect on our teaching and interpretation of our teaching decisions. It is stated further by Hill (2012) that constructivism, "emphasises the role of individuals in constructing their own knowledge and values – their own realities" (Hill, 2012, p.14). These statements are firmly established in what Piaget (as cited in Bybee, & Sund, 1982, p.201) states; "knowledge is a continuous and spontaneous construction. Learning is an adaptation and organisation of experience." Consequently, it is my understanding that constructivism emphasises what students need to do to construct knowledge, which in turn suggests the kind of learning activities that teachers need to foster in order for students to meet the desired outcomes. Thus this theory emphasises that students construct knowledge through their own activities, and interpret concepts and principles according to their own theories that they have developed. Hence, constructivism situates teaching as that which engages students in active learning by building on what knowledge students already have. This implies teaching is not merely a transmission of knowledge (Biggs & Tang, 2011).

As mentioned before, the concept of ownership is considered to be central to the notion of knowledge construction. Thus, the theoretical perspective of constructivism is important and appropriate in that it provides the context and foundation on which my study will be placed. However, my study aimed to be even more specific in that its foci concentrated on empowering students to taking ownership of their learning - knowledge construction - by requiring students to critically engage with the knowledge they already have regarding their experiences of **freedom, knowledge and power relations**. It is for this reason that I chose to use critical education theory, also known as critical pedagogy (McLaren, 2007).

I considered what Giroux (1988), Gadotti (1994), Kalpol (1998) and McLaren (2007) believe to be the fundamental principles of critical pedagogy - '*justice*', '*democracy*' and '*freedom of the oppressed*' - and used these principles to guide and frame my data in order to identify themes within my teaching and learning practice. In other words I considered how my teaching humanises and empowers learners, (Aliakbari, & Faraji, 2011, p.77).

It was also helpful to note the following quote, which further helped clarify my perception of critical pedagogy:

> "Critical pedagogy is _not_ a set of ideas, but a way of '_doing_' learning and teaching. It is a practice motivated by a distinct attitude toward classrooms and society. Critical students and teachers are prepared to situate learning in the relevant social contexts, unravel the implications of power in pedagogical activity, and commit themselves to transforming the means and ends of learning, in order to construct more egalitarian, equitable, and ethical educational and social environments" (Canagarajah, 2005, p. 932).

With this understanding of critical pedagogy as a "way of doing teaching and learning" (Canagarajah, 2005, p. 932), and not simply a set of theoretical boxes to tick, I endeavoured to identify in my personal educational history and my lived teaching and learning practice whether or not critical pedagogy took place. To help focus my enquiry I utilised the key principals of critical pedagogy (Kalpol, 1998) as a point of reference to measure and assess my experience and 'way of doing' teaching and learning. Kalpol (1998) further suggests "Critical pedagogy holds that democratic principles must become a way of life in all subject areas and all extra-curricular content" (Kalpol, 1998, para.11)

I developed the following diagram to help clarify my understanding of the relationship and circumstances in which the principles of critical pedagogy were related to my study. It is important to note that this sketch is based on my understanding that learning 'ownership' can only take place as a result of students being empowered by teachers who have challenged and changed their understanding – constructed knowledge – of teaching and learning norms and power relations within the classroom. These teachers value democracy where the principles of social justice, freedom of speech and social equality are upheld.

Classroom context	→	**DEMOCRACY** • Social justice • Freedom of speech • Social equality
Teaching & learning practice	→	**CRITICAL PEDAGOGY** • Shift in teaching and learning power relations • Emphasis on change • Questioning teaching
Objective	→	**OWNERSHIP** • Empowered students • Life-long learning • Constructed knowledge

To achieve my aim in this study I would to look for instances of democracy in my own practice. So to determine if 'democracy' was the central principal of the pedagogy that was evidenced in my classroom practice, I asked the following questions while assessing and analysing my data:

• ***Does democracy take place?***

• ***Does an oppressive nature exist?***

• ***Do students have a voice?***

• ***Are students empowered?***

Furthermore, the objective of critical pedagogy is to empower students to question the status quo and take action in changing their own thinking and that of society. (Shor, 1992; Giroux, 1988; and McLaren, 1995). Thus, the central values of critical pedagogy assisted the assessment, analysis and interpretation of my data.

As I have mentioned in my motivation and rationale for conducting this self-study, I had observed a disconnection between my teaching practice and the learning attitudes of my students. Thus, another theoretical lens I believed would be helpful in identifying and understanding my philosophy of teaching and exploring my role as facilitator, is the Self-Determination Theory. It is my understanding that if Critical Pedagogy is concerned with the

| Classroom context	→	**DEMOCRACY** • Social justice • Freedom of speech • Social equality
Teaching & learning practice	→	**CRITICAL PEDAGOGY** • Shift in teaching and learning power relations • Emphasis on change • Questioning teaching
Objective	→	**OWNERSHIP** • Empowered students • Life-long learning • Constructed knowledge

To achieve my aim in this study I would to look for instances of democracy in my own practice. So to determine if 'democracy' was the central principal of the pedagogy that was evidenced in my classroom practice, I asked the following questions while assessing and analysing my data:

• *Does democracy take place?*
• *Does an oppressive nature exist?*
• *Do students have a voice?*
• *Are students empowered?*

Furthermore, the objective of critical pedagogy is to empower students to question the status quo and take action in changing their own thinking and that of society. (Shor, 1992; Giroux, 1988; and McLaren, 1995). Thus, the central values of critical pedagogy assisted the assessment, analysis and interpretation of my data.

As I have mentioned in my motivation and rationale for conducting this self-study, I had observed a disconnection between my teaching practice and the learning attitudes of my students. Thus, another theoretical lens I believed would be helpful in identifying and understanding my philosophy of teaching and exploring my role as facilitator, is the Self-Determination Theory. It is my understanding that if Critical Pedagogy is concerned with the

extrinsic values of teaching and learning, then Self-Determination Theory is concerned with the intrinsic psychological values of teaching and learning. As described by Ryan, Stone and Deci (2009), Self-Determination Theory focuses on the intrinsic importance of work, where three core psychological needs are identified. These are firstly, **competence** which describes the belief that one has the ability to influence important outcomes, then **relatedness** which is understood as the experience of having satisfying and supportive social relationships and thirdly there is **autonomy** which is concerned with the sense of choice and self-determination, also described as sustainable motivation (Ryan, Stone and Deci, 2009, p. 68). Therefore, my interest in utilising this theory in my study was based on the need to provide insight and understanding of the psychological values that influence and affect learning – knowledge construction – and its ownership in my classroom.

In respect of the above-mentioned theories, I recognised how each theory could assist me in understanding and interpreting my teaching and learning practice and my personal teaching philosophy. I believed that each theoretical lens provided a facet of insight and understanding into the key concept of facilitating ownership of learning through self-reflection on my practice as a means of empowering students of the 21st century to be active critical thinkers in constructing their own learning through intrinsic autonomy. Although each of the theoretical lenses is of value to my self-study research, priority was given to that of the Critical Pedagogical lens.

Methodological Approach: Research Design and Methods

This study centred on qualitative research as my research approach. Nieuwenhuis (2010b, p.50) states that, "qualitative research [is] research that attempts to collect rich descriptive data in respect of a particular phenomenon or context with the intention of developing an understanding of what is being observed or studied." He also describes qualitative research as that which, "typically studies people or systems by interacting with and observing the participants in their natural environment (in situ) and focusing on their meanings and interpretations with emphasis being placed on the quality and depth of information" (Nieuwenhuis, 2010b, p.51).

With this in mind, I conducted an in-depth self-study of my teaching practice, which focused on investigating and exploring my role and function as a facilitator in a private tertiary institution, and how that role encouraged students to take ownership of their own learning. Whitehead (1988) describes the investigation into one's own educational development as a questioning of

how to improve one's own practice. "In self-study, teachers critically examine their actions and the context of those actions as a way of developing a more consciously driven mode of professional activity…" (Samaras, 2011, p.43). Of particular interest to this study and myself, is the emphasis that Samaras places on the outcomes of a self-study enquiry, as that which ultimately improves learning for students through the enquiry of, "How does what I do impact my students learning?" (Samaras, 2006, p.82).

The research paradigms that underpin and support the framing of my self-study research are the 'critical' and 'interpretivist' paradigms. Nieuwenhuis describes the 'interpretivist' paradigm as that which focuses on people's subjective experiences and how they "construct" the social world by sharing meanings, and how they interact with or relate to each other (Nieuwenhuis, 2010b, p.59). Interpretivism, together with the 'critical' paradigm as explained by Nieuwenhuis (2010b, p.62), in the following statement, "The main task of critical research is seen as being one of social critique….Critical research…seeks to be emancipatory, that is, it should help to eliminate the causes of alienation and domination." This helps to highlight and further emphasise the purpose and aim of my self-study in that it seeks to understand and establish meaning from my subjective teaching experiences in order to encourage change that empowers all stakeholders concerned.

With this in mind, I believed that the self-study methodology was best suited to exploring and investigating the didactic purposes of this study. It provided a research platform that required taking a critical perspective of one's practice with the intention of creating change so that learning is accomplished.

The self-study methods I used in this study are:
• **Personal History Self-study:** this method explores the construction of teacher identity and how teachers think about teaching and their teaching practice through reflection on historical, life experiences – where personal experience informs professional meaning making (Samaras, 2006, p.65). The prompts for reflection I used are education-related life-histories, narratives, memory work, and artefacts. I believed that this method would be helpful in answering the question: What do I understand my practice as a lecturer / facilitator to be? It allowed me to reflect critically on my lived experiences as a student and then as a novice lecturer, and how

these experiences framed my understanding and values of what constitutes being a lecturer / facilitator.

• **Developmental Portfolio Self-study:** this method aims to store and catalogue my professional growth over a selected time period. The forms of reflection I used are; a portfolio that contains reflective journals, lesson plans, lecturer and student evaluations, student projects (portfolios) and discussions with critical friends (Samaras, 2006, p.68). This method allowed me to track my growth over the first term as I gathered data through the abovementioned sources. The primary source of data was the video recordings of my lessons. Due to the potential of a large quantity of video data, I chose to film the first project of the year from start to finish. This allowed me to view myself in the context of my classroom from the perspective of the student. I assessed this data in conjunction with the field notes, reflective journals of lessons and lecturer assessment forms.

Self-Study Research Design table

Research Questions	Self-study Method	Participants	Data Sources
1) What do I understand my practice as a lecturer/ facilitator to be?	*Personal history Self-study.*	Myself	• Education-related life-histories • Narratives • Memory work – drawings, letters, etc. • Artefacts
2) How does my current lecturing / facilitating practice encourage or discourage learning ownership?	*Developmental Portfolio Self-study.*	Myself, students and critical friends	• **Portfolio** containing reflective journal lessons, projects and discussions with critical friends. • Video documentary of lessons
3) How do I shift my understanding of practice in order to facilitate learning ownership? a) What changes do I want to see in the students' attitude towards learning ownership? b) What changes do I want to see in my practice?		Myself, students and critical friends	• Chapters 3 and 4

Conclusion and Overview of the Dissertation

In this chapter, I have clearly communicated my motives for pursuing this self-study of my teaching practice. I provided a motivation and explanation of the focus and purpose of why I investigated what my role as a facilitator in a private tertiary institution is, and how that role could empower students to take ownership of their own learning. I also provided insights and explanations of the rationale and the theoretical grounding that support the study. I introduced and clarified the research questions and provided an overview of the methodological approaches and research design that I implemented in this study.

In **chapter two**, I describe and discuss my methodological approach, which centres on the self-study of my teaching practice. I provide an explanation of my role as the primary participant in this study and give an explanation of the role the student participants played in providing in-class data and how my critical friends contributed constructive critique of my study. The data generation process is clarified and I give detailed explanations of the methods that I utilised in my self-study. This chapter also provides a description of the limitations, trustworthiness and validity of the study.

Chapter three, titled 'This is why I do what I do' gives a detailed description of my personal educational history that documents significant education-related life-histories that span from my early years in primary school through to my first year as a novice lecturer. This chapter provides narratives of memory work and artefacts to highlight and identify educational values in response to answering my first research question: *What do I understand my practice as a lecturing facilitator to be?*

Chapter four, titled 'Encouraged or discouraged learning' addresses my second research question: *How does my current lecturing / facilitating practice encourage or discourage learning ownership?* This chapter describes and discusses the processes of my current teaching practice and whether or not my current lecturing practice encourages or discourages the learning ownership of the student participants.

Chapter five, titled 'I can do it better' seeks to discuss and analyse the data from chapters three and four in order to answer the question: *How do I shift my understanding of practice in order to facilitate learning ownership?* It is in this chapter that I identify and reflect on the findings from

the previous chapters and consider the implications of what I have learnt. In addition, I also formulate teaching and learning principles that speak to and reflect my teaching philosophy and ideology. Therefore the objective of this chapter is to establish what changes I want to see in my teaching and learning practice and my students' attitude towards learning and its ownership.

Chapter six is the final and concluding chapter in which I give a reflective review of what I aimed to achieve in my self-study research. I also discuss and reflect on my journey throughout the study and make recommendations for future research endeavours.

CHAPTER TWO
METHODOLOGY: HOW I DID WHAT I DID

Introduction

As mentioned in chapter one, the aim of this self-study was to conduct a self-reflexive examination of my practice centring on investigating and exploring what my teaching philosophy and role as a facilitator in a private tertiary institution is, and how that role empowers students to take ownership of their own learning.

Whitehead (1988) describes the investigation into one's own educational development as a questioning of how to improve one's own practice. Samaras (2006, p.82) states that the work of self-study is that which ultimately improves learning for students through the enquiry of, "How does what I do impact my students learning?" She goes on to explain that, "In self-study, teachers critically examine their actions and the context of those actions as a way of developing a more consciously driven mode of professional activity…", (Samaras, 2011, p.43). Foucault (cited by Levitt, 2008) also advocated self-reflection as a means of change and progression.

In this chapter it is my aim to explain both the methodological underpinnings of the study as well as the research context in which it took place. I also describe the various methods and data sources that supported my self-study research.

Research Context:

In this study, the research was conducted in my own professional context as a lecturer in a well-resourced private tertiary institution that offers accredited courses in branding. Since my research revolved around how I improve my practice as a lecturer and facilitator, it made sense to use my allocated lecture time and space to capture the data I needed. In view of the fact that I was using my workspace in my research, it was important that I consult the head of our campus requesting permission to conduct my research. I also provided students with letters that outlined my study and its objectives. They were required to sign an acceptance form stating that they grant me permission to use the data from my lessons in my study. This ensured that my study was conducted in an ethical manner and that the students were not being exploited. With the study being conducted in a private tertiary institution, there was no need to apply for permission from the local Government Education Department.

Since this is a high-fee-paying institution, the physical conditions are largely conducive to a good learning environment. The lecture rooms provide enough comfortable seating and ample desk space for students to work on their projects. Each classroom is equipped with a data projector mounted from the ceiling, a sound system and an Internet connection point, which enables lecturers to make use of digital media when delivering their lectures. Students who own laptop computers have access to Internet via Wi-Fi in each of the lecture venues. This allows them access to online information, if needed, while they work on their assignments.

The campus also has a library with a full-time librarian who provides assistance to staff and students with up-to-date resources and books for each of the modules offered in each course. The library space also has a sufficient number of computers with Internet connections and desks, with seating to work on between lessons. A large black-and-white laser printer is also available to students for the printing of documents and other information. A number of the course modules require in-depth knowledge and use of computer software and a certain level of computer skill depending on the year of study. For this reason, dedicated computer labs are equipped with computers that provide students with access to relevant software for each of the courses.

Primary Participants:

The primary participant in my study was myself since my research aim was a self-reflective investigation into my practice as a lecturer and how I could better facilitate the learning ownership of students. Although my students were not the focus of research enquiry, they are the direct recipients of my lecturing; their responses, feedback, attitude and behaviour provided valuable data for my study. The body of students that made up my class was a group of twenty mixed race and gender, predominantly affluent, second-year students. They had no previous experience of me teaching them, thus they had no preconceptions or notions of my teaching style. The consequence of having had no teaching history between the students and myself also provided a neutral base from which to gather data. It therefore meant that no previous teacher-student power relations existed which could have distorted the data. I was also one of their core lecturers who taught their subject specialisation (Visual Communication), which meant they spent most of their contact hours with me in class (eight contact hours in total for each student per week).

At the beginning of each academic year the registered students are grouped according to their subject specialisation. Lecture times are then timetabled according to the accredited contact hours allocated for each subject. Due to the relatively large number of second-year students registered for Visual Communications they were divided into two smaller groups of ten for timetabling purposes due to size and availability of venues. For Visual Communications second year, two sessions of two hours a week were allocated for large group lectures where both groups of ten were joined together in one class. This provided the space and opportunity to deliver theory content and information without my having to repeat or duplicate lectures. It also made it possible for students to engage and learn from each other as a group while they presented their work to the class.

The remaining four hours were broken into two sessions of two hours per group per week. These were allocated as consultation sessions where students discussed their work with their fellow colleagues and myself. The students were encouraged to share their ideas and opinions of their peers' work without fear of personal judgement. It also allowed me to critique each student's work individually and monitor his or her progress, while the rest of the students had the opportunity to learn from the same feedback and apply it to their own work.

For the study to be ethically sound and for the protection of the students and myself, it was important that I saw all the students together in the large group lecture time slot before I started my study to brief them on details about my study and my expectations of the students. On the first day of lectures I met with the second-year group of students that I would be lecturing and I explained to the class my research self-study that I was embarking on and that part of research required me to film myself in the context of my classroom as I taught. I carefully explained that the focus and aim of the filming revolved around me and, although they (the students) were in the class, the intention was not to specifically study them but rather my interactions with them, as they were the direct recipients of my lecturing. It was also made clear that their identities would be kept anonymous and that the footage would not be viewed by individuals other than myself and, if necessary, my supervisor. I had also prepared 'letters of consent' for each of the students to sign, explaining the purpose of my study. In these letters it was also clearly explained that should a student choose to not participate in the study, they had the right to withhold their consent, without being prejudiced against in any way. This was an important note to make seeing as students might have felt pressured into signing the 'letters of consent' for fear of being

marked down. The letter also informed students that, even if permission had been granted, they still had the right to withdraw their consent at any time during the study. Not all the students in my class were old enough to legally sign a consent form so I made sure that I had similar letters of consent available for the guardians of students under the age of 18 to sign. I also explained and assured the students that the head of school was aware of the study and had signed a consent letter granting me permission to conduct the study in my classes as part of my lectures. All the students that I asked to be part of the study signed the consent forms and were happy to be filmed and participate in my study.

Auxiliary Participants

In order to validate my research, I engaged in regular and consistent dialogue with my critical friends who shared the same interest in self-study research. I was fortunate enough to be part of two critical friends groups. The one group was made up of Masters and Doctoral degree students who had researched or were busy researching their own practice through self-study. Their teaching background and expertise were similar to that of mine in that they also focused on teaching and learning at a tertiary level. Being part of this group helped me greatly as I was able to learn from their experience and their constructive feedback in terms of my research topic and research methodology. The second group of critical friends were made up of teachers who had enrolled in the Masters degree as my peers. We were a mixed group in terms of age and years of experience. However, the only significant difference was that they all had undergraduate degrees in education, whereas I did not. Although their focus was on self-reflection as schoolteachers I felt very welcome and comfortable in the discussions we had together. I was encouraged by how they were struggling with the same issues, fears and frustrations with research, writing and finding the time to study that I was facing. Although I had no formal training as a teacher and my journey to becoming a teacher was different from theirs, I felt part of a community of teachers that had a passion for teaching and who wanted to improve their teaching for the benefit of their students and learners.

We met as critical friends at least twice a month for over two years and spent about two hours per session discussing issues and topics that related to our study. For convenience, we met together at the university in an allocated boardroom that provided adequate comfort for our discussions. Our supervisor, who also met with us, consistently ensured that this was a safe space to be honest and share openly with each other regarding our challenges and successes. This was

achieved in the way that she treated us with respect and by making us feel welcome and valuable in terms of being included as part of a community of researchers. During these meetings together we made constructive critiques and recommendations about each other's studies. Each session was recorded via Dictaphone and made available to us to use as a data source. Despite the struggles and difficulties we might have experienced, I always felt encouraged and excited about my study at the end of session. Doing a self-reflective Masters study is a difficult journey to do alone, but the help of critical friends to share the experience makes it very rewarding.

One particular feedback session with my Doctoral degree critical friends stands out for me. I was asked to present the progress of my study and specifically on using the 'Personal History' self-study method of capturing data. Although my critical friends knew about my study I gave a brief but clear recap of what my research topic was and how I had developed and improved on the research design. I had some personal reservations about a personal story I reflected on in my 'Personal History' and wasn't sure if I should share it with this group of critical friends. I decided to do so and shared a moment in my life when I was a lot younger, about which I felt embarrassed and ashamed. My primary concern was whether it was relevant as data and if I could include it in my study. The response from my critical friends was wonderful. They all agreed without a doubt that I should include it in my study. My story also sparked a conversation around their experiences and reflection of similar stories and how it affected teaching and learning. Throughout my presentation, the feedback was positive and encouraging. One critical friend made the comment about how she knew me better now as a result of my presentation. Another critical friend commented on how honest and open I was in my presentation and that if I continued that approach in my writing, my study had the potential to be a powerful research paper. I was very encouraged and touched by their honest feedback of my progress so far. I felt so motivated and excited to continue with my study, as I initially felt that my study wasn't relevant or compelling enough. I had wondered where it would lead and if others would find it useful or even interesting. The fact that others in the group had similar experiences and research issues showed me that I was not alone in my thinking.

Data Collection and Production:

Corbin, & Strauss, (2008, p. 12) affirms that qualitative research "allows researchers to get at the inner experiences of participants, to determine how meanings are formed through and in culture, and to discover rather than test variables." Hence, Denzin, & Lincoln, (2008) state, "qualitative

research is a situated activity that locates the observer in the world [and] involves the studied use of and collection of a variety of empirical materials - personal experiences; introspection; life story; artefacts;" (Denzin, & Lincoln, 2008, p. 4). Thus I believe that my study has a qualitative methodological underpinning, in that it seeks to research the participants and, in particular, my practice in my classroom. In so doing, I make meaning from these experiences in order to improve my practice and consequently the teaching and learning experience of my students in taking ownership of their learning.

Data Generation Methods and Data Sources

Hamilton, *et al* (2008) emphasise that "self-study researchers focus on their practice by examining their personal values and their professional work. Reflection plays a vital role in both practice and research process. Reflection has improvement of practice as its goal" (Hamilton, *et al*, 2008, p. 25). This research perspective explores the construction of teacher identity and how teachers think about teaching and their teaching practice through reflection on historical life experiences – where personal experience informs professional meaning making (Samaras, 2006).

Samaras (2011) states that "self-study employs a variety of methods…that help the researcher capture the essence of the question being studied and think deeply about practice, development and its impact" (Samaras, 2011, p. 68). It is my understanding that by engaging critically with various methods of self-study, it will provide a multifaceted inquiry into one's personal experiences. Thus, I employed the following self-study methods to identify and understand the significance of my personal experiences:

Personal History Self-study:

Samaras *et al* (2004) describe the personal history self-study method as an approach to self-knowing. Thus, it is my understanding that who I am as a person affects who I am as a teacher and, consequently, my students' learning; and that significant life events have influenced my professional identity (Samaras *et al*, 2004).

My intention for using personal history self-study as a research approach was based on the need to identify and scrutinise my significant life experiences in order to understand the influence they have had in framing my thinking and perception of my practice. Hence in chapter 3, I utilised the structure and format of a narrative enquiry. Clandinin, & Murphy (2009) and Chiu-Ching, &

Chan (2009) identify narrative enquiry as way of understanding and representing past experiences in the form of stories. Hamilton, *et al* (2008) further states that narrative enquiry, is the study of experience as story, which offers researchers a way to think about and share experience (Hamilton, *et al.*, 2008, p.19).

Consequently, "by examining our [my] storied experiences, we can see our personal philosophy in action, leading us to understanding how our views, values, and beliefs were formulated and now direct our actions in teaching" (Chiu-Ching, & Chan, 2009, p.19). It was for this purpose of identifying my personal philosophy in action that I chose to reflect on noteworthy events and behaviours of people who have made a profound impact on me in my schooldays and university life.

I made use of **'memory work'** as the primary method for reflection on my own lived experiences. This data source comprised various forms such as *letter writing, memory drawings, photographs* and *actual objects.* They proved to be beneficial in eliciting rich and fertile memories on which I based my personal history narrative of my educational experiences. Furthermore, these data sources were intended to enrich and validate my experiences for the readers of this self-study. In the following section I give a more detailed description of what each data source is and why I have incorporated them into my self-study.

The first data source that I employed in writing chapter three, was that of **'memory work'**. According to Cole (2011) "memory plays an inevitable role in any study that requires participant reflection on the past" (Cole, 2011, p. 225). I represented this data source in the form of a letter that I wrote to my daughter Zoe. I used this device of '*letter writing*' because it allowed me to reflect on and describe my feelings and emotions of unpleasant experiences that occurred in the classroom and at home, when my teachers' and parents' behaviour impacted negatively on me. It was not my expectation for Zoe to read this letter; however writing to my daughter gave me a focus and an intention for what I wanted to communicate in my writing.

Another device that I implemented was *'memory drawing'.* I utilised this form in order to focus my thinking and prompt my memory. Pithouse (2011) states that "drawing as a research method allows self-study researchers to look at their personal experiences in detail and from different vantage points" (Pithouse, 2011, p. 42). I drew pictures of (for example) my first school and then

compared it with pictures of my second school. I did this because it allowed me to visually communicate a particular situation or context that words would fail to achieve (Mitchell, *et al*., 2011).

Photographs were a further visual device that I utilised as a source of data. Mitchell, C., Weber, S., & Pithouse, K., (2009) point out that "the strength of visual methods [photographs] lies in harnessing the power of images to bring things to light in both personal and public ways and to offer multiple theoretical and practical perspectives on issues of social importance" (Mitchell, *et al*., 2009, p. 119). Hence, I used a photo of my high school prefect team because being elected as a prefect was an important occurrence in my high school life. I had not excelled in sport or academics so it was an unexpected honour, which improved my self-confidence and brought pride to my parents.

