

My Epistemology



**'I've learned that people will forget
what you said, forget what you did
but people will never forget how
you made them feel'**

Maya Angelo



Chapter Five

Using an
Educational
Entrepreneurial
Approach

Chapter Five

Chapter Five

My Epistemology: Using an Educational Entrepreneurial approach	169
Moving forward creatively	169
Using a Creative Educational Entrepreneurial Approach	171
My Values as Living Standards of Judgment	174
Passion	175
Care	176
Creativity	176
Excellence	177
Seeing the bigger picture	178
A stepping stone - Preface to chapter six, seven, eight, and Coda	180
Figure 5.1. Using an Educational Entrepreneurial Approach.	173
Video 5.1. Using my Enlightened 'I'	169
Video 5.2. Stepping Stone	180
Photo 5.1. President's Award for Excellence in Teaching and Learning	177

Chapter Five

My Epistemology: Using an Educational Entrepreneurial approach

Moving forward creatively

In this epistemology section, I show how I use multimedia forms of communication and expression to communicate the nature of the knowledge that I am generating. I communicate the nature of my living standards of judgment, which are needed to understand the new scholarship of teaching (Schön, 1995). Video 5.1 opens this chapter and give you a sense of what is to follow in this final section - My Epistemology.



Video 5.1. [The Enlightened I Using My Enlightened Eye](#)

This is the third panel in the triptych. This final section of my thesis is my epistemology, which ties together the two sections previously explored: my ontology and my methodology. The stories you have read from my past experiences have guided my choice of methodology and brought me to this juncture. Collectively, my stories come together to illuminate why I do what I do as I bring my educational entrepreneurial spirit into higher education. There is a growing recognition of the need to move beyond narrow definitions of entrepreneurship as preparing learners for the world of

business to a broader definition that includes individual, social and economic benefits (European Commission, 2011, p. 2). Thus entrepreneurship is about ‘an individual’s ability to turn ideas into action’ and ‘includes creativity, innovation, showing initiative and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives’ (ibid). The unit of appraisal in my epistemology, using a living theory methodology, is the explanation of the influence in my learning, the learning of others and the learning of social formations.

The originality of my research lies in clarifying and explaining what it means for me to have an educational entrepreneurial spirit and the values I hold that demonstrate this spirit in an explanation of educational influence. This explanation includes a responsibility for students and acknowledging my values of passion and care, safety, creativity and excellence within my practice.

The communication of these values and my educational influence requires that I move beyond text-based accounts to include multimedia forms of representation (Eisner, 1997). The use of multimodal forms shows the energy flowing, explanatory principles that demonstrate educational influence in learning. I agree with Whitehead (2008) that text based forms of representation of pedagogical practice and research cannot carry the embodied expression of meanings of life-affirming energy. Whitehead has shown, through his multimedia accounts, how the inclusion of flows of life-affirming energy with values can be brought into the Academy in the generation of living educational theories. These values emerge and become the standards of judgement (Laidlaw, 1996) by which I want the reader to judge my practice-based research. This will be explained further in the following section.

I am passionate about using different forms of representation because I care that the students discover their own creativity. My use of multimedia in my learning, teaching and research models my understanding of good practice in order to help students achieve excellence in their own endeavours.

Multimodal is a form of communication that is not limited to one mode, for example text, and presented in book form (Kress & Van Leeuwen, 2001). Lauer (2009, p. 227) refers to modes as different ways of representing information, to include words, sounds, still and moving images, animation and color. As a teacher-educator I prefer to view modes as different ways of learning and

I understand multimedia to be the integration of different forms of media, such as text, video, audio or images.

The New Media Consortium (NMC) is an international community of experts in educational technology. In 2005, NMC organised a summit called 21st Century Literacy in recognition of the importance of new forms of communication and of how traditional forms were being extended across the globe. There is an increasing emphasis on the use of new forms of multimodal communication as 21st century literacy is seen as the set of abilities and skills where aural, visual, and digital literacies overlap (New Media Consortium, 2005, p. 2). These multimedia forms were previously used exclusively by artists and filmmakers.

Music has an important place in the expression and representation of the meaning of emotion in explaining educational influence in learning. It has played a very important role in my life and in nurturing my creativity. In addition it has been a source of enjoyment and inspiration to me over the years. This has motivated me to help others discover their passion and creativity too. Music is my passion and it has helped me to keep in touch with my emotions and express those emotions appropriately. It is for this reason that I want to provide an opportunity for you, the recipient of this research, to experience who I am in the truest sense, as I invite you to listen to a selection of songs that I have chosen in the coda section. The lyrics and sentiment in these songs have particular meaning for me as they are in harmony with the values expressed in my thesis.

Using a Creative Educational Entrepreneurial Approach

With an educational entrepreneurial spirit I try to bring the values of passion and care, safety, creativity and excellence to life within my practice. Within these safe educational spaces I try to connect the head with the heart, marry the ‘sense and soul’ (Wilber, 1988) to create an integral psychology that combines a constructivist, behaviourist, cognitive pedagogical approach to avoid a fragmented learning experience. A holistic, enjoyable learning experience that nurtures the creativity and gradually brings people to a point where they fulfill their potential is central to ‘my pedagogy of the unique’ (Farren, 2005, p.18). This requires more learner-centered pedagogies and applied project-based learning.

This is an opportune time to make our knowledge public, as educators in higher education are called upon to be entrepreneurial in their teaching (European Commission, 2012) and to engage with the wider society (HEA, 2011). Across the globe, governments have been saying that tertiary level needs to be ‘engendering entrepreneurship so that economies can grow and prosper’ (Cooney & Murray, 2008 p. 6). At a time of declining public resources for higher education, it is my strong belief that we must ensure that all higher level educators have basic pedagogical skills. What is the point in introducing terminology and skills associated with entrepreneurship without first equipping the lecturers with the pedagogical skills to inspire their students to be innovative? It is reassuring that the Entrepreneurship Education (2012) call for proposals highlights the need for student-centred techniques, learning by doing, teamwork on concrete projects, and pedagogical approaches that help to unleash the creative and innovative potential of young people and enable them to work independently. I would also emphasise the need for students to work inter-dependently as they reflect, discuss, analyse, evaluate, communicate and implement appropriate teaching methodologies. In combining the skills of teaching/ lecturing with those of entrepreneurship, we can begin to transform our universities into places where students will flourish and enjoy learning, helping to prepare them for the workplace and for life. The visual 5.1 elaborates on the elements of entrepreneurship as outlined in the European call for Entrepreneurship Education, and shows how I am using an entrepreneurial approach within my teaching.

In 2012, the European Commission issued a Call for Proposals under the education for entrepreneurship programme with a special focus on supporting teachers in primary, secondary and tertiary education. Entrepreneurship is defined as ‘an individual’s ability to turn ideas into action’ (European Commission, 2012, p. 3). The Call for Proposals emphasised the importance of entrepreneurial learning in schools and recognised that entrepreneurship was not a subject or discipline but rather an innovative approach to education that can be successfully applied to any discipline. I am familiar with the entrepreneurial approach. As a teacher at post-primary level, I assisted students in starting up and running mini-companies, both as part of the curriculum during school hours or as after-school and out-of school activities. Entrepreneurial ventures had been run by students in post-primary schools in the form of ‘tuckshops’ before the formal mainstreaming of

the Leaving Certificate Vocational Training programme (LCVP) in 1994. Transition year (TY), an

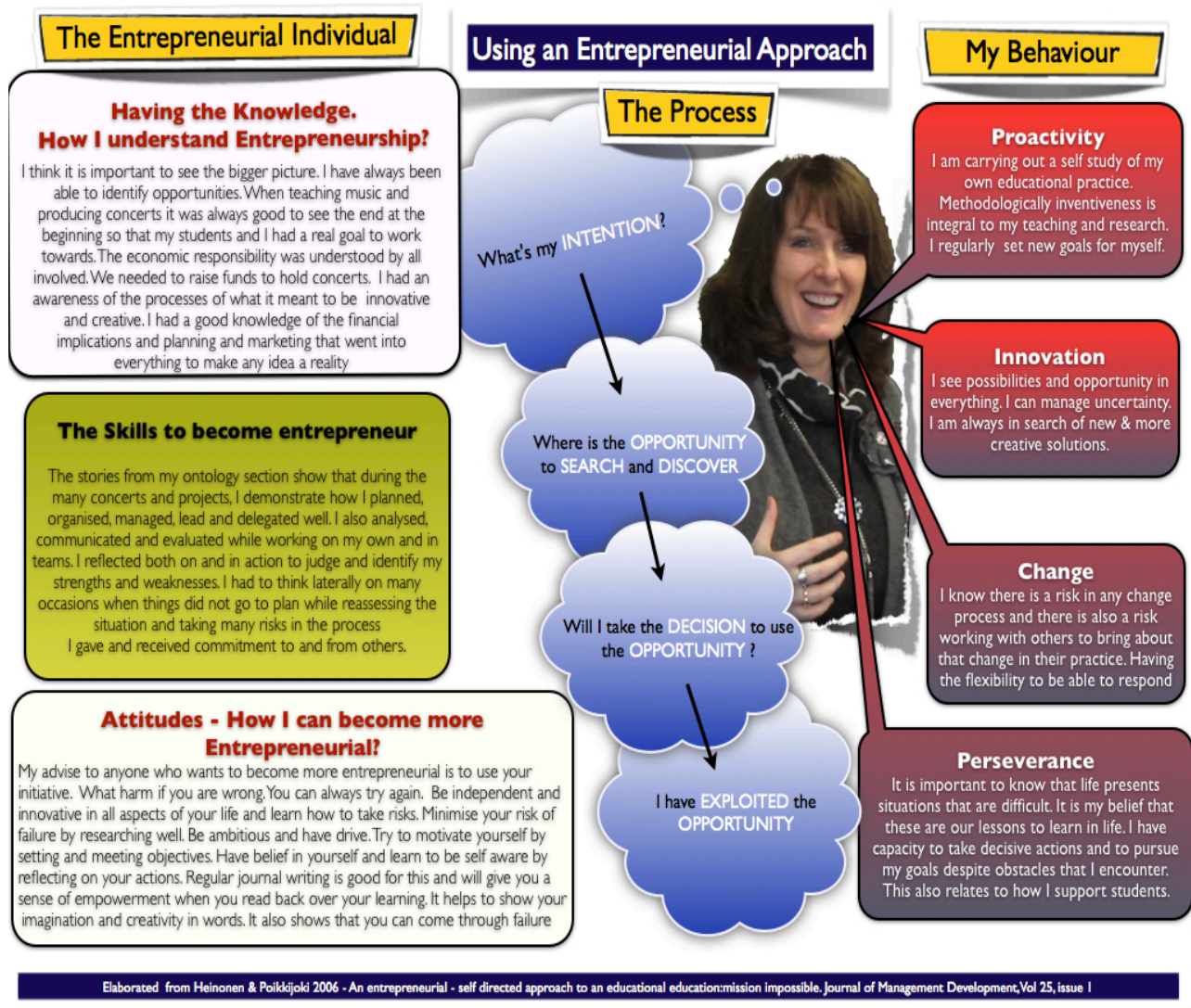


Figure 5.1. Using an Educational Entrepreneurial Approach

optional year in most post-primary schools, and which was introduced in 1994, includes running of a mini-company. The Leaving Certificate Examinations is the final examination in the Irish post primary school system. It takes a minimum of two years preparation, but an optional Transition Year (TY) means that for those students it takes place three years after the Junior Certificate Examination. The Junior Certificate examination is held at the end of the Junior Cycle in post-primary schools. It caters for students aged from 12 to 15 years and students normally sit the exam after 3 years of post-primary education. TY gives students an opportunity to learn the soft skills of analysing, managing, evaluating, communicating, and working on their own initiative. These are skills associated with running a company or having an entrepreneurial approach and should not be exclusive to business.

I was unaware of the language around entrepreneurship until a business studies colleague asked me to assist a group of students in forming a mini company. My colleague recognised that I had been enterprising in my musical initiatives with students and had the skills to assist with the business studies curriculum. My earlier narratives illustrate how I encouraged students to be enterprising. For example, I encouraged Rhoda to teach dance classes after school as she perfected her trade and had begun to earn a living. Her regular dances classes fed back into the school community, assisting in improving the lives of many people.

My Values as Living Standards of Judgment

As an undergraduate student of Religious Education at Mater Dei Institute of Education, the language around values was commonplace. Mater Dei is a third-level Catholic College of Education specialising in the academic and professional formation of religious educators and Teachers for post-primary schools in Ireland. Exploring values of care, empathy, trust and honesty were an integral part of the content associated with becoming a religious teacher. I love life and value it. It is very challenging at times but I am resilient and am very mindful of the value of life having lost loved ones and recently experienced my parents overcome sickness. I don't always succeed but I try to live in the direction of the values I espouse. To value life means that my aspiration is to respect and care for all who are part of my life. If I respect someone, then I try to listen to them, include them and show care for them. If I cannot include someone, then my respect could require me to explain and communicate why I have not done so. My value of care and safety require that their dignity is intact and my value of honesty drives me to help them understand why they have been excluded; from this safe place I believe they can develop and grow.

To give an example, the way I conduct interviews for the MEME programme is representative of the responsibility I feel towards another person, whether that person is family, friend, student or colleague. The challenge for me is knowing how best to manage a candidate's heart through this cognitive process. When I use the word heart, I mean the very core of a person's being. I use it as a metaphor for identifying everything that is central to keeping a person alive and safe in their body, mind and spirit. The heart allows for everything to be connected. Candidates are normally nervous at the interview stage. They want to do their best and achieve a positive outcome, although this is not always possible. A candidate may not be suitable for entry to the third-level Masters programme, in which case I will draw out and highlight the strengths of the applicant but also explain clearly the standard needed for acceptance. I do not wish anyone to struggle on the programme, so honesty from the outset is an effort to show that I care. In the brief encounter, I want

a candidate to understand what is required from them and to recognise their own limitations at this time. This recognition is not always possible for the interviewee, but I try to create room for them to take up the challenge to narrow any shortcomings for possible entry to the programme in the future. It is important that I leave the door open. I see that each person who presents themselves for interview is ‘unique and each individual’s explanation draws on a unique history, sociocultural influences and constellation of values’ (Whitehead, 2012, p. 6).

Witnessing so many values being lived in practice through my parents’ love makes it difficult for me to name what I really value most. I believe that many values are interconnected: love, honesty, care, understanding, patience, compassion and empathy. Having sung the following verse regularly at weddings, I realise that I value love because it encompasses all the values that I hold dear:

Love is patient and kind; love does not envy or boast; it is not arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrongdoing, but rejoices with the truth. Love bears all things, believes all things, hopes all things, endures all things. Love never ends. As for prophecies, they will pass away; as for tongues, they will cease; as for knowledge, it will pass away. (1 Corinthians 13:4-8)

An abundance of love received from my family makes it difficult for me to dismiss *love* as a value to be included in academic writing. If it was not for their love for me, and for education, I may not have the same beliefs and values. However, I consider ‘love’ too strong a word to use in the context of my research inquiry. I admire those who can use the word ‘love’ freely within the Academy but consider that its use in this context could disengage any reader who considers it an inappropriate academic term. To avoid using a word that might exclude, when I can find more acceptable word to explain my actions and feelings, is indicative of the importance I place on language. My value of care motivates me to include rather than exclude.

Passion

Passion is a value I see as closely connected to love because I love what I do. I love to invest my energy to effect transformation. I have always had a passion for teaching and I was motivated from a very early age to want to teach. My parents were teachers and also role models for me in how they related to others with respect and care. All through her life, my mother demonstrated values of love, care, gentleness and honesty while my father was a passionate, caring and loving man. I am a passionate person and I like to see others having a passion for what they do. I am passionate about teaching, through which I can help students to ignite passion within themselves. The secure family environment allowed me to discover my own passions and unleash my creativity. I value safety

because I see it as a conduit for my value of creativity and excellence and it is my belief that without a sense of security, people will not take the risks needed to allow that creativity come to the fore.

Care

The careful love and attention I received from my family modelled a value that I wanted to bring into education. Care takes time: time to listen, time to feed back, time to observe and time to relate to the other in reciprocity and relationality. Care is a value that is central to my work as an educator, overarching my other values. I care for my students. I care that they feel safe to learn and explore their own creativity, and that they know that they are free to make mistakes in order to learn. I care that they are able to express themselves and know that they are valued and respected for their contribution. I care that I have the time to understand their needs and empathise with them, and I care that they reach a standard that makes them feel proud of themselves and which is also in keeping with the high standards of the Academy.

Creativity

Research indicates that the traditional methods used by university and teachers quell creativity rather than nurturing it (Ng, 2002). Hence I see my role in higher education as that of a facilitator, and caring as fundamental to creating change in student thinking as they come to realise their creative potential. Forfás, Ireland's Policy Advisory Board for Enterprise, Trade, Science, Technology and Innovation define creativity as 'imagination applied to the purpose of creating economic value' (Forfas, 2009, p. 35). As an educator I understand creativity to be 'any act, idea, or product that changes an existing domain into a new one' (Csikszentmihalyi, 1996, p. 28). Central to my belief is that 'creativity can be developed, but it must be done sensitively and well. Most people do not know what their creative capabilities are and are worried about the process involved in finding out' (ibid, p. 3) I believe that I have to nurture a safe environment where people flourish and find out what those capabilities are and this is supported by the literature. Creative individuals will only come up with ideas in a safe environment where they can make mistakes and are supported and encouraged (Buckler, 1997; West, 2001). As an educator, I also connect very much with Ken Robinson's idea that creativity involves doing something. Robinson (2001) says that this may not necessarily be for economic benefit (p.115). Indeed this links very much with the whole action research paradigm where we have to put our ideas into action in order to improve our practice.

Excellence

We are what we do repeatedly. In my childhood, I did not get everything right the first time I sang a song, played the harp, ran a race or played a camogie match. It took time, attention, care and passion to achieve a high standard within these disciplines. There are higher achievers than me in all these areas, but I achieved a level of competence I am proud to stand over.

As this is a values based self-study, I am going to consider the value of excellence in relation to myself. Adhering to values of care and respect has guided me to live a life where I do not judge others but instead bring them to a point that they feel that they are the best they can be. In higher education, I evaluate students work regularly and feed back to them in order to bring them to a standard pleasing both to the university and to themselves. My intention is that they will be able over time to evaluate their own work. In all these interactions, I strive to have excellence in my teaching and learning, driven by my value of care to ensure that the students fulfill their potential and enjoy their learning in the process.

I was both humbled and delighted to be the recipient of the DCU president's award for excellent teaching and learning in 2011. It was heartening to hear the student testimonials and above all to know that they were flourishing in their learning. The following links to the testimonials

<http://www4.dcu.ie/ovpli/liu/lif-schemes/pres-award/2011/pdfs/academic-winner.pdf>



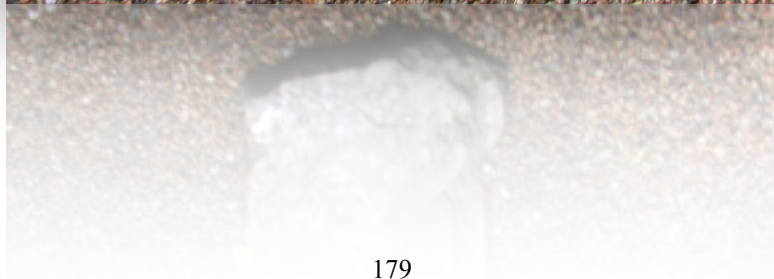
Photo 5.1. [President's Awards for Excellence in Teaching and Learning 2011](http://www4.dcu.ie/ovpli/liu/lif-schemes/pres-award/2011/pdfs/academic-winner.pdf)

Seeing the bigger picture

Espousing care as one of my values means I have to consider the consequences of my actions and the impact they have on others. I do my best to live in the direction of this value. Therefore, in my teaching I have always believed that linking to the ‘bigger picture’ enhances the engagement level of any educational activity and gives clarity to the actions I take at a localised level. In my narratives, I have explained how having an authentic end goal in mind assisted in focusing students’ learning. The many concerts, magazines, video, and CD productions helped me to engage students in a real way as they covered the curriculum while acquiring at the same time life-long skills transferable to any subject. Linking with the wider society also helped instill confidence and self-belief in students as they unlocked their own creativity, initiative and innovation. They were motivated and enthused. These were the methods I employed as a teacher at post-primary level and that I continue to employ in my role as higher education educator. I recognise that students at ‘higher level’ also need these stimuli and engaging teaching methodologies to unlock their creativity and innovation.

I am not claiming that my research is generalisable but, I hope that my ‘study of singularity’ (Bassey, 1995, p. 113) will make public my research and show how I am being educationally entrepreneurial in the development and use of multimedia resources higher education. It is my hope that it will inspire others to be open to the potential of technology, as I provide examples that they can draw upon in their teaching, learning and research.

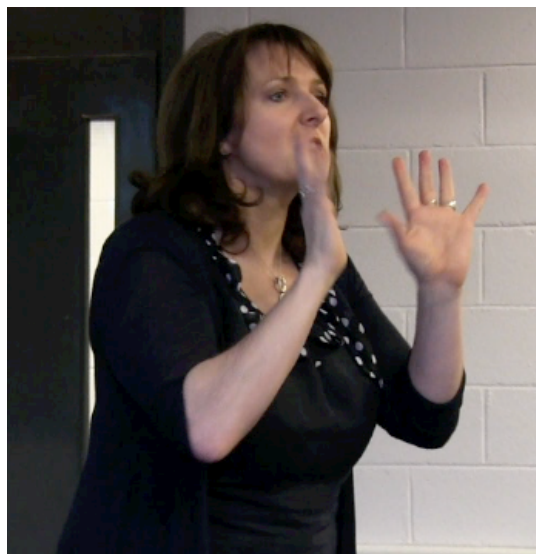
The Stepping Stone



A Stepping Stone to Chapter Six, Seven, Eight

In the following chapters I will provide an explanation of the educational influences in my own learning, the learning of others and in the education of social formation.

As a preamble to these chapters I include a video that shows evidence of my teaching an undergraduate group of students who are taking the Uaneen module. The DCU Uaneen module formally recognises and rewards the achievement of holistic education by accrediting a module in extra-curricular activities. It formally acknowledges the work done and learning acquired by students within universities as well as outside in clubs, societies, community work and extra-curricular activity in general. The Uaneen class topic focuses on different forms of representation and is meant to help the students present their project work using different forms of representation. The video 5.2 demonstrates how I am bringing an educational entrepreneurial spirit into the university by opening the student's mind to the use of the different multimodal forms in the presentation of their coursework. The video clip also provides evidence of how I am using multimodal forms in my research to show the energy flowing and explanatory principles that demonstrate educational influence in learning.



Video 5.2. [Uaneen Module - Using Multimodal forms of representation](#) (Crotty, 2012)

Chapter Six

In this chapter, I focus on my teaching on the initial teacher education programmes and teacher professional development programmes at Dublin City University. I will discuss the importance of being aware of the different emotions that students experience as they face the challenges of studying at Higher Education. I will show my sense of responsibility as an educator, as I support the students in the challenges they encounter as they work towards achieving a standard of excellence in their work.

Chapter Seven

This chapter describes the changes that I made to the modules on the MEME programme to ensure that students are prepared for the dissertation practicum journey. I explain how I brought the dissertation practicum into the programme and the processes involved in supporting students in producing video alongside an explanation of their learning. Finally, I will explain my influence in the learning of a post-primary teacher and demonstrate how I support her in bringing a new approach into her teaching.

Chapter Eight

I will describe my organisation of the 11th International DIVERSE conference which took place in DCU in June 2011. DIVERSE stands for Developing Innovative Visual Educational Resources for Students everywhere. The conference is an annual event aimed at anyone who is interested in exploring the potential of visual media in teaching, learning and creative inquiry. In this section I explain my vision for the 2011 conference which was to awaken the senses through a multimodal approach enabling delegates to learn through the cognitive experiences.

Coda

In the final chapter, I express my embodied value of creativity which motivates me to present this research in a way that is innovative, mirrors my ontological perspective and further explains who I am. As a producer/director I want my research to heighten the senses and to take the reader on a visual, auditory and textual journey culminating in a musical performance that is unique to me and illuminates my living theory.



Chapter Six

The Art of Possibility

in a

Safe Place

Chapter Six

The Art of Possibility when in a Safe Space

Introduction	184
Igniting Creativity	185
Emotions in Learning–Turning the Tide of Emotion	191
Journal Writing - A Safe Journey to Creativity and Meaningful Learning	196
Postgraduate use of Journals	197
Using Journals at Undergraduate Level	200
1. Combats Absenteeism	201
2. Scaffolds the Learning	202
3. Documents the Learning Experiences	203
Changing the Mindset to create the possible	205
Conclusion	211
Figure 6.1. Who and what I Teach	184
Figure 6.2. My Teaching Approach	185
Figure 6.3. Emotions Experienced on MEME Programme	190
Figure 6.4. Assessment for Learning (AfL)	195
Figure 6.5. Using Journals at Postgraduate Level	199
Figure 6.6. Using Journals at Undergraduate Level	200
Figure 6.7. Process of Journal Writing at Undergraduate Level	203
Figure 6.8. Should We Think Differently at Third Level	209
Video 6.1. Animation (Emma Gallagher)	187
Video 6.2. Mixed Emotions	194
Video 6.3. Writing Journals	205
Photo 6.1. Students and Green Screen	194
Resource 6.1. Journal Writing Explained (on Prezi)	198
Resource 6.2. Comic Life Example	206
Resource 6.3. Vodcast on Instructional Design	207
Resource 6.4. Photograph Slide Show	207

Chapter Six

The Art of Possibility when in a Safe Space

Introduction

In this chapter, I explain the importance of addressing emotions in education and the merits of students reflecting on their experiences. I focus on the initial teacher education programmes and the Masters degrees programmes and show how I create a learning environment that supports students especially at the start of their study. I draw on data from online learning journals and student feedback. Evidence to show the benefits of keeping a learning journal at undergraduate and postgraduate level is presented through the form of infographics.

Figure 6.1 outlines the undergraduate and postgraduate programmes and modules on which I coordinate and teach. Figure 6.2 provides an overview of my philosophy of teaching and my approach to i) learning, ii) assessment, and iii) subject content. Although I teach on one module on the Masters in Guidance and Counselling programme, I work very closely with my colleague and chairperson of the programme, Paul King, to ensure that I connect the e-Learning in Guidance and Counselling module with the other programme modules.

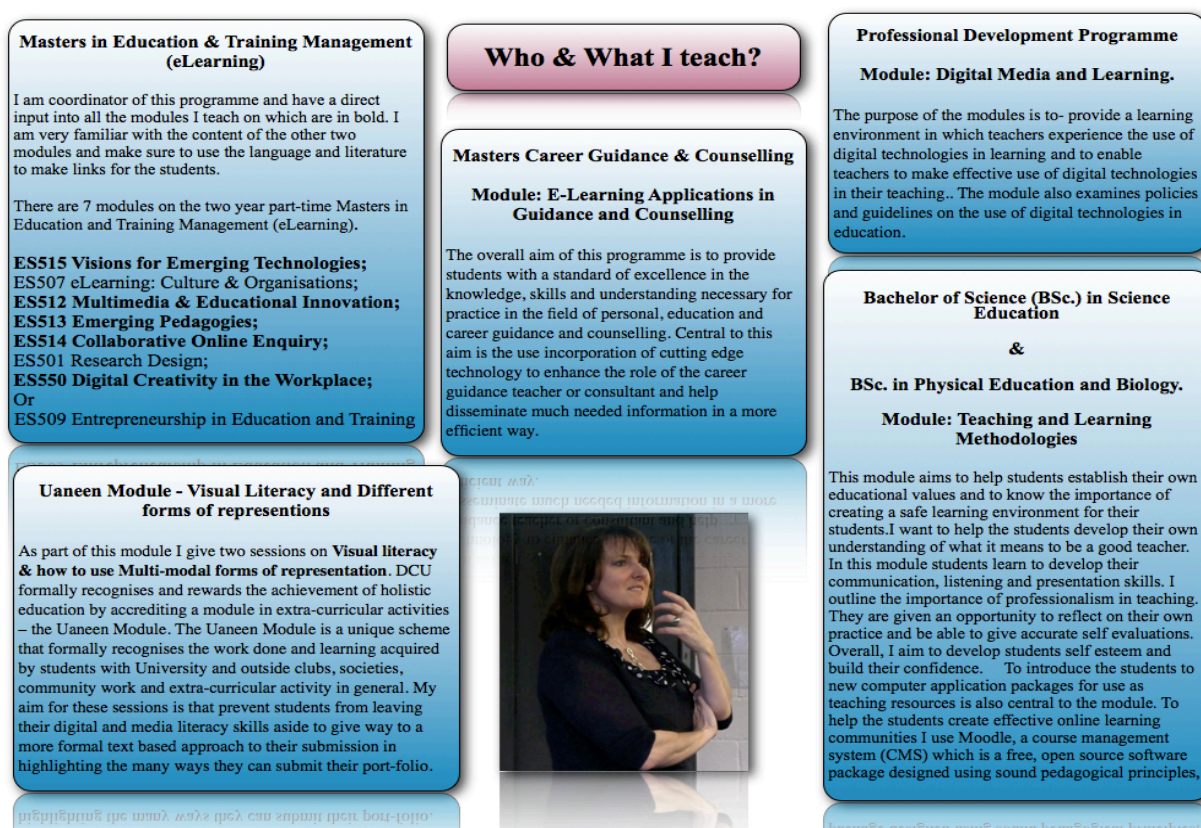


Figure 6.1. Who and What I teach?



Figure 6.2. My Teaching Approach

Igniting Creativity

Teaching on the postgraduate degree programmes poses a particular challenge as the students are part-time and many of them have not been in formal education for some time. I try to create a learning environment that promotes the use of practice-based methods, where students are actively engaged in carrying out projects in their own work context, reflecting on their learning through the use of online journals and blogs, experimenting with different forms of media, collaborating with peers in group work and validation meetings, and bringing new ideas and innovations into the workplace. I believe that fun is an integral part of learning and I derive great satisfaction when I see

people connect with their own passion. In my experience, creating an enjoyable experience where students are in their 'flow' or 'element' helps to improve learning, develops collegial relationships, increases self-esteem and improves productivity. The group dynamic generated through an engaged collaborative learning approach allows the students to participate fully in the learning process. This is in line with the European Commission's definition of entrepreneurship in education; 'curriculum and pedagogy of entrepreneurship needs to be focused on providing teachers with active learning opportunities in experiential environments, and using appropriate assessment methods' (European Commission, 2011, p.36). To get to *The Heart of Higher Education* (Palmer and Zajonc, 2010) is what is called for in order to liberate Third Level Education to become capacity building environments.

I have found that mature students returning to higher education tend to be more vulnerable than those who come to college directly from school. The mature students may be successful in their jobs and are returning to education for different reasons which may include: i). professional development; ii). change direction in their job; iii). gain a further qualification iv). continue on their lifelong learning journey.

Whatever their reason for entering the programme, almost all of them are anxious at the start. While they might feel competent in their own job, the challenge of returning to study, meeting new people from various work backgrounds, writing assignments and getting to grips with new terminology can often prove quite daunting for them. It is critical to immediately name their possible concerns and provide answers with practical solutions in order to allay any initial fear. In time, enthusiasm replaces anxiety; confidence replaces fear; and collaboration replaces reservation.