Cole (2011) intimates that "material objects are an effective tool for eliciting memories" (Cole, 2011, p. 235), thus the final visual device that I utilised was that of an artefact in the form of a physical object. I also have a picture of the actual award I was given at the final prize giving in my Grade twelve year. This was an overwhelming surprise especially since it was an award given to me by the headmaster of my high school, who was a formidable man. I had great respect for him and was humbled to have been nominated and receive the award from him. I used this physical object because of the powerful memories it evoked in me.

I believed that the method of personal self-study and the data sources of **'memory work'** were beneficial and pivotal in answering my first research question in chapter three: *What do I understand my practice as a lecture/facilitator to be?* It allowed me to reflect critically on the memories of my past-lived experiences as a student and then as a novice lecturer, to determine what values shaped and framed my understanding and interpretation of a lecturer/facilitator identity and teaching philosophy.

Developmental Portfolio Self-study:
This method aims to store and catalogue my professional growth over a selected time period. The forms of reflection I used were a combination of the following sources such as: video recordings of my lessons and interactions with my students; reflective field notes and journalling of my lessons and significant moments in my teaching; the students project brief; student

evaluations; and examples of students' project end results. My intention for using the developmental portfolio self-study as a research approach was based on my need to identify and scrutinise my lived teaching practice. Hence in chapter 4, I utilised the structure and format of a narrative inquiry (Hamilton, *et al*, 2008) based on the data gleaned to answer my second research question: *How does my current lecturing/facilitating practice encourage or discourage learning ownership?* This self-study research method allowed me to track my growth over the first academic term as I gathered data through the abovementioned sources.

The primary source was the video recordings of my lessons. Weber (2008) states that "there are many kinds of image sources available to researchers and scholars… and encompass a wide range of forms, including films [and] video" (Weber, 2008, p. 42). Being able to re-see, re-hear and re-feel the details of my lived experience also aids in making the representation trustworthy and believable (Weber, 2008). It is also the belief of Weber (2008, p. 43) that the use of images forces us to take a step back from ourselves and view ourselves from the perspective of the medium. This [method] in turn provides the potential for better understanding of our subjectivity and as a result a humbler and more nuanced claim to knowledge (Weber, 2008, p. 43). Thus it was my intention to use the video recordings of my lessons, as an image (visual artefact) to help me view myself from my students' point of view and "borrow their experience for a moment" (Weber, 2008, p. 42). Hence I assessed the data in conjunction with my field notes, reflective journals of lessons and informal lecturer assessment forms that I asked my students to complete. Due to the potential of a large quantity of video data, I chose to only film the first project of the year from start to finish.

Data Coding and Interpretation

I implemented inductive data coding to analyse my research data whereby no pre-determined categories or themes were developed in order to code the data (Nieuwenhuis, 2010a, p. 107) prior to the analysis. Hsieh, & Shannon, (2005) state furthermore "the researcher approaches the text by making notes of his or her first impressions, thoughts, and initial analysis. As this process continues, labels for codes emerge that are reflective of more than one key thought. These often come directly from the text and are then become the initial coding scheme. These codes are then sorted into categories based on how different codes are related and linked." (Hsieh, & Shannon, 2005, p.1279). Thus the manner by which I analysed the data was through 'content analysis' (Nieuwenhuis, 2010a, p. 101) in which I looked for patterns of themes with either similarities or

differences in the data that would support or "disconfirm" the theoretical framework I have put forward in chapter one.

In order to analyse the content of the data I made use of a 'word cloud' as a digital tool to conduct preliminary analysis of the text (McNaught, & Lam, 2010, p.641). It is my understanding that a 'word cloud' is a graphic representation of the data, using frequently used words that "allow researchers to quickly visualise some general patterns in text" (McNaught, & Lam, 2010, p.641). Both Cidell (2010, p. 522) and Baralt (2011, p.12) emphasis further that 'word clouds' "have the potential to be a useful form of analysis for qualitative data" and when used as a research tool "can help facilitate the understanding of complex events or phenomena". Hence, my use of the 'word cloud' provided a simple graphic visualisation of the data as a whole (Ramsden, 2008, p.1), (***Figure 3.6***, ***pg 53*** and ***Figure 4.10, pg 80***), and thus provided insight and understanding of the text which assisted me in coding the data by identifying the themes and/or concepts that arose from the data for each of the research questions in chapter three and chapter four, (McNaught, 2010, p.641).

It should however be noted, that when using a 'word cloud' as a method to help analyse data, it should not be used "as a stand-alone research tool comparable to traditional content analysis methods" (McNaught, 2010, p. 630) since it is only a visual depiction of the most frequent used words in a passage of text (Ramsden, 2008, p.1). Therefore, I used 'word clouds' as a preliminary starting point for analysis supported by further 'content analysis' (Nieuwenhuis, 2010a, p. 101) and interpretation of the data at hand.

Possible Limitations and Challenges of the Study:

This research was conducted as a small scale but in-depth self-study within the specific context of my own classroom and profession as lecturer. The students all had access to well-resourced facilities in a private tertiary institution. It should be taken into account that this study focused on one six-week project at the beginning of the academic year. It is also important to note that, due to the nature and type of subject matter that students were exposed to in my subject and that of others, and the unique conditions and circumstances in which this study took place, the outcomes and findings cannot be generalised and applied to other lecturing and teaching contexts. As this study centres on the self-study of my practice, I sincerely and humbly hope that this research

paper would inspire and influence other lectures and teachers to apply this methodology of self-reflexivity to their own practice.

Trustworthiness:

Using self-study as a methodology requires the use of critical friends who are seen to play a key role in validating whether or not the collected data accurately gauges what was sought to be measured (Samaras, 2011). 'Validity' is an intrinsic requirement for self-study teachers who work to improve their practice by making it explicit to themselves and to others through critical enquiries (Samras, A. 2011). Hamilton and Pinnegar (cited by Samaras, 2011, p. 218) state that trustworthiness is necessary for making informed judgements about ones practice for the good of the student. Thus it is my understanding that my critical friends would help and assist me in maintaining a high degree of validity and trustworthiness in my self-study. I also utilised multiple self-study methods as described above, in order to gain a range of data in order to increase and affirm the credibility of my interpretations.

Conclusion

In this chapter (chapter two), I have described and discussed the process of my self-study research. I began by giving details of the research context in which my study took place. I then described the primary and auxiliary research participants of my study in detail. Writing about data generation and data sources then followed this. I have also clarified how I analysed and interpreted the collected data. In addition, I discussed the limitations and challenges of my study as well as the trustworthiness and ethical issues. The self-study method has taught me that researching my teaching is not only about me. It is ultimately about my students, as well as my critical friends and other teachers and lecturers. I have realised that studying my experience can be complemented by sharing my learning with other members of the teaching fraternity. Thus, in Chapter six of this dissertation, I highlight future research that I would like to undertake with other English teachers. In the following chapter (chapter three), I revisit early educational experiences that have shaped and framed my understanding and interpretation of what my practice as a lecture/facilitator is. This has been a fundamental point of departure for my self-study in that it allowed me to reflect on and record the experiences that have contributed to the construction of who I am as a teacher and my teaching philosophy.

CHAPTER THREE
WHY I DO WHAT I DO: THE FRAMING OF MY EARLY
EDUCATIONAL EXPERIENCES

Introduction

In this chapter the primary question that I address is: *What do I understand my practice as a lecturing facilitator to be?* This question allows me to critically reflect on my own personal educational history to identify what values influenced and shaped my understanding of what a teacher / lecturer is or ought to be. In this way I come to an understanding of why I do what I do. In chapter two, I revealed the methods that I use in my study and in this chapter I apply them to uncover early educational influences.

The journey of my early educational experiences was constructed from data that I generated through memory drawings, artefact retrieval of photographs, written narratives and reflective journalling (Pithouse, 2011, p.37). These methods of data generation were of particular importance in prompting memories of how, when and what educational influences shaped and framed my early personal educational history. In the previous chapter (Chapter two), I outlined the research context in which the study took place and the primary and auxiliary participants who contributed to the data collection. I also described the data production sources and the processes in which I collected the data.

What follows in this chapter (chapter three) is the account of my early educational experiences, highlighting key experiences, which I believe contribute to my practice as a lecturer today (Samaras, Hicks, & Berger, 2004). I believe that these "significant life events" will inform my teaching identity and help make meaning of my teaching philosophy (Samaras, Hicks, & Berger, 2004, p.906). I give detailed descriptions of the places, spaces and people I remember in order to evoke the setting and context as accurately as memory and time can allow.

I begin my personal history narrative by describing my first few years in primary school and the facilities that the schools provided. After which, I discuss how certain teachers' behaviour and their classroom management impacted on my educational development. I do this by recounting significant moments through the use of memory drawings and memory writing about teachers in

my primary school years. I also discuss the impact my parents had on my educational development and their role in my life as teachers.

I then recount the early experiences and teaching relationships I had with teachers in my high school years. Here I make use of memory journalling and artefacts such as photographs and physical objects so as to rekindle the emotions and memories during this time period. I conclude by analysing my personal history narrative with a 'word cloud' as an analysis tool to visually capture and understand the data in this chapter. This visualisation tool helped me identifying prominent themes of teaching and learning values in my personal educational history.

Narrative of my lived experience of teaching and learning

Primary school: The move

In 1984 I started primary school. The school was situated close to home in a popular white South African middle class suburb near Durban. It was close enough to walk home after school in the afternoons. It was considered to be a well-respected school with more than adequate facilities for teaching and learning. It had two large fields for sport activities such as soccer and cricket and a swimming pool. This can be seen in my memory drawing (Figure 3.1). During our breaks the learners were allowed to relax, run around on the field playing soccer or chase the girls around for entertainment!
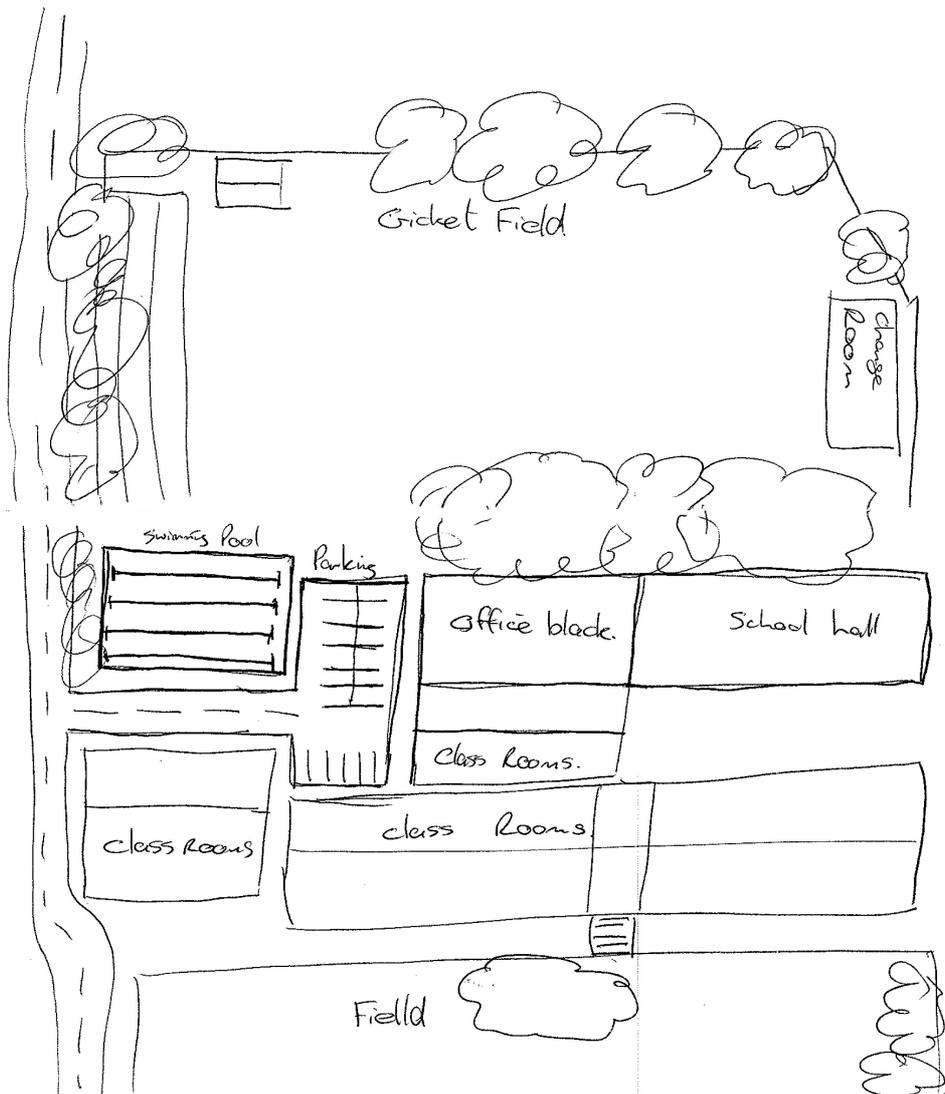
Figure 3.1: "Welcome to school": A memory drawing of my primary school

Change rooms and toilets were also available with running water and flushing toilets. The structure was built with brick and allowed for classrooms to be built one above each other; a ground floor and a first floor. Each classroom was equipped with the appropriate size and number of desks and chairs for each of the learners and teachers, as well as chalkboards. In terms of the demographics, all the classes were made up of mixed gender white South Africans. The teaching staff consisted of mostly white female South Africans, with a white male headmaster.

I enjoyed my first year in 'big' school; it was different from pre-primary school in many ways such as longer days and the fact that I now had to wear a uniform with a cap and tie. I remember having a good relationship with my teacher who showed patience and care towards the learners. I

don't recall ever feeling anxious or uncomfortable in her class and I felt happy building friendships with my fellow classmates.

After my first year at primary school (Grade two), my father accepted a job transfer to a small coastal town in northern Zululand, to work as a resident engineer on a construction project for two years. I had never heard of the town we would be moving to, nor did I fully comprehend the consequence of moving to a new town and school. It was only after the two years we spent in Zululand that the repercussions of the 'move' on my education was realised. I started Grade two at a small school that catered mostly for the white South African sugar cane farming community. The schools physical structure consisted mostly of pre-fabricated buildings that reminded me of the temporary site offices my father worked in.
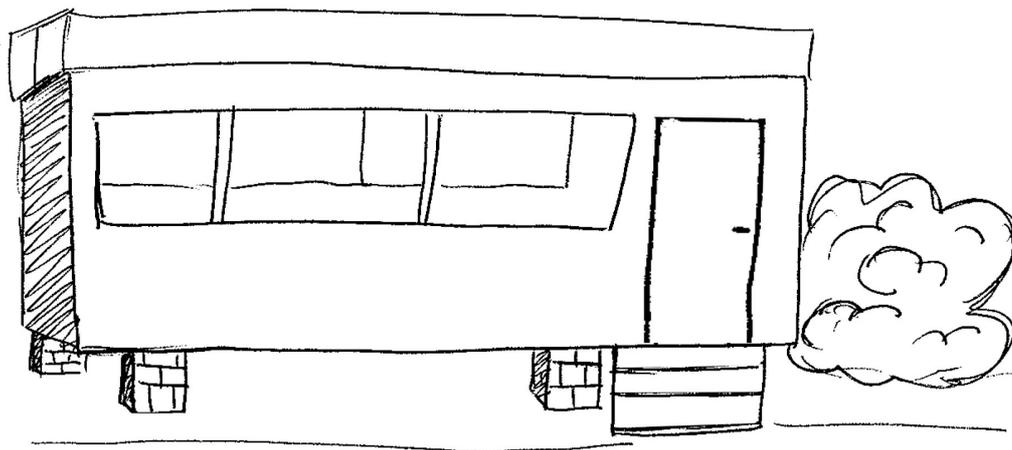
Figure 3.2: "The new school": A memory drawing of my primary school

However, the main office block of the school was a more permanent structure made of brick. There was also a noticeable difference in the number of classrooms to that of my previous primary school. This was due to the size of the local community. Each classroom was equipped with desks and chairs in much the same fashion as that of my previous school. However, a significant difference at this particular school was the organisation and management of classrooms. Each classroom consisted of two Grades sharing the same class space. A single teacher gave instruction simultaneously to both the Grades in the same space. I described my feelings about this memory in a letter to my daughter Zoe:

> *"I remember feeling intimidated and very uncomfortable with the arrangement, but there was nothing I could do to change the situation. What did I know? Who was I to question how a teacher runs her class? I just did what I was told to do."* (Graham, letter, February 6, 2013)

The consequence of this set-up seemed to result in the divided attention of the teacher and confusion and misunderstanding on my part. It was only later that my parents expressed their concerns that my poor spelling and math competency was a direct result of this particular classroom design. However, in the initial few months of my schooling at the new school, it was communicated by my teacher that I was simply lazy, uninterested and distracted. A notion further emphasised by my parents.

Home: Family Influences

My father's dad (my granddad) died when my father was six years old. As a result, my father's much older brother took on the fatherly role in the home, but I can imagine that it wasn't the same as a having a true father figure as a role model. Their mother was quite strict and ran a hostel out of their large double-storey home. My grandmother loved all of her children dearly, but not having much time on her hands the responsibility of teaching and nurturing my father became that of my aunt – my father's older sister. My father grew up to become a civil engineer; he enjoyed working with his hands and was very thorough and pragmatic when it came to fixing things such as cars and 'Do-it-yourself' projects. I learnt a lot from my dad in this regard; I learnt about different tools, woodwork, how to fix cars and even how to mow the lawn properly. So much of my teaching and learning skills were achieved by spending time with my dad; watching him at work. A lot of what I know today is thanks to my dad.

Despite my father's busy work schedule he would often try help my mother out by helping me with my homework. As an avid reader, my father grew increasingly impatient with my slow rate of reading and spelling ability. As a result of his frustration he would give me hidings for getting the words and sentences wrong, supposedly for being lazy and not concentrating. I felt confused and more importantly I felt as if I was a disappointment to my father. It wasn't that I feared my father in so much as I feared the unpleasant association of the anxiety and unhappiness that reading and spelling represented. Throughout these moments I still believed my father loved me and only wanted the best for me. He wanted to help and had good intentions of trying to teach

me to read, but perhaps it was his own anxiety of not knowing how to teach or lack of ability to identify a learning problem that guided his actions.

There also seemed to be a lack of compromise and empathy expressed by one or more of my teachers. We were given notices at the end of each day to be handed to our parents. One such notice required a signature by one of my guardians in order to partake in a class dental hygiene activity. By my mother's own admission, she regretfully neglected to sign the receipt and hand it back. This resulted in my being excluded from the class activity.
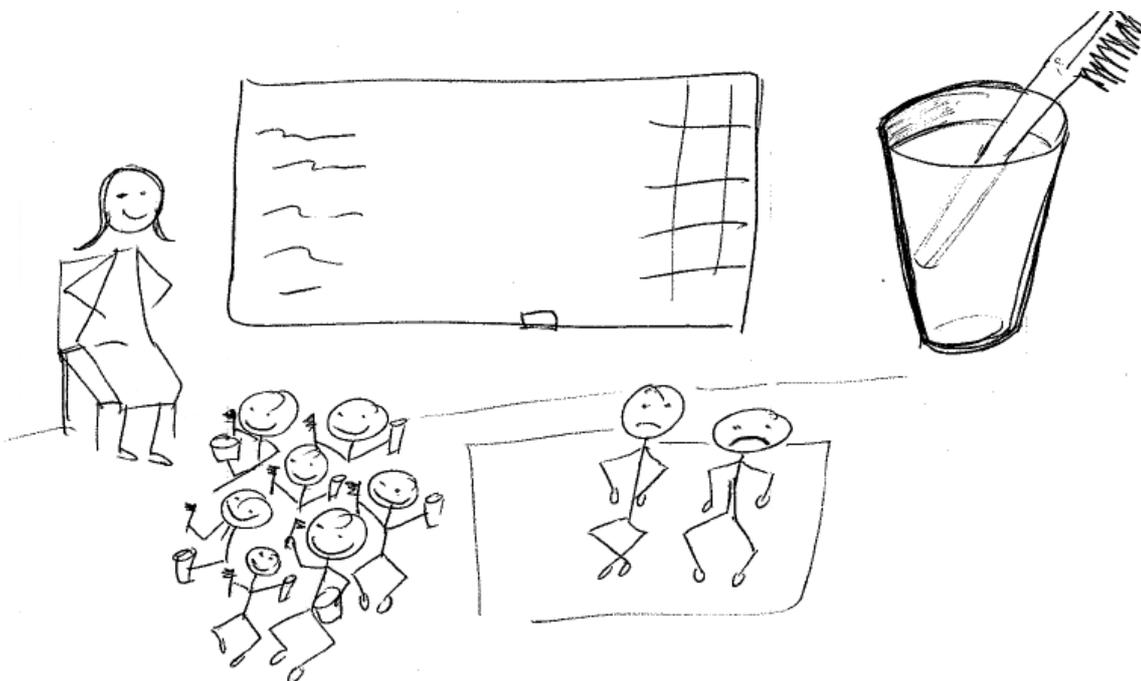
Figure 3.3: "Toothbrush": A memory drawing of my primary school class

Each learner in the class received a small coloured cup and a toothbrush to use in the activity. However, I and another learner could only watch as the class participated in the task of learning how to brush one's teeth. I remember sitting on the mat in front of the class with the other learners feeling surprised, embarrassed and segregated from the class. I reflected on this memory in my journal:

> *"The teacher didn't seem particularly interested in explaining or even understanding the situation. I felt like I didn't have a say. All I wanted was to be part of the activity. Why didn't my teacher try and provide a temporary solution? It's as if she didn't care."*
> (Graham, memory journal, February 2, 2013)

After the first day or two, my mother suggested that I ask the teacher if I could bring my own cup and toothbrush to class to take part in the class activity. The teacher agreed to my mother's suggestion and said I could partake in the class exercise if I came to class equipped with my own cup and toothbrush. When I got home that afternoon I told my mother the news that my teacher had agreed to her suggestion. My mother was a stay-at-home mom, even though she was a qualified and medically trained nurse. She did her best to raise and provide for us as a family as we grew up. Although she was quite strict she had a lot of patience and always tried to fix a bad situation. She didn't waste time in getting us ready to go toothbrush shopping, as it wasn't long before the shops would close for the day. I remember being excited and happy as my mom drove us on that sunny afternoon to the local pharmacy and grocery stores in search of a small cup and toothbrush.

We tried to find ones that matched the ones the rest of the class had, but without luck. I had to settle for the closest matching toothbrush and cup we could find. Despite not being able to find the exact same toothbrush and cup I was still glad to be able to participate in the class activity. The next day I proudly showed my teacher the toothbrush and cup and, as agreed, I was able to join the class in the dental hygiene activity and no longer be excluded. For some reason, I still felt a sense of separation and exclusion because I didn't have the same cup and toothbrush as the other learners, but this feeling was short lived once the activity had begun. It was early on in life that I realised that if you lacked understanding or battled to grasp a concept, you were considered unintelligent and, as a result, not appreciated or valued. These feelings of exclusion and difference seemed to re-occur in varying degrees throughout my early education. I often felt alone and ill equipped to deal with the emotions I felt and experienced at school. I always felt it was me who had the issues and that I was a problem child. By reflecting on these feelings of exclusion and isolation, I have come to realise how influential the unintentional actions and behaviours of teachers can be in affecting and contributing towards negative feelings of self. This insight has certainly made me more aware of the affect my teaching behaviour can have on students' educational development.

Two years after the initial relocation, my father's contract ended and we were due for another move back to our hometown. We moved half way through the second term of the school year. I was happily looking forward to going back to the house I grew up in, back to the familiar places,

faces and things. But due to the timing we weren't able to move back into our old home and I wasn't able to join my old school. Instead we moved into a house on the other side of town and I needed to attend a much bigger school than I was used to. The adjustment to school was yet another shock, the school days had longer hours, new teachers, bigger classes and very different rules and systems. This all added to my anxiety, which manifested itself in emotional breakdowns and fear. I battled to make friends and I always felt lost and confused in class. The learners in my class had all made friends with each other and had covered so much more work than I had. The projects were very different to what I was used to and seemed quite advanced. My new teacher was caring and helped me settle in. But it soon became apparent that my learning skills and cognitive ability were lacking. I simply wasn't coping and, as a result, my class teacher recommended to my parents that I go for remedial testing. Again I felt segregated from the class; I was the one learner that wasn't smart enough, that didn't fit in and needed to be tested. Again I felt like a failure to my parents. The tests didn't show any reason for major concern but did confirm that I was lacking in my educational development.

It was recommended that I repeat the year in order for me to catch up the missed work. My parents sat me down and explained the need and reason for the decision. I was initially sad that I would have to spend another year doing the same work but one consolation was that I would be repeating the year at the school where I initially started my schooling. I'm grateful for my parents making the decision to keep me back a year, as I was able to catch up on work and skills I had missed. Looking back at my early years of education I've realised that the foundation years of education are so important when it comes to learning and skills development. Repeating the year helped me greatly with my confidence and the challenges in the years of schooling that lay ahead.