At the start of the MEME programme, I emphasise the importance of having a vision for technology rather than focusing on technical skills alone. I am aware that I have high expectations of each learner in terms of their creativity. The following quote from Ward's (2004) book, *Landscape Within. Insights and Inspirations for Photographers*, sums up for me the importance of expressing ourselves creatively:

technical perfection alone is not enough; it will never be inspirational, it never makes another human's heart beat faster, never brings a tear to another's face. To achieve these things we need to reach beyond the competent and the merely illustrative. We need to look to communicate emotion through art.....The importance of cultivating vision (p.11).

In the same vein, the words ‘truth’ and ‘beauty’, in Keats’ ‘Ode to a Grecian Urn’ reflects the importance of being true to oneself.

‘Beauty is truth, truth beauty, - that is all Ye know on earth, and all ye need to know’

John Keats (1795 – 1821)

During the modules on the MEME programme, I try to create a learning environment that enables students to be true to themselves as they find their inner beauty and allow their creativity to ‘flow’(Csíkszentmihályi, 1975) as they engage in enjoyable activities. In doing this I want them to produce academic work that truly expresses what they want to convey and not what they feel others want them to do. Emma Gallagher, a student on the MEME programme from 2009-2011 talked about how the programme allowed her to marry the head with the heart and bring her passions into the Academy. This can be seen in the following video 6.1.



Video 6.1. [Animation about Values in Education](#) (Ni Suitman, 2011)

This is also confirmed in a journal entry by another MEME student, Gemma Clarke: ‘As a part time student, it can be very difficult to keep motivation levels at a constant. By being given the

freedom to express myself creatively, I was able to sustain this interest.’ (Gemma Clarke, personal communication May 4, 2011)

Focusing on my values of: 1) Passion 2) Creativity 3) Care and 6) Excellence, gives me clarity of purpose and requires me to be mindful of fostering an environment that allows me to adhere to my values. These values are my living standards of judgment to which I hold myself accountable. I care that students feel comfortable enough to voice their anxieties and in doing so, unleash their creativity while being in their ‘element’ (Robinson and Aronica, 2010) and enjoy the learning experience. I care that students are not paralysed by feelings of inadequacy, and I also feel a responsibility, as an educator, to support the students in the challenges they encounter as they work towards achieving a standard of excellence in their work.

In order to develop creative learning approaches, it is crucial that teacher training prepares new teachers to become reflective practitioners able to discern how a teaching method or activity can stifle or trigger creativity in their students. (Cachia, R. et al. 2010, p. 10)

I set out to foster an emotionally safe environment in which everyone can grow. An assessment for learning approach helps with this endeavour (Figure 6.4). I am using the definition for AfL as outlined by Black et al.

any assessment for which the first priority in its design and practice is to serve the purpose of promoting students’ learning.... Such assessment becomes ‘formative assessment’ when the evidence is actually used to adapt the teaching work to meet learning needs (Black et al, 2004, p. 10)

One of the purposes of my use of this approach is to afford students an opportunity to lose themselves in the enjoyment of creating slideshows, podcasts, vodcasts and videos as they simultaneously learn new authoring skills without fear of ‘assessment designed merely to serve the purposes of accountability’(ibid). Above all, this AfL approach allows me to feedback to students in a non threatening way to help improve their learning. As an educator, I feel the traditional forms of assessment stifle real reflection, innovation and creativity. By incorporating a more formative diagnostic approach, I believe that more interaction is fostered thus benefiting student engagement and learning. My use of the ‘assessment for learning approach’ enables students to take responsibility for their own learning and echoes Perkin’s (2010) point that the process is just as important as the end product and has a positive impact on the learning experience. Over the course of the programme I try to ensure that the assessment process helps students to improve their learning. I make use of continuous/formative assessment in each module and this involves mini--assignments and one major assignment. I provide feedback to the students through Skype, face--

to-- face meetings or the feedback feature on Moodle's online journal at the end of each assignment and this allows me to help them improve in future assignments. I make the students aware of the purpose of each assignment, the learning outcomes and the assessment criteria so they can imagine the final goal and are aware of the standard they required. This following is an extract from an article by Emma Gallagher published in EJOLTS's Special Issue, in which she describes her experience of assessment.

My previous experience was that there would be a very restrictive style of assessment that I could connect with only in a step--by--step manner, without creative engagement. (Gallagher, 2011, p. 94).

When referring to her new experience with assignments on the Masters programme, she says:

In the absence of such a 'checklist' of requirements, I was forced to trust myself to engage with the process on a creative level, in a way that captured my passion following a conversation with Yvonne after class where she suggested linking it to my love of poetry as an English teacher. The final slideshow enabled me to develop a new skill, photography, to marry it to this my passion, poetry, and to link those passions to my practice. I had never had the experience of being rewarded academically for my creativity.(ibid).

Emma's article can be accessed at <http://ejolts.net/node/187>

In the next section I set out to acknowledge the importance of addressing emotions in education.

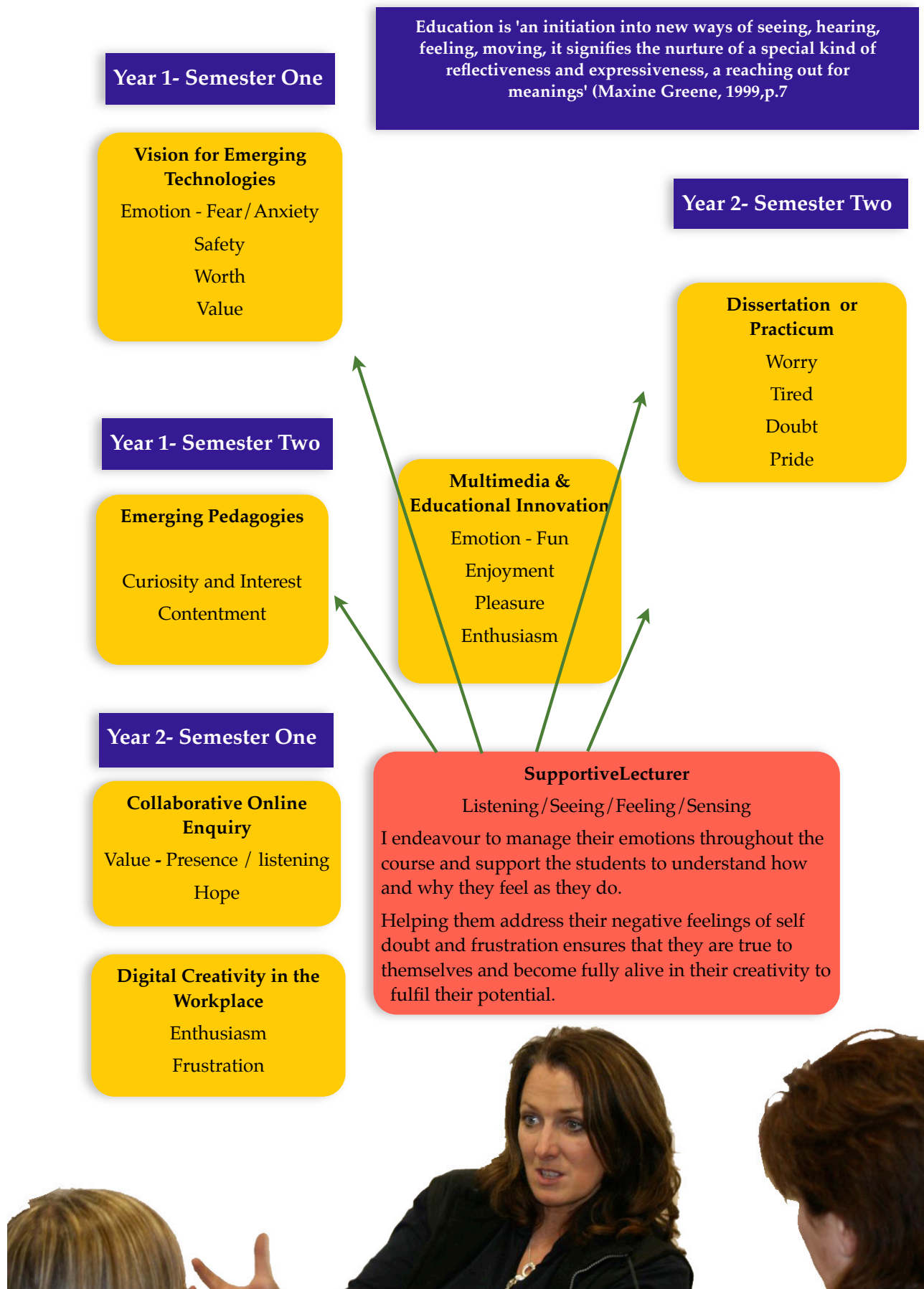


Figure 6.3. Emotions experienced on the MEME Programme

Emotions in Learning – Turning the Tide of Emotion

Robinson & Aronica (2010) in the book, *The Element* suggests that people need to change the question from how intelligent are you to more significantly how are you intelligent? Gardner's (1993) research on the different types of intelligences also emphasises the importance of focusing on this type of question. Had I been more aware of this kind of thinking, as a student, it would have been comforting to realise that education did not revolve around cognitive and intellectual considerations

alone. There might have been more emphasis placed on learning experiences allowing us to develop our visual, musical, physical, interpersonal, intrapersonal, emotional, naturalistic, creative and spiritual intelligences. Gardner's theory instills a confidence in me that, for example, kinesthetic intelligence is as valid as numerical and interpersonal intelligence as important as linguistic.

In my experience, emotions did not seem to play as important a part in the education system as I believe they should. We were not encouraged to recognise and explore our emotions in the context of our learning, although they were not quite as discounted as in Plato, who considered that emotions were 'inappropriate territory' and a place not to be visited. To be unhappy as a student because we did not like Maths was almost to admit that you were not intellectual. On reflection, I think I was not partial to Maths because the subject never seemed relevant to our real life and problem solving was not part of the equation. Maths is very relevant to my life as I continuously complete budgets that are vital for acquiring funding to make things happen creatively for my students for example securing funds for the Diverse live crew during the conference held in DCU in 2011. I will elaborate on this in chapter 8. Acknowledging that someone was 'streetwise' was as near to conceding that emotional intelligence existed during my primary and post-primary level schooling.

Dewey (1938/1997) in his writings was concerned that due to a dearth of emotion in education, people were alienated from their immediate surroundings and this resulted in their being disconnected from their 'emotional affective self'. If questions had been addressed such as: How do you feel? Are you anxious? Do you feel that you can achieve your goals? Are you happy? Do you find learning this subject excites you? Are you proud that you can use your learning for the greater good of society? it might have made the educational experience more meaningful and connected to real life. Early in my career as a post-primary school teacher, I was often asked by

other teachers to deal with troublesome and apparently less academic students as my colleagues felt I had an ability to get through to students and motivate them to work. I realised that I was relating to my students using my more developed emotional intelligence and achieving positive results. Reflecting on my practice this is very illuminating and an aspect of significance in my teaching and learning and also in my research. It is especially true in the early stages of the postgraduate programmes.

In my experience, positive affirmation and supporting the emotions that arise through students' learning journey can be transformative. It is important for me in my teaching and learning to address the whole human being, mind, heart and body, to ensure that I make a connection with students at an emotional level. My aim is to help guide them to envision a better future for themselves. This confirmed for me that 'having a vision, or a sense of direction in life gives people a purpose to change' (Beard and Wilson, 2006, p.179). The authors draw on Bagshaw (Bagshaw 2000, cited in Beard and Wilson, 2006, p.175) definition of emotional intelligence: 'the ability to use your understanding of emotions, in yourself and others, to deal effectively with people and problems in a way which reduces anger and hostility, develops collaborative effort, enhances life balance and produces creative energy'. The authors also assert that all facilitation needs a good understanding of emotional intelligence. I was heartened by Perkin's (2009) story of how he used to play baseball as a child. Although not a great player himself, he emphasises that 'the process' was most important to him at that time because he enjoyed the learning experience it presented. With advice from his father and simply playing the game with his friends, he learned how to bat, run, catch and field. From the outset he was exposed to the overall game however basic his comprehension was, and as a result, he knew how to improve it because he could see the overall picture.

I draw on Perkin's writing for two reasons. I identify with it both emotionally and cognitively. Firstly, the story engaged me on an emotional level and I identified with the caring relational qualities demonstrated through his reference to his father teaching him to play and explaining to him the way the game worked. I was touched and captured by the sheer loveliness of this young boy playing a game he enjoyed and how now as a grown man he feels content at having such fond memories of this learning experience. Secondly, his use of this analogy clearly explains the importance of having a holistic approach. This enables us to learn and understand its constituent parts. It is welcome how he uses story, breaking down important points for his readers to convey his

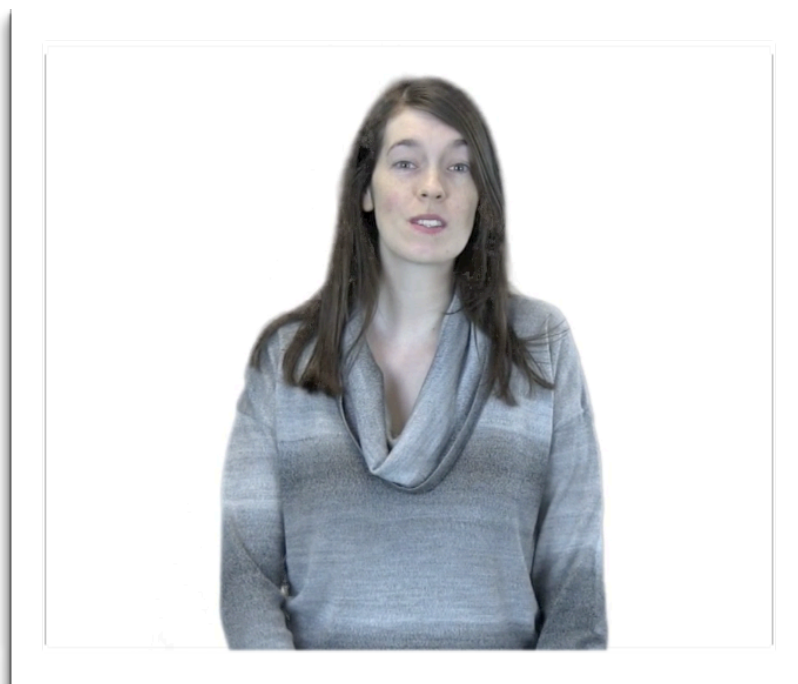
meaning more fully. I love hearing stories that give me a greater insight into people, theory and concepts. Moon (2010) is also an advocate for 'using story' and like Gerrig (cited in Moon 2010 p. 6) feels that there is something exciting about the way 'story' can be a 'mode of transportation' and in Perkin's 'story', the meaning has travelled very well to enhance understanding. In my teaching, I espouse that to learn about (Perkins, 2009, p. 5) and to have an overall vision for a programme, module or subject, is initially crucial to any learning process. I believe it is vital for each student to build up from the basics with the bigger picture in mind so that they can have a more enjoyable learning experience; it also instills confidence and allays any apprehension they may have. I bring this thinking into my work on the postgraduate and undergraduate programmes.

The journey for the students can be a very emotional one. Like life's odyssey itself, learners experience many highs and lows that they have to deal with and work through. In Figure 6.3, I have outlined some of the emotions that have emerged in the MEME online learning journals and from student feedback. Balancing working life, family life and personal life with college commitments can be quite challenging. Energy levels and emotions vary. It is all part of the process and although difficult at times, most students say they ultimately feel proud of their sense of achievement despite the many mixed emotions encountered on the way. Goleman (2011) similarly contends that emotional intelligence is recognised as a basic attribute of excellent leadership and is a key ingredient to having a fulfilling life. I too experience many emotions on this journey and have learnt to manage them to ensure a special safe educational space for all concerned.

The short video 6.2 shows the students expressing the different emotions they felt when they first started the programme. This video is also an example of how I am showing students the skill of chroma key or green screen as part of their multimedia module. Chroma keying is a special effects technique for layering two images or video streams together based on colours. The technique has been used to remove a background from the subject of a photo or video - particularly for the weather forecast. Students enjoy partaking in these types of creative activities. (Photo 6.1). In this video students also express how their feelings have changed from nervousness to excitement and it is obvious that tasks such as these help to dissipate their concerns.



Photo 6.1. Students enjoying the Green Screen workshop (Crotty, 2012)



Video 6.2. [Mixed Emotions](#) (Crotty, 2012)

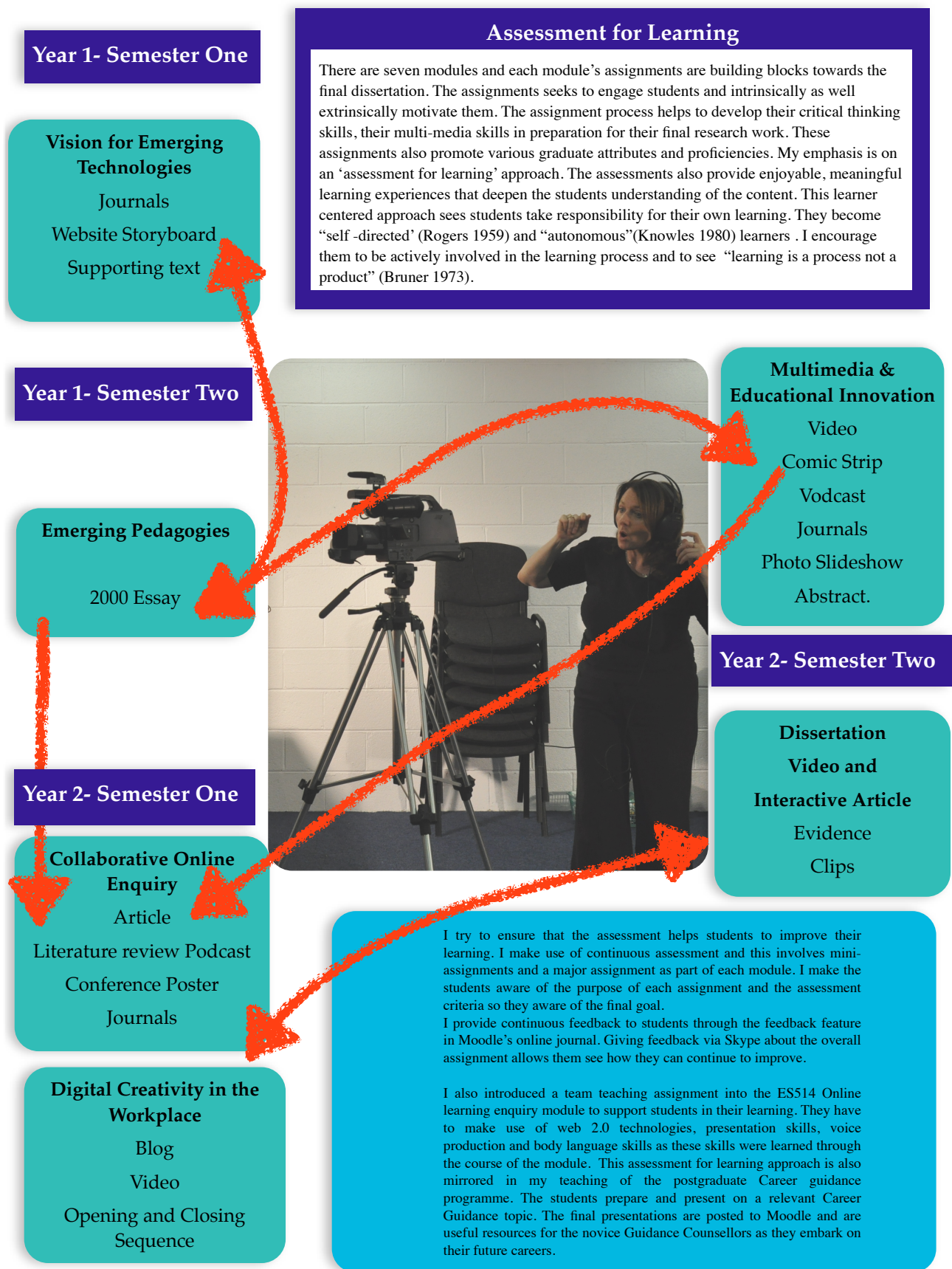


Figure 6.4 Assessments for Learning on the MEME

Journal Writing - A Safe Journey to Creativity and Meaningful Learning.

Recounting my time as a child fishing the lake I learnt to be mindful and pay attention to the sounds around me. It is my belief that one must be 'present' to the learning as it is happening in order for the experience to be meaningful. Being reflective is a learnt discipline and I now encourage students to take time out of their busy schedule to 'stop and think' (Arendt, 1906-1975) and to reflect on action (Schön, 1983). Psychotherapist Carl Rogers believed that the only learning which significantly influences behaviour is self-discovered, self-appropriated learning (Rogers, 1983). In order to provide students with the opportunity to discover their own creativity I incorporate the activity of journal writing into my classes at undergraduate and postgraduate level.

Moodle, an open source virtual learning environment (VLE) was introduced into DCU in the academic year 2003-2004. One of the features of moodle is an online journal which allows students to document their learning and reflections. I have used the journals to take care of the wellbeing of students as I monitor their progress through the course of a module or a programme. I have witnessed at first hand how the reflective journal acts as a 'private space' (Moon, 2006, p. 14) and as a 'vehicle for inner dialogue that connects thoughts, feelings, and actions' (Hubbs & Brand, 2005, p.62). The following journal extract was written by Sinead Doran after completing the first year of the MEME programme:

Reflecting back on the year, it's been such a journey. I think it has brought out a spectrum of emotions in me – nervousness, excitement, despair, anxiety, pride, happiness. However, for me, yet again, it all comes back to discovering creativity inside myself. That is the part of the year that has meant the most to me and I feel very lucky to have had this opportunity to discover it. It has enriched my life in a way that I did not expect and I hope will continue to do so for the rest of my life. This is much more than education for education's sake, more than just a qualification. This course has been life-enhancing for me. Thank you.
(Sinead Doran, personal communications, May 10, 2012)

Starting from the premise that knowledge is inherently personal (Polyani, 1958) and will largely remain tacit unless students are encouraged to make their knowledge explicit. I see learning journals as a way of helping students to make their thoughts, feelings and hunches explicit in order to gain new insights. Over the course of a twelve week module students keep a learning journal which involves making explicit the learning after each class session. I close off the journals at the end of each week and this means that their reflections stay contained within that particular week and mirrors the students thoughts and feelings at that time: the discipline of keeping a journal ensures that they 'capture our stories while the action is fresh (Holly, 1984, p.8). At the end of each module I ask students to read over the journals that they kept over the course of the module so that

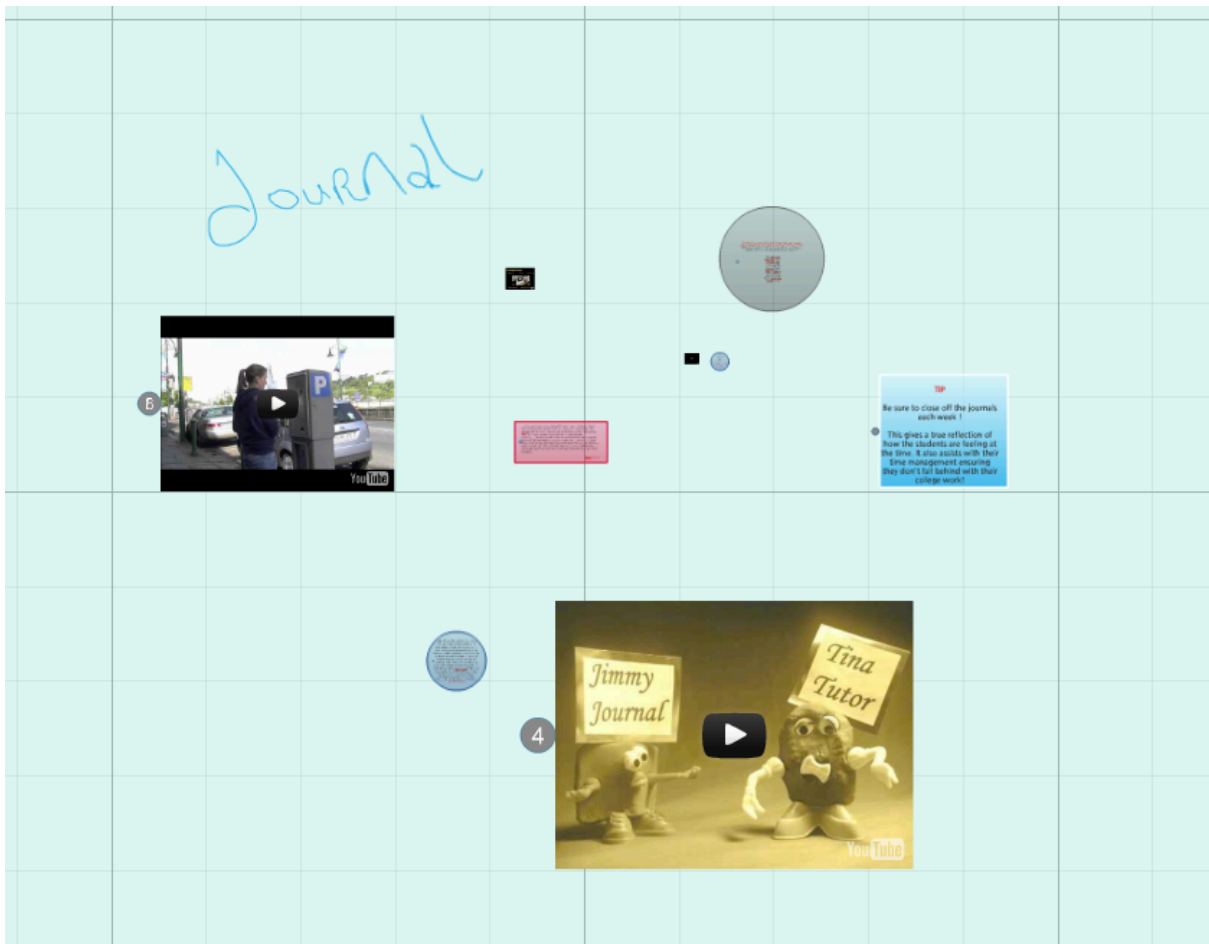
they can once again ‘reflect on the journal entries themselves which may provide material for further reflection’ (Holly, 1984, p.7).

I will now explain how I creatively incorporate learning journals into the undergraduate and postgraduate programmes. In chapter five I highlighted how regular journal writing helps with self awareness that in turn gives students a sense of empowerment when reflecting on their learning. This reflection on action helps students to see how their imagination and creativity have been put into words. It also shows students how they can surmount trials. These are all prerequisites when wanting to be more entrepreneurial.

Postgraduate use of Journals

One of the challenges for people returning to part-time study is trying to keep a balance between the many commitments; home-life, work and study. Although I may appear behaviourist in my style of teaching by insisting that students keep a learning journal, I am aware that busy home and work schedules can often impact on study time; if the task is not compulsory they may fail to see the value in documenting their learning. The allocation of marks initially focuses attention on the task and introduces them to an activity that they soon come to value.

As part of the Multimedia & Educational Innovation (ES512) module I ask students to produce a video entitled ‘My Reflective Journey’ which requires them to read all of the journal entries that they have kept over the first year of the programme and to script a narrative for a short video production based on an analysis of their learning. I have produced a resource of the students work using Prezi, a web-based presentation application and storytelling tool, that uses a single canvas instead of traditional slides. (Resource 6.1.). The resource is a collation of students’ work and is aimed at helping future students to learn about the benefits of journal writing. The assessment criteria for this activity related to the features of entrepreneurship, for example, creativity, innovation and learning from mistakes (European Commission, 2011, p. 29).



Resource 6.1. [A educational resource for journal writing](#)

My rationale for implementing this particular task is to provide material for further reflection (Holly, 1984, p.7) on their learning over time. ‘With practice, students' journal entries should indicate movement toward a level of introspection that integrates theory, concepts, and practice into the student's personal and professional development’(Hubbs and Brand 2005, p. 68).

Over time and clear direction the initial descriptive writing around what happened in class changes to more analytical writing as they begin to question ‘how did this happen?’ or ‘why is this significant?’.

The journal enables me to give individual feedback in order to allay any anxieties especially at the start of a programme. The following journal entry shows the evidence of the benefits of timely feedback.

I found that at the beginning that I was convinced that I would never master technology but with the feedback I received from Yvonne and by writing about my fears around technology I gradually became more confident and instead of a ‘can’t do’ frame of mind I managed to transform my thinking to the point where I lost that

total sense of inadequacy re. technology and now adopt a can do/will do approach . I feel that the journaling journey transformed my way of thinking. (E.S. personal communication, December 15, 2011)

Further evidence of the benefits of journal writing is documented in Figure 6.5.

"The process of journaling has been a learning experience in itself. I think the early entries were quite self-conscious and writing them felt a bit strange at first. What should I write? How much should I write? Is this the sort of thing that should be included? However, after a few weeks, the writing became more fluid and natural and the words just fell off the keyboard. I think the difference was simply a growth in confidence in my own ability, or at least a confidence that these were my words and my story"
Sinead Doran April 27 2012

"I was now writing the journals for me, not because I was getting marked on them. The fact that someone else would see them was no longer significant. They were for me and for the better of my future students. I now know the value of reflective writing for improving my thinking and putting all the pieces together in a coherent manner."
My thoughts are as valid as anyone else's - and the learning journals gave me the confidence to see that. I can read something and disagree with it, or choose not to adopt it in my practice. By seeing my own thought processes, I can see how I have something to offer too. My theories are just as relevant as others because they pertain directly to my context. To be honest, with all of the new ideas and tools that we were introduced to this year, I think I would have been lost without the Learning Journal. All of the new information would have been overwhelming if I had no mechanism to filter and organize it all. I feel that the journals allowed me to translate information into ideas and theories, and allowed a higher level of learning.
Thanks for making me do it!" Aoife Fox Friday 27th April 2012

"I have definitely developed as a person and a professional, as during the past twelve weeks I have noted my thoughts and reflections during my work and also my personal life. I feel that the journals were the reason for this self development, as I knew each week that I would have to write about my learning experience therefore I had to take action to remember my thoughts on a weekly basis"
Joanne Russell 26th April 2012

The journal writing was never laborious, I know that it had to be filled in every week and I got on with it, the writing flowed. Its not like I am writing this because I feel it is right to have that statement here, but I can see the value of the journals, as Yvonne told us at the beginning of the year. In my rereading of the journal some of the writing is unfocused and wouldn't be acceptable assignment quality but this is proof of where I am at now and I can critically examine my own work.
Neasa Ui Dhochartaigh 7th May 2010

Using Journals with Postgraduate Students

"For my final journal of the year, I've gone through my previous journals and picked out areas of interest to me. I have discovered them by working through each week's workload (explicit knowledge), analysing that, reflecting on it and developing an understanding (tacit knowledge) that will provide me with the tools to deliver eLearning in my work and life context. My course, as a result of the continuous assessment nature of the journals, is providing me the opportunity to show continuously my individuality and creativity in learning. I am being provided with the facilities to see for myself what is significant about my learning. The keeping of journals has helped me rationalize difficult concepts and has given me a deeper understanding of them. I have never once felt stupid but safe writing there.