In Grade four (Standard two) there were two classes, the 'A' class and the 'B' class. All the learners with top marks and a high aptitude for learning were placed in the 'A' class, while the rest of the students were grouped in the 'B' class. The assumption, not necessarily the reality, was that all the 'clever' learners needed a special kind of education with benefits and privileges that the rest of us were not good enough for. A situation that made this clear to me was the day that I made the error of choosing the wrong colour-coded reading book. Collections of appropriately aged reading books were kept on bookshelves in the reading corner at the back of the 'A' classroom. I'm not sure why we didn't have reading books or even a reading corner in

the 'B' class. We were never told and we never asked. That was just how it was. The rule was that only the 'A' class learners could choose the books with the red stickers, while the 'B' class students could choose the books with the green stickers. On this particular day I asked my teacher if I could change my reading book as I had finished reading it. I was told to quickly and quietly go down the corridor a short distance to the 'A' class and ask the teacher if I could choose another book. Being the only one that needed to exchange his book, I made my way to the 'A" class. I knocked on the classroom door and greeted the teacher politely. The teacher was sitting at her desk while the learners sat quietly at their own desks, busy with their work. I asked if I could please choose another reading book from the reading corner. The teacher granted me permission to enter her class, and so I made my way to the reading corner at the back left-hand side of the classroom. I spent a few moments looking over the books looking for one that I found interesting and hadn't read before. I felt awkward and intimidated, being in an unfamiliar space, so I quickly chose a book that grabbed my attention. A part of the process when choosing a book required the teacher to take note of the book's title and colour code. Just before leaving the class, I thanked the teacher and gave her the title of the book. She asked for the colour code and it was at this point that I realised my error. I had chosen a red colour-coded book. I wasn't prepared for what happened next. Visibly irritated, the teacher questioned me in a demeaning tone about my choice of a book with a red colour code. She asked if I was colour blind and whether or not I knew that I wasn't allowed to choose books that didn't have a green colour code. The implication was that I wasn't clever enough to choose an 'A' class book and that I was foolish for choosing the wrong colour-coded book. I felt embarrassed, confused and belittled. I had no idea that a lapse in concentration would have caused such a reaction. I apologised and made an attempt to explain my error but I was interrupted before I could finish. The teacher made it clear that in future I was never allowed to take out a book with a red colour code. While standing alone in the front of the class I noticed some of the students' mocking expressions. I didn't understand why a seemingly insignificant issue was being dealt with in such a way. I reflected on the memory of this teacher in my journal:

"The 'A' class teacher showed little or no compassion. I didn't know anything about being a teacher and teaching practice at that point in my life, but I did know how it felt to be belittled and demeaned by a teacher. It didn't feel encouraging or compassionate."
(Graham, memory journal, February 10, 2013)

My 'B' class teacher on the other hand was soft natured and definitely showed compassion towards her learners. She showed a lot of patience towards my learning needs and educational development. She was influential in helping me with my understanding of geometry. I was having difficulty with the subject matter and she made the recommendation to my parents that I should attend extra maths lessons. She offered to take me for the extra lessons after school in her home. I remember feeling quite awkward and special at the same time when I attended the lessons. On the one hand I felt special because I had her full and undivided attention, but on the other hand I felt awkward, as I had never realised that teachers had lives outside of the classroom. Being welcomed into her home and being allowed to see the human side of my teacher was strange but surprisingly liberating and encouraging. Her willingness to intervene in conjunction with her encouragement helped me to improve my maths marks significantly.

It was during this year that I showed an interest in art. I remember reading a magazine with a tutorial about how to paint with watercolours and asking my mother if she would buy me paint and brushes with which to experiment I played around with the paint and made a few mistakes but I was rather proud of my first painting. My mother was even more excited. It wasn't long after that that my sister and I were taken for private art lessons in the city. I remember seeing all the strange drawings and pictures on the walls of the art teacher's studio and wishing I could draw like that. We could draw whatever we wanted in her lessons and I chose this large old white animal skull that had teeth missing. Her lessons gave me confidence, as she always said that there was no right or wrong way to represent a still life object when drawing. I always wanted to draw things perfectly and was very pleased when my mother and father showed approval when I succeeded in illustrating an object just right. I was motivated and would strive for perfection with each drawing; making improvements or reworking the artwork until it was perfect in my eyes. My father always claimed that he had no artistic bone in his body but, ironically, he taught me how to use pencil crayons when shading images. When I showed him my art pieces, he always complimented me and said that I had this amazing talent and he joked that he didn't know where it came from, because I didn't inherit it from him. I felt so proud when my father complimented me on my achievements. Both my mother and father encouraged me to keep practising my art skills. Although my parents didn't fully understand the art world, they still expressed their own creativity. My mother would sew and make beautiful clothes for herself while my father enjoyed carpentry and working with wood. I learnt a lot about working with my hands and wood just by watching my father at work.

High school: A clean slate

I looked forward to going to high school. It was a welcome change, a kind of rite of passage from childhood into adolescence. I started high school in 1993. The school I enrolled in was a popular all-boy school not too far from where we lived. In terms of the structural facilities, it was a lot bigger than any school I had been to before. The school was situated at the bottom of a hill in a much wealthier part of town. The school was classed as a model C school and it had a good reputation but wasn't seen to be as prestigious as some of the other schools in the area.

Prior to my decision to attend this high school I had been on a tour of another school that was arranged by the primary school I attended the year before. It was much smaller in size and so were the classes. In some strange way it reminded me a lot of the second primary school I attended when my father moved jobs: it might have been that both schools were situated on the side of a hill with beautiful views of the ocean in the distance. The classrooms were also only ground level with a lot of tall trees around the grounds. The atmosphere was relaxed and the teachers and students were friendly and seemed happy to be there. I had my heart set on attending this school and I couldn't wait to tell my parents about this amazing school I had visited. This was the first school I personally had visited and felt I would be happy to attend. With all the other schools I had attended my parents simply told me that this was the school I would be attending without any say in the decision-making process from my side. My parents were happy that I was excited about the prospective school. They sat me down and explained that they would love to send me to the school, but due to the high school fees, financially it just wasn't possible. Although I was disappointed I understood the financial circumstances my parents were in and agreed to enrol at the local high school closer to home. The classrooms where situated in three-storey-high blocks. From a distance they looked like apartment blocks. The school grounds had vast sports fields surrounded by steep grass banks where sports such as rugby, cricket and athletics were held.

Although the high school wasn't my first choice, I felt contented and enthusiastic about the future that lay ahead. The first day at school was daunting; I had never seen so many schoolboys ranging in different ages together in one place. I had not seen or met most of them before. I was excited to form new friendships and make the most of what the school had to offer. The systems and processes were different from those of primary school. Some of the subjects that were

offered were not too foreign, but some were more appealing than others in terms of what I found interesting in subject matter and in particular how the teachers delivered the subject.

In Grade eight (Standard six) the subjects were quite similar to that of my primary school education. However, the pace at which we were taught was much quicker. The one subject I did struggle with was Mathematics. Looking back over my high school years, this was the one subject that caused me the most anxiety. While I reflected on my memories of this subject in my journal, I realised how important the role of the teacher is.

It was half way through Grade eight that I made the decision to consult my Mathematics teacher for extra supervision. Although I was allocated to the 'B' class for the subject, the marks that I had been getting were average. I felt this deep inner sense that I could do much better and that I wanted to improve on my marks quite substantially. My teacher recommended that I work through past papers and practise by doing extra work from the lesson of that day. It wasn't long before I could see an improvement in my marks and confidence. Both my teacher and my parents also noticed a marked improvement and expressed their happiness and pride in my success after a long year's hard work.

Grade nine stood out in stark contrast to Grade eight and was a completely different situation. As a result of improving my marks from the previous year I was moved up a class to the 'A' group. I had made friendships with most of the students in the 'A' group in the year before so I was by no means a stranger to my classmates. I felt confident and proud that my hard work had paid off and looked forward to what lay ahead in the New Year. However, this excitement was short lived as my learning experience in one particular subject set the tone for the years to come and, to a lesser degree, in my other subjects too. I thought I had a strong handle on the Mathematics subject due to the assistance and effort I put into the subject the year before. Having said that, this was the first time in high school that I experienced anxiety and fear in a classroom.

With a new year comes a new teacher – depending on the subject. The Grade nine mathematics teacher had a very different way of handling her classes and lessons. As it was the 'A' class it was assumed that all the learners had a much higher cognitive ability and stronger work ethic. A lot of the teaching and learning was left up to the learners. Her lessons were very mechanical and lacked passion for the subject. Her explanations weren't clear. Although I asked her to explain

difficult concepts I never felt like she was interested in helping me. I often felt stupid, alone and confused – being in the 'A' class only heightened the sense of failure and isolation. It seemed she wasn't comfortable or interested in the subject matter.

She often used humiliation to control and discipline her classes. On one particular day she went around the class and made students stand if they hadn't finished the homework. This despite the fact that you couldn't do the work if you didn't understand how to solve the problem(s). It wasn't so much the standing as it was the humiliation and lack of empathy from the teacher that affected me most that day and the days to come. I tried practising with extra work and exercises but my marks didn't improve. As I reflected on the memory of this teacher in my journal:

> *"In every one of her classes I felt anxious, depressed and stupid."* (Graham, memory journal, November 12, 2013).

I remember that I dreaded going to her class and always felt desperate and isolated. I simply lacked the confidence and motivation to fix my situation. Thankfully I only felt like this about one subject. It came as no surprise that in the following school year in Grade ten, I dropped to the "B" class and changed certain subject teachers again.

As with my first year of high school, I was lucky to get a mathematics teacher that showed passion for her subject. Although she was younger than my previous mathematics teachers, she had a more relaxed but confident personality in the way of teaching Grade ten mathematics. This being said, she still managed and handled her classes well when it came to discipline. One of her strengths was how she showed more empathy than any of her counterparts. She had a lot of patience and took time to explain complex ideas or concepts before moving onto new work. One could see that she really showed an interest in her students' understanding of the subject she taught.

Never once were we ever humiliated in our Grade ten mathematics class. I only remember feeling encouraged and motivated by her. In my journal I reflected on one occasion, towards the end of the Grade ten year, that this particular mathematics teacher asked me to assist her with her own studies:

> *"I felt so proud and honoured that she asked me to provide data for her own research. It was such a privilege to be asked by a teacher to help her and share my opinions and thoughts with her."* (Graham, memory journal, November 12, 2013).

My Grade ten mathematics teacher continued to be my subject teacher for the following two years until I graduated from high school. I'm eternally grateful and thankful for her patience and teaching ability in those years. It was quite clear that she valued empathy, dignity and a good relationship with her students.

I remember one other teacher who had a positive impact on my high school career who had very similar values to that of my Grade ten mathematics teacher. She taught the subject of art. All students were required to choose two extra subjects at the end of Grade nine to make up the subject package for Grade ten to Grade twelve. Art wasn't a compulsory subject to be taken by all students but rather one that I was able to choose at my own discretion. I chose art because of the creative freedom and craftsmanship it required. I was keen to learn more about the different skills and techniques that I had acquired in the art lessons I went to a few years earlier. The high school I went to only had one art teacher who took all the art lessons from Grade eight to Grade twelve. She taught art theory and practical with enthusiasm and passion. She was always open to ideas and experimentation. As a teacher, she balanced her professional role as instructor and educator very well in that she showed empathy by going out of her way to provide assistance and guidance to students.

I remember one particular practical lesson when I was in Grade twelve, when she called me aside to have a look at a private painting she was doing. She asked me for my truthful opinion about the composition and technique that she was using. Here was a teacher with a Bachelor's Degree in Fine Art and many years of practice as a teacher and artist asking for my thoughts on her work. I didn't realise it at the time, but in that one small moment that she has probably forgotten, she made herself vulnerable and open to criticism. We as teacher and learner were learning together in a space that encouraged discussion and opinion forming. I had a lot of respect for my art teacher and I believe it is because she was willing to respect my opinions and thoughts, even though I was just a Grade twelve student.

In Grade twelve, I was chosen as an acting prefect. For me this was a prestigious title. What was significant about this role as prefect was that it meant the schoolteachers and management of the high school believed and trusted that we, as a selected group of Grade twelve students, conducted ourselves as role models with leadership quality and potential. Although I was one of the last to be chosen, I felt very proud and privileged to have been recognised as a mentor in my high school. Below is an image of my fellow prefects that represented the honour of being acknowledged with a level of leadership authority in the high school. Figuratively speaking, we were brothers.

Figure 3.4: "Together we stand": A photograph of my fellow prefects, 1997.

At the prize giving at the end of a long and busy Grade twelve year, students were awarded for their sporting and academic achievements throughout the year. At this point in our schooling careers came our final assembly, which also signalled the beginning of our final Grade twelve exams. Although my marks were above average across the board, I certainly wasn't expecting to receive an award for academics and definitely not for sport, as I wasn't skilled enough to make any of the first, second or even third teams. I wasn't disappointed with myself, as I believed I had put in the effort and did my best at any task that was presented to me. Towards the end of the ceremony the final award was given. It was the 'Headmaster's Award' and I was one of the three Grade twelve students that received it. This was an award given by the headmaster of the school to students that embodied the spirit and ethos of the school - qualities such as honesty, integrity,

ethics and good character. The award was given to students that went the extra mile in showing commitment and dedication. To receive an award like this from a headmaster who demonstrated a strict and uncompromising approach to discipline was an incredible honour, yet a part of me felt as though it was a consolation prize for not being a top athlete or academic. I remember expressing this view to a friend of mine who happened to be the top achiever and who had received the most awards that day. His reply was surprisingly encouraging, and I was unsure if he was being serious or not. He said to me that of all the awards he had received the 'Headmaster's Award' is the one he would rather have received. I was taken aback by what he had said, but it is only now after reflecting on the image of the award that I realise what my friend was saying. For the headmaster to have chosen me out of the whole Grade twelve Class of 1997 was truly an honour; he recognised and acknowledged my values and what I stood for. These were values that transcended the academic classroom and competitive sport field.

Figure 3.5: "Headmasters award": A photograph of my award.

Tertiary education:

After graduating from high school I had my heart set on following in the footsteps of my dad as a civil engineer. My Grade twelve marks were high enough for me to enrol at a local university in 1998. I had looked into studying architecture but due to the economic climate of that time I changed my mind for something more stable. From an early age, I knew I wanted to be creative

and use design skills in whatever career direction I pursued. Despite my good intentions I only managed to complete 6 months of the first year module, as my marks were not high enough to register for semester two. University culture is very different to that of school in terms of size, numbers, systems and subjects on offer. I found the modules and subject matter interesting, but as a visual thinker I battled to grasp the complex mathematical concepts and theories. I even enrolled for extra maths lessons during the holidays in order to write the supplementary exams. In the end I needed to make a decision about my future and what career would best suited for me. I remember sitting in my father's office at the engineering consultancy firm he worked at and asking myself if this was the career space in which I wanted to spend my working career. It was dull and grey with very little colour on the walls and no visible creative expression anywhere. The space, the documents and construction plans were all monotonous and depressing. Nothing about the office space was exciting or inspiring to me.

I felt really bad about dropping out of the engineering course as it cost my parents a lot of money to register and complete the first semester. It felt like my early school experiences of Grade three were repeating themselves. I felt like a failure and a disappointment to myself and to my parents. Yet despite my dropping out of the engineering degree, my father was very supportive. He showed empathy towards me, in that he could see that I was battling but that I was also trying my best. However, this time was different; I didn't attempt to try and complete the engineering degree again. My father suggested that I pursue a career in which I would utilise my creative skills and gifts. I decided to take the rest of the year off to consider my options for studying and what I wanted to do with my life. I could not afford to make the same mistake twice. I decided to visit my uncle in the Cape for a few weeks. I travelled down on a luxury bus liner. When my dad dropped me off at the bus station he said that he loved me and that, when I got back, he would help pay for my future studies as long as I made sure I knew what I wanted to study. I also agreed to get part time work to pay for the registration deposit. It was a long trip by bus, but this gave me time to think. I remember thinking that when I had children one day I would encourage them to take a year off after school to work part time and to carefully consider their passions and study options.

I never finished my civil engineering studies, but the learning and self-realisation that took place during those six months meant that I learnt so much about myself. I learnt it was alright not to succeed at something; it didn't mean I was less of a person. In fact, I am of the same opinion as

Dewey (cited by Simpson, *et al*. 2004) in that my image of an educator is that of an engineer. I help and aid the construction of knowledge in the minds of my students; I design curriculum material and lessons that build and encourage learning development. I nurture and learn from the young creative minds that will change tomorrow. I am an engineer and even more!

Conclusion:

In this chapter (chapter three), a brief assessment of my personal history is evident; I have shared my early educational experiences from primary school through to my tertiary education so as to identify what values influenced and shaped my understanding of what a teacher / lecturer is. Looking back over the memories and narratives that have moulded my experiences, I have found that both good and bad learning experiences in varying contexts have had enormous impact on myself in both a personal and professional capacity. Having undergone the process of reflecting, re-examining and analysing my past educational experiences I have identified three significant themes that have impacted on my teaching and learning experience. As previously mentioned in my methodology chapter (chapter two), I have made use of a 'word cloud' as a tool to visually capture the data in this chapter.
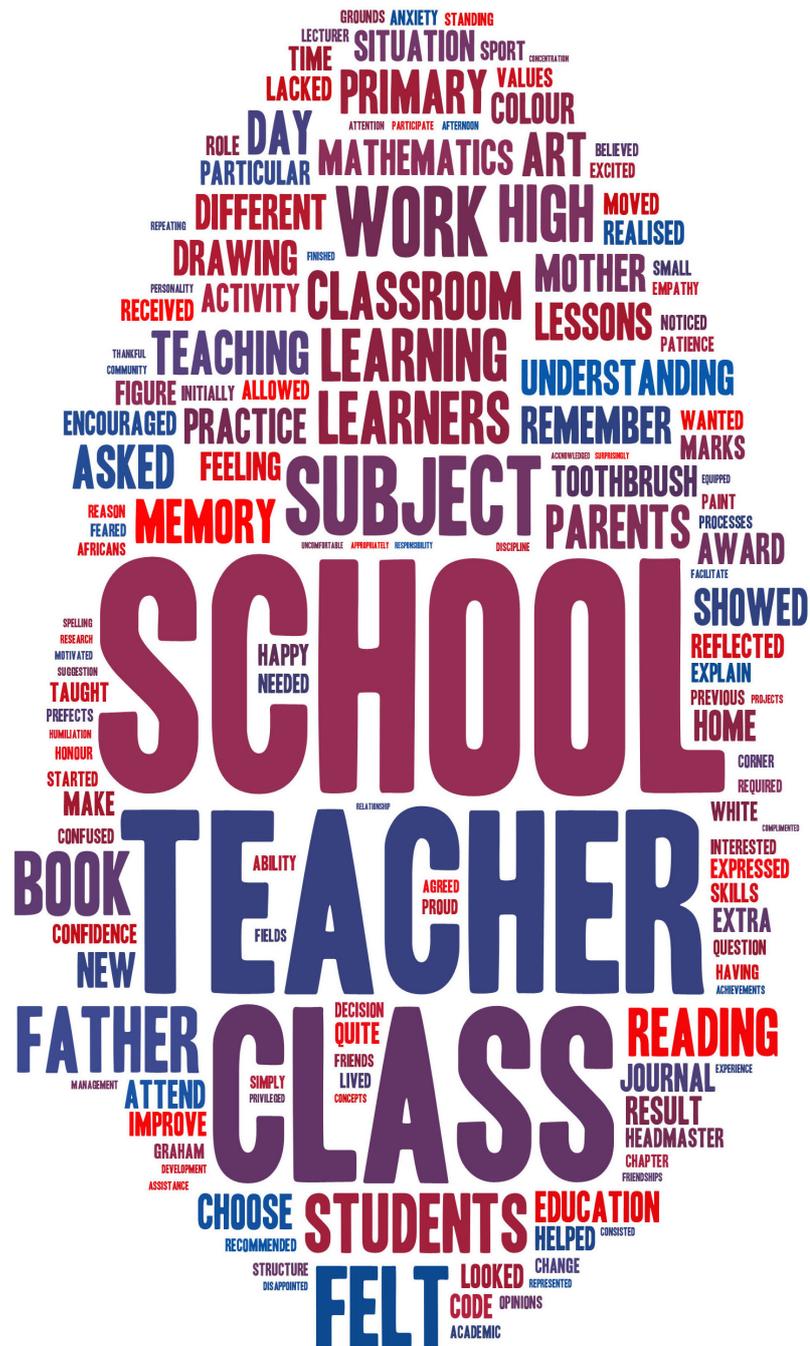
Figure 3.6: "Word cloud": A visual representation of chapter three.

It represents the most frequently used words in my data as a visual. Words that had the highest recurrence were represented more prominently than others. Being able to identify the most prominent and not so prominent words in the data helped focus my attention on identifying relationships, patterns and themes that significantly contributed to my early teaching and learning development.

The most prominent words in the 'word cloud' were 'School', 'Teacher', 'Class', 'Father', 'Classroom', 'Learners', 'Learning' and 'Felt'. My first impressions of the 'word cloud', which was generated from my early educational history, implied that my school, teachers and classroom had a profound influence and impact on my early years of education. With this 'word cloud' in hand, I re-read the chapter to understand whether these emphasised words and my first impressions had any validity and meaning. I used coloured markers to highlight phrases and sentences that linked or made reference to the words in the 'word cloud'. For example, I looked at the relationship between 'Teacher' and 'Learners' in the word cloud. The word 'Teacher' was significantly larger than 'Learners'; this implied that 'Teachers' had a considerable effect on me as a young learner. I re-read the data with this perspective in mind in order to identify if this were the case. It became quite clear that certain teachers had had profoundly positive effects while others had painfully negative influences.

Similarly, I looked at the relationship between the words 'Teachers' and 'Classrooms' to gain insight into the effect this relationship and context had had on my early educational experiences. It was quite interesting to note that the words 'Father', 'Mother' and 'Parents' had featured in the 'word cloud', even though they weren't as prominent as some of the other words. I found this to be quite intriguing as it implied that my parents had made quite an impression on my educational upbringing. When reading the data again with this viewpoint in mind it became clear that my parents played the role of teachers outside the classroom.

I unpacked both the positive and negative influences into themes, which helped my understanding and interpretation of the teaching and learning values. The themes that arose were:
• *teacher and learner relations*
• *classroom emotions*
• *classroom management*
• *classroom anxiety*
• *teacher role models*
• *parents as teachers*
• *learning outside of the classroom*

I then grouped similar themes together into categories in order to make meaningful interpretations. Categorising the themes further helped identify what the experiences in my early

years of teaching and learning were and what impact they had on my framing of what a lecturing facilitator ought to be. The categories that I formed from the themes are:

(1) The impact of teacher behaviour on learners and learning:
- parents as teachers
- teacher role models
- teacher and learner relations
- classroom structure (management)

In the interpretation chapter (chapter 5), I discuss and interpret these themes that have emerged from the data in more detail to show how these themes were relevant to the aim of my study.

In the next chapter (Chapter 4), I address my second research question: "*How does my current lecturing / facilitating practice encourage or discourage learning ownership?*" in order to identify how my current teaching strategies and methodologies are being implemented. I also attempt to see whether or not there are any corresponding teaching values that link to the educational values highlighted in this chapter (Chapter 3), and whether or not they encouraged or discouraged learning ownership among the students.

CHAPTER FOUR

ENCOURAGED OR DISCOURAGED LEARNING: MY LIVED TEACHING AND LEARNING EXPERIENCE

Introduction

In chapter two, I outlined the research context in which the study took place and the participants who contributed to the data for answering my second sub-research question. I also described in detail the data production sources and the processes I used to collect the data. In the previous chapter (Chapter three), I documented the journey of my early educational experiences, through the construction of data sources such as memory drawings, artefact retrieval of photographs, written narratives and reflective journalling. Having documented and critically identified my influential past learning experiences, I now focus my attention onto my lived teaching practice to identify how my teaching strategies and methodologies were being put into practice. By critically investigating my current teaching practice, my aim is to identify and document teaching strategies and approaches within the context of the students' learning space that prove to be effective and those that are not. In this chapter (chapter 4), I address my second research question: *How does my current lecturing / facilitating practice encourage or discourage learning ownership?* I want to determine whether or not there are any links between the educational values and themes highlighted in my early educational experiences (chapter 3) that correspond or frame the teaching values or themes that I identify in this chapter.

I begin this chapter by discussing the planning of my first lesson. I then introduce the project brief design that I handed out to the students. This brief outlines the objectives and outcomes, which the students were required to achieve. Thereafter, I give detailed and very descriptive accounts of my classroom procedures which track and highlight the valuable insights of my lessons and teaching practice. I also discuss the informal teaching and learning initiatives I undertook in my lessons. I achieved this by analysing and interpreting the video footage of my lessons in conjunction with my field notes. Due to the many hours of video data that I had collected, and the repetitiveness of some of the lessons, I scrutinised my field notes through the theoretical lens of critical pedagogy, to identify which lessons were of significant value to my study. I then conclude the chapter with a brief assessment of my lived teaching practice and identify the significant themes from the data.

My teaching and learning practice

The beginning of the academic year was busy and full of excitement both for the students and lecturers. This would be my fourth year of teaching into the specialisation subject 'Visual Communications' on second-year level, and I would be starting the year with a new group of students that had just completed their first year of their degree programme. I wrote a Haiku poem to describe and reflect on my anxieties;

'Blank faces staring

nervous, heart beating, deep breath

it's showtime, let's teach'

I felt confident and comfortable with the curriculum and my ability to deliver the subject matter. I believe part of the reason for my confidence was that I had been involved with the development and design of the subject module for the last three years. This being said, I still felt a little anxious about meeting the students for the first time. I described my feelings about this memory in my field notes:

> *"Feeling a bit nervous about meeting the new students this year. I hope they like me and will be motivated by the new brief. I have tried a new approach to the design of their first assignment by including two modules together. I'm quite excited to see what comes of it. It is something different for me in terms of the challenge it possesses."*

Similarly, I suspected that the students might be feeling anxious about meeting a new lecturer for the first time. Having not taught this particular group of students before, I consulted informally with their previous year's subject lecturer about their work ethic and psyche to get a better understanding of the students' mind-sets and abilities. The previous lecturer confirmed my assumption by indicating that some students had queried and asked about what I was like as a lecturer and the expectations of the subject at a second-year level. This could be an indication that the students might be more concerned with the kind of relationship they would have with their lecturer than with what assignment they would be receiving from me.

Lesson plan: Planning of the first lesson:

Seeing as I would be using this group as participants in my research it was important from an ethical and social perspective that the students felt comfortable, empowered and informed about the expectations of my studies.

With this in mind, I planned the first lesson to begin with an introduction to my background and history in terms of work experience as a lecturer, and also the subject matter. I also wanted to briefly speak about some of the expectations I had of the students and of myself being their lecturer. Some points I highlighted in my field notes had to do with my professional relationship with them. To help make the point I wanted to use the analogy of a 'sports coach' who wants the best for them and from them as students without judgement or prejudice. I hoped to emphasise that I expected them to be committed, passionate and willing as a reciprocal response to my commitment, passion and willingness to teach them.