*What is it that causes this ? When given homework, while in secondary school, or assignments when completing my degree, the benefits for me from a learning perspective did not equate to my progress this year. My views on this are as follows:
 The writing of a journal is more informal. It was not a case that I was required to write on a specific topic. They allow me to research and discuss topics that interest me. When writing them, I don't have, at the back of my mind, that feeling that they are being corrected and the whole compulsory nature of formal assignments is not as prominent. This allows me to approach them more openly and in a more relaxed way. They have the effect of helping understanding. I found when writing them that they facilitated me to make connections between different but related topics. They helped me by bringing comprehension to topics rather than learning things in isolation from each other.
 The result of better understanding and comprehension is a deeper learning experience that will remain with me longer and provides me with the confidence to impart it to others"* **Michael Mc Gagh May 2012**

Figure 6.5. Using Journals with Postgraduate Students

Using Journals at Undergraduate Level

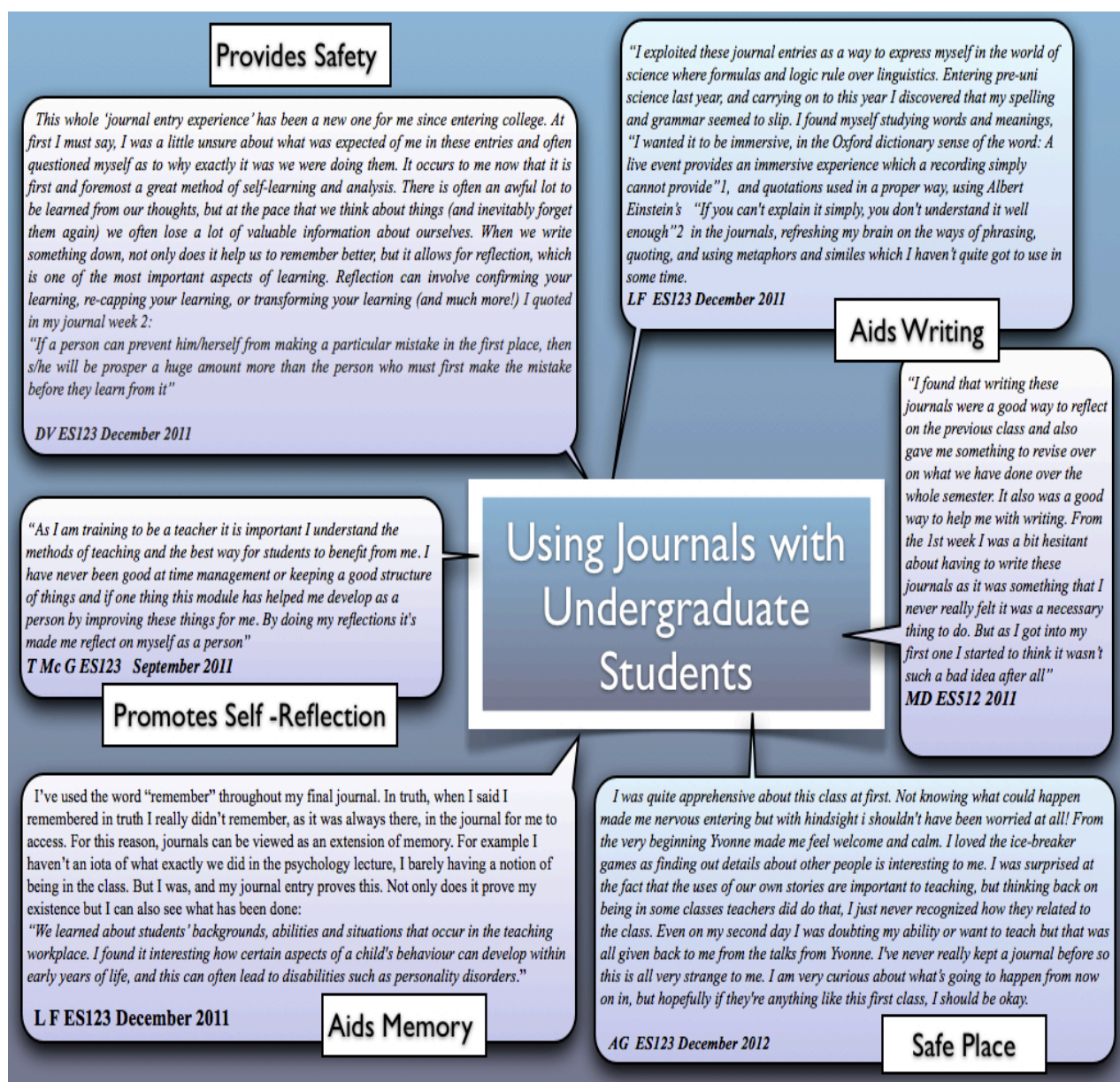


Figure 6.6. Using Journals with Undergraduate Students

Since 2003, I have coordinated and taught on the Teaching Methodologies module for the Bachelor of Science (BSc.) in Science Education and BSc. in Physical Education and Biology. There have been concerns raised in the literature about student non-attendance at lectures as it results in poor learning for absent students (Kottasz, 2005). Aware of this issue from my first years of teaching on the programme, I decided to introduce learning journals as part of the Teaching Methodologies module. I am in agreement with Park when he says:

students who actively engage with what they are studying tend to understand more, learn more, remember more, enjoy it more and be more able to appreciate the relevance of what they have learned, than students who passively receive what we teach. (Park, 2003, p.183)

The Bachelor of Science (BSc.) in Science Education and BSc. in Physical Education and Biology are four year initial teacher education programmes that qualify students to teach at post-primary level. The average age of the student is eighteen years old and the annual intake for this BSc. in Science Education is approximately 30 students and the BSc. in Physical Education and Biology programme is 45 students. Both groups undertake a twelve week Teaching Methodologies module in the Semester 1, year 1 of the programme.

As students are embarking on an initial teacher education programme I recognise the importance of providing a safe space for them to reflect on their learning from the very outset. The students are asked to keep a weekly reflective journal over the twelve week module with 40% allocated to this activity. I use Moon's (2006) generic framework for reflective writing with its different levels of reflection to assess the journals. Figure 6.7 shows the process involved in implementing the online learning journals with student teachers over the 12 weeks of the programme. The large allocation of marks shows the importance I place on cultivating their capacity as reflective practitioners. I agree with Kinsella's (2009) point that reflective journal writing is not mentioned in Donald Schön's (1983) idea of 'reflection in action' and 'reflection on action'. However, I believe that the journals provide a safe place for students to express how they feel and to voice their concerns. The response facility within the moodle journals allows me to respond to their reflections as they progress through the module. The process of keeping a learning journal can initially prove difficult for the students as it is a new type of activity for them. In the first set of journal entries they tend to use the journal as a log and describe what happened in class rather than analysing classroom activities.

Some of the benefits that I found of including learning journals in the Teaching Methodologies module include the following; 1. Combats absenteeism; 2. Provides scaffolding; 3. Avoids procrastination and this is also supported by evidence from students journals in Figure 6.6.

1. Combats absenteeism

At the outset, I emphasise the importance of attending class sessions and draw their attention to the fact that student absenteeism in post-primary school will have an impact on them when they, as teachers, are trying to cover the curriculum. I emphasise the importance of putting methodologies in place that enable their pupils to take responsibility for their learning. I model this approach by using journals as part of the learning process and emphasise that in order to complete their journal

they must attend the class sessions. I state from the outset that if they are unable to attend the class then they must talk to one of their peers about the content that was covered in class and write their interpretation of the class content in their learning journal. This exercise encourages absent students to take responsibility for their own learning and reflections on learning. Since I introduced the journals, I have full attendance in each class session except for legitimate absenteeism.

2. Provides Scaffolding

Each year due to second and third round offers in the Central Applications Office (CAO) a number of students transfer from other degree programmes to these BSc. programmes. This can prove difficult for the new students as they have to start mid-way through the semester but the journals have proven to be an invaluable resource for them. Although they have missed the initial classes, they are able to seamlessly transfer into the module because I identify three or four existing students who are willing to share their journal accounts with these new students. First year undergraduate students tend to write very descriptive journals that give a verbatim account of what happened during class. These types of journals, although not strictly learning journals, can be very helpful for the students who start mid-way through the programme as they can get a full account of what happened in each class. Moving on, there is a need to explore the different levels of reflective writing with the whole group in order to develop their capacity to critically reflect on practice. It is at this stage that I introduce Moon's (2006) generic framework for reflective writing exercise which explores four different accounts of the one scenario so that students get a sense of the level of reflection that is required and can see how to improve their journal writing skills.

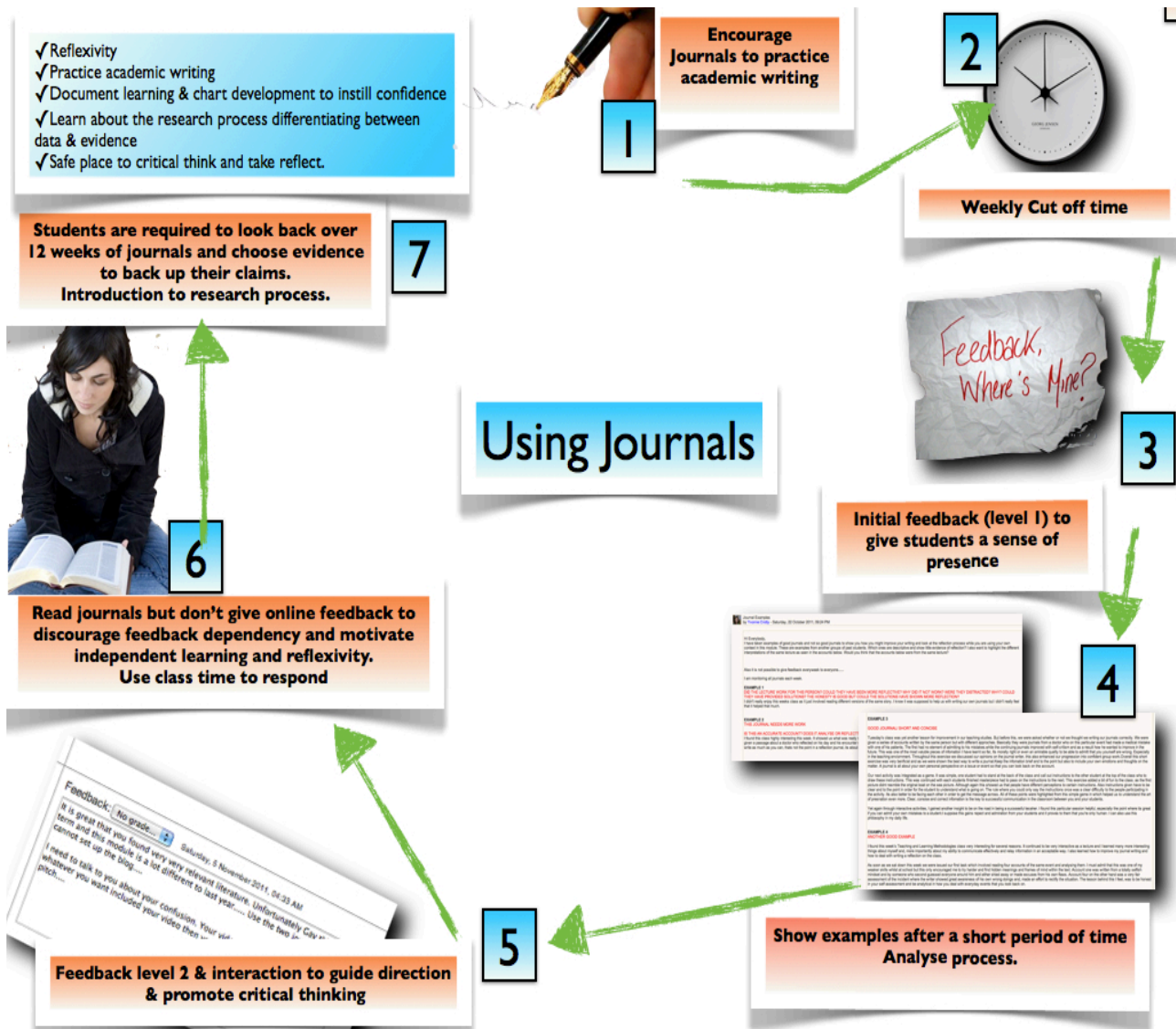


Figure 6.7. Process of using Journals at Undergraduate level

3. Documenting Student Learning Experiences

Although the importance of reflecting on practice is well documented there is sometimes a reluctance by students to engage in reflective journal writing. In my experience this is particularly true at undergraduate level because normally reflective practice has not been an area these students have explored. Without giving a specific time-frame of a week to complete their journals, students might not document their learning out of anxiety what to do. The advantage of closing the journal at a set time means that the students who tend to procrastinate have to write in their journal entry before the time limit exceeds. In this way they can keep up with the work.

The following journal entry from a student in the BSc in Science Education shows his lack of certainty about how to approach the writing of journals; it is the first time that student encounter this type of activity as it is not part of the experience at Leaving Certificate.

This whole 'journal entry experience' has been a new one for me since entering college. At first I must say, I was a little unsure about what was expected of me in these entries and often questioned myself as to why exactly it was we were doing them. It occurs to me now that it is first and foremost a great method of self-learning and analysis. There is often an awful lot to be learned from our thoughts, but at the pace that we think about things (and inevitably forget them again) we often lose a lot of valuable information about ourselves. (D.L., personal Communication, December 2011)

The sentiment is a reminder of the importance of student teachers writing reflective journals so they can capture why certain learning experiences made them feel good. As a student teacher, it is not enough to know that you feel good but there is a need to be reflective and understand how these positive feelings were generated by the teacher educator. Documenting their feelings gives them a chance to explain the influences that evoked the good feelings. This allows the student to critically analyse the behaviour of past and present teacher educators and provide concrete steps for students to emulate and model these positive characteristics and qualities in the future.

Figure 6.8 shows feedback that I received as part of a project on reflective journaling called, "Should I think differently at third level ? that I carried out on behalf of DCU's Learning Innovation Unit. This project focused on the importance of promoting reflective practice through journal writing at higher level education. At higher level education there is a need for the lecturers to cultivate the capacity of students to reflect on action (Schön, 1995).

The video 6.3 is a short poem I wrote around using journals. It is an example I try to model creativity within my own teaching and learning by creating resources for my own students.



Video 6.3. [Writing journals](#) (Crotty, 2012)

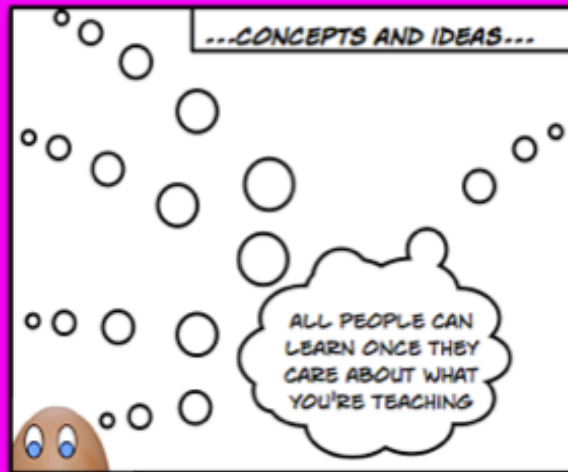
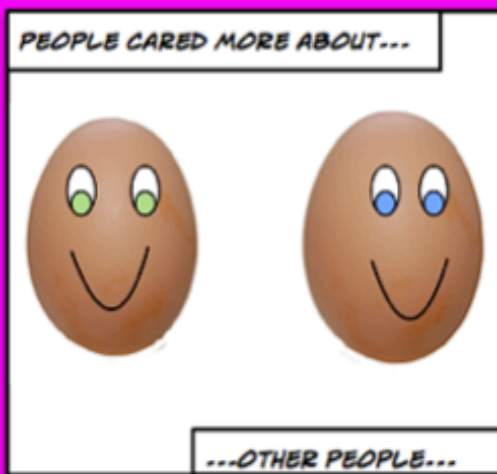
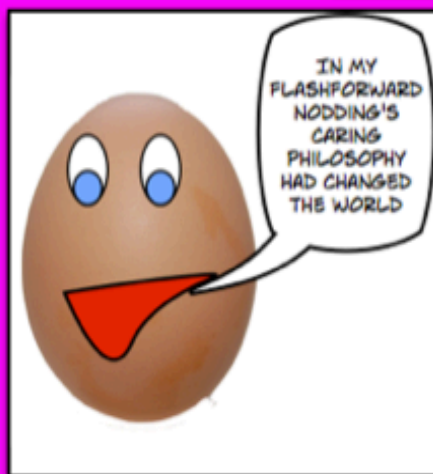
Changing the Mindset to create the possible

My intention at both undergraduate and postgraduate level is that students have an enjoyable and meaningful learning experience. It is my hope that they value the process of learning rather than being totally preoccupied with marks. In promoting an entrepreneurial spirit within my students, I believe it is necessary to liberate them from a ‘fixed mindset’ (Dweck 2006 p6) which attributes success or failure to having natural ability rather than the effort required to succeed. If a student with a fixed mindset encounters a difficulty, they think they do not have the required ability and see no point in trying harder. Resilience and overcoming difficulties and failures are central to having an entrepreneurial spirit. With this type of ‘growth mindset’ (Dweck 2006), challenges motivate students to increase their endeavours as they try new problem-solving strategies. This allows for creativity and growth and paves the way for a educational entrepreneurship.

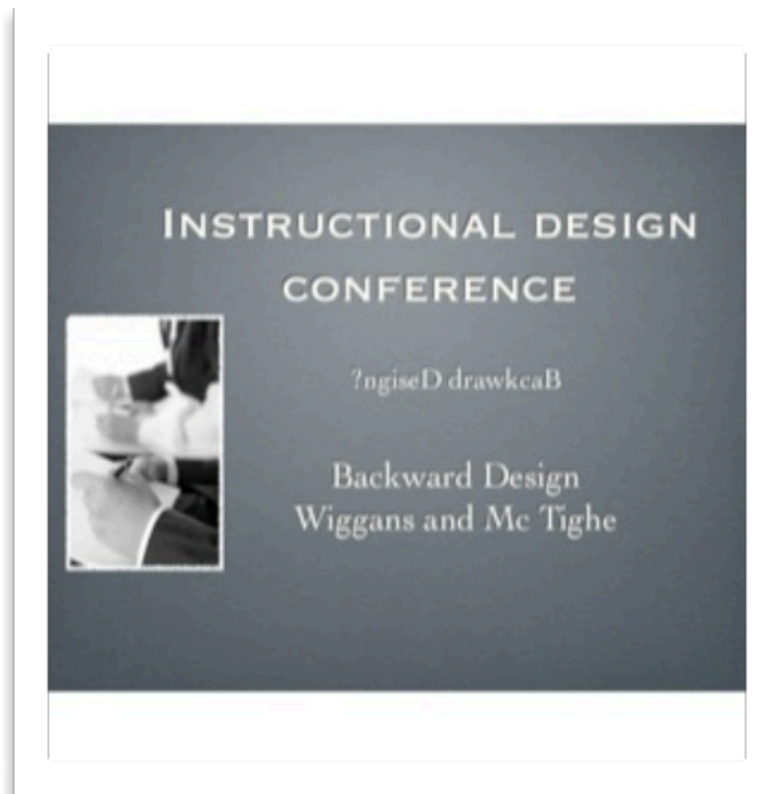
As a teacher/educator I strive to foster a safe environment that enables this ‘growth mindset’ within the students where they see the world as full of opportunities to learn and grow. I try to provide an environment where they can take risks and learn from mistakes (EU, 2011). An assessment for learning approach where students do not receive marks for carrying out small scale assignments assists in this change in mindset. These activities act as a stepping stone for students to learn the skills multimedia without a fear of being judged. It affords them the opportunity to engage in a way that they may not have previously experienced within the education system. Comic strips (Resource 6.2) vodcasts (Resource 6.3) slideshows (Resource 6.4) are a sample of students creative work.

The Educational philosophy of Nel Noddings

IN THE YEAR 2009 THE ENTIRE HUMAN RACE LOST CONSCIOUSNESS FOR TWO MINUTES... WHEN THEY AWOKE (AS EGGS) THEY HAD SEEN THE FUTURE....



Resource 6.2. Comic life Sample Assignment



Resource 6.3 [Vodcast Assignment on Instructional Design \(2010, Neasa 24\)](#)



Resource 6.4 [Photography Sample Assignment by Emma Gallagher](#)

The transition from a fixed mindset to a ‘growth mindset’ takes time and requires a very caring trustworthy environment. The collaborative nature of the MEME programme helps students who are afraid of being judged to be less anxious as they lose themselves in the enjoyment of the class activities. For example when working on a class activity which involves producing a video in groups, it is difficult for students who might individually retreat from challenges to avoid being involved in the learning process. This shared vulnerability fosters compassion and empathy where people forget about their own anxieties and learn to admire and respect others for their efforts. My passion for teaching and learning and my care that the students find learning meaningful motivates me to help people with a ‘fixed mindset’ embrace their fears. I agree with Huxtable (2009, p. 26) when she says that ‘education is about emancipating a person, as learner to improve her /his own wellbeing.’

We need to prepare the ground for this creativity. In advocating an educational entrepreneurial approach I want students to unleash that creativity and gain confidence in the process. Journals have been invaluable for me in monitoring how I am influencing the students and helping them to alter their thinking to move from a more fixed mindself to one of possibility and growth. The following journal extract supports these claims and demonstrates the benefits of journal writing.

It was clear that everyone was nervous about the feedback as Yvonne discussed that the actual grade does not reflect the amount of work and effort that everyone put into their studies during the previous term. This discussion made my stomach do a flip as I would like to get a good mark as the course means so much to me. However, thinking about the meaning behind Yvonne’s advice, it makes sense. It was very interesting to consider the social aspect of what was said in that we are conditioned to think that the outcome is more important than the process, that the grades we get or the money we make defines a person. This completely contradicts my belief system that you cannot judge someone using these metrics or that you cannot evaluate a person’s worth on obtaining the best grades or salaries, therefore, there is an internal conflict of beliefs and conditioned thinking.

My belief system of not judging others by grades or salaries is evident in my work context. I work with adults that have returned to education following a bad experience first time around. When adults begin the course, that I co-ordinate and tutor on, they are very nervous, they worry about the number of mistakes they make, are very worried about exam and assignment results to the point that the stress would affect their mood, sleeping patterns and self esteem. The VTOS staff constantly explain that the result is not the aim rather it is the journey and the process that enhances their self worth and allows them to see the possibilities in life and opportunities that are available to them. The achievement of completion of the course is what is important and once the students understand this – which usually takes the first term – they become more relaxed which affects their focus positively and ultimately improves their results.

Considering this belief system and relating it to my own context as a student I understand what the Yvonne was trying to convey and I do feel more relaxed about the results and more focused on the experience of learning. I will need to remind myself of this on occasion throughout the course, especially when I get my results next week! (Joanne Russell, personal communication, Friday 10, February 2012)



Figure 6.8 Should I think differently at Higher Level? Journal Writing Project.

Conclusion

In this chapter I have shown how I hold myself accountable to my educational values of creativity and educational entrepreneurial spirit as I describe and explain the influence in my own learning, the learning of students and in the wider social formations. This included my action plan of clarifying and explaining how I pay attention to the students concerns and in particular am mindful of their emotions. The data gathered included online journals. These assisted me in the process of responding to students reflections on their learning. I have shown how I support students to creatively use e-learning tools to improve their learning and teaching. This included fostering a safe environment where people can learn from their mistakes and move from a fixed mindset to one of growth. In the next chapter, I will bring the reader to the next stage of the journey which involves the supervision of masters dissertations.

Chapter Seven

The Dissertation Journey



The centre draws you in!

Chapter Seven

The Dissertation Journey: My role as a Supervisor	214
Introduction: Start as you mean to continue	214
The Beginning	214
Rewind 10 years earlier: My experience on the MEME programme	217
Ready to Research	218
Ensuring Scholarship and Quality	220
Dissertation Practicum	223
Having Evidence to Back up Your Claim	225
Using Moodle - From a Different Perspective	229
Setting the Pace	231
Clear signposts	233
It's Good to Talk	235
Supporting the Research Inquiry Using Skype	236
Valid or Not? - Validation Meeting	239
Validation Meetings	243
Online Group	250
Work-life balance	250
Write up -to the final Presentation!	252
Sowing the Seed	256
Pathway to Inquiry-Based teaching and Project-based learning	257
Theory, Practice, Transformation	258
Opening the door	264
Giving others a sense of hope	268
Preparing Research Students for the World Stage	270
Conclusion	272

Figure 7.1.	Overview of Modules	215
Figure 7.2.	Creatively Connecting Modules	222
Figure 7.3.	Moodle Log of Students viewing Peer assignments	225
Figure 7.4.	e-tivities Animals	226
Figure 7.5.	Example Qualitative Feedback	228
Figure 7.6.	Example Quantitative Feedback	230
Figure 7.7.	Setting the Pace. Supervision. Going the distance	231
Figure 7.8.	Moodle Submission Dates	234
Figure 7.9.	Chris Hickon on Skype	236
Figure 7.10.	Sinead Murphy – Time out	236
Figure 7.11.	Noeleen on Skype (text box reply)	237
Figure 7.12..	Noeleen on Skype	238
Figure 7.13.	Chris on Skype (A little too late)	238
Figure 7.14.	Supervision Group 2007-2012	241
Figure 7.15.	Validation Meeting Journal Entries 2 nd April 2011	245
Figure 7.16.	My Journal Entry – Final Validation Meeting May 2011	249
Figure 7.17.	Example Feedback on Video	251
Figure 7.18.	Feedback after Final Validation Meeting	255
Figure 7.19.	Email from Mary O’Toole	264
Video 7.1.	It’s Good to Talk	235
Video 7.2.	My Claim – Valid or Not?	239
Video 7.3.	Validation – multi-camera	242
Video 7.4.	It’s an Emotional Journey	249
Video 7.5.	Presentation by Laura Sloyan	253
Video 7.6.	Niall Allen’s Final Platform Presentation	256
Video 7.7.	Mary O’Toole’s first year assignment password: masters1styear2011	268
Video 7.8.	The Role of Video in Chemistry class	269
Video 7.9.	Presentation Mary 19th May	270
Photo 7.1.	Camera work - Gemma Clarke and Deirdre Flood	240
Photo 7.2.	Intercultural Centre. Colaiste Bride	266
Photo 7.3.	MEDEA Awards - Deirdre Flood and Paul Maher	271
Resource 7.1.	Articulate. There’s Method in my Madness	224

Chapter Seven

The Dissertation Journey: My role as a Supervisor

Introduction: Start as you mean to continue

In the first part of this chapter, I discuss my learning since starting out in my role as a teacher and coordinator on the Masters in Education and Training Management (eLearning) (MEME) programme from 2008 to the present. I describe the module changes that I introduced to ensure that students were prepared for the dissertation practicum journey. I show how I engage students in an online activity to help them gain an understanding of how to gather data in a systematic way and present evidence for their research accounts. I explain how I conduct group validation meetings as part of the dissertation supervision process and how I make use of Skype for individual student feedback and discussion.

Finally, I explain my influence in the learning of a post-primary Science teacher, Mary O'Toole and show my value of care in action as I open up a space for her to discuss a possible way forward for her research. I encourage Mary to take a risk in terms of imagining a new way of doing something in her practice. I endeavour to instill confidence within Mary by supporting her through the thought process. In this chapter, I draw on evidence from online journals, email correspondence, video and photos to support my claims.

The beginning

Students on the two year part-time Masters in Education and Training Management (eLearning) programme (MEME) start the masters dissertation practicum in Year 2, Semester 2 At this point all students will have completed seven modules on the MEME programme as outlined in Figure 7.1.

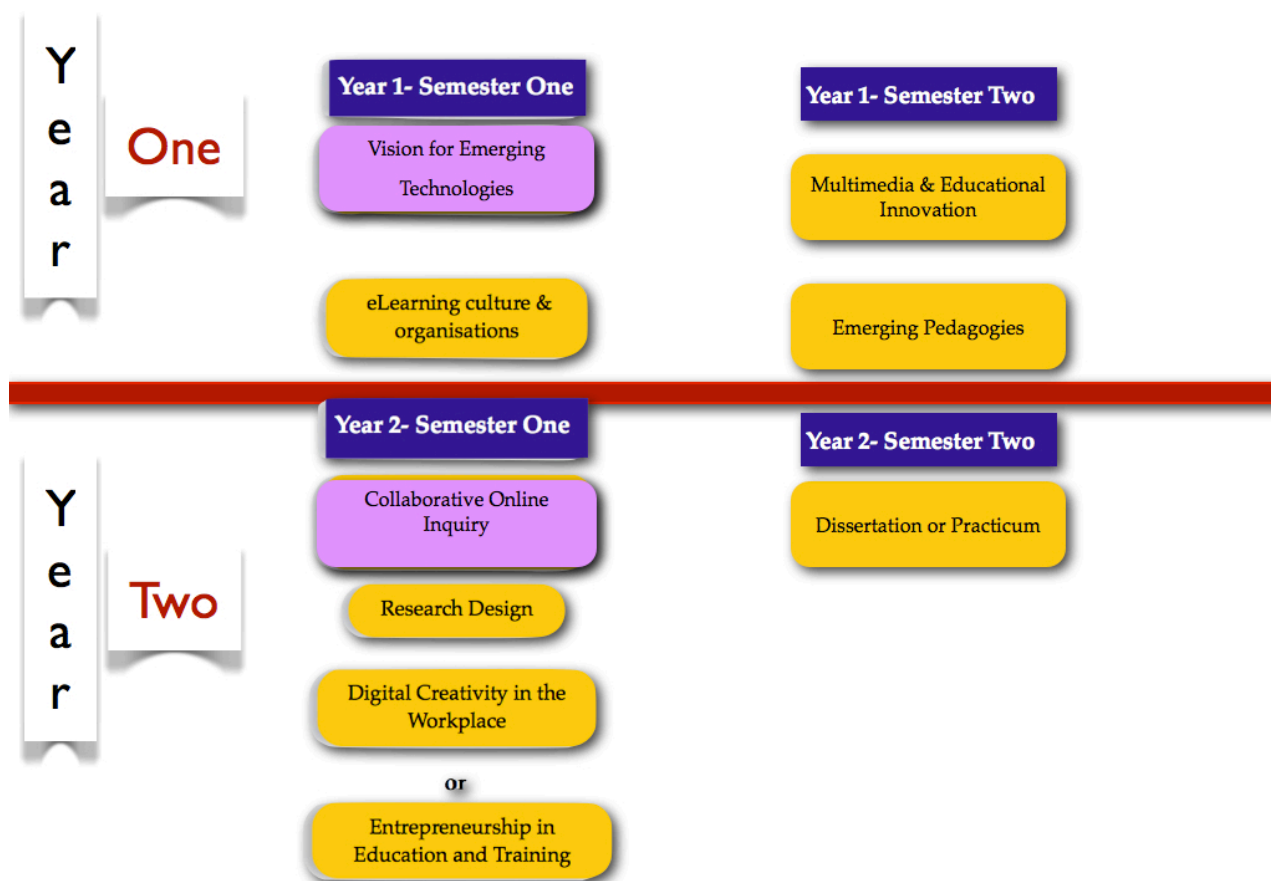


Figure 7.1. Module Outline for MEME programme

I prepare students for the dissertation from the start of the programme and although students are often uneasy at the mention of the word dissertation at such an early stage, I believe that its introduction, in a light-hearted manner, helps diffuse any possible anxiety at a later stage. It also helps students to start thinking about possible areas of research. The following journal entry was written by a student after the first class session in Year one, Semester one and it confirms my thinking:

I found that today's lecture provided clarity for me. It gave me a great insight about the course and what lies ahead. It was strange to think we were referring to dissertations on the first night but it got me reflecting on how I might approach my own research. (Maria O Donoghue, personal communication, October 5, 2011,)

Another journal entry written by a student, a year earlier and again after the first class session, shows the anxiety around the dissertation research while also acknowledging that the topic for research needs time to evolve:

At this early stage in the course deciding on a topic for a dissertation seems like an impossible task. I am anxious to choose a subject but I have no idea which aspect of the course will strike the most interest and functionality for me. Ideally, I feel that having the topic decided upon when setting out

on the programme would be of benefit to me. It was mentioned in class that as we make our way through each module, relevant materials could be noted with a dissertation in mind. While I am aware of this, I feel that it is important that I allow time for an area of interest to emerge rather than force this issue. I look forward to finding a favoured subject area as the course progresses. (Deirdre Shelly, personal communication, October 7, 2010,)

Deirdre was able to use the online journal to reflect on her learning from the class session and express the students' concerns. I responded to her promptly to reassure her that an idea for the dissertation takes time to emerge and also to outline my rationale for introducing the topic at this early stage.