Part of the planning also revolved around explaining that I would be filming myself with them in class. I wasn't expecting any resistance from them, but I needed to clearly explain the purpose and reason I was filming my lessons. I felt it would also be important to clarify the expectations of the subject and break down the year in terms of what they could look forward to. To end the first lesson off, I wanted the students to be involved with creating a manifesto; a sort of mantra that they as students drafted for themselves. It was my hope that this manifesto would be a source of encouragement and motivation for the students when they felt de-motivated and uninspired.

The project brief design:

Each student received the following brief, which clearly outlined the module outcomes and objectives that the students needed to achieve. Although each module curriculum has set outcomes and objectives, the lecturers are encouraged to develop their own briefs that would ensure students meet these goals while developing their skills. The primary purpose for this brief was to build on the logo (corporate identity) and packaging design skills that students developed in their first year. The challenge I had was to design a brief that brought together two seemingly separate design skill-sets in a way that made logical sense for the students. In previous years and in particular the first year, logo (corporate identity) and packaging design would be taught as separate learning units through their own project briefs, allowing students to focus on each

design skill-set separately. However, I felt that this brief was an ideal opportunity for students to combine their thinking and conceptual skills in a way that was more typical of a real world context, where client briefs not only required solutions for complex branding problems, but also required the combination of multiple skill-sets. Having worked in a design agency, I had gained experience in developing and applying both these skill-sets and felt that this brief would be a challenging but rewarding experience for the students. I too was quite excited to see what solutions the students would accomplish and how I would adjust and develop my own design thinking and teaching skills in order to facilitate their learning.

Having given the previous year's students a similar project brief, I structured the new brief based on the same outcomes but 'tweaked' and refined the objectives for this learning unit. I tried to be as clear and simple as possible but specific enough about the details of the brief for students to be able to wrap their minds around what was required of them. Some considerations that I needed to bear in mind while planning the brief were the number of teaching contact hours I had with each student to cover consultations, and whether the allocated time for the project was feasible and realistic for students to meet the outcomes of this learning unit. I also had no sense of what the actual capabilities of the students were. I had an expectation of what their capabilities should be at the beginning of second year based on the curriculum, but no real understanding of what their cognitive and psychological state was. This meant that I needed to adapt the brief and my teaching approach to accommodate the new group of students based on what their past knowledge and experience might be. My aim, therefore, was to set up a brief that was broad enough to allow students to engage and develop with it based on their cognitive ability. Below is a copy of the brief that each student received on the first day of lectures. The brief was broken into two phases, where phase 1 covered the skill-set for the logo and corporate identity design and phase 2 would build on and cover the skill-set for packaging design. Below is the example of the module brief:

CBC 2: VIS COM: **BRAND ID & BROCHURE DESIGN (1a)**

NAVIGATOR: Graham Downing (Durban)
BRIEFING DATE: **Monday 11/02/2013**
CONCEPT DEADLINE: Monday 18/02/2013 (This will be marked)
MOODBOARD: Friday 22/02/2013
FINAL DEADLINE: **Monday 25/03/2013 09h00 sharp.**

MODULE OUTCOMES:

On completion of this module students should be able to demonstrate:
• The ability to use research to solve advanced communication problems within the field of visual communications.

• The ability to produce advanced communication concepts for a range of brand contact points within the field of
   visual communications.

• An advanced understanding of various media within the field of visual communications.

• The ability to apply advanced design techniques and principles within the field of visual communications.

• The ability to write an advanced creative rationale for executions within the field of visual communications.

• The ability to apply time management skills within the field of visual communications.

OBJECTIVES:

Once you have completed this Learning Unit, you should be able to:
•   Originate logos for a brand and its multiple applications including Corporate Identity; Letterhead, fax sheet, compliment slip, business card and envelopes, and way-finding systems to be explained.

•   Demonstrate the ability to apply advanced design principles to line, colour, shape, texture and typography to visually communicate a concept effectively through a symbol design.

•   Effectively apply advanced conceptual thinking skills.

•   Have knowledge of and exposure to excellent historical and contemporary identity programmes.

•   Produce finished and resolved three-dimensional design.

•   Design in context, consider product placement to essentially break through the clutter.

•   Produce crafted mock-ups.

•   Consider the target market, product category and brand character.

•   Show competence in the Adobe Creative Suit.

•   Deliver feasible design that takes cognisance of budget and practical limitations

•   Apply a variety of design techniques and processes.

1

THE BRIEF: BRAND LOGO DESIGN & PACKAGING DESIGN

Design a graphic identity for the launch of a new South African Food Spread or Sauce brand and it's range.

There is a niche' in the South African market for a '*QUIRKY / NOVELTY*' food spread and sauce that appeals to a range of different and un-catered for markets. You need to explore and identify a few subcultures or niche groups to target. Choose one that will be your source of inspiration and focus e.g. Staunch Catholic followers, Hippsters, West Coast Fishermen, broederbond, extreme sportsmen, Sandton Poppies etc. The possibilities are endless!!

Most importantly come up with a concept to help to put your products on the map and break through the clutter of an already competitive category. Redefine and redesign the expected notion of food sauces and spreads in a South African context, making sure that the **Brand ID** (brand name, logo design, variants etc) benefits / attributes links back to the target market i.e. the reason for the concept. Develop an original name and design a logo for your brand - make sure the target market is able to identify with the brand on all levels.

WHERE TO BEGIN:

Visit a supermarket store & check things out, look at product placement, what stands out?
Don't rely on the Internet for inspiration!

Find a unique selling proposition (a difference no one owns) – this is your promise/benefit/message. Without it you don't have a platform for a concept. Don't settle too soon present at least 3 directions on your first review.

Go safe or go whacky make up a category if you have to, but I'll need to be convinced. Consider feasibility and where you would sell your Food spreads or sauces. Research & personal insight is your friend.

PHASE1: (3 weeks)

Come up with an original name for your **Food Spread or Sauce** that reflects the concept, tone and attitude you wish to express. Consider font choice, type design, and visual execution. Be open to various mediums - illustration photography, mixed media, collage build a model if you have too! Explore interesting paper and pop-up techniques to add an extra dimension to the layouts.

PHASE2: (3 weeks)

The range consists of 3 different flavours within the same product category.

- Find a unique way to express the range.
- Consider product costing – premium, mass market, low end and identify what store shop etc you will place a '*QUIRKY / NOVELTY*' food spread or sauce in.
- Decide on a tone - serious, humorous etc preferably no clichés or gimmicks and especially no decoration!
- Find a suitable existing container for your label design - **nothing smaller than 5cm wide x 10cm high**, unless the concept is dependent on size.

I have to sign off the container on concept approval.
- Consider their appropriateness and function, what are they made from – glass, tin, plastic etc? As a group/unit how do they exist on the shelf? Do they have longevity? Remember the container needs to be re-sealable for repeat usage.
- Begin by conceptualising in scamp form constantly giving thought to style, choice of typography, photography, illustration, printing materials and techniques.
- Concepts aren't sophisticated, they are simple – sophistication comes in the execution/design.

Good luck and have fun!

MANDATORY REQUIREMENTS:

PHASE 1: Brand ID (Brand name and logo design)

• Produce x 3 stylistic and conceptually different logo designs – max 2 colour

2

(must translate into a black and white version for faxing etc.)

• Apply the best logo to a letterhead, business card, compslip – max 2 colour

• Apply the brand identity to relevant forms of collateral and mediums.

• A process book with all process work and research neatly presented.

• A mood board for each logo direction.

PHASE 2: Package design and range development

The range consists of 3 different flavours within the same product category.

• Produce 3 highly finished labeled/packaged containers. (ie: mock ups)
Include volume (milliliters or grams) product copy, ingredients, product origin, expiry date and the product bar code, Brand logo.

• Apply the best of the three brand identities to relevant forms of packaging.

• A process book with all process work and research neatly presented.

• A mood board for the range direction.

REVIEW PROCESS & APPROVAL CUT-OFFS.

To be confirmed

DIGITAL REQUIREMENTS FOR BRIEF

All process work to be submitted digitally on a CD.

Process work to include all digital photography and illustration
(all original layered Photoshop/illustrator files to be submitted)

Final executions to be submitted as Adobe illustrator/inDesign files clearly
labeled with your name and student number.

EVALUATION CRITERIA:
Concept: 60%. Execution: 40%. You will be assessed within the context of design as a concept as well
as concept of execution – i.e. how does your device translate?

3

Overall, I was quite happy with the structure and design of the brief. In fact, I wished I had received similar project briefs when I was studying. I even considered the idea of doing the project with the students. This would have been a nice opportunity for the students to voice their opinions and critique my work in the same way I critique theirs. But I decided against it, as I felt that it was more important to give my full attention to assisting and facilitating the students in developing their skills and understanding of the subject matter. However, in hindsight I do believe that I could have incorporated a small class discussion and critique of my past design projects. This could have been a very daunting experience as it would have put my authority on the subject matter into question, but it would have been quite a liberating experience for the students.

Field notes and Video footage reflections:

Lesson 1: 11/02/2013 15:00

The briefing went well, and the students seem enthusiastic and excited about the year ahead. In my field notes I recorded that I spoke a lot for my first lesson, but I do believe I explained myself well and gave the students enough opportunity to ask questions even though there was a lot of information to grasp and take in. I commented on some initial feelings and thoughts about the students:

> *"Some students were going to be challenging but these are still early days. Some students were very quiet and didn't say much. Some repeat students didn't attend; not a very good start to the year for them ☹."*

All the students who attended responded well to my request to film them and myself in class and were happy to sign the consent forms. All students were of legal age to sign and didn't need consent from a guardian. Each student also received a letter explaining the reason, confidentiality and duration of the filming.

Figure 4.1: "Good morning class!" An image of my first theory lesson for the year

Lesson 2/3:12/02/2013:

I taught the students as a big group in the morning and then as a smaller group in the afternoon . Overall, I thought the lectures went well. It was nice to see the 'pennies drop' in terms of their understanding of the theory and what was required of them. The students also engaged well with each other sharing ideas and suggestions on their work. In my quest for students to take ownership of their learning, I tried a class exercise where the students were encouraged to write up their own manifesto for Visual Communication 2; a statement of aims and beliefs drafted by the students for the students. I had tried this approach at the end of the previous year with students who responded really well. However, I thought that it would have been far more beneficial if the students had started the year off writing their own manifesto. Kanpol (1998) states that the application of democratic principles is fundamental to Critical Pedagogy where students and teachers "co-operatively write" class rules. I was excited by their enthusiasm and willingness to share their thoughts and opinions without much coaxing from my side. I wished that I had recorded the students participating in the exercise but I didn't have all the consent forms back from the students, which prohibited me from filming the lesson.

Students seemed excited about the brief and the possible directions. My explanation of the brief and the outcomes that needed to be met helped them in their understanding. It was quite clear that some students hadn't done as much work as was required of them, but nonetheless they

seemed to find the lesson helpful and enjoyable. At the end of the lesson the students said thank you, which made me feel appreciated, and that what I had to say in class was of value to them. I rated my feeling of the lesson as a 9/10 as I believe it was successful for both the students and myself.

Lesson 4/5: 18/02/2013 13:30

This is this first time I had the camera set up on a tripod in class. The students showed some excitement but seemed to respond well to being filmed and didn't show signs of playing up to the camera. Strangely enough, I felt quite comfortable with the camera in the class. I anticipated being far more nervous about being filmed while I was lecturing.

In the big group lectures it was difficult to get the whole class into view of the video camera. I was a little disappointed but I thought I would try a few different camera angles and positions in the class. However, I did feel that the reason for the camera was to film me as a lecturer in the class, thus I compromised by making sure I was in view of the camera at all times. After the lesson, I checked to see the quality of the video footage and whether it was usable. I was happy with the quality of the footage in terms of the visual and sound. I was quite surprised to see the digital file sizes were quite large and that I would need to download each lesson before I filmed the next lesson. I conceded that this would be a logistical issue and that I would need to be careful in the way that I managed filing and documentation of the video data. Fortunately, I had a large enough hard drive to store all digital files.

Figure 4.2: "How are we doing": An image of my first tutorial lesson for the year.

Having never been filmed in my class, I initially felt strange and awkward at seeing myself on screen teaching. There were times when I cringed at what I said or how I stood. I made a note that although I do ask student's questions and encourage them to participate in the lesson, I do speak a lot in the big group lectures, sometimes even repeating myself. On reflection, I asked the following questions in my field notes:

> *"Maybe I need to look at ways of getting the class to be more involved in the lesson? This will be challenging in the big classes. Maybe I need to get them to do presentation classes and teach each other instead?*

Lesson 5: 19/02/2013 9:00

I showed the class an inspirational documentary film, "Beautiful Losers". Before I showed the class the film, I gave some context to the film and explained a little about the content. Personally, I found this documentary to be inspiring, motivating and so relevant to the subject matter at hand. This film documents a group of artists with different artistic styles and philosophies on life. I hoped the students would find it just as inspiring. After the viewing, the response from the students was good and some students felt energised and excited to develop their artistic expression. I encouraged them to further their own artistic interest and development and that maybe they should start their own exhibition showcasing their various talents and skills

for no other reason other than having fun and simply enjoying their moment of youthfulness. This was also a good way for them to have a voice and express their views about issues in society! Some of the students looked a bit apprehensive as though they lacked confidence in themselves. I felt that this might be an issue I need to encourage more in the lessons to come.

Figure 4.3: "Beautiful Losers": A 2008 documentary film by director Aaron Rose and co-directed by Joshua Leonad.

Lesson 6/7: 19/02/2013 11:00

In the smaller group, I had made the error of not having the camera. This was due to my not having charged the battery beforehand and not having the charger on hand. I felt disappointed with myself that I was unprepared and that I had let the students down. Interestingly enough, the students asked where the camera was; it seemed as though they were disappointed that the camera wasn't in the class. In a way, it was good that I didn't have it in class as it showed me that they cared about their role as data sources in my study. The small group session went well, as students shared and contributed ideas freely about the project at hand. Everyone, including the quiet students, had a turn to speak about their concerns and ideas. However, despite having asked the class in the previous lesson to prepare this lesson with more development of the ideas and process work, not many students had progressed with rough sketches of their ideas from the last lesson. I did express my concern that they weren't moving fast enough in order to meet their deadline for the project. I was hoping to have spent some spent some time with them to assist

them in developing their ideas. Instead, I tried to determine what might be the cause for not making much headway. Some responses from the students were that they had so much other work to do for other subjects that they didn't have enough time to work on their project for me. This was a reoccurring problem that I had experienced in my previous years of teaching. I wasn't sure how to rectify the problem other than considering changing the submission requirements of the brief. I chose not to amend the submission requirements as I had already changed them when I was reviewing the design of the brief for this year.

I discussed some time management techniques with them and explained that part of setting deadlines to projects was in preparation for when they would be working in the real world. Overall, the students felt the class was helpful and affirmed their understanding of what they needed to do and felt more confident in their direction for the project. I still felt that I needed to tap into their intrinsic desire to design or work without me putting massive pressure on them. Afterwards, while I was reflecting on the lesson, I drew a picture of what I felt my role as a lecturer was, and what role the student played. To me, the project they were working on was the boat with the water being the subject matter or curriculum that they needed to journey through. I represented myself as the rudder that would help navigate and direct them through their project to get to their destination. The wind in the sail represents the students' desire and speed at which they progress on their journey. My other role as lecturer is represented by the dangling carrot, which indicates how I felt the need to be a source of encouragement and motivation for the students to complete the project in time. It was clear to me by using this analogy of the boat, that some of the students were further ahead than other students and that I needed bigger 'carrots'. I reflected on this in my field notes:

> *"I am not sure how to go about motivating and encouraging the students without being too strict and forceful. Today on a scale of 1-10, I am feeling about a 4/10."*
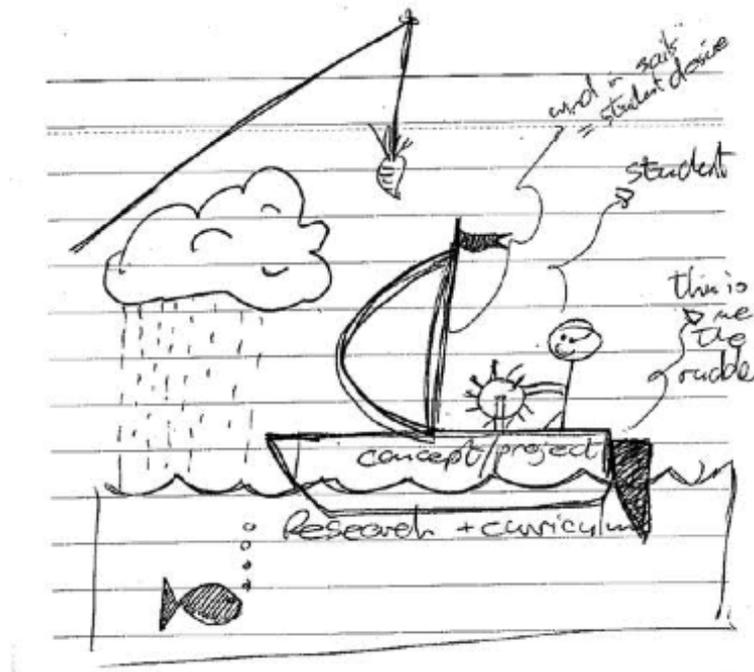
Figure 4.4: "The boat.": My dual role as rudder and carrot navigating the students through the unknown curriculum.

Lesson 8: 25/02/2013 11:00

I felt a lot better in this lesson as some students showed energy and evidence of hard work. I had to remember that this was a different group to the last lesson. I felt a lot more encouraged by the students' work ethic and progress in their work. However, not all the students had made substantial progress and some were even showing signs of apathy towards the project. I suspected that this might be due to a lack of self-confidence or interest in the project in that it was not as easy as they initially might have anticipated. I tried to help the students move past their creative block by discussing the various issues they faced; again similar issues were raised to that of the last group. I felt I didn't always have the answers to how to get them past their creative block so I spent a lot of time asking the students "What if?" questions, trying to understand their reasoning and why they were thinking in a certain creative direction. It was quite clear that I needed to work on the issue of confidence with the students, as their lack of work ethic seemed to relate to their not believing their ideas were good enough.

Lesson 9: 25/02/2013 13:30

Again, I felt I did a lot of the talking. Class responded to the lecture, but there was an overall sense of low energy levels. This could be due to the time of day the lesson took place. Having

intensive theory lessons in the morning before my lesson could have resulted in the students' diminished liveliness. There was also a problem with the air conditioning system, which made the classroom space uncomfortably hot. Maybe a class activity in the beginning of the lesson that linked to my lesson objectives would have helped stimulate the students' thinking and energy levels. A "research in class and present in class" exercise could have also helped to elevate the energy levels and interest in the project at hand.

Lesson 10: 25/02/2013 9:00

I had covered a lot of theory content in previous big lectures, which is why, before this lesson, I felt lost as to what I could do for a lesson in the big group lecture. Although students had opportunities in class to share and comment on each other's work, this engagement only took place in the smaller group lessons. Being mindful of my role as facilitator and the need to encourage dialogue between students, it was important for students to receive consistent and varied feedback on their work from their peers in the other groups. With this in mind, I arranged a class exercise in the big lecture room where all the students were present. After giving a brief lecture on relevant theoretical aspects, I got students to pair up with another student that wasn't in their small group lessons or with someone that they would not normally consult with as co-peer teachers (Goldschmid, & Goldschmid, 1976). The objective was that each student needed to critique and make suggestions on their 'critical friend's' work in progress. I was really surprised at how well the exercise worked. Students took to helping each other with a sense of enthusiasm and excitement. There was definitely a perception that the students felt the exercise had given them another perspective on their solutions and helped develop their thinking and ideas. I am glad the lesson turned out well and that the students benefitted from the change in class routine and dynamics. Due to the success and positive feedback, I hope to adapt and implement this activity in future lessons.

Figure 4.5: "Critical friends.": Students helping each other with their projects.

Lesson 11: 26/02/2013 11:00

At this stage of the project the students had made some progress and therefore had the opportunity to work on their ideas in class while I moved around assisting them. Some of the students had access to their own personal computers and were already developing their ideas and thoughts on computer. However, the fact that students had moved on to using the computer didn't mean that the class had made huge leaps in terms of their progress. Despite my request in my previous lesson with this group to make some progress with their designs, I hadn't seen any letterhead or business card designs from the students. I moved around the class helping each student, trying to motivate and encourage them with what they had to work with. Students still seemed to feel a bit apprehensive though. At this point, I was quite convinced that it might have been a lack of confidence in themselves and their abilities. From the work that I saw, the students did not quite grasp the idea of how much effort it took to design a logo. The student's logo solutions were contrary to the examples I had shown them in class. I think I needed to approach the idea of how to teach logo design differently. A possible route could have been to break the thinking and conception of logo design down into even simpler class activities before progressing onto complex applications. Another option could have been to extend the allocated project time of the brief. However, it was not the first time that students have been tasked with designing a logo. During the next phase of the project I think I will get students to present their work to the class at set milestones to encourage momentum. Halfway through the lesson the

video camera card was full which prevented me from filming the remainder of the lesson. This is frustrating as it could potentially mean that I miss out on valuable video data of conversations or interactions I had with students in that particular lesson.

Lesson 12: 28/02/2013

Today's small group session went really well! I again had the opportunity to work with the students on computer. Some really nice ideas are developing and taking place. Although the ideas are developing nicely, the students are playing it safe with their ideas and not experimenting enough. This could be as a result of the students lacking confidence in their computer skills, but the students do seem to feel a bit more confident in their thinking. By my showing them practically on a computer how to develop their designs, it does seem to help boost their self-belief. By moving around the class I got a sense of which students were more capable in terms of their computer skills. While I was assisting students one on one, I asked other students to assist and help each other. This approach worked well; the students didn't feel that they were wasting their time in class while waiting for me to consult with them. It was a good opportunity for students to learn and teach each other. I am feeling about an 8/10.

Lesson 13: 01/03/2013 9:00am

The lesson went well with all the students working on their projects on computer. I have realised more and more that my working with the students on the computers helps their development so much. Students see how their ideas come alive and how just playing a little with their designs can make a huge difference to the end result. The students also seem to be more excited about their ideas when they see potential in their own work. Having the large group of students divided into smaller classes makes it possible to help each student, whereas in big group lessons this would have been far more challenging. Due to the success in the previous lesson, I again tried to encourage students to help each other so as to provide another perspective or angle of input on their designs. It is clear that some students still seem to be behind with their progress and work ethic but, as mentioned before, this could be as a result of the students not feeling comfortable enough with their computer skills.

Figure 4.6: Consulting with students on computer.

Lesson 14: 04/03/2013 11:00

At this stage of the project students should be well on their way in terms of their progress with the project. Therefore, the small group sessions are vital in receiving feedback from students and myself. I enjoyed helping the students with their projects in the small groups, but one or two students who didn't attend class last week needed my assistance to bring them up to speed. For the students that attend class regularly and myself, this is frustrating, as I now have to repeat myself and spend more time consulting with the students that missed out on the valuable class discussion and interaction. I felt this put the rest of the class at a disadvantage in that I now spent less time with the students that have been working consistently on their projects. It is frustrating to see that some students choose not to do their work and do not want to take ownership and responsibility for their own learning. I can see the potential was there in each of the students. How do I motivate them to take responsibility without exerting an autocratic authority on the class?

Lesson 15: 04/03/2012 13:30

I gave a short presentation in the big class lecture on packaging, with some good examples of award-winning packaging and some criteria around packaging design that would help the students with the next stage of their project. Based on the students' responses, I think the lecture went well. Following on from the success of the class exercise that happened in the previous big

lecture (lesson 12), where the students consulted with each other on their projects in class, I thought I would try a similar class exercise. I gave the students a task in which they needed to assess a piece of packaging that they thought was a good example, and one that was a poor example using the principles and criteria in terms of the lecture I had given them. They then had to give a presentation to the class in the next big lecture. They had the remainder of the lesson to do research and prepare their presentation. Some of the questions and conversations I overheard as I walked around the class were quite encouraging and showed how they were thinking about the task. Getting the students to think and engage with the subject matter was a much better approach to teaching and learning rather than me talking the whole lesson. I am looking forward to tomorrow's lesson.

Lesson 16: 05/03/2013 09:00

The students presented their thinking around both good and bad packaging examples to the class. This class exercise worked really well; some students showed great insight and understanding in their presentations. Not all the students presented, as they hadn't attended class the day before. This was disappointing but at least they benefitted from the other students' presentations. The students that didn't present asked if they could present in the next lesson, to which I agreed.

Lesson 17: 11/03/2013 11:00am

I discussed the packaging component of the brief with students again. Some issues around the requirements of the brief were clarified. However, some of the students were still not working to their full potential. In an attempt to not give the students answers or to solve their design problems with their projects, I got the students to give feedback to each other and to voice their own interpretations and suggestions on design and concept issues that the students were struggling with.

Lesson 18: 11/03/2013 13:30

I have started to notice that the students most certainly lacked energy and motivation in the afternoon lessons. I felt I had to work a lot harder at keeping them interested in the lesson. This afternoon's lesson revolved around a presentation on 'sustainable packaging'. I posed three questions to the students to assess their understanding of what they thought 'sustainable packaging' was about and whether or not they thought it was a concern. All the students agreed that the volume of disposable packaging was responsible for the many problems around pollution

that we as a society experience. The students also showed reservation as to whether anything substantial could be done to curb the amount of waste in the ever-increasing refuse sites. It was good to see the students thinking and being critical about issues of recycling and packaging. The rest of my presentation was geared towards supporting the notion that 'sustainable packaging' was important and that it was achievable if designers changed the way they traditionally thought about and designed packaging. I showed examples of over-packaged items and the excessive wastage that resulted from this. It was good to see the students' reactions of shock and disbelief at what was considered to be acceptable packaging practice.

I also showed clever and innovative solutions to some everyday packaging problems that students found inspiring and exciting. I believe it helped them to see and better understand their role and responsibility of being a packaging designer. At the end of the lesson, I asked the students to apply what they had learnt and prepare a presentation on an over-packaged item/product. The idea was to provide solutions for products that made use of redundant packaging.

Lesson 19:12/03/2013 09:00

I gave the students the opportunity to work on their presentations in class before presenting. The presentations were good, and the students presented some thoughtful and insightful thinking around sustainable packaging. All round, I was encouraged by the student's good efforts. I had noticed that some of the students battled to form groups in preparation for their presentation to the class. This might have been as a result of my request for the groups to be made up of three students only. This meant that students who were friends and who normally chose each other for groups were limited from doing so in this instance.