Deirdre, I absolutely agree with you when you say that deciding on a topic for dissertation seems like an impossible task but I introduce the topic, really to let students be mindful of what area might appeal to them when they are going through the modules. It will naturally emerge in the process of the programme so don't worry. Good reflective piece. (Yvonne Crotty, personal communication, October 8, 2011,)

During the first year of the programme, I take time to carefully explain the outline structure and form of a dissertation. My rationale for doing so is as follows:

- to emphasise that each module acts as a 'building block' towards the dissertation.
- to encourage students to think about possible areas for research early in the programme so they have time to develop their idea.
- to dispel the notion that the dissertation is an insurmountable obstacle or 'add-on' at the final stage of the programme.
- to demystify the language around the research process.
- to make the dissertation journey a more mindful and enjoyable experience, rather than a paralysing one.

From the start of the programme I try to minimise any anxiety on the part of the student, by incorporating at least two coursework assignments that introduce them to the structure of a dissertation. This helps them to gain a better understanding of how to carry out a piece of research. It also offers them an opportunity to learn about the elements that make up a dissertation and the importance of learning from feedback, and having evidence to back up any claims to knowledge.

Over the past six years I have introduced a number of changes into the MEME programme and I will now discuss these developments. In Year 2, Semester 1, students take three modules that includes Research Design (ES501), Collaborative Online Inquiry (ES514) and either Digital Creativity in the Workplace (ES550) or Entrepreneurship in Education and Training (ES509). The

assignment for the Collaborative Online Inquiry (ES514) module provides the opportunity to further develop the Emerging Pedagogies (ES513) assignment into an article. The Emerging Pedagogies (ES513) assignment requires students to discuss an area in their practice that they want to improve and to explore how technology could improve the situation. At the end of the module they present their research in the form of an action research cycle documenting their learning as they engage with the literature, and in the light of their own work context. I developed the idea for the Collaborative Online Inquiry assignment as a way of linking the modules from each semester so that students could see the ‘building blocks’ in place that led to the final dissertation.

Rewind ten years earlier: My experience on the MEME programme

My own experience as a student on the masters programme, a decade earlier, prompted me to establish clear markers throughout the programme in order to avert any confusion on the part of the student. It is often assumed that students entering a masters degree have the necessary skills in tackling assignments and working to deadlines. It is my experience that students, irrespective of their ability, need clear guidance in order to fulfil their potential. I would argue that a fragmented approach can have an impact on even the most able of postgraduate students. As a student on the MEME programme from 2003 to 2005, I found the Research Design (ES501) lectures to be quite dense with little or no reference to the practical application of the particular research methodologies under discussion. This module in its earlier form covered data collection methods before introducing research methodologies or indeed the different research paradigms. I found it difficult to grasp the content of the module due to its fragmented structure and I experienced difficulties with the seemingly detached and abstract nature of the assignments. The assignment brief which was based on a quotation from Guba and Lincoln (1994) :

Questions of method are secondary to questions of paradigm, which we define as the basic belief system or worldview that guides the investigator, not only in choices of method but in ontological and epistemological ways. (Guba & Lincoln, 1994, p.105).

The assignment brief required students to discuss this statement within a 2,500 word essay. This caused many of my peers to go into a state of panic as they tried to make sense of the quotation. In fact, the following contribution from a fellow student at that time who now teaches in higher education reflects my own sentiments:

I remember being completely out of my depth and just following instructions to get this assignment completed. I included all the elements I needed in the essay but had no real understanding of what those elements meant. A conversation with a few of my peers post submission, alleviated my sense of despair when

I realized that they all felt the very same about the assignment as I did but were just happy to finish it and move on to the next one. (Maura Corry, Personal communication, March 7, 2011)

Guba and Lincoln's (1994) statement makes sense to me now as I teach in higher education and I have spent the past number of years preparing students for their research inquiry. I feel that teaching has helped to cement my own understanding of the research realm as I work to break down difficult concepts into manageable chunks which I know the students can absorb and become comfortable with the research language over time. I recognise that the original format that I encountered as a student for the Research Design assignment was quite a daunting task for students and especially as the module had been placed in Year 1, Semester 1 and considering the many challenges that mature students face at the start of the masters programme. My sense as a teacher is that it would have been much more beneficial to have had relevant articles to read and then discuss during the class sessions. I believe that students need to engage in discussions around research and to read examples of research studies so they come to a broader understanding of the language of research. In my own student days, I observed that many of my peers went into a panic zone caused by the abstract nature of the Research Design assignment. Panic creates a flood of adrenaline and stress hormones which would have shut down their capacity to problem solve (Tal Ben-Shahar, 2007).

Ready to research.

When I started to teach on the MEME programme, I wanted to address the issue of the Research Design module and assignment. Although a research module is integral to the scholarship of any postgraduate programme, I believe its placement within the programme is equally important. A welcome decision came in 2006, which resulted in my proposal for the Research Design module being moved to Year 2, Semester 1 of the programme. Further collaboration with colleagues resulted in my suggestion for an applied research assignment being agreed and implemented for the module.

The revised Research Design assignment brief now requires students to prepare a research proposal for the dissertation. The proposal includes the following elements; research question, context of the research inquiry, rationale for the study, literature review, methodological approach, selected data collection methods and ethical issues around the research. At the same time the research proposal requires students to explain the philosophical thinking that underpins their

selected research approach. In conversations with students from MEME, it is apparent that the new assignment brief of a research proposal helps them get to grips with the research process before the start of the dissertation. Students often start out enthusiastically with a particular research idea only to discover that it will not work in practice. To work on the feasibility of a proposed research topic first and to explore its potential in Year 2, Semester 1 prior to actually commencing the dissertation is essential to giving the students a clear direction.

Chris Hickson, a Primary school teacher and a student on MEME in 2012 documented his thoughts on the newly created research assignment in his journal:

The proposal definitely helped me with the thesis but as a stand alone assignment it was difficult, because it was based on a lot of things that hadn't yet happened e.g. I didn't know if the proposal would be acceptable as a thesis topic or if I would get ethical approval. There were specific word counts in different parts of that assignment as well, which I went over in some cases and under in others. So in short I'd say it certainly helped me with my thesis work in the long-term, but it was quite a difficult assignment at the time

(Chris Hickson, personal communication, May 4, 2012)

It is obvious that the applied nature of the assignment forced Chris to critically think about all aspects of his research inquiry before he embarked on the dissertation. This may not have been the case had he been working within the previous assignment brief.

In the following extract, Niall Allen, an Engineer and student on MEME points to the practical nature of the proposal and how it helped him work on a possible area of research;

Carrying out a research design proposal for my dissertation was especially helpful. The practical nature of the assignment for this module helped me to focus on the real-life inquiry I was about to undertake. The assignment drew together the different strands of the research and was in turn used as blueprint for my on-going inquiry

(Niall Allen, personal communication, April 19, 2012)

In addition to completing the research proposal, the students who choose the option of creating a video as part of the dissertation practicum are required to submit a video pitch that entails a working title for the video and a video brief. They are also asked to outline the educational design and structure of the video and the practicalities of producing a video including any problems they might expect to encounter. The video brief must include information about the target audience, the rationale for producing the video and the learning outcomes. The students are also required to get ethical approval before they commence the video production. I was introduced to the idea of the video pitch guidelines by Dr. Michael O'Donoghue from the University of Manchester who

collaborated with me in the Diverse live video transmissions which I will discuss in Chapter 8. I adapted the following questions from the video pitch guidelines:

- Name;
- Place of Work;
- Educational Video Production Title;
- Description;
- Audience;
- Educational Learning Outcomes;
- List the learning outcomes of this video production;
- Video Production Rationale;
- Educational Design of the video;
- Production Issues and Strategy;
- Have you considered the production of this video resource to be feasible within the constraints of the Enhanced Visual Narrative Production module?
- Have you received permission for all participants of your video to show it publicly as part of your research work for MEME.

Ensuring scholarship and quality

I care that students enjoy the dissertation process and feel a sense of worth and pride at the end of the dissertation journey. In the process of doing assignments that link to the dissertation students gain confidence and are prepared for the dissertation. I provide feedback to individuals at the end of each assignment because I believe that this helps them to take responsibility for their learning and to see how they can make improvements to the work. Giving timely feedback has ensured that students stay focused and understand what they are required to do.

The Digital Creativity in the Workplace (ES550) module was introduced in 2009. Originally the Educational Application of Multimedia (ES512) module was the only module on the programme that incorporated an element of technical skill as the students produced videos, podcasts, vodcasts (podcast with images) based on design theories. The skill of podcasting is commonly described as the:

ability to create or listen to audio or video content called a podcast, via the Web, either live, or downloaded for later viewing/listening on your desktop, laptop computer, or on a mobile device like a smartphone or many MP3 players like the Apple ipod. (Williams, 2007, p.6)

In discussion with work colleagues I decided that more time was required for students to produce a quality video as part of the dissertation practicum. I set about developing a new module called Digital Creativity in the Workplace (ES550) for students interested in developing a multimedia resource as part of their dissertation. I presented the outline module to the Programme Board in April 2009 and it was agreed that this module be introduced as an option module alongside the Curriculum Theory (ES509) module for MEME students.

MEME students now have the opportunity to further develop their knowledge of design theories and multimedia skills that they were introduced to in the Educational Applications of Multimedia (ES512) module by choosing the option to design and develop an educational multimedia resource as part of their dissertation research. While doing the Educational Applications of Multimedia (ES512) module students often remarked how the module had encouraged them to think ‘outside the box’.

The assignments for the module require students to:

- use their imagination to create an educational multimedia resource that can be used in their workplace;
- take risks in introducing a new approach to their workplace context, using new and emerging technologies;
- exploring their embodied values as they produce multimedia resources that mirror their own reflective journey.

As an educator I aim to create an environment where students enjoy their learning and feel safe taking risks that may expose their limitations. Smaller manageable tasks whet their appetite and awaken their curiosity to want to engage more. Central to my role as educator is setting activities that foster a team spirit and instill confidence for students to be autonomous in the later individual tasks.

In 2010 in collaboration with Dr. Margaret Farren an Entrepreneurship in Education and Training module was introduced into the Masters programme to replace the Curriculum Theory module.

This was at a time when unemployment in Ireland was increasing to the level of the 1980's, and there was drive from the European Commission (2006, 2009) for educators to understand the different ways to support the entrepreneurial mindset in society. The students on the Masters programme come from different levels of the education system: from early childhood to third-level as well as from training departments in industry, health-sector, non-governmental organisations, governmental departments, and other state agencies. This new module offered them a systematic way of learning about entrepreneurship in education and training management.

The Digital Creativity in the Workplace (ES550) module has evolved over the past four years and now works in tandem with the Research Design (ES501) module. In ES550 the students further develop their knowledge and understanding of theories of design in addition to the skills of video production that they were introduced to in the Multimedia & Educational Innovation (ES512) module in Year 1. Thus a further example of how each module acts as a 'building block' and prepares students for the main research inquiry.