Lesson 20: 14/03/2013 13:30

Today's small group felt rather unmotivated. I asked them why they felt this way. They had a chance to air their viewpoint and frustrations. I was glad that they felt they could share their thoughts and ideas in a safe space. In their opinion, they were frustrated that I always seemed to alter their ideas in each lesson and change their creative direction from the one they were heading in. In response to their frustration, I gave them an explanation on how the creative process worked.

Figure 4.7: "Creative process.": My explanation of the path creativity takes.

The students felt they needed to be told what to do so they could move forward. They lacked a bit of confidence and needed to work through their procrastination. We discussed the students' work and resolved some key issues. I was encouraged that the students left the lesson happy in that they understood my rationale for my teaching methodology better. Of all the footage I had reviewed so far, this was the best example of a democratic lesson where the students felt free to express their views and opinions without fear of prejudice. It was also a good lesson for me in that I understood the students a bit better and was therefore more sensitive to their learning needs in how I critiqued their work.

Figure 4.8: Student voice.": Students openly raise their concerns.

Lesson 21: 15/03/2013 09:00

To some degree I felt de-motivated from the previous lesson, however today's lesson was a good session! The students were quite receptive and showed a refreshing eagerness towards their work. In the beginning of the lesson I recapped with an overview of the conversation I had with yesterday's group in terms of the discussion around the creative process - I used the same diagram to clearly explain my point. The weaker students didn't attend the lesson, which was disappointing as they are the ones that need assistance most. In contrast to the previous group of students, it was interesting to see that this group of students didn't seem phased by my making tweaks to concepts and designs. I was feeling about a 7/10.

Lesson 22: 18/03/2013 11:00

Only half the class arrived this morning for their lesson. There was quite a bit of excitement amongst the students – a brief from another subject required students to dress up in a way that they would not normally have done. The intention was to feel uncomfortable in themselves and take note of the reactions they got as they did their day-to-day activities. As this was their last week of the project, I let the students work on their projects in class. Despite repeatedly making mention of how the students needed to be working more diligently on their projects, some students still hadn't progressed much since we last spoke in terms of their project. It was frustrating to see that, at this stage of the project, the students seemed to be unwilling to take risks and really push the boundaries of their design work. This seemed to be a struggle I had with the students throughout this project. I don't believe that this was the case for all the students as

some students' process work showed how they grappled with and developed their thinking. My intention for the project was to be one that the students felt they could own and get excited about. I'm not sure I was completely successful in achieving this objective with this project brief. I need to re-look how I could restructure the project in order to get the students to relate better to the brief's topic.

Lesson 23: 18/03/2013 13:30

In the afternoon big group lesson, I showed students the movie "Objectified" - a contemporary and really interesting documentary on the history and theory of product design. Although the documentary didn't relate directly to the project as its focus was more on the design of a 'product' than that of packaging, I felt that there were many overlaps and similar thinking that I thought would help inspire the students.

Figure 4.9: "Objectified.": documentary film.

Most of the students seemed to find the documentary helpful. However, it was at the end of the day and some students looked tired and didn't pay a lot of attention throughout the viewing. At the end of the viewing, one or two students made positive comments on the documentary, which I found reassuring. Overall, I wasn't sure if all the students were making the connections between their project and what the documentary was highlighting. One concern I had was that I wasn't convinced students understood their own design process and how areas outside of their specialisation could influence their ideas and thinking. I think I am frustrated because I can see the potential in each student, yet they don't seem to see it themselves. Maybe I need to spend

some time with the students outside of the project and ask them what would motivate them to take ownership of their project?

Conclusion: A brief assessment of my teaching practice

In this chapter (chapter four), I have shared the process of my lived teaching and learning practice through a personal narrative centred around one of the projects that I designed and implemented for my students. Throughout my narrative I made mention of the teaching context and techniques that I implemented in my classroom. I also highlighted the successful and not so successful lessons and the significance of these experiences on my own teaching and learning.

I previously described in my methodology chapter (chapter two) and at the end of chapter 3, how I made use of a 'word cloud' to visually capture and depict the data of my lived teaching experience. In this chapter, I have again made use of this visualisation tool to identify words in the data as a visual representation to help focus my attention on the relationships, patterns and themes that are present in my lived teaching and learning practice.

A few of the prominent words that were reflected in the 'word cloud' were 'Students', 'Work', 'Lesson', 'Class', 'Lecturer', 'Teaching' and 'Group'. When I compared the 'word clouds' generated from chapter three and this chapter, it revealed very similar words as being dominant in the data. Due to the nature of the study and the context in which the data was captured, this was to be expected. However, what I found more interesting was how certain words such as 'Motivated' and 'Confidence' were represented quite small in comparison with the more salient words. Before engaging in a more detailed exploration of the data I made a note to revisit this initial observation.

Figure 4.10: "Word cloud": chapter four data.

Re-reading the chapter helped to ascertain whether or not my initial impressions had any validity and deep meaning. Since the data represented my teaching and learning practice in relation to my students' responses, I wanted to see if there were similar traits or characteristics that weren't identified in the 'word cloud'. While reading the data I constructed a table in which I highlighted themes that were common for both the students and myself. To help determine which themes were more prominent in relation to the students and myself, each theme was allocated a code (Gläser, & Laudel, 2013, pp.9-12). These codes were then assigned to the sections of data that correlated with the relevant themes. This is in keeping with the analysis methods of qualitative research (Hsieh, & Shannon, 2005, p.1279).

Once I had segmented the data using the codes, I then determined the number of times each code occurred throughout the data. This allowed me to identify which codes were more prominent for both the students and myself. By ranking the codes from highest to lowest in terms of the frequency with which they occurred, I was able to compile a table that visually represented the concepts in relation to each other.

On closer inspection it was interesting to note which themes were compared with each other and what relationships they suggested. For instance, at the top of the table, the theme of 'student confidence' was ranked on the same level as the theme of 'my work ethic'. Re-reading the data with this thematic relationship in mind brought to light the lack of confidence the students had in themselves and how often throughout the project I needed to try and instil this confidence. Similarly, the 'students work ethic' seemed to be related to the their lack of confidence. As a result, I spent a fair amount of time encouraging students to improve their work ethic. I compared the visual of the 'word cloud' regarding my second research question with that of the thematic relationships that I identified to see if there were any similarities. The following significant themes were identified:

- ***student confidence***
- ***student work ethic***
- ***student peer teaching***
- ***student motivation***
- ***lecturer encouragement***
- ***lecturer confidence***
- ***lecturer motivation***

Similar themes were grouped together into thematic categories to facilitate more meaningful interpretations. The categorising of themes helped identify the themes and values in my current teaching practice that influence and have impact on learning ownership. The category that I formed from the themes is:

(1) The value of fostering student – lecturer relationship:
- *student confidence*
- *student work ethic*
- *student motivation*
- *student peer teaching*

Thus the aim for this reflexive enquiry was to gain a deeper understanding of what frames my teaching and learning practice, so as to facilitate and empower students of the 21st century in taking ownership of their own learning. In the interpretation chapter (chapter five), I will discuss

and interpret these themes that have emerged from the data in more detail to show how these themes are relevant to the aim of my study.

CHAPTER FIVE

I CAN DO IT BETTER: SHIFTING MY UNDERSTANDING
OF MY TEACHING AND LEARNING PRACTICE

Introduction

In this self-study dissertation I have documented my teaching and learning personal history and my lived teaching and learning practice as a lecturer in a private tertiary institution. Ramsden (2003) notes that to improve teaching and learning, reflection and enquiry into one's practice is a necessary approach. Thus my aim in conducting this self-study research has been to critically reflect upon my teaching and learning experiences in order to identify and understand my lived teaching and learning practice better (Osterman, Kottkamp, 1993, p.2) with the intention of improving and changing my practice. Thus, the purpose of this self-study has been to re-evaluate my teaching and learning context, so as to improve the facilitation and empowerment of my students in taking ownership of their own learning.

Palmer (1998, p. 2) is of the opinion that "we teach who we are" and that "teaching is the reflection of one's soul." It is the premise, "knowing one's self is critical" (Palmer, 1998, p.2) for good teaching to take place, that I share and the intrinsic reason why I undertook this self-study. Hence it is my understanding that it is only through critical self-reflection on the educational influences that have shaped and moulded my identity as a teacher, that an intrinsic transformation of my teaching and learning practice can take place.

In chapter one, I identified that I would be viewing my research data through the theoretical lens of critical pedagogy, with the specific focus of 'student learning ownership'. I also explained my understanding that the concept of learning ownership is only possible when students are empowered through a teaching and learning space that values democratic principles within the classroom.

In the two previous chapters (chapters three and four), I addressed the following research questions: *What do I understand my practice as a lecturing facilitator to be*? (Chapter three), and *How does my current lecturing / facilitating practice encourage or discourage learning ownership?* (Chapter four). Critical reflection and analysis of my narratives in these chapters have helped to establish and identify the educational values / themes that have influenced and

shaped my understanding of what a teacher / lecturer is and, more specifically, what my teaching identity and philosophy is. This process of self-evaluation has also alluded to how my lived teaching and learning practice may have encouraged or discouraged the concept of learning ownership amongst my students.

The following thematic categories were identified as those that exhibited the inherent and fundamental characteristics of 'critical pedagogy'. The thematic categories that have assisted me in 'knowing myself and my teaching practice better' are:

(1) *The impact of teacher behaviour on learner and learning, (2) Realisations about my student behaviour, and (3) Realisations about my lecturing behaviour.*

In this chapter (chapter five), I interpret and discuss these thematic categories with the intention of addressing and answering my 3rd research question: *How do I shift my understanding of my practice in order to facilitate learning ownership?*

The impact of teacher behaviour on learner and learning

By scrutinising my educational personal history narrative I have come to realise that the various teachers who have taught me, have had a profound influence on my early educational experiences. Throughout chapter three, I observed and recorded how different teachers' behaviours have contributed to what I have perceived as positive and negative teaching and learning experiences. In the following section I have critically reflected on these 'teacher behaviours' and to what extent they have impacted on my understanding of my practice as a lecturing facilitator (Allender & Allender, 2006).

Teacher empathy - perceived caring

Through rigorous analysis of my personal educational history narrative, it became apparent that the actions and behaviour of my teachers towards their students and in particular myself, brought to light the theme of 'teacher empathy'. The following extract alludes to this insight in my personal educational history of chapter three:

> *"There also seemed to be a lack of compromise and empathy expressed by one or more of my teachers…"* (*Chp 3, p. 34*).

This was an early indication from my educational history that the presence or lack of 'teacher empathy' played a significant role in framing my understanding of what the practice of a teacher is.

'Empathy' is described as "The capacity to see a situation from the point of view of another person and feel how they feel about it." (Teven & McCroskey, 1997). This is a view shared by Rogers (1975), Watson, (2001) and McAllister & Irvine (2002). Hence, my understanding of 'teacher empathy' is: the capacity for a teacher to see a particular situation from a student's point view and share in their feelings about it.

The first instance, which I highlighted as a negative teaching and learning experience pertaining to 'teacher empathy', was the narrative description of not being able to partake in a class activity for dental hygiene. The lack of 'teacher empathy' was described in the following extract from chapter three:

> *"The teacher didn't seem particularly interested in explaining or even understanding the situation. I felt like I didn't have a say. All I wanted was to be part of the activity. Why didn't my teacher try and provide a temporary solution? It's as if she didn't care." (Graham, memory journal, February 2, 2013) (Chp 3, p. 35)*

I don't believe the teacher in this situation was angry or resentful towards me in any way, yet the apparent lack of 'teacher empathy' resulted in my emotional frustration and the understanding that this teacher showed no concern for the situation or how I felt. The teacher's lack of empathy was further emphasised by showing no intention or suggestion of how the problem or situation could be remedied. What makes this memory significant is that, of all my early educational experiences, this was the earliest and most distinctive memory that identified a student-teacher relationship in which the teacher's behaviour expressed apathy towards the well-being and caring for the student.

The following extract expresses my feelings about another situation in which the teacher's behaviour and handling of the classroom situation impacted negatively on my perception of her caring:

"The 'A' class teacher showed little or no compassion. I didn't know anything about being a teacher and teaching practice at that point in my life, but I did know how it felt to be belittled and demeaned by a teacher. It didn't feel encouraging or compassionate." (Graham, memory journal, February 10, 2013) (Chp 3, p. 38)

Teven, & McCroskey, (1997) point out that a teacher's communication behaviour determines if a student perceives feelings of caring. Hence, it was evident that her behaviour expressed a lack of caring and empathy in the way that she spoke to me in front of her students in her class. The teacher in this context was justified in pointing out my oversight with regards to choosing the wrong colour-coded reading book. Yet, had the teacher taken me aside and communicated her feelings in an empathic manner, my interpretation of her behaviour would be one of respect and care.

A similar situation is documented in the narrative of my high-school teaching and learning experience. It is my belief that the teacher's behaviour impacted negatively on my learning and academic performance in their particular subject. The following excerpts suggest and highlight the negative consequences the lack of 'teacher empathy' had on my self-esteem and motivation:

She often used humiliation to control and discipline her classes. On one particular day she went around the class and made students stand if they hadn't finished the homework – despite the fact that we could not do it because we did not understand how to solve the problem(s). It wasn't so much the standing as it was the humiliation and lack of empathy from the teacher that affected me most that day and the days to come..."

"In every one of her classes I felt anxious, depressed and stupid (Graham, memory journal, November 12, 2013), (Chp 3, p. 42)

I remember that I dreaded going to her class and always felt desperate and isolated. I simply lacked the confidence and motivation to fix my situation." (Chp 3, p. 42)

It is the belief of Watson (2001) that empathy is a fundamental part of building an 'interrelation relationship' with students. The above extracts suggest that this particular teacher did not value empathy as an integral part of building a healthy relationship with students. My feelings of

86

anxiousness and desperation are in line with what Chory, et al. (2014, p.44) identify as "unfair interpersonal treatment" by an instructor. Thus, had the teacher been interested in building a healthy interpersonal relationship with her students, her behaviour should have reflected the principles of 'teacher empathy'.

In contrast to the negative behaviour of some of my teachers who displayed a lack of empathy towards their students, I realised that the teachers who conveyed a sense of 'perceived caring' (Teven, 2007) and empathy did influence my educational experience in a profound and positive manner. The following extracts provide evidence of positive outcomes of 'perceived caring' as a consequence of displaying 'teacher empathy' in their teaching behaviour:

> "... my sister and I were taken for private art lessons in the city....her lessons gave me _confidence_, as she always said that there was no right or wrong way to represent a still life object when drawing. I always wanted to draw things perfectly and was very pleased when my mother and father showed approval when I succeeded in illustrating an object just right. I was _motivated_ and would strive for perfection with each drawing; making improvements or reworking the artwork till it was perfect in my eyes." (Chp 3, p. 38)

In the above extract the presence of themes such as 'confidence' and 'motivation' suggests a link between 'teacher empathy' and the positive outcomes of a student's response. This observation is in line with a point that Rogers makes, in which empathy is clearly related to and identified with a positive outcome (1975, p.5). Therefore, it is quite possible that my passion and love for art and design, and hence my career path as a graphic designer, is the direct consequence of the 'teacher empathy' expressed and encouraged by my art teacher and my parents.

The subsequent quote from my personal educational history narrative is further evidence of how a teacher's behaviour influences the 'perception of caring' by students:

> "Although she was younger than my previous mathematics teachers, she had a more relaxed but confident personality in the manner of how she taught Grade ten mathematics...one of her strengths was how she definitely showed more empathy than any of her counterparts. She had a lot of patience and took time to explain complex ideas or

concepts before moving onto new work. One could see that she really showed a real interest in her students' understanding the subject she taught." (*Chp 3, p. 42*)

"As a teacher, she balanced her professional role as instructor and educator very well; in that she showed empathy while going out her way to provide assistance and guidance to students. (*Chp 3, p. 43*)

The teacher's behaviour expressed in the above extracts stands in stark contrast to that of the negative examples of 'teacher behaviour', in that the values of patience and student-centeredness were evidenced in her teaching practice. Hence, I am in agreement with the assertion made by Treven that "teachers must be able to communicate to their students that they do care about them in order for students to perceive them as caring." (Treven, 2007, p.435).

Through the self-reflection of my early educational memories, I have come to understand and appreciate the valuable influence that 'teacher empathy' and 'perceived caring' has had on my early educational development. It has made me realise the fundamental importance and positive value of fostering 'teacher empathy' in my practice. Therefore, it is my understanding that through the expression and embodiment of 'teacher empathy', a positive response would result in my students' work ethic, my interactions with my students and in the classroom environment (Mendes, 2003, p.2; McAllister, & Irvine 2002, p.440). As a result of these findings, it is my belief that 'teacher empathy' would certainly help cultivate and nurture cognitive development in my students, thus the awareness and expression of my 'teacher behaviour' is fundamental in the facilitating of learning ownership.

Parents as teachers

My early educational history has also made me aware of how influential my parents were as teachers, and that it was not only my formal schoolteachers who had made an impression on who I am today. Greenwood & Hickman (1991, p.280) advocate that "Schools are not the only institutions in society in which teaching and learning occur. The family is a critical institution in this regard, and parents are teachers of their children." This statement implies that parents have a duty, responsibility and an important role to play as teachers of their children.

Further research readings indicate that the influence and impact parents have on their child's educational development is significant. It is advocated that parents who are actively involved in their child's learning, do have an affect on academic progress and achievement (Fehrmann & Reimers,1987). Research suggests that the parents who engage with their children on a positive level by showing an interest in the subjects they are learning (even though the parents themselves don't have a firm understanding of the subject), facilitate a better academic performance on behalf of their children. However, it is my understanding that the converse could then also be true: in that, if parents don't show an interest their child's academic development, they are then putting their child at a grave disadvantage when it comes to student motivation, work ethic and confidence in their skills and abilities.

It does need to be pointed out that the research around parents as teachers focuses mainly on the pre-teenage years of education and that further research needs to be conducted with regard to the influence parents have in the later years of a student's life, particularly after school.

The following excerpt from my personal educational history is a case in point of how the behaviour of my parents' teaching and learning involvement had a negative impact on my confidence, motivation and work ethic:

> *"Despite my father's busy work schedule he would often try help my mother with my homework responsibilities. As an avid reader, my father grew increasingly impatient with my slow rate of reading and spelling ability. As a result of his frustration he would give me hidings for getting the words and sentences wrong, supposedly for being lazy and not concentrating. I felt confused and, more importantly, I felt as if I was a disappointment to my father. It wasn't that I feared my father in so much as I feared the unpleasant association of the anxiety and unhappiness that reading and spelling represented. Throughout these moments I still believed my father loved me and only wanted the best for me. He wanted to help and had good intentions of trying to teach me to read, but perhaps it was his own anxiety of not knowing how to teach or his lack of ability to identify a learning problem that guided his actions."* (*Chp 3, p. 34*)

It is my interpretation that my father's actions, identified in the above extract, is an indication of the assumption that parents know how to help their children who are struggling academically

(Baker, 2003, p.93). I have no recollection of whether or not my parents consulted with my teachers at the time of this incident, regarding how they could help supplement my teaching and learning in class. Yet, reflecting back on this particular memory of my father's teaching behaviour, I do believe that my father cared about my academic development and wanted to help with developing my reading skills. My father was an avid reader; hence I can understand his frustration with my slow learning progress. However, the lack of empathy expressed in this particular memory only compounded and emphasised the feelings of frustration and anxiety that I experienced through the negative teaching behaviour of my schoolteachers.

At this point I need to emphasise that there were many other positive teaching and learning lessons that I learnt from my father and for which I am truly grateful. The following extracts make reference to the manner in which the positive teaching behaviours, reflected through the values of patience and encouragement, had a positive impact on my emotions, educational growth and achievement:

> *"My mother … although she was quite strict she had a lot of patience and always tried to fix a bad situation. Hence the reason she didn't waste time in getting us ready to go toothbrush shopping, as it wasn't long before the shops would close for the day. I remember being excited and happy as my mom drove us on that sunny afternoon to the local pharmacy and grocery stores in search of a small cup and toothbrush."* (*Chp 3, p. 35*)

> *"My father always claimed that he didn't have an artistic bone in his body, but ironically he taught me how to used pencil crayons when shading images. When I showed him my artpieces, he always complimented me and said that I had this amazing talent. He joked that he didn't know where it came from, because I didn't inherit it from him. I felt so proud when my father complimented me on my achievements. Both my mother and father encouraged me to keep practising my art skills…. I learnt a lot about working with my hands and wood just by watching my father at work."* (*Chp 3, p. 39*)

It is my realisation from the above extracts, that my parents influenced my early teaching and learning experience through intentional and unintentional ways. I have never doubted that the intentions of my parents 'teaching behaviours' were in the best interest of helping me achieve

my greatest educational potential. I believe it is because of their interest in my educational development that I have persevered and accomplished the educational achievements I have today. I am exceptionally grateful for their guidance, motivation and teaching, including the lessons I learnt from their less desirable teaching actions.

This self-reflection and understanding has made me more sensitive to the notion that my students' parents may have also negatively or positively influenced my students in their early educational upbringing. I have also realised that not all my students have come from family backgrounds where their parents were present, available or even interested in their educational success. The implication of this is that my role as teacher needs to adapt according to the context and needs of my students. Milner and Tenore make a helpful point that "there are multiple family roles that successful teachers must play in the urban and diverse classroom" (Milner, & Tenore, 2010, p.584). This suggests that my teacher behaviour would need to be one that is reflective of either a healthy parental or sibling relationship. In a sense, the kind of teacher role in which a parent would guide, nurture and protect while that of a sibling would display friendship, support and care.

Thus I have become aware that my teaching behaviour towards my students would need to take cognisance of the various parental teaching contexts that have influenced students (Bridge, 2001), and therefore my teaching style and methodology would need to personify that of a loving parent or caring sibling, so as to encourage and motivate teaching and learning. For this relationship to take place it would require the formation and fostering of a healthy teacher-learner relationship.

Teacher and student relations

The analysis of my personal history narrative has made me acutely aware of how instrumental teacher-student relationships are in fostering teaching and learning spaces that empower and motivate students (Martin, & Dowson, 2009). This view is further supported by Frymier and Houser, who state that "The relationship between teachers and students is a major factor in the affective learning that occurs in the classroom." (Frymier, & Houser, 2000, p.208). Reflecting on the memories in which my teachers behaviour expressed intentional or un-intentional teacher intimidation has helped me draw the conclusion that the kind of relationship a teacher fosters with their students could influence and determine whether or not a student is empowered to

learn. I am also of the understanding that teachers hold immense relational power in the classroom, which could be used in an oppressive and undemocratic manner. Therefore, I have learned that I need to be aware of the power that I hold in the classroom as a teacher and that my relationship with my students needs to be one in which students share the power so that they may be in a position to take ownership of their learning.

The following extracts illustrate the constructive affect that some teachers had on my early educational experiences.

"My 'B' class primary school teacher on the other hand was soft natured and definitely showed compassion towards her learners. She showed a lot of patience towards my learning needs and educational development. She was influential in helping me with my understanding of geometry. I was having difficulty with the subject matter and she made the recommendation to my parents that I should attend extra math lessons. She offered to take me for the extra lessons after school in her home. I remember feeling quite awkward and special at the same time when I attended the lessons. On the one hand, I felt special because I had her full and-undivided attention but, on the other hand, I felt awkwar, as I had never realised that teachers had lives outside of the classroom. Being welcomed into her home and being allowed to see the human side of my teacher was strange but surprisingly liberating and encouraging. Her willingness to intervene in conjunction with her encouragement helped me to improve my maths marks significantly." (*Chp 3, p. 38*)

It is quite evident from the above extract that the responsive behaviour communicated by my teacher had a tremendously constructive and positive effect on my educational development. The above extract is an example of what Cornelius-White (2007, p.113) describes as a "learner-centred" teaching relationship, that is, "associations with positive student outcomes". I have realised that it is as a result of my teacher's caring nature and receptiveness to building a positive "learner-centred" teaching relationship with myself that motivated and encouraged my educational perseverance. Upon further reflection of this particular extract, I discerned that the relationship I had with this particular teacher was very reflective of the relationship I had with my mother; in that both relationships had similar actions and teaching behaviours that expressed values of compassion, patience and an eagerness to help me achieve my best.

Therefore I have learned that in order for successful cognitive development to take place in my students, I as the teacher need to develop interpersonal relationships with my students that reflect the values of patience, compassion and a willingness that carefully facilitates the balancing act of a student's developmental needs and his or her emotional needs (Frymier, & Houser, 2000, p.217; McHugh, Horner, Colditz, & Wallace, 2013, p.28).

Another fundamental requirement for the formation of an interpersonal relationship is the need for teachers and students to move beyond the formal teacher / student roles and begin to see each other as individuals (Frymier, & Houser, 2000, p. 217). In a sense, both teacher and student are seen as peers or co-learners and, as a result, share and develop the roles of teaching and learning through dialogue. This is a notion central to Freire's work (Gadotti, 1994, p.29). Gadotti (1994) cites Freire's belief that 'dialogue' is part of human nature, in that it is relational, sustained by the values of love, humility, hope, faith and confidence. In essence, Freire believed that a virtue central to the concept of 'dialogue' is the respect for those who are being educated (Gadotti (1994, p.50).

The two extracts below are examples in which the roles of teacher / student power relations shifted and formed interpersonal relationships based on trust and respect.

"Never once were we ever humiliated in our Grade ten mathematics class. I only remember feeling encouraged and motivated by her. In my journal I reflected on one occasion, towards the end of the Grade ten year, that this particular mathematics teacher asked me to assist her with her own studies:
"I felt so proud and honoured that she asked me to provide data for her own research. It was such a privilege to be asked by a teacher to help her and share my opinions and thoughts with her. (Graham, memory journal, November 12, 2013)," (Chp 3, p. 42)

"I remember one particular practical lesson when I was in Grade twelve, when she called me aside to have a look at a private painting she was doing. She asked me for my truthful opinion about the composition and technique that she was using. Here was a teacher with a Bachelor's Degree in Fine Art and many years of practice as a teacher and artist asking for my thoughts on her work. I didn't realise it at the time, but in that one small moment that she probably has forgotten, she made herself vulnerable and open to critique. We, as

93

teacher and learner, were learning together in a space that encouraged discussion and opinion forming. I had a lot of respect for my art teacher and I believe it's because she was willing to respect my opinions and thoughts, even though I was just a Grade twelve student." (*Chp 3, p. 43*)

In both the above extracts, it is evident that the teachers respected the students they were teaching. It is also apparent that both teachers made use of 'dialogue' in that they were interested in learning and hearing my opinion, hence the opportunity to voice it. This type of dialogue is what Freire describes as being a reflection of democratic ideology (Gadotti, 1994, p.50). Therefore, I have realised that in order for students to take ownership of their learning, both the students and I need to engage in 'dialogue' that allows for students to freely share their opinions and thoughts in a democratic teaching and learning space.

The memories of these two particular teaching and learning situations have further helped my understanding, in that I realise how constructive and immensely influential interpersonal relationships between students and teachers can be. Both the teachers were willing to become vulnerable to the thoughts and opinions I had to offer. I realised that this was a result of my teachers demonstrating a level of trust in me as a student. This was a particularly empowering experience, in that the roles of teacher-student were reversed; where my teachers were willing to learn from their student.

The impact of these two teachers' empathic behaviour have remained with me ever since I graduated from high school over seventeen years ago. The style and methodology of these teachers have been a tremendous example of what I hope to achieve in my own lived teaching and learning with my students. Their actions were empowering and liberating and allowed me as a student to express my own opinions and ideas without fear of oppression. I remember starting my career as a lecturer feeling very anxious and unsure of my identity as a lecturer, and in a conversation with a more experienced teaching colleague I shared my feelings and reservations about not being formally trained as a teacher. My colleague's response was "Remember how you were taught and just replicate their teaching style." In some sense I believe I have consciously and subconsciously tried to reflect and emulate the example of these teachers' in my own lived teaching experience. Sadly though, I feel that in the first few years of my teaching career, my teaching influence and behaviour was more reflective of the teachers that had a negative impact

on my educational development. I believed that I was the authority on the subject matter and that students were required to listen and absorb what I was teaching them. I was not deeply interested in my students expressing their opinions and didn't believe that I needed to develop a healthy student-teacher interrelation with them either.

Reflecting back over the journey of my early years of my lived teaching practice has helped me recognise and understand my teaching errors and failings. I concede that my teaching behaviour was oppressive and void of any interrelatedness which resulted in my classrooms being undemocratic teaching and learning spaces. Having been made aware of and acknowledging this fact, this self-study has helped me pinpoint and recognise the importance and benefit of building interpersonal relationships through dialogue with my students, in order for students to be empowered to achieve their best possible educational growth and development.

Classroom structure (management)

So far, I have understood that teachers need to form healthy interpersonal relationships with their students that reflect and express teacher empathy in such a way that would be reflective of a family member such as that of either a parent and sibling, or both. This would then suggest that the way in which the physical learning environment is managed would need to be one that allows for relationship building.

Milner and Tenore (2010) make the statement that "classroom management, instruction, learning, and diversity are almost inseparable" (Milner, & Tenore, 2010, p. 561). It is my understanding that classrooms are incredibly complex spaces where diverse teaching and learning emotions and behaviours often need to be negotiated. It is this realisation that, in a practical sense, the manner in which a classroom is structured - or managed - is somewhat significant in the role it plays in cultivating teaching and learning.

The following extract is an example of a classroom context or structure which I do not believe was conducive to my teaching and learning development.

> *"Each classroom consisted of two Grades sharing the same class space. A single teacher gave instruction simultaneously to both the Grades in the same space…the consequence of*

which seemed to result in the divided attention of the teacher and confusion and misunderstanding on my part".

I don't believe that it was the choice of the teacher to structure her classroom as described in the above excerpt. My understanding is that, due to the size of the school, the small number of students that were enrolled and the limited number of teachers available, it was necessary for classrooms to accommodate two Grades at a time. However, was this a style of classroom management that encouraged trust, relationship and care between students and teacher? Was the teacher equipped and able to teach two Grades in the same classroom at the same time? I am not able, nor is it my intention, to speak on behalf of the other students in the class; but I believe that having older and more academically advanced students in the class made me wary of asking questions or sharing my concerns for fear of ridicule and mockery by the older students. I didn't feel my academic and emotional needs were respected in the way in which the class was set up. Bondy et al (2007) point out in their study that "making respect the central value gives…a way to structure the classroom as a haven for every child, a place where it is safe to take risks, where no one can poke fun at you, and where trying to achieve is a valued activity" (Bondy, et al, 2007, p. 346). Hence, in light of this particular classroom arrangement that I experienced, it was not supportive and conducive to liberated learning. The value of respect towards students and their needs was unconsidered through the way in which the classroom was structured.

Summary of learning's about the effects of teacher behaviour on learner and learning

It is my understanding and realisation that 'teacher empathy' and 'perceived caring' has had a tremendous and profound impact on my early educational development and, to a larger extent, my identity as a teacher. I have learned from my personal educational history that the teachers who had significantly positive influences on my life, expressed and lived the value of teacher empathy. Thus, it is my belief, based on the insights gained from my early school experiences, that living the value of teacher empathy in my practice would certainly cultivate and nurture positive developmental outcomes in my students.

I have also learned that my function and identity as a teacher takes on many forms (Simpson, et al. 2004). One such role is that of a loving parent who supports, guides, nurtures and protects, while another role would be that of a sibling who supports, cares and befriends.

Realisations about my student behaviour

So far in this chapter, I have highlighted and discussed my educational influences that have shaped my understanding of what a teacher / lecturer identity is. This discussion has focussed on various teachers' behaviours and their particular relationship with myself as their student. It has brought to light significant learnings and realisations of the teaching values and behaviours that have had a positive and constructive affect on my early educational development.

In this next section, my attention shifts to that of my own lived teaching practice with a specific interest in my students teaching and learning behaviour. Here my objective is to discuss the realisations that I have learned from my own students, and the similarities and connections to the findings of my own personal educational history.

Through the scrutiny of my lived teaching and learning experience documented in chapter four, I have realised that there was a distinct connection between my students' levels of 'confidence', 'motivation' and 'work ethic'. Hence, I have used these connections as a premise on which to base my discussions of my students' behaviour.

Student self-efficacy

When I analysed the data from chapter four, I realised that this particular class of second-year students struggled with what Bandura (1994) defines as *'self-efficacy'* - "people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives" (Bandura, 1994, p.1).

It was evident when I first briefed my students at the beginning of the project that they showed energy and excitement about what they were required to create and execute. The following extract is proof of this point:

> *"The briefing went well, and the students seem enthusiastic and excited about the year ahead." (Chp 4, lesson 1)*

Yet as the project progressed, the initial spiritedness certainly seemed to wane. Thus, it is my understanding that if *'self-efficacy'* beliefs determine how people feel, think, motivate themselves and behave" (Bandura, 1994, p.1), then my students were exhibiting signs of low

'self-efficacy' in that they did not believe in their capabilities to successfully complete the task at hand. The consequence of this point is clarified by Bandura's (2005) statement that "efficacy beliefs affect whether individuals think optimistically or pessimistically, in self-enhancing or self-debilitating ways" (Bandura, 2005, p.4). The following extract from chapter four bears testimony to this realisation:

> *"However, not all of the students had made substantial progress and some were even* <u>*showing signs of apathy*</u> *towards the project.* <u>*I suspected that this might be due to a lack of*</u> <u>*self-confidence or interest*</u> *in the project in that it wasn't as easy as they initially might have anticipated." (Chp 4, lesson 8)*

My understanding from this excerpt is that the initial excitement of the project was not enough to sustain them throughout the project and that the level of effort required and expected from the students seemed to be a consequence of the low level of *'self-efficacy'*. This insight is in line with Zimmerman's statement that "self-efficacy beliefs are predictive of two measures of students' effort: rate of performance and expenditure of energy" (Zimmerman, 2000, p.82). Hence, it is my impression that the apathy and lack of effort expressed by my students, was an indication of their 'self-efficacy' beliefs about their academic capabilities and their motivation to achieve academic success (Zimmerman, 2000, p.82).

I considered the following two extracts significant in their contribution to my understanding of why students showed a lack of *'self-efficacy'*:

> *"Although the ideas are developing nicely, the students are playing it safe with their ideas and not experimenting enough. This could be as a result of the students lacking confidence in their computer skills, but the students do seem to feel a bit more confident in their thinking." (Chp 4, lesson 12)*

> *"It is clear that some students still seem to be behind with their progress and work ethic but, as mentioned before, this could be as a result of the students not feeling comfortable enough with their computer skills." (Chp 4, lesson 13)*

My understanding from these extracts is that a student might very well display the cognitive ability to analyse, understand and conceptualise his or her creative ideas. However, if the student feels and believes that they lack the skills and abilities necessary to execute and produce creative ideas, then the student's inclination for risk taking and applied effort will certainly be affected. Therefore, it is my perception that as lecturer I need to foster a sense of self-belief in the capabilities of my students, in conjunction with their cognitive and physical skills in order for successful achievement and development to take place.

Student motivation and work ethic

A further realisation, which I have had, is that there is a distinct symbiotic connection between the level of motivation, work ethic and self-belief expressed in the behaviour of the students. These phenomena appear to be inextricably linked in the manner in which they influence each other. Based on the data described in chapter four, it is my understanding that if the student is experiencing a low level of self-efficacy, as described in the section above, that the level of motivation and work ethic is reciprocated as low too; whereas a high level of self-efficacy would imply a corresponding high level of work ethic. Bandura succinctly encapsulates this understanding in the following quote:

> People who doubt their capabilities shy away from difficult tasks which they view as personal threats. They have low aspirations and weak commitment to the goals they choose to pursue. When faced with difficult tasks, they dwell on their personal deficiencies, on the obstacles they will encounter, and all kinds of adverse outcomes rather than concentrate on how to perform successfully. They slacken their efforts and give up quickly in the face of difficulties. They are slow to recover their sense of efficacy following failure or setbacks. Because they view insufficient performance as deficient aptitude it does not require much failure for them to lose faith in their capabilities. They fall easy victim to stress and depression (Bandura, 1994, p.1).

This quote has clarified and enlightened my understanding of my students' psychological disposition in terms of their lack of motivation and work ethic. I have come to understand and appreciate that there might very well be other underlying psychological factors that influence the productive outcomes of a student.

Reflecting back over the data in chapter four, it is quite evident that the very aspects of "low aspirations", "weak commitments", "shying away from difficult tasks" and "slacking of their efforts" which Bandura (1994) makes mention of, are the explicit emotional expressions I have identified in my students (Bandura, 1994, p.1). The following two excerpts bear testament to this insight:

"...their lack of work ethic seemed to relate to them not believing their ideas were good enough." (Chp 4, lesson 8)

"Despite my request in my previous lesson with this group to make some progress with their designs, I hadn't seen any letterhead or business card designs from the students... At this point, I'm quite convinced that it might be a lack of confidence in themselves and their abilities. From the work that I saw, the students didn't quite grasp the idea of how much effort it took to design a logo. The student's logo solutions were contrary to the examples I had shown them in class." (Chp 4, lesson 11)

Thus, in light of the discussion of this study so far, I have learned that as a lecturer it is crucial that my teaching and learning practice fosters a deep sense of self-efficacy within my students. It is my interpretation that a student who doubts his or her capabilities and shies away from difficult tasks, is not in a sound psychological mind-set conducive to effective learning. What is even more apparent is that students need to be in a position of emotional and cognitive well-being - an intellectual space in which students are liberated and freed from their own oppressive thoughts, emotions and doubts. The consequential and hypothetical outcome would be that students are empowered to take ownership of their own learning. Therefore my teaching and learning practice would need to shift in such a way that it accommodates and encourages self-belief and self-efficacy.

At this point I am convinced that a strong sense of self-efficacy plays a vital and integral part in empowering students to own their learning. The question I am now faced with is, 'How is self-efficacy achieved and engendered in my practice?' Bandura (1994) makes the following suggestion for creating a high level of self-efficacy:

The most effective way of creating a strong sense of efficacy is through <u>mastery experiences</u>. Successes build a robust belief in one's personal efficacy. Failures undermine it, especially if failures occur before a sense of efficacy is firmly established. If people experience only easy successes they come to expect quick results and are easily discouraged by failure. A resilient sense of efficacy requires experience in overcoming obstacles through perseverant effort. Some setbacks and difficulties in human pursuits serve a useful purpose in teaching that success usually requires sustained effort (Bandura, 1994, p.2).

Although the above statement is helpful, I believe that further research needs to be conducted in order to understand what specific 'mastery experiences' are conducive to creating a strong sense of 'self-efficacy'. How does one determine if efficacy is firmly established? What sort of teaching methods and techniques need to be developed and implemented? These are questions outside of the scope that this self-study. However, they do make for rather interesting research recommendations.

Realisations about my teaching behaviour

In light of the discussion so far, the focus of the following section is centred on the specific themes identified in my lived teaching and learning practice, with specific reference to my lived teaching behaviour. Hence, my aim is to identify and discuss the significance of these themes; what they have determined about who I am as a teacher and the consequential values that are enforced through my teaching and learning practice,

I have defined the following extract from chapter four as the most pivotal and apocalyptic teaching and learning moment that I had encountered and managed to capture on video. It was so significant for me, in that it represented a critical pedagogical moment in which the power relations shifted from that of the teacher to the students. It was a moment in which students had an opportunity to voice their own personal frustrations and opinions with specific reference to my influence on their work ethic and motivation.

"Today's small group felt rather unmotivated. I asked them why they felt they were unmotivated. They had a chance to air their viewpoint and frustrations… In their opinion, they were frustrated that I was always seemed to alter their ideas in each lesson

and change their creative direction to the one they were heading in… The students felt they
needed to be told what to do so they could move forward. (Chp 4, lesson 20)

I understand that the students' behaviour could be interpreted as disrespectful and somewhat rude. Yet, in the context of this self-study, the students' reaction and behaviour in this particular lesson has been most profound and telling. This was the holy grail of moments that I had only dreamed of documenting in my self-study. It certainly was a moment that stood in stark contrast to that of any teaching and learning experience that I experienced in my early years of education. I would never have even considered challenging my teachers in the way that my students challenged me; even with the teachers with whom I had formed a healthy relationship.

So why the excitement around this particular teaching and learning moment?

It needs to be pointed out that this learning moment took place in lesson 20 - just a few weeks into the first project that I had ever given this particular group of students! I believe that this was an indication that students felt they had built up enough of a relationship with me over the previous weeks to feel comfortable and confident in expressing their views on my teaching behaviour. It was also an indication that my teaching and learning practice did encourage learning ownership in my students, in that students felt compelled to question and address an issue that they felt was oppressive in nature to their learning (McLaren, 2007, p. 186); hence their need to voice their opinion. It was also evident that I valued the students' opinion and that I too expressed teacher empathy, much like that of my early educational teachers who had made profound impact on my life. The following extract is significant in that it highlights my emotional response to this pivotal learning moment:

"I was encouraged that the students left the lesson happy in that they understood my
rationale for my teaching methodology better… <u>It was also a good lesson for me in that I</u>
<u>understood the students a bit better and was therefore more sensitive to their learning</u>
<u>needs in how I critiqued their work.</u>" (Chp 4, lesson 20)

This was a critical pedagogical moment in which there was a shift in power relations (McLaren, 2007, p. 209). My students became the teacher and I became the student (Skilbeck, 1970). I had learned that I needed to be more sensitive and aware of my students' learning and psychological

needs. Hence, it was also an indication that I was not facilitating a strong sense of self-efficacy in my students (Zimmerman, 2000, p. 82).

In hindsight, I have realised that there were other opportunities in my lessons that I could have utilised to emphasise the shift in power in which the student becomes the teacher and I become the student. The following excerpt is an example of such an opportunity:

> *"I was quite happy with the structure and design of the brief, in fact I wished I had received similar project briefs when I was studying. I even considered the idea of doing the project with the students. This would have been a nice opportunity for the students to voice their opinions and critique my work in the same way as I critique theirs. But I decided against it, as I felt that it was more important to give my full attention to assisting and facilitating the students in developing their skills and understanding of the subject matter. However, in hindsight I do believe that I could have incorporated a small class discussion and critique of my past design projects. This could have been a very daunting experience as it would put my authority on the subject matter into question, but it would have been quite a liberating experience for the students." (Chp 4, p. 51)*

On reflection of this moment and in the context of my learning from lesson twenty, I now believe that had I committed to doing the project alongside the students, the students would have benefitted from being able to voice their opinion through critique of my work on the same project that they were working on. In itself, it would have been a far more valuable learning experience, in that students would then have become the teacher and I the student. This would have shown that I respected and valued their opinion, much like that of the experience I documented in chapter four, of my art teacher and myself in high school.

Further examination and analysis of my lived teaching and learning narrative, documented in chapter four, revealed other valuable insights. I realised that there was evidence of how I encouraged my students at various points throughout the project brief. The following excerpt pinpoints one such moment, just after I had just showed an art documentary film that I hoped would inspire my students:

"I encouraged them to further their own artistic interest and development and that maybe they should start their own exhibition showcasing their various talents and skills for no other reason other than having fun and simply enjoying their moment of youthfulness. This was also a good way for them to have a voice and express their views about issues in society!" (Chp 4, lesson 5)

Although some students showed an interest, there wasn't an overwhelming sense that the students were not on the same wavelength as I was. It was apparent that I was going to need to spend a lot more time encouraging this group of students. Thus I realised that 'lecturer encouragement' was an on-going process that required the deliberate and intentional consideration by the teacher and therefore was not to be taken for granted.

I also realised that by literally critiquing the students' work on computer and physically showing them what I meant, I was employing a teaching method that encouraged and inspired students. The following excerpt is evidence of this:

"I have realised more and more that my working with the students on the computers helps their development so much. Students see how their ideas come alive and how just playing a little with their designs can make a huge difference to the end result. The students also seem to be more excited about their ideas when they see potential in their own work." (Chp 4, lesson 13)

However, it was in these kinds of circumstances that I needed to be conscious of my teaching behaviour, in that I did not exasperate or de-motivate my students as per their feedback in lesson 20. This reaction by the students was also quite telling in that it revealed that students were not experienced or comfortable enough with their computer skills and thus their sense of self-efficacy was low.

The data from chapter four also highlighted other methods and techniques that I implemented in my lessons. Although I refer to this teaching method as peer-teaching, a more specific term to describe this type of peer-teaching method is that of "co-peer" teaching as stated by Whitman, & Fife (1988, p. 39). Their justification is that "the students are at the same level and the roles of teacher and learner are interchangeable" (Whitman, & Fife, 1988, p. 39). The following excerpts

highlight the successful method of co-peer teaching that I used and the results that were produced:

> *"I felt it was important for students to receive consistent and varied feedback on their work from their peers in the other groups… I arranged a class exercise in the big lecture room where all the students were present… I got students to pair up with another student that was not in their small group lessons - or with someone that they would not normally consult with - as critical friends". (Chp 4, lesson 10)*

> *"While I was assisting students one on one, I asked other students to assist and help each other. This approach worked well; the students didn't feel that they were wasting their time in class while waiting for me to consult with them. It was a good opportunity for students to learn and teach each other." (Chp 4, lesson 12)*

Ramaswamy, et al., (2001) states, that in general, "peer teaching has been found to benefit the student teachers, because preparing to teach involves in-depth study of material, analysis, and selection of key concepts into one's own words" (Ramaswamy, et al., 2001, p.166). I have realised that co-peer teaching is certainly a fundamental teaching method that I need to implement and explore more in my lessons. I am particularly interested in the dual role that takes place in co-peer teaching; in which the student teaches themselves and their co-peer.

It is my understanding that this co-peer teaching method involves the student in being active in the learning situation (Goldschmid, & Goldschmid, 1976, p.12) and consequently their construction of knowledge. Hence, I have realised that this teaching method allows the student to "transform knowledge (facts, concepts) in such a way that it may be assimilated by [their] partner" (Goldschmid, & Goldschmid, 1976, p.13). Thus, the implication is that by co-peer teaching, students are in a position to own 'their' teaching and learning experience. Furthermore, Goldschmid, & Goldschmid (1976) state that the consequence of peer teaching is "an increase in motivation, and an increase in self-confidence and self-esteem" (Goldschmid, & Goldschmid, 1976, p.12). This statement is in line with my observations of the positive affects co-peer teaching had on my students. The following excerpt highlights this point:

"I was really surprised at how well the exercise worked. Students took to helping each other with a sense of enthusiasm and excitement. There was definitely a perception that that the students felt the exercise had given them another perspective on their solutions and helped develop their thinking and ideas." (Chp 4, lesson 10)

Therefore, it is my understanding that co-peer teaching method has a wealth of benefits and opportunities to offer both students and teachers and, in particular, in the context of critical pedagogy and learning ownership. I have realised that co-peer teaching applies the inherent principles of democracy by giving students a platform to voice and share their own opinions, to address the key issue of the relationship between power and knowledge by enabling students to be co-creators of knowledge, and certainly build on the student's sense of self-efficacy. It is also my understanding that co-peer teaching, is a valuable student-centred teaching method to consider in the facilitation of learning ownership. However, I do feel that specific research needs to be done in identifying the full potential and maximum benefit in my field that co-peer teaching offers critical and reflective lecturers.

The development of my teaching and learning principles

The aim of this chapter (chapter five), has been to discuss and interpret the findings of my personal educational history (chapter three) and my lived teaching experience (chapter four), with the intention of addressing and answering my 3rd research question: *How do I shift my understanding of my practice in order to facilitate learning ownership?*

I utilised the three thematic categories *(1) The impact of teacher behaviour on learner and learning, (2) Realisations about my student behaviour, and (3) Realisations about my teaching behaviour,* to help structure and formulate my findings and learnings. In the following section I draw conclusions on *(a) what my teaching and learning philosophy is,* and *(b) how best to improve on my practice as a lecturer in a private tertiary institution, in order to facilitate learning ownership among students.* These conclusions are then represented as teaching and learning principles that speak to and reflect my teaching philosophy and ideology.

What changes do I want to see in my practice?

I have learned that establishing a meaningful interrelationship with my students through the lived values of teacher empathy will be a significant starting point for establishing a strong sense of

106

self-efficacy. Thus, I believe that my teaching and learning practice needs to shift to one that is more sensitive to nurturing the principles of self-efficacy which are essential if my students are to be liberated from their own oppressive thinking. The consequence of which is that students will be in a better physical and mental position to effectively take ownership of their own learning. This insight has been confirmed and supported by the 'self-determination theory' I described in chapter one.

I have also come to understand that I value principles of democracy in my lessons. Thus I believe I need to shift my practice to encourage even more dialogue between my students and myself, in which students are able to voice their opinion on topics they find relevant. I also believe that my practice should make allowance for students to contribute to how lessons are structured and the development of briefs.

Furthermore, I have also come to understand and appreciate the importance of the co-peer teaching method in my lessons. I now see how this method of teaching has the potential to radically improve the facilitation of learning ownership by empowering students to become co-constructors of knowledge and, in so doing, take ownership of their learning.

What changes do I want to see in the students' attitudes towards learning ownership?

I have come to realise that there is a distinct interrelationship between the students' psychological aspects of confidence and motivation with that of the physical expression of work ethic. Thus, I would like to see my students be more resilient and develop more confidence in their abilities and capabilities. This would result in higher self-efficacy, which in turn would result in increased learning ownership. I have also learnt that my students are capable of co-learning and co-teaching each other. The implication is then that my students are able to take ownership of their learning.

The following teaching and learning principles have been developed based on the findings that have emerged from my research:

• **Principle 1:** Positive teacher behaviour that expresses values of empathy and caring emancipates students in their educational development.

• **Principle 2:** Healthy student-teacher interrelations are vital for fostering the sense that students are perceived to be valued.

• **Principle 3:** Fostering self-efficacy in my students empowers them to be motivated and confident in owning their learning.

• **Principle 4:** Co-peer teaching is an essential teaching method that applies the theoretical principles of critical pedagogy.

Conclusion

In this chapter (chapter five), my intention had been to answer my third research question: *How do I shift my understanding of my practice in order to facilitate learning ownership?* My intention in answering this sub-research question was to identify and consider 'How I do what I do better' with the objective of establishing what changes I wanted to see in my teaching and learning practice and in my students attitude towards learning and its ownership. In order to do so I discussed, analysed and considered the implications of what I had learnt in my study as a consequence of the findings that were derived from the data in chapters three and four. In addition, I also formulated teaching and learning principles that spoke to and reflected my teaching philosophy and ideology.

In the next chapter (chapter six), I conclude my self-study by reflecting on the previous chapters of this study and contemplate the journey thus far. I also reiterate the significant realisations and learning points and to what degree I have answered my research question(s). Furthermore, I evaluate whether or not the methodology of self-study and the methods I used were effective and appropriate for achieving my aim and objectives for this study. I also make recommendations for further research based on the outcomes of my study in order to formulate and develop a set of teaching and learning principles that would underpin my personal teaching and learning philosophy. These principles would speak to and address the innate research question of this self-reflexive research paper: *How do I improve my practice as a lecturer in a private tertiary institution, so as to facilitate learning ownership among students?*

CHAPTER SIX

CONCLUSION: REFLECTION AND THE JOURNEY THAT LIES AHEAD

Introduction

I made the decision to undertake a self-study research in order to explore and investigate the ontology of my teaching philosophy, and how this newfound consciousness could improve my practice for the benefit of my students' learning experience. I wanted to reflect honestly on my past educational history and current lived teaching and learning experiences to truly understand the noteworthy influences that shaped and framed who I am as a teacher. Thus, the specific objective for this study centres on changing my practice with the view of facilitating and encouraging ownership of learning in my students, situated in the context of a private tertiary institution.

In this final chapter, I review my self-study journey thus far. I reflect on what I have learned and consider how my study has enabled me to answer my research question(s). I also present guiding principles for facilitating learning ownership based on my study and point out future research opportunities that other researchers or I could potentially pursue.

Methodological Reflections on the Study

I am of the opinion that the self-study methodology I implemented in this study was best suited to exploring and investigating the educational purposes of this research. As a research platform it provided a critical perspective of my teaching and learning practice and teaching philosophy, which provided valuable insight and learning for improving and changing my practice. The specific self-study methods of 'personal history' and 'a developmental portfolio' (Samaras, 2011), which I used, helped to generate data that contextualised and answered the research sub-questions of my self-study.

The 'personal history self-study' method was beneficial in assisting me to critically explore the narratives and artefacts of my educational life experiences that influenced the construction of my teacher identity and my teaching and learning philosophy. I believe that this method was invaluable in helping me answer the first research sub-question: *What do I understand my practice as a lecturer / facilitator to be?* It helped to identify the themes of teacher empathy and

teacher behaviour as being the most profound and influential underpinnings that framed my understanding of my practice. It helped me see the immense impact teachers' behaviour could have on a student's educational development and sense of self-worth.

The 'developmental portfolio self-study' method provided a means to document and scrutinise my lived professional teaching and learning practice for the duration of one of my students' projects. This was achieved primarily through the analysis of video recordings of my lessons in conjunction with my journalled field notes. It provided valuable insight into my classroom teaching behaviour and teaching methods viewed from the perspective of my students. It produced insights into my students' behaviour and my teaching behaviour that helped answer my second research sub-question: *How does my current lecturing / facilitating practice encourage or discourage learning ownership?* Through this method, I identified that the co-peer teaching method was an effective means of empowering my students to take ownership of their learning. I was also able to identify the themes of apathy, lack of motivation and encouragement in my students' behaviour. This insight helped me identify how I needed to change my practice in order to foster a sense of self-efficacy in my students.

Personal-Professional Reflections on the Study

Using self-study as a research methodology in my research has been instrumental in developing a critical understanding and consciousness of 'self' in my practice. I saw that focusing a study on my practice and myself is primarily selfless, in that others ultimately benefit from my self-initiated research phenomenon (Samaras, 2011). I now understand and appreciate the significance of being part of a research community, and learning about the notion of 'self' in collaboration with other research peers. I have also learned that research is a rigorous and demanding process requiring a robust research design that considers various data sources and analytical approaches. Furthermore, I have learned and come to appreciate that there is no finite conclusion to a self-study research project. As one investigates a particular aspect of one's practice, more questions arise that prompt further investigation and exploration (Ndaleni, 2013, p. 66). In my study I set out to investigate and explore my teaching practice and what I needed to change in order to facilitate and affect learning ownership in my students. I sought to incite and instil a sense of agency within my students' cognitive development. Yet as the research progressed, I realised that there was a need to investigate specific teaching and learning

strategies that needed to be implemented to affect learning ownership in a context where self-efficacy was lacking.

Review of the study

In chapter one, I clearly communicated my motives for pursuing a self-study of my teaching and learning practice. I provided a motivation and explanation of the focus and purpose of why I investigated 'what my role as a facilitator in a private tertiary institution is, and to what extent this responsibility could incite and empower students to take ownership of their own learning'. I clarified my understanding of the democratic principles that form the foundation for 'Critical Pedagogy' and my interpretation and understanding of the concept 'Ownership'. I proceeded to elaborate on the theoretical perspectives of 'Critical Pedagogy', 'Self-Determination Theory' and 'Living Education Theory' that supported this study. An overview of the relevant methodological approaches as well as the research design that I put into practice was also covered. This chapter (chapter one) also included an introduction and clarification of the primary research objective as well as the three research sub-questions that underpinned this self-study: *How do I improve my practice as a lecturer in a private tertiary institution, so as to facilitate learning ownership among my students?* (1) *"What do I understand my practice as a lecturing facilitator to be?"* (2) *"How does my current lecturing / facilitating practice encourage or discourage learning ownership?"* (3) *"How do I shift my understanding of practice in order to facilitate learning ownership?* Furthermore, in chapter one, I identified the specific research paradigms as both interpretive and critical and gave an explanation as to why I had chosen self-study as my methodological approach.

In chapter two, I described and discussed my methodological approach, which revolved around the self-study of my teaching and learning practice. I also provided a description of my role as the primary participant in this study. I further gave an explanation of the intended function the student participants would play in the study and how my critical friends contributed their constructive critique of my study. The data generation process I used is also clarified and I have given detailed explanations of the methods that I utilised in my self-study. This chapter also provided a description of the limitations, trustworthiness and validity of my study.

In chapter three, I provided a detailed description of my personal early educational history, which documented significant educational life histories that spanned my early years in primary

school through to my tertiary education. This chapter provides narratives of memory work and artefacts that highlight and identify educational values in response to answering my first research question: *"What do I understand my practice as a lecturing facilitator to be?"* This chapter helped me identify and confront my ontological underpinnings and understanding of my practice as a lecturer. This was the first time I had made use of artefacts to recall memories from my past. This was an emotional journey in which I confronted hurtful and distressing reminders of my early educational experiences. The most valuable outcome of this chapter for me was the insight that these experiences were linked which awakened a clearer understanding of what has made me the lecturer I am today and will continue to become.

In chapter four, I addressed my second research question: *"How does my current lecturing / facilitating practice encourage or discourage learning ownership?"* This chapter documented and discussed the data of my lived teaching practice and whether or not my current lecturing practice encourages or discourages the learning ownership of the student participants. Although this chapter only covered one project over the period of six weeks, it provided a rich source of data from which I have gained insight into my students' cognitive and psychological intellect. I learned that the classroom of the 21st century is an ever-changing and complex space for both students and lecturers to negotiate. This insight has changed my outlook on what my role as the lecturer is and confirmed the importance and need for learning ownership.

In chapter five, I assessed the data from chapters three and four in order to answer the third research question: *"How do I shift my understanding of practice in order to facilitate learning ownership?"* The outcomes of this discuss my teaching practice and how my strategies and methodologies need to shift in order to encourage changes in the student's attitude towards learning and its ownership. On reflection of chapter five, it was evident that there were educational values of empathy, care and democracy in my lessons that I held true. However, this realisation was certainly not an indication that I was an expert in this field, but rather motivated me to instil and emphasise these educational values even more in my lessons.

In addition, I also formulated teaching and learning principles that spoke to and reflected my teaching philosophy and ideology.

To what extent have I achieved the purpose of my study?

The key purpose of my study has been to identify and draw attention to the fundamental need for teachers and students of the 21st century to be tasked with taking ownership of their critical roles as interrelated educator and learner. Hence, it has been my objective for this study to scrutinise, cross-examine and critically reflect on my teaching and learning practice, with the aim of changing my practice so that my students may be empowered through the ownership of their learning. It is for this reason, that I have addressed the central question that underpins this self-study research: *How do I improve my practice as a lecturer in a private tertiary institution, so as to facilitate learning ownership among students?* I believe I have addressed this research question sufficiently as a result of the findings derived from the three research sub-questions.

I addressed sub-question 1, in chapter three: '*What do I understand my practice as a lecturing facilitator to be*?' This question helped me identify the noteworthy teaching and learning incidents of my early educational history that influenced and shaped my understanding of what my practice as a lecturer is. Consequently, I now appreciate the invaluable influence that my teachers have had on my early educational development. I have learned that my understanding of my practice as lecturing facilitator is based on the values of 'teacher empathy', the notion of 'perceived caring' and 'respect' for the needs of students. These values were expressed through healthy interpersonal relationships between teacher and students, often bearing resemblance to the roles of family members such as loving parents and caring siblings. Thus, I have become aware that the consequential effects of fostering 'teacher empathy', through interpersonal relationships with my students, have the potential to empower and encourage learning ownership.

Sub-question 2, '*How does my current lecturing / facilitating practice encourage or discourage learning ownership?*' was addressed in chapter four. This question helped me understand my current teaching practice better, however, not in the way that I initially anticipated. My initial intention for asking this question centred on the investigation of the teaching and learning methodologies that I implemented in my lessons as a lecturer and whether or not they encouraged learning ownership in my students. However, the data generated for this question provided a far more insightful understanding of the psychological influences and conditions that affected my students' learning behaviour and my related teaching behaviour. Therefore, I learned that there was a distinct connection between the students' work ethic and their motivation. I

found that if students lacked self-efficacy - the belief in their physical and intellectual capabilities and skills – the consequence was that they lacked the confidence and motivation to work effectively and productively on their projects. It is my understanding that this was as a result of the students being oppressed by their own psychological state of mind, which discouraged them from taking ownership of their own learning. I also learned that I did employ democratic principles of equality and freedom of speech in my lessons. This was partly evidenced in how I implemented teaching methodologies and strategies in my lessons and the practice that encouraged student peer teaching and the sharing of knowledge and opinions.

Consequently, I have learned that in order for students to take ownership of their learning they first needed to be in an intellectual position in which they felt capable and comfortable with their skills and abilities. It is my understanding that this would result in a higher more resilient and persistent level of work ethic; that students would express more confidence and be willing to engage with more challenging and difficult tasks (Zimmerman, 2000). I have also realised that I need to be more deliberate in equipping and encouraging my students in their beliefs of their capabilities and sense of self-efficacy. Thus, I believe that my teaching and learning intentions are situated within the theoretical framework of 'critical pedagogy'. However, there is and will always be more about my teaching and learning practice that I need to change and consider implementing as a critical practitioner.

In light of the data collected in chapter three and four, I addressed the third sub-question in chapter five: '*How do I shift my understanding of practice in order to facilitate learning ownership*?' The purpose of this question was to reflect upon the collected data and discuss the meaningful interpretations and what they meant in terms of the changes I wanted to see in my own professional practice and that of my students' attitudes towards taking ownership of their learning. Therefore, based on the learning outcomes for each of these sub-questions, I have developed a set of guiding principles on how to change and improve my practice as a lecturer in a private tertiary institution, in order to facilitate learning ownership among students.

Guiding principles for facilitating learning ownership as a critical pedagogue

The following guiding principles have been developed based on the conceptual and theoretical framework I described in chapter one. It was explained that the concept of ownership is considered to be central to the notion of knowledge construction. Thus the primary theory that

underpins this self-study is the theoretical perspective of constructivism. It is both important and appropriate as it provides the context and foundation on which my study is placed.

Principle 1: Teacher behaviour

I have learned that a teacher's behaviour plays a significant role in that it influences the circumstances and conditions which enable students to be empowered in taking ownership of their learning. Thus positive teacher behaviour that expresses values of empathy and caring, emancipates students in their educational development. Therefore, in order for my students to be empowered, my teaching behaviour needs to be reflective of, but not limited to, the values of empathy, caring, respect and support. This principle spans the theoretical contexts of living theory and critical pedagogy in that it addresses the need for improved practice through lived values. It also challenges the traditionally accepted relationship between power and knowledge in social learning contexts such as classrooms. This is certainly a necessary condition for the following principles to be effective.

Principle 2: Student – teacher interrelations

I have learned that healthy interrelations between student and teacher are vital for fostering positive and effective educational outcomes. Thus healthy student-teacher interrelations are essential for students to be perceived as valued and respected. Therefore I would need to ensure that I build and nurture the ideals of healthy interrelations with my students in order to encourage their self confidence. I believe that this principle spans both the theoretical context of critical pedagogy and that of self-determination theory in that it affirms the commitment to transforming learning social contexts that are democratic with the specific focus on the core psychological needs and wellbeing of the student. This would also be a prerequisite condition for the following principle to be applied.

Principle 3: Self-efficacy

I have realised that in terms of the students' psychological state of mind, instilling a high sense of self-efficacy is a fundamental prerequisite if students are to be in a position to take ownership of their own learning. I have learnt that students that express a high sense of self-efficacy are more inclined to display a greater sense of motivation, higher work ethic and affinity for risk taking. I therefore need to ensure that I encourage and foster self-efficacy in my students in order to empower them against their own destructive and oppressive thinking. It is my belief that this

principle is well grounded in the theoretical context of self-determination theory, in that it addresses the specific emotional and psychological teaching and learning needs of the student and the effect it has on their productiveness.

Principle 4: Co-peer teaching

I have also come realise that co-peer teaching is an essential teaching method that actively applies the theoretical and underpinning principles of critical pedagogy in and through the act of knowledge construction. Hence co-peer teaching facilitates the democratic shift in teaching and learning responsibility and classroom power relations, in which the student becomes the teacher who learns through the act of teaching. Therefore, I need to design and facilitate lessons that utilise co-peer teaching methods to encourage an active sense of learning ownership.

Implications of this self-study

My self-study has revealed that in order to facilitate learning ownership among students, classrooms need to be democratic learning spaces in which students are encouraged to construct knowledge by critically engaging with the knowledge they already have. I have realised that fundamentally, teachers need to consider how the principles of critical pedagogy -'justice', 'democracy' and 'freedom of the oppressed' - are being implemented in their lessons and classrooms. Moreover, teachers should be aware of their teaching behaviour and consider the consequences it could have on empowering students to take ownership of their learning and educational development. In addition, teachers should foster healthy interrelations with their student where the responsibility of power is co-shared in the classroom. I have also become aware that teachers should instil the quintessential values of teacher empathy and caring into their practice, as this would empower students to learn intrinsically. In addition, teachers should consider teaching methods and strategies such as co-peer teaching that create a strong sense of self-efficacy in their students, as this would free the students of their own oppressive thoughts and beliefs.

Recommendations Based on this study

The primary research question that I have addressed in this self-study is: '*How do I improve my practice as a lecturer in a private tertiary institution, so as to facilitate learning ownership among students?*' This research question has allowed me to explore and investigate my perceptions of what my practice is and the effect and influence it has on the educational and psychological development of my students. Furthermore it has also allowed me to confront the

often-emotional memories of my own educational history through which I have discovered my own teaching and learning philosophy. Thus I believe that I have achieved the aims and objectives that I set for this self-study research. I am now able to improve my practice while facilitating learning ownership in my students by considering and applying the teaching and learning principles I created from this self-study. However, as much as I discovered and learned along this self-study journey, I was also confronted by more research questions that were not addressed in this study.

Since this self-study was conducted in the environment of a private tertiary institution with the unique set of participants described in chapter two, the results of this study should not be applied verbatim without careful consideration of the context in which they will be applied. Thus I recommend that research should be considered in terms of the facilitation of learning ownership in the context of public tertiary institutions. It is also recommended that research be conducted to identify and understand the different psychographic needs of private tertiary students versus public tertiary students and the type of teaching and learning strategies that need to be implemented to facilitate learning ownership. Further research should also be conducted to identify other teaching methods and techniques that seek to empower students in owning their learning responsibility and thus compliment co-peer teaching.

I also believe that further research should be conducted to fully understand the implications of instilling a sense of high self-efficacy in students who are considered to have a low aptitude for a particular subject or skill set.

Contribution of the Study

As I explained in chapter one, the central motivation for engaging in this research self-study was the need for self-reflection and the critical questioning of my practice as a lecturer in a private tertiary institution, since teachers and students of the 21st century need to take ownership of their roles as critical educator and critical learner. Furthermore, it is recommended that teachers think reflexively about their practice, so as to facilitate living forms of theory (McNiff & Whitehead, 2002) that generate new insights for the enhancement of the students teaching and learning experiences. Therefore, in light of the above "scholarly conversations" (Clandinin & Connelly, 2000, p.136), my self-study has contributed to the literature in my area of focus, in that I have critically reflected on my role and practice as a 21st century educator. In doing so I

have identified the lived values of my practice that formed the principles of my teaching and learning philosophy, and the implications they have for enhancing students teaching and learning experiences in which students are empowered to be critical learners.

Conclusion

In this final self-study chapter I have reviewed my research, which has allowed me to explore and investigate my personal educational history and lived teaching and learning journeys. Throughout this reflective journey I have realised that various teachers and teaching contexts have shaped and framed my understanding of what my identity and role as a lecturer in a tertiary institution is. I have become aware of how influential a teacher's positive and negative behaviour can be on the cognitive and psychological ability of a student. Furthermore, I have gained a renewed and deep-seated appreciation for the teachers who cared, showed empathy and took an interest in building a relationship with me, *I am because they were*.

I have discovered that in order to facilitate ownership of learning in my students I needed to be critically aware of my teaching behaviour and therefore proactively change my practice so as to foster healthy interpersonal relationships that empower and emancipate my students in their teaching and learning experiences. I have also realised that my students' own psychological state of mind could be oppressive and a hindrance, resulting in of low self-efficacy. Thus, I need to change my teaching behaviour in my practice, with the intention of encouraging and nurturing self-efficacy in my students to be more confident, motivated, and resilient in themselves and their teaching and learning experiences. In light of this insight, I would like to undertake further research that explores specific teaching and learning contexts, methods and techniques that are conducive to fostering self-efficacy in my students. It is my opinion that by developing these teaching and learning strategies, it would assist me in furthering my understanding of the learning ownership phenomenon.

Based on my self-study, it is my recommendation that lecturers in tertiary institutions who seek to emancipate and empower their students, should critically reflect upon their own fundamental educational life histories and the influences that have shaped their understanding and framing of their practice. They should pay careful consideration to their teaching behaviour and the

potential impact it could have on their students' abilities to be empowered in taking ownership of their learning.

In conclusion I have written the following Haiku poem to express and exhibit my learning that took place in this self-study.

Reject injustice,
Nurtured in relationship,
My students empowered!

BIBLIOGRAPHY

Aliakbari, M. F. (2011). Basic principles of critical pedagogy. *International Conference on Humanities, Historical and Social Sciences IPEDR, 17* (2), 77-85.

Allender, J. S., & Manke, M. P. (2004, July). Evoking self in self-study: The analysis of artefacts. In D. L. Tidwell, L. M. Fitzgerald, & M. L. Heston (Eds.), *Journeys of hope: Risking self-study in a diverse world. Proceedings of the fifth international conference on self-study of teacher education practices, Herstmonceux Castle, East Sussex, England, June 27 – July 1* (pp. 20-23). Cedar Falls, IA: University of Northern Iowa.

Allender, J., & Allender, D. (2006). How did our early education determine who we are as teachers. In *Collaboration and community: Pushing boundaries through self-study. Proceedings of the sixth international conference on self-study of teacher education practices, Herstmonceux Castle, East Sussex, England, July* (pp. 14-17).

Biggs, J. & Tang, T. (2011) Teaching for quality learning at university (4th ed.). UK: Glasgow: Bell and Bain Ltd.

Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), Encyclopaedia of human behaviour (Vol. 4, pp. 71-81). New York: Academic Press. (Reprinted in H. Friedman [Ed.], Encyclopaedia of mental health. San Diego: Academic Press, 1998).

Bandura, A. (2000). Self-Efficacy: The Foundation of Agency1. *Control of human behavior, mental processes, and consciousness: Essays in honor of the 60th birthday of August Flammer*, 16.

Bandura, A. (2000). Exercise of human agency through collective efficacy. *Current directions in psychological science*, *9*(3), 75-78.

Baker, L. (2003). The role of parents in motivating struggling readers. *Reading &Writing Quarterly*, *19*(1), 87-106.

Baralt, M., Pennestri, S., & Selvandin, M. (2011). Action Research: Using Wordles to Teach Foreign Language Writing. *Language Learning & Technology, 15*(2), 12-22.

Bondy, E., Ross, D. D., Gallingane, C., & Hambacher, E. (2007). Creating environments of success and resilience culturally responsive classroom management and more. *Urban Education*, *42*(4), 326-348.

Bridge, H. (2001). Increasing Parental Involvement in the Preschool Curriculum: What an action research case study revealed. *International Journal of Early Years Education, 9*(1), 5-21.

Bybee, R. W., & Sund, R. B. (1982). *Piaget for educators*. Columbus, Ohio: Merrill.

Canagarajah, S. (2005). Critical Pedagogy in L2 Learning and Teaching. In Hinkel, E. (ed.),

Handbook of research in second language teaching and learning. USA: Lawrence Erlbaum Associates, p. 932.

Casim, D. C., & Yang, Y. C. (2012). The Development of a Conceptual Model Promoting Learners' Ownership in an Online Learning Environment. *Asian Social Science*, *9*(1), p9.

Chiu-Ching, R. T., & Chan, E. Y. M. (2009). Teaching and learning through narrative inquiry. In D. Tidwell, M. Heston & L. Fitzgerald (Eds.), *Research methods for the self-study of practice* (pp. 17-33). Springer.

Chory, R. M., Horan, S. M., Carton, S. T., & Houser, M. L. (2014). Toward a further understanding of students' emotional responses to classroom injustice. Communication Education, 63(1), 41-62.

Cidell, J. (2010). Content clouds as exploratory qualitative data analysis. *Area, 42*(4), 514-523.

Clandinin, D. J., & Connelly, F. M. (2000). Narrative inquiry: Experience and story in qualitative research. San Francisco: Jossey-Bass Publishers.

Clandinin, D. J., & Murphy, M. S. (2009). Relational ontological commitments in narrative research. *Educational Researcher*, *38*(8), 598-602.

Cole, A. (2011). Object-memory, embodiment, and teacher formation: A methodological exploration. In C. Mitchell, T. Strong-Wilson, K. Pithouse & S. Allnutt, (Eds.), *Memory and pedagogy* (pp. 223-238). New York: Routledge.

Conley, David T., and Elizabeth M. French. "Student Ownership of Learning as a Key Component of College Readiness." *American Behavioural Scientist* (2013): 0002764213515232.

Corbin, J., & Strauss, A. (2008). *Basics of qualitative research: Techniques and procedures for developing grounded theory*. (3rd ed.) London: Sage.

Cornelius-White, J. (2007). Learner-centred teacher-student relationships are effective: A meta-analysis. *Review of Educational Research*, *77*(1), 113-143.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (2008). *Collecting and interpreting qualitative materials* (Vol. 3). London: Sage.

Eisner, E. (2006, Mar). The satisfaction of teaching. Education Leadership, 44-46.

Eisner, E. (2003). The art and craft of teaching. Scandinavian Journal of Education Research, 47(3), 373-384.

Eisner, E. (1983, Jan). The art and craft of teaching. Education leadership, 4-13.

Fehrmann, P. G., Keith, T. Z., & Reimers, T. M. (1987). Home influence on school learning: Direct and indirect effects of parental involvement on high school Grades. *The Journal of Educational Research*, 330-337.

Forrest, M., & McNiff, J. (2007). The authors: Journal compilation, Health Libraries Group 2007. Health Information and Libraries Journal, 24, 222-226

Freire, P. (1998). Pedagogy of freedom: ethics, democracy, and civic courage. Rowman & Littlefield Publishers Inc: United States of America.

Frymier, A. B., & Houser, M. L. (2000). The teacher-student relationship as an interpersonal relationship. *Communication Education*, *49*(3), 207-219.

Gadotti, M. (1994). Reading Paulo Freire: his life and work. Albany: State University of New York Press.

Giroux, H. (1988). Teachers as intellectuals: Toward a critical pedagogy of learning. New York: Bergin & Garvey.

Gläser, J., & Laudel, G. (2013, May). Life With and Without Coding: Two Methods for Early-Stage Data Analysis in Qualitative Research Aiming at Causal Explanations. In *Forum: Qualitative Social Research 14*(2), 9-12.

Greenwood, G. E., & Hickman, C. W. (1991). Research and practice in parent involvement: Implications for teacher education. *The Elementary School Journal*, 279-288.

Hamilton, M. L., Smith, L., & Worthington, K. (2008). Fitting the methodology with the research: An exploration of narrative, self-study and auto-ethnography. *Studying Teacher Education*, *4*(1), 17-28.

Hill J, R. (2012). Learning communities. Theoretical foundations for making connections. In Smith, T. E. (2010). *Sourcebook Of Experiential Education: Key Thinkers And Their Contributions*. London:Routledge

Houser, M. L., & Frymier, A. B. (2009). The role of student characteristics and teacher behaviors in students' learner empowerment. *Communication Education*, *58*(1), 35-53.

Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative health research*, *15*(9), 1277-1288.

Jackson, I. (2008). Gestalt - a learning theory for graphic design education. International Journal of Art & Design Education, 27(1), 63-69.

Kalpol, B. (1998). Critical Pedagogy for beginning teachers: the movement from despair to hope. *Journal of Critical Pedagogy, 2* (1).

Levitt, R. (2008). Freedom and Empowerment: A transformative pedagogy of education reform. Educational Studies, 44, 48-59.

Martin, A. J., & Dowson, M. (2009). Interpersonal relationships, motivation, engagement, and achievement: Yields for theory, current issues, and educational practice. *Review of Educational Research*, *79*(1), 327-365.

McAllister, G., & Irvine, J. J. (2002). The Role of Empathy in Teaching Culturally Diverse Students A Qualitative Study of Teachers' Beliefs. *Journal of Teacher Education, 53*(5), 433-443.

McClintock, D, Ison, R, Armson, R. (2003). Metaphors for reflecting on research practice: researching with people. *Journal of Environmental Planning and Management, 46*(5), 715-731.

McHugh, R. M., Horner, C. G., Colditz, J. B., & Wallace, T. L. (2013). Bridges and Barriers Adolescent Perceptions of Student–Teacher Relationships. *Urban Education*, *48*(1), 9-43.

McLaren, P. (1995). Critical pedagogy and predatory culture: Oppositional politics in a postmodern era. London: Routledge.

McLaren, P. (2007). Life in schools: a introduction to critical pedagogy in the foundations of education. 5th edition. USA: Pearson Education, Inc.

McNiff, J., & Whitehead, J. (2002). Action Research: principles and practice (2nd ed.). London: RoultledgeFalmer.

McNiff, J., & Whitehead, J. (2009). You and your action research project. Routledge.

Mendes, E. (2003). What empathy can do. Educational Leadership, 61(1), 56-59.

Milner, H. R., & Tenore, F. B. (2010). Classroom management in diverse classrooms. *Urban Education*, *45*(5), 560-603.

Mitchell, C., Weber, S., &Pithouse, K. (2009). Facing the public: using photography for self-study and social action. In D. Tidwell, M. Heston & L. Fitzgerald (Eds.), *Research methods for the self-study of practice* (pp. 119-134). New York: Springer.

Mitchell, C. (2011). *Doing visual research*. London: Thousand Oaks: Sage. (Chapter 3)

Mitchell, C., Theron, L., Stuart, J., Smith, A., & Campbell, Z. (2011). Drawings as method. In L. Theron, C. Mitchell, A. Smith & J. Stuart (Eds.), Picturing research: *Drawings as visual methodology* (pp. 1-16). Rotterdam: Sense Publishers.

Ndaleni, T. P. (2013). *Teaching English oral communication to iSizulu-speaking Learners in a secondary school: a self-study, a dissertation submitted for the degree of Master of Education.* University of KwaZulu-Natal, Durban.

Nieuwenhuis, J. (2010a). Analysing qualitative data. In K. Maree (Ed.), First steps in research (pp. 98-122). Pretoria: Van Schaik Publishers.

Nieuwenhuis, J. (2010b). Introducing qualitative research. In K. Maree (Ed.), First steps in research (pp. 46-68). Pretoria: Van Schaik Publishers.

Osterman, K., Kottkamp R.B (1993). *Reflective practice for educators: improving schooling though professional development*. California. Corwin Press, Inc. p.2

Palmer, P. J. (1998). *The courage to teach: exploring the inner landscape of a teacher's life* (1st ed.). San Francisco: Jossey-Bass.

Pithouse, K. (2011). Picturing the self: drawing as a method for self-study. In L. Theron, C. Mitchell & J. Stuart (Eds.), *Picturing research: Drawings as visual methodology* (pp. 37-48). Rotterdam: Sense Publishers.

Pithouse-Morgan, K., Khau, M., Masinga, L., & van de Ruit, C. (2012). Letters to those who dare feel: using reflective letter-writing to explore the emotionality of research. *International Journal of Qualitative Methods, 11*(1), 40-56.

Rainer, J. D., & Matthews, M. W. (2002). Ownership of learning in teacher education. *Action in Teacher Education*, *24*(1), 22-30.

Ramsden, P. (2008). *Learning to teach in higher education* (2nd ed.). Abingdon: RoutledgeFalmer.

Ramaswamy, S., Harris, I., & Tschirner, U. (2001). Student peer teaching: An innovative approach to instruction in science and engineering education. *Journal of science education and technology*, *10*(2), 165-171.

Rogers, C. R. (1975). Empathic: An unappreciated way of being. The counselling psychologist, 5(2), 2-10.

Samaras, A. P., Hicks, M. A., & Berger, J. G. (2004). Self-study through personal history. In J. J. Loughran, M. L. Hamilton, V. K. LaBoskey & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (Vol. 2, pp. 905-942). Dordrecht; Boston; London: Kluwer Academic Publishers.

Samaras, A. P., & Freese, A. R. (2006). Self-study of teaching practice primer. New York: Peter Lang.

Samaras, A, P. (2011) Self-study teacher research: improving your practice through collaborative inquiry. California: Sage Publications.

Samaras, A., & Roberts, L. (2011). Flying solo: Teachers take charge of their learning through self-study research. Learning Forward, 32(5), 42-45.

Samaras, A. P. (2011). *Self-study teacher research: Improving your practice through collaborative inquiry*. Sage.

Schön, D. (1995), The new scholarship requires a new epistemology. (Cover story), Change, 27, 6, p. 26, Academic Search Premier, retrieved 14 March 2012, from http://web.ebscohost.com

Schön, D. A. (1995). Knowing-in-action: The new scholarship requires a new epistemology. *Change: The Magazine of Higher Learning*, *27*(6), 27-34.

Shor, I. (1992). Empowering education. Chicargo: University of Chicargo Press.

Simpson, D. J., Jackson, M. J. B., & Aycock, J. C. (2004). *John Dewey and the art of teaching: Toward reflective and imaginative practice*. Sage Publications.

Skilbeck, M. (Ed.). (1970). *John Dewey*. Collier-Macmillan.

Skilbeck, M (1970). John Dewey: Educational Thinkers series. USA: Collier-Macmillan.

Stone, D., Deci, E. L., & Ryan, R. M. (2009). Beyond talk: Creating autonomous motivation through self-determination theory. Journal of General Management, 34, 75-91.

Teven, J. J., & McCroskey, J. C. (1997). The relationship of perceived teacher caring with student learning and teacher evaluation. *Communication Education*, *46*(1), 1-9.

Teven, J. J. (2007). Teacher caring and classroom behavior: Relationships with student affect and perceptions of teacher competence and trustworthiness. *Communication Quarterly*, *55*(4), 433-450.

Thornton, A. (2011). Being an artist teacher: a liberating identity? iJade, 30(1), 31-36

Timpson, W, M. (1988, Feb). Paulo Freire: Advocate of literacy through liberation. Educational Leadership, 62-66.

Watson, J. C. (2001). Revisioning empathy: Theory, research, and practice. Handbook of research and practice in humanistic psychotherapy, 445-472.

Weber, S. (2008). Visual images in research. In J. G. Knowles & A. L.

Whitehead, J. (1988). Creating a living education theory from questions of the kind, 'How do I improve my practice?'. Retrieved 1 February, 2012, from http//www.actionresearch.net/writings/livtheory.html

Whitehead, J. (1989). Creating a living educational theory from questions of the kind,'How do I improve my practice?'. *Cambridge journal of Education, 19*(1), 41-52.

Whitehead, J. (2008). Using a living theory methodology in improving practice and generating educational knowledge in living theories. *Educational Journal of Living Theories, 1*(1), 103-126.

Zimmerman, B. J. (2000). Self-efficacy: An essential motive to learn. *Contemporary educational psychology*, *25*(1), 82-91.

APPENDIX A

<div align="right">
5 Cobbleset Lane
Manors, Pinetown
3610
24/08/2012
</div>

The Head of School
Vega The School of Brand Leadership

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

Title of study: **Facilitating Ownership In Visual Communications Learning: A Lecturers Self-Study.**
This study will focus on my teaching of Visual Communications to second year students in a
territory institution.

The purpose of this study is to investigate and explore what my role as a facilitator is and how that role empowers students to take ownership of their own learning versus the 'traditionally accepted lecturing approach'. By the term 'traditionally accepted lecturing approach', I refer to the teaching methodology whereby the lecturer is perceived to be the only sovereign and authoritative source of information in the lecture room. In my experience the consequence of such a methodology would often result in students simply being passive consumers of information.
I am a student at the University of KwaZulu-Natal (UKZN), and this research forms part of my Master of Education (M.Ed) study. The findings of study will be used in my M.Ed dissertation and any related publications and presentations.

This study is supervised by Dr Lorraine Singh who is a lecturer at the School of Education, UKZN. Dr Singh can be contacted telephonically at 031-250 3445.

In this study I will the principal participant. I will use my daily teaching activities to gather information from the second year students. I will use personal history self-study and developmental portfolio methods. I will also use learner's oral interactions which will be audio recorded. Parents or guardians' permission may be requested for their child's participation in this research if they are under the age of 18 years.

If I gain informed consent from participants' parents or guardians, I will use this data in a way that respects their dignity and privacy. Copies of their contributions will be securely stored and disposed of if no longer required for research purposes. Their names or any information that might identify them or the school will not be used in any presentation or publication that might come out of the study. They will be informed that they have no binding commitment to the study and may withdraw their consent at any time if they feel they need to. If they withdraw their consent, they will not be prejudiced in any way.

There are no direct benefits to participants from participating in this study. However, I hope that this study will make a significant contribution to research on investigating and exploring the role of lecturer as a facilitator is and how that role empowers students to take ownership of their own.

If you have any questions relating to the rights of research participants, you can contact Ms Phume Ximba in the University of KwaZulu-Natal Humanities and Social Science Research Ethics Office on 031-260 3587.

I hereby request permission from you to conduct this research with students at your school.

Thank you for your assistance.

Yours Faithfully

Graham Downing

Cell no: 083 287 2667

APPENDIX B

INFORMED CONSENT DOCUMENT TO CONDUCT RESEARCH

TITLE Of STUDY: **Facilitating Ownership In Visual Communications Learning:
A Lecturers Self-Study.**

I, _____ hereby confirm that I understand the contents of this document and the nature of this study, and do consent for it to be conducted in the school.

I understand that participants are free to leave/withdraw from the study at any time if they want to, without negative or undesirable consequences to themselves.

I consent to the following data collection activities (please tick):

	YES	NO
Video-Recording of in-class lecturing interactions		

_____   _____
SIGNATURE OF PRINCIPAL   DATE

APPENDIX C

5 Cobbleset Lane
Manors, Pinetown
3610
24/08/2012

Dear Critical Friend

REQUEST FOR CONSENT TO USE FINDINGS FROM DISCUSSIONS IN CRITICAL FRIENDS MEETING

Title of study: **Facilitating Ownership In Visual Communications Learning: A Lecturers Self-Study.**
This study will focus on my teaching of Visual Communications to second year students in a
territory institution.

The purpose of this study is to investigate and explore what my role as a facilitator is and how that role empowers students to take ownership of their own learning versus the 'traditionally accepted lecturing approach'. By the term 'traditionally accepted lecturing approach', I refer to the teaching methodology whereby the lecturer is perceived to be the only sovereign and authoritative source of information in the lecture room. In my experience the consequence of such a methodology would often result in students simply being passive consumers of information.

This study is supervised by Dr Lorraine Singh who is a lecturer at the School of Education, UKZN. Dr Lorraine Singh can be contacted telephonically at 031-250 3445.

In this study, I will use the following method to gather information: groups discussions with critical friends. The critical friends meeting will take place during our group M.Ed supervision meetings and will not require any additional time from you. The discussions we have as critical friends will be documented.

I hereby request permission from you to refer to our discussions of our critical friends' meetings in my study. This data will only be used on condition that I receive written consent from yourself.

If I receive your consent, I will use this data in a way that respects your dignity and privacy. My notes on your inputs to the discussion will be securely stored and disposed of if no longer required for research purposes. Your name or any information that might identify you or your school will not be used in any presentation or publication that might come out of the study.

There are no direct benefits to participants from participating in this study. However, I hope that this study will make a significant contribution to research on investigating and exploring the role of lecturer as a facilitator and how that role empowers students to take ownership of their own learning.

I also wish to inform you that you have no binding commitment to the study and may withdraw your consent at any time if you feel the need to. If you withdraw your consent, you will not be prejudiced in any way.

If you have any questions relating to the rights of research participants, you can contact Ms Phume Ximba in the University of KwaZulu-Natal Humanities and Social Science Research Ethics Office on 031-260 3587.

Thank you for your assistance.

Yours sincerely

Graham Downing
Cell no: 083 287 2667

APPENDIX D

INFORMED CONSENT DOCUMENT TO CONDUCT RESEARCH

TITLE Of STUDY: **Facilitating Ownership In Visual Communications Learning:
A Lecturers Self-Study.**

I, _____ hereby confirm that I understand the contents of this document and the nature of this study, and do consent to participate in the study.

I understand that I am free to leave/withdraw from the study at any time if I want to, without negative or undesirable consequences to myself.

I consent to the following data collection activities (please tick):

	YES	NO
Critical friends' discussion		

_____   _____
SIGNATURE OF PARTICIPANT   DATE

APPENDIX E

5 Cobbleset Lane
Manors, Pinetown
3610
24/08/2012

Dear Parent/Guardian

REQUEST FOR CONSENT TO USE FINDINGS FROM YOUR CHILD'S CONTRIBUTION IN VISUAL COMMUNICATIONS LECTURES.

Title of study: **Facilitating Ownership In Visual Communications Learning: A Lecturers Self-Study.**

This study will focus on my teaching of Visual Communications to second year students in a territory institution.

The purpose of this study is to investigate and explore what my role as a facilitator is and how that role empowers students to take ownership of their own learning versus the 'traditionally accepted lecturing approach'. By the term 'traditionally accepted lecturing approach', I refer to the teaching methodology whereby the lecturer is perceived to be the only sovereign and authoritative source of information in the lecture room. In my experience the consequence of such a methodology would often result in students simply being passive consumers of information.

This study is supervised by Dr Lorraine Singh who is a lecturer at the School of Education, UKZN. Dr Lorraine Singh can be contacted telephonically at 031-250 3445.

In this study, data will be generated through daily activities which from part of the lessons that I use to teach Visual Communications to students. I will use video recordings of my classroom interactions with students. Therefore, I hereby request permission from you to refer to your child's contribution in Visual Communications lectures. This data will only be used on condition that I receive written consent from you.

If I receive your consent, I will use this data in a way that respects your child's dignity and privacy. My notes on and of video-recordings of his/her inputs to the lesson will be securely stored and disposed of if no longer required for research purposes. Your child's name or any information that might identify him/her will not be used in any presentation or publication that might come out of the study.

There are no direct benefits to participants from participating in this study. However, I hope that this study will make a significant contribution to research on investigating and exploring what the role of lecturer as a facilitator is and how that role empowers students to take ownership of their own learning.

I also wish to inform you that your child has no binding commitment to the study and may withdraw his/her consent at any time if he/she feels the need to. If your child withdraws their consent, he/she will not be prejudiced in any way.

If you have any questions relating to the rights of research participants, you can contact Ms Phume Ximba in the University of KwaZulu-Natal Humanities and Social Science Research Ethics Office on 031-260 3587.

Thank you for your assistance.

Yours sincerely

Graham Downing
083 287 2667

APPENDIX F

INFORMED CONSENT DOCUMENT TO USE CHILD/WARD CONTRIBUTION TO RESEARCH

TITLE Of STUDY: **Facilitating Ownership In Visual Communications Learning:
A Lecturers Self-Study.**

I, _____ hereby confirm that I understand the contents of this document and the nature of this study, and do consent for my child to be involved in the research that will be conducted during Visual Communication lectures.

I understand that participants are free to leave/withdraw from the study at any time if they want to, without any negative or undesirable consequences to themselves. I also understand that I can withdraw my child if I want to.

I consent to the following data collection activities (please tick):

	YES	NO
Video-Recording of in-class lecturing interactions		

_____   _____
SIGNATURE OF PARENT/GUARDIAN   DATE

APPENDIX G

<div align="right">
5 Cobbleset Lane
Manors, Pinetown
3610
24/08/2012
</div>

Dear Student

REQUEST FOR CONSENT TO USE FINDINGS FROM YOUR CONTRIBUTION IN VISUAL COMMUNICATIONS LECTURES.

Title of study: **Facilitating Ownership In Visual Communications Learning: A Lecturers Self-Study.**

This study will focus on my teaching of Visual Communications to second year students in a territory institution.

The purpose of this study is to investigate and explore what my role as a facilitator is and how that role empowers students to take ownership of their own learning versus the 'traditionally accepted lecturing approach'.

This study is supervised by Dr Lorraine Singh who is a lecturer at the School of Education, UKZN. Dr Lorraine Singh can be contacted telephonically at 031-250 3445.

In this study, data will be generated through daily activities which from part of the lessons that I use to teach Visual Communications to students. I will use video recordings of my classroom interactions with students, which will be video-recorded. Therefore, I hereby request permission from you to refer to your contribution in Visual Communications lectures. This data will only be used on condition that I receive written consent from you.

If I receive your consent, I will use this data in a way that respects your dignity and privacy. My notes on and of video-recordings of your input to the lesson will be securely stored and disposed of if no longer required for research purposes. Your name or any information that might identify yourself will not be used in any presentation or publication that might come out of the study.

There are no direct benefits to participants from participating in this study. However, I hope that this study will make a significant contribution to research on investigating and exploring what the role of lecturer as a facilitator is and how that role empowers students to take ownership of their own learning.

I also wish to inform you that you have no binding commitment to this study and may withdraw your consent at any time if you feel the need to. If you choose to withdraw your consent, you will not be prejudiced in any way.

If you have any questions relating to the rights of research participants, you can contact Ms Phume Ximba in the University of KwaZulu-Natal Humanities and Social Science Research Ethics Office on 031-260 3587.

Thank you for your assistance.

Yours sincerely

Graham Downing
083 287 2667

APPENDIX H

<u>INFORMED CONSENT DOCUMENT TO USE MY CONTRIBUTION TO RESEARCH</u>

TITLE Of STUDY: **Facilitating Ownership In Visual Communications Learning:
A Lecturers Self-Study.**

I, _____ hereby confirm that I understand the contents of this document and the nature of this study, and do consent to my involvement in the research that will be conducted during Visual Communications lectures.

I understand that participants are free to leave/withdraw from the study at any time if they want to, without any negative or undesirable consequences to themselves. I also understand that I can withdraw myself if I want to.

I consent to the following data collection activities (please tick):

	YES	NO
Video-Recording of in-class lecturing interactions		

_____   _____
SIGNATURE OF STUDENT   DATE

APPENDIX I

UNIVERSITY OF ™
KWAZULU-NATAL

INYUVESI
YAKWAZULU-NATALI

17 September 2012

Mr Graham Downing (981168057)
School of Education

Dear Mr Downing

Protocol reference number: HSS/0943/012M
Project title: Facilitating Ownership in Visual Communications Learning: A Lecturers Self-Study

In response to your application dated 02 August 2012, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL.**

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number. Please note: Research data should be securely stored in the school/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Professor Steven Collings (Chair)
Humanities & Social Science Research Ethics Committee
/ms

cc Supervisor: Dr LP Singh
cc Academic Leader: Dr MN Davids
cc Admin: Mr N Memela / Mrs S Naicker

Professor S Collings (Chair)
Humanities & Social Sc Research Ethics Committee
Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban, 4000, South Africa
Telephone: +27 (0)31 260 3587/8350 Facsimile: +27 (0)31 260 4609 Email: ximbaa@ukzn.ac.za / snymanm@ukzn.ac.za

Founding Campuses: ▪ Edgewood ▪ Howard College ▪ Medical School ▪ Pietermaritzburg ▪ Westville

INSPIRING GREATNESS

CBC 2: VIS COM: **BRAND ID & BROCHURE DESIGN (1a)**

NAVIGATOR: Graham Downing (Durban)
BRIEFING DATE: **Monday 11/02/2013**
CONCEPT DEADLINE: Monday 18/02/2013 (This will be marked)
MOODBOARD: Friday 22/02/2013
FINAL DEADLINE: **Monday 25/03/2013 09h00 sharp.**

MODULE OUTCOMES:

On completion of this module students should be able to demonstrate:
• The ability to use research to solve advanced communication problems within the field of visual communications.

• The ability to produce advanced communication concepts for a range of brand contact points within the field of

   visual communications.

• An advanced understanding of various media within the field of visual communications.

• The ability to apply advanced design techniques and principles within the field of visual communications.

• The ability to write an advanced creative rationale for executions within the field of visual communications.

• The ability to apply time management skills within the field of visual communications.

OBJECTIVES:

Once you have completed this Learning Unit, you should be able to:
•   Originate logos for a brand and its multiple applications including Corporate Identity; Letterhead, fax sheet, compliment slip, business card and envelopes, and way-finding systems to be explained.

•   Demonstrate the ability to apply advanced design principles to line, colour, shape, texture and typography to visually communicate a concept effectively through a symbol design.

•   Effectively apply advanced conceptual thinking skills.

•   Have knowledge of and exposure to excellent historical and contemporary identity programmes.

•   Produce finished and resolved three-dimensional design.

•   Design in context, consider product placement to essentially break through the clutter.

•   Produce crafted mock-ups.

•   Consider the target market, product category and brand character.

•   Show competence in the Adobe Creative Suit.

•   Deliver feasible design that takes cognisance of budget and practical limitations

•   Apply a variety of design techniques and processes.

1

THE BRIEF: BRAND LOGO DESIGN & PACKAGING DESIGN

**Design a graphic identity for the launch of a new South African Food Spread or Sauce brand
and it's range.**

There is a niche' in the South African market for a '*QUIRKY / NOVELTY*' food spread and sauce that appeals to a range of different and un-catered for markets. You need to explore and identify a few subcultures or niche groups to target. Choose one that will be your source of inspiration and focus e.g. Staunch Catholic followers, Hippsters, West Coast Fishermen, broederbond, extreme sportsmen, Sandton Poppies etc. The possibilities are endless!!

Most importantly come up with a concept to help to put your products on the map and break through the clutter of an already competitive category. Redefine and redesign the expected notion of food sauces and spreads in a South African context, making sure that the **Brand ID** (brand name, logo design, variants etc) benefits / attributes links back to the target market i.e. the reason for the concept. Develop an original name and design a logo for your brand - make sure the target market is able to identify with the brand on all levels.

WHERE TO BEGIN:

**Visit a supermarket store & check things out, look at product placement, what stands out?
Don't rely on the Internet for inspiration!**

Find a unique selling proposition (a difference no one owns) – this is your promise/benefit/message. Without it you don't have a platform for a concept. Don't settle too soon present at least 3 directions on your first review.

Go safe or go whacky make up a category if you have to, but I'll need to be convinced. Consider feasibility and where you would sell your Food spreads or sauces. Research & personal insight is your friend.

PHASE1: (3 weeks)

Come up with an original name for your **Food Spread or Sauce** that reflects the concept, tone and attitude you wish to express. Consider font choice, type design, and visual execution. Be open to various mediums - illustration photography, mixed media, collage build a model if you have too! Explore interesting paper and pop-up techniques to add an extra dimension to the layouts.

PHASE2: (3 weeks)

The range consists of 3 different flavours within the same product category.

- Find a unique way to express the range.
- Consider product costing – premium, mass market, low end and identify what store shop etc you will place a '*QUIRKY / NOVELTY*' food spread or sauce in.
- Decide on a tone - serious, humorous etc preferably no clichés or gimmicks and especially no decoration!
- Find a suitable existing container for your label design - **nothing smaller than 5cm wide x 10cm high**, unless the concept is dependent on size.

I have to sign off the container on concept approval.
- Consider their appropriateness and function, what are they made from – glass, tin, plastic etc? As a group/unit how do they exist on the shelf? Do they have longevity? Remember the container needs to be re-sealable for repeat usage.
- Begin by conceptualising in scamp form constantly giving thought to style, choice of typography, photography, illustration, printing materials and techniques.
- Concepts aren't sophisticated, they are simple – sophistication comes in the execution/design.

Good luck and have fun!

MANDATORY REQUIREMENTS:

PHASE 1: Brand ID (Brand name and logo design)

• Produce x 3 stylistic and conceptually different logo designs – max 2 colour

2

(must translate into a black and white version for faxing etc.)

• Apply the best logo to a letterhead, business card, compslip – max 2 colour

• Apply the brand identity to relevant forms of collateral and mediums.

• A process book with all process work and research neatly presented.

• A mood board for each logo direction.

PHASE 2: Package design and range development

The range consists of 3 different flavours within the same product category.

• Produce 3 highly finished labeled/packaged containers. (ie: mock ups)
Include volume (milliliters or grams) product copy, ingredients, product origin, expiry date and the product bar code, Brand logo.

• Apply the best of the three brand identities to relevant forms of packaging.

• A process book with all process work and research neatly presented.

• A mood board for the range direction.

REVIEW PROCESS & APPROVAL CUT-OFFS.

To be confirmed

DIGITAL REQUIREMENTS FOR BRIEF

All process work to be submitted digitally on a CD.

Process work to include all digital photography and illustration
(all original layered Photoshop/illustrator files to be submitted)

Final executions to be submitted as Adobe illustrator/inDesign files clearly
labeled with your name and student number.

EVALUATION CRITERIA:
Concept: 60%. Execution: 40%. You will be assessed within the context of design as a concept as well
as concept of execution – i.e. how does your device translate?

3

Lesson 20:14/03/2013 13:30

Today's small group felt rather unmotivated. I asked them why they felt this way. They had a chance to air their viewpoint and frustrations. I was glad that they felt they could share their thoughts and ideas in a safe space. In their opinion, they were frustrated that I always seemed to alter their ideas in each lesson and change their creative direction from the one they were heading in. In response to their frustration, I gave them an explanation on how the creative process worked.


Figure 4.7: "Creative process.": My explanation of the path creativity takes.

The students felt they needed to be told what to do so they could move forward. They lacked a bit of confidence and needed to work through their procrastination. We discussed the students' work and resolved some key issues. I was encouraged that the students left the lesson happy in that they understood my rationale for my teaching methodology better. Of all the footage I had reviewed so far, this was the best example of a democratic lesson where the students felt free to express their views and opinions without fear of prejudice. It was also a good lesson for me in that I understood the students a bit better and was therefore more sensitive to their learning needs in how I critiqued their work.

some students' process work showed how they grappled with and developed their thinking. My intention for the project was to be one that the students felt they could own and get excited about. I'm not sure I was completely successful in achieving this objective with this project brief. I need to re-look how I could restructure the project in order to get the students to relate better to the brief's topic.

Lesson 23: 18/03/2013 13:30

In the afternoon big group lesson, I showed students the movie "Objectified" - a contemporary and really interesting documentary on the history and theory of product design. Although the documentary didn't relate directly to the project as its focus was more on the design of a 'product' than that of packaging, I felt that there were many overlaps and similar thinking that I thought would help inspire the students.

Figure 4.9: "Objectified.": documentary film.

Most of the students seemed to find the documentary helpful. However, it was at the end of the day and some students looked tired and didn't pay a lot of attention throughout the viewing. At the end of the viewing, one or two students made positive comments on the documentary, which I found reassuring. Overall, I wasn't sure if all the students were making the connections between their project and what the documentary was highlighting. One concern I had was that I wasn't convinced students understood their own design process and how areas outside of their specialisation could influence their ideas and thinking. I think I am frustrated because I can see the potential in each student, yet they don't seem to see it themselves. Maybe I need to spend

APPENDIX I

UNIVERSITY OF ™
KWAZULU-NATAL
INYUVESI
YAKWAZULU-NATALI

17 September 2012

Mr Graham Downing (981168057)
School of Education

Dear Mr Downing

Protocol reference number: HSS/0943/012M
Project title: Facilitating Ownership in Visual Communications Learning: A Lecturers Self-Study

In response to your application dated 02 August 2012, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number. Please note: Research data should be securely stored in the school/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Professor Steven Collings (Chair)
Humanities & Social Science Research Ethics Committee
/ms

cc Supervisor: Dr LP Singh
cc Academic Leader: Dr MN Davids
cc Admin: Mr N Memela / Mrs S Naicker

Professor S Collings (Chair)
Humanities & Social Sc Research Ethics Committee
Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban, 4000, South Africa
Telephone: +27 (0)31 260 3587/8350 Facsimile: +27 (0)31 260 4609 Email: ximbaa@ukzn.ac.za / snymanm@ukzn.ac.za

Founding Campuses: ▪ Edgewood ▪ Howard College ▪ Medical School ▪ Pietermaritzburg ▪ Westville

INSPIRING GREATNESS