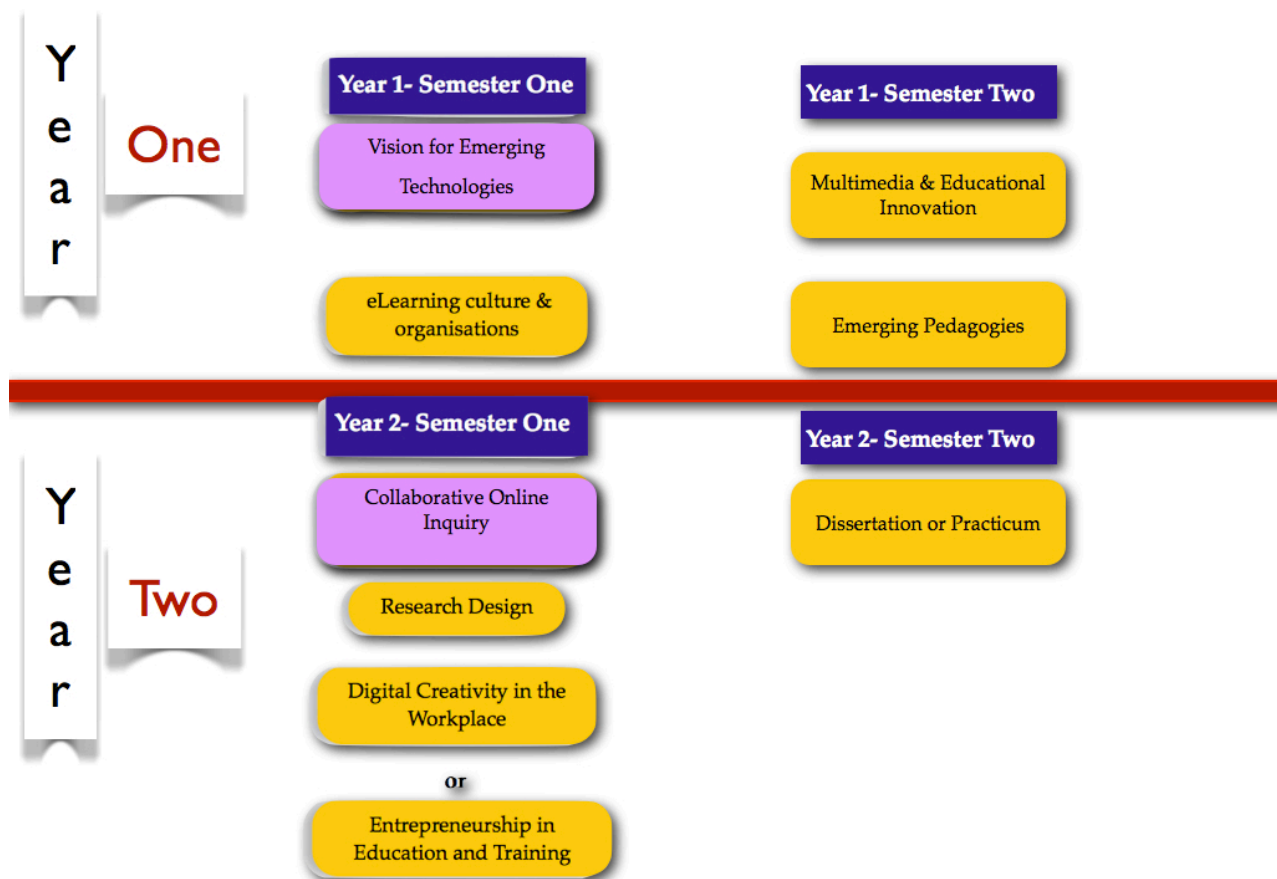


Figure 7.2. Creatively Connecting Modules

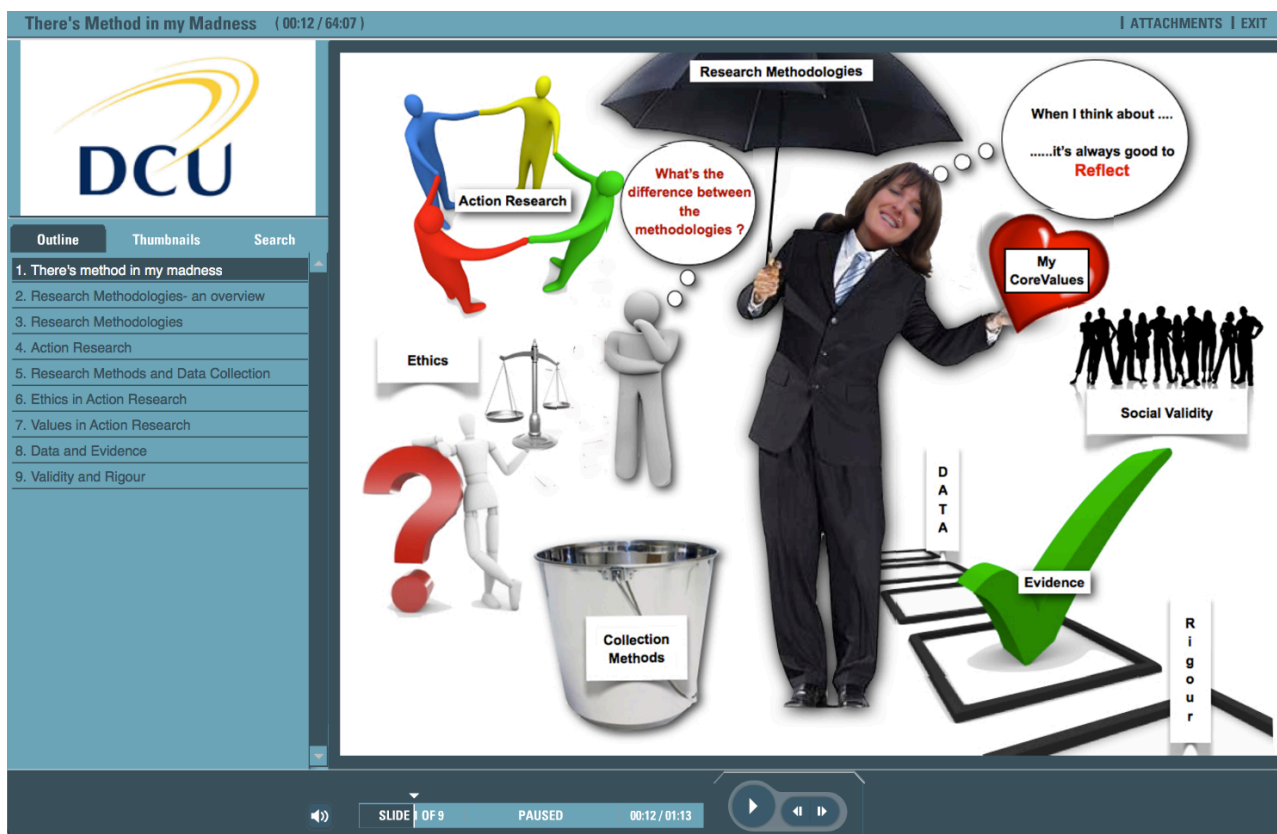
Dissertation practicum

I will now focus on how I prepare students for the dissertation practicum. This involves the design and development of an educational multimedia resource in addition to a 10,000 word explanation of learning. The students who complete this form of dissertation are required to present their research account at a platform presentation using different forms of media. The focus of their research must show how they are creating an educational multimedia resource to improve their practice using an action research approach.

In order to learn about the content of the Research Design (ES501) module students on the Digital Creativity in the Workplace (ES550) module create educational multimedia resources linked to the content of research. In this way, students are practicing their technical skills while at the same time finding content related to the research process. This serves to prepare students for the dissertation as noted in the following journal extract:

In the same module we also had to create an interactive e-learning course explaining our proposed research methodology using [Articulate software](#), which is an e-learning authoring tool. This assignment proved invaluable in demonstrating how learning materials could be transformed to engage the learner more by allowing them to interact with the content. (Sinead Murphy, masters dissertation, DCU. June, 2012, p.26-27)

As students produce the multimedia resources for the ES550 assignment, they also become familiar with the research process, for example, the different research methodologies and research methods. I allocate a different research topic to each student so they can learn from the various educational multimedia resources that have been developed by students. This learning activity also helps cultivate their skills in preparation for the production work that they will carry out as part of the dissertation practicum. As they incorporate the content into the educational multimedia resource they become familiar with the language of research as well as learning how to present content in an interactive and visual way. There is a performance element incorporated into the Digital Creativity in the Workplace assignment as students present the educational multimedia resource that they have developed to their peers. The fact that they have to make the e-learning resource public sharpens their focus as they work on the voice-over and take care to use good intonation and correct expression in order to enhance the production. Resource 7.1 links to an educational resource that I developed that includes a collation of students assignment work. The resources are also available to future students.



Resource 7.1. There's Method in my Madness

Educational Resource on Research Design Collated from Students Work

My intention was that the design and development of a multimedia educational resources based on the content of the Research Design (ES501) module would better prepare students for the dissertation. Through the production of relevant content they become familiar with the language associated with research as seen in the link to the 'There's method in my Madness' resource in (Resource 7.1) This online repository is another mode for students to access resources and learn more about the research process. I assign a range of topics, for example, research methodologies, data collection methods, validity, rigour and ethics. Students upload their individual multimedia educational resources to moodle so that the resources can be shared with the whole group. The resources are also uploaded to video-sharing websites, such as vimeo and YouTube.

Figure 7.3 shows the moodle logs of students observing each others work. It is evident from the logs that students are taking the time to view each others work. The very act of observing, for example, a three minute vodcast on a research topic can assist students in their own understanding of the topic.

Thu 17 May 2012, 11:09 PM	31.200.185.73	Deirdre Phelan	forum view discussion	List for Saturday
Thu 17 May 2012, 11:09 PM	31.200.185.73	Deirdre Phelan	course view	2011/2012 ES550 Educational Applications of Multimedia 2
Sun 6 May 2012, 05:01 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Niall's Video
Sun 6 May 2012, 05:01 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:47 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Niall's Video
Sun 6 May 2012, 04:47 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:46 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Evelyn's Video
Sun 6 May 2012, 04:46 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:45 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Chris's Video
Sun 6 May 2012, 04:45 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:44 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Sinead's Video
Sun 6 May 2012, 04:43 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:41 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Rainer's Video
Sun 6 May 2012, 04:41 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:39 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Carol's video
Sun 6 May 2012, 04:39 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:38 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Mary's Video
Sun 6 May 2012, 04:38 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:35 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Ed's video draft 1
Sun 6 May 2012, 04:35 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:34 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Deirdre's Video
Sun 6 May 2012, 04:34 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:32 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Darran's Video
Sun 6 May 2012, 04:32 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:28 PM	178.167.208.28	Deirdre Phelan	forum view discussion	Catherine's Video
Sun 6 May 2012, 04:27 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:26 PM	178.167.208.28	Deirdre Phelan	forum view discussion	validation Meeting 12/03/12
Sun 6 May 2012, 04:26 PM	178.167.208.28	Deirdre Phelan	forum view forum	Validation Meeting Monday 14th
Sun 6 May 2012, 04:25 PM	178.167.208.28	Deirdre Phelan	forum view forums	

Figure 7.3. Moodle log of student viewing peer assignments

Having evidence to back up your claim

Over the past five years of teaching on MEME, I have observed that students tend to make general claims without having the necessary evidence to support these claims. A question such as: ‘how do you know?’ often highlights the lack of evidence to back up their claims. In order to prepare students for the research inquiry I designed an exercise that clearly demonstrates how data can be collected, analysed and then presented as evidence to validate a claims to knowledge. As part of the Collaborative Online Inquiry (ES514) module, which I co-ordinate and lecture with Dr Margaret Farren, students participate in a five day planned online discussion on the topic of e-moderating. Salmon refers to e-moderating as ‘a new way of teaching’ and e-moderators as ‘a new generation of teachers who work with learners on line’ (Salmon, 2004. p.x). Two students from the previous Year 2 group are invited to e-moderate the discussion forum. This decision was made for the following two reasons:

1. to allow students to experience the dynamics of being online for an intense period of time with tutors that they have not met previously.

2. to provide past students with an opportunity to implement their skills and knowledge as e-moderators in an authentic setting.

The e-Moderating forum involves two discussion threads entitled:

1. 'What Kind of Animal are you?'
2. 'e-Moderating'



Figure 7.4. Adaptation a list of animal types from Salmon's E-tivities (2002)

The initial ice breaker is an online activity called, ‘What kind of an Animal are You?’ The e-Moderator poses the question: ‘Have you ever wondered what kind of an e-learning animal you are?’

The students are given a list of animal types, taken from Salmon’s (2002) ‘E-tivities: The Key to Active Online Learning’, and asked to discuss the type of animal that they most closely resemble as an e-learner. This ice-breaker is meant to be light-hearted and stimulate students to reflect on their own behaviour in the online environment and to begin working together online.

After this activity gets started, the second e-moderator posts a message on the discussion forum called ‘e-Moderating’ and poses the question, ‘Is the e-moderator role critical to successful online discussion?’ The purpose of this forum is to elicit the participants experience of using online collaborative environments both as an e-moderator and as a learner.

The findings over the past five years of engaging students in the icebreaker activity demonstrates that all but one student participated in this activity who posted a response after the discussions ended. Although the e-moderating activity has evolved over a five year period, the following two conditions remain: (1) a time period of 5 days is allocated for the activity. (2) the same two questions are posted to the discussion forums. Figure 7.5 presents general themes that have emerged in the discussion posts and also extracts from the discussion postings, in response to the question: ‘Is the e-moderator role critical to the success of the e-moderating discussion?’

Since 2009, students also participate in a self-directed online course which takes 5-10 hours to complete and includes the following five modules:

- e-Moderating Module - Introduction Resource
- Module 1 - Introduction to Online Learning Resource
- Module 2 - An Introduction to e-Moderating Resource
- Module 3 - e-Moderating Skills Resource
- Module 4 - Managing Online Learners Resource
- Module 5 - An Effective e-Moderator

This online course was developed by Leone Gately in 2009 using Articulate software and was completed as part of her masters dissertation which was co-supervised by Dr Margaret Farren and

I. In order to include relevant content in the online course, it was necessary for Leone to explore the literature on teacher professional development, the roles and skills of an e-tutor and models of e-tutoring. This research initiative was carried out on behalf of the National Centre for Technology in Education (NCTE) which is an Irish government agency established to facilitate the development, funding and use of information and communications technologies in education. The purpose of the online course was to develop a cohort of e-tutors around Ireland so they would have the skills to support and encourage teachers who are participating in their online courses. This e-moderating course has been further developed and is also being offered as an online module to lecturers at Dublin City University and across a number of higher education institutions under the Dublin Regional Higher Education Authority which is a strategic alliance of the Higher Education sector in the wider Dublin city-region.

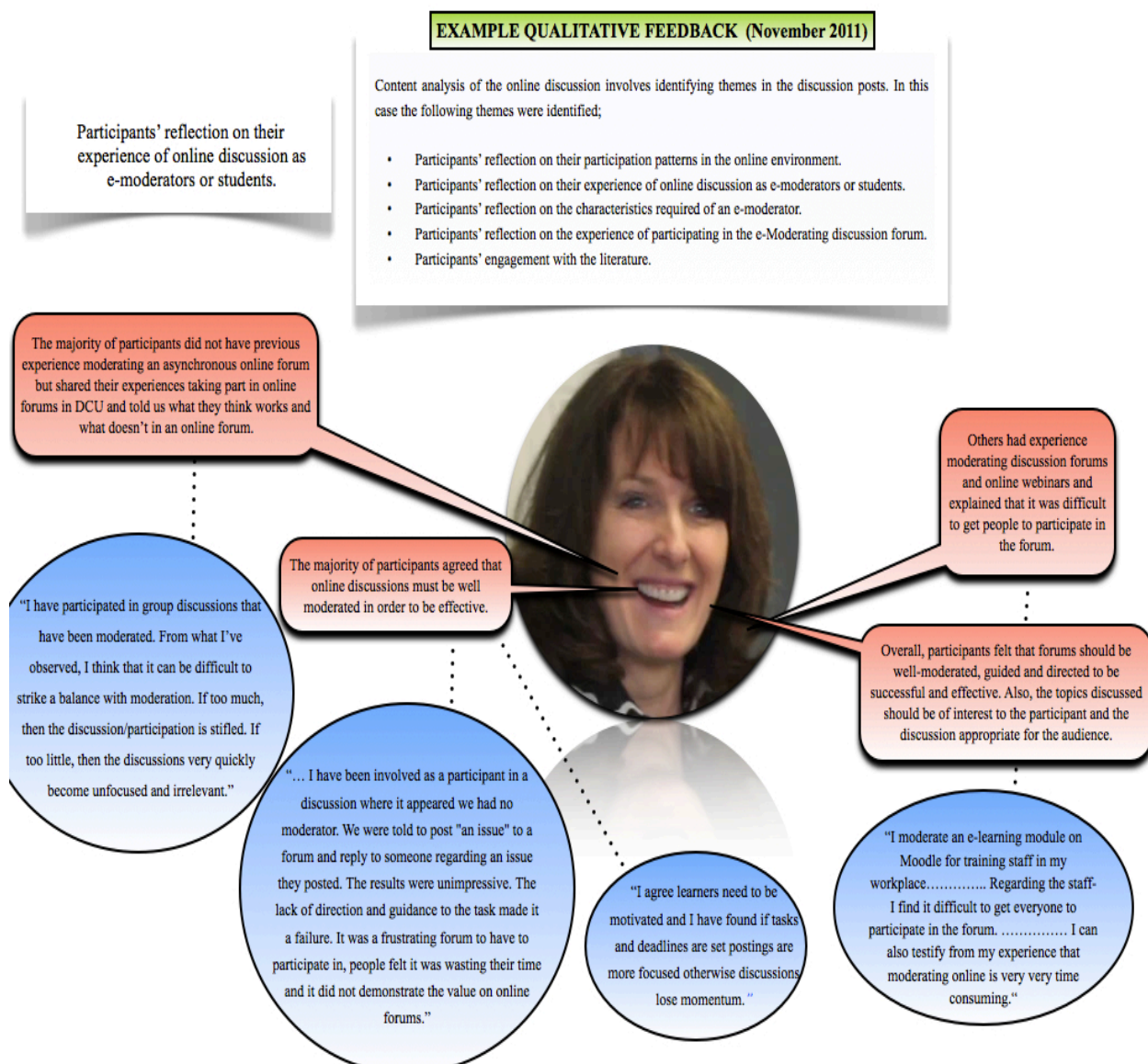


Figure 7.5. Example Qualitative Feedback

Using moodle - from a different perspective

After the students complete the five day e-moderating activity they attend a face-to-face class session which involves a focused discussion around the e-moderating activities. Prior to this class session, the quantitative data from the logs are collated and presented visually and the qualitative data that was generated through the online discussions is analysed. This data is then be presented to students as evidence of their participation and contribution to the online activity.

I begin the class session by inviting people to give their views of the online exercise. I pose the following questions:

- How did you enjoy the session?
- Did you spend more time online than if you attended the normal two hour class?
- Were the e-moderators responsive and did they encourage discussion?
- How many times did you log online over the 5 days?

Responses to these questions have varied over the years and often contradict the quantitative and qualitative evidence that I present to students. At times people have been disgruntled by the feedback from the exercise and have said that they would have preferred to know in advance that the data was being collected. I reassure them that the purpose of the exercise was not to judge but to help them see how they can make use of online discussion forums in their own research inquiry to generate evidence. This shift of emphasis from students to researchers helps them to gain a better understanding of the purpose of the activity. I also emphasise that if they knew in advance that data on their participation in the online activity was being collected then it might influence their online behaviour. The activity was designed to provide an authentic e-moderating experience and also help them see how they can gather data in a systematic way and present their findings The activity was designed to provide an authentic e-moderating experience and also help them see how they can gather data in a systematic way and present their findings using the moodle logs.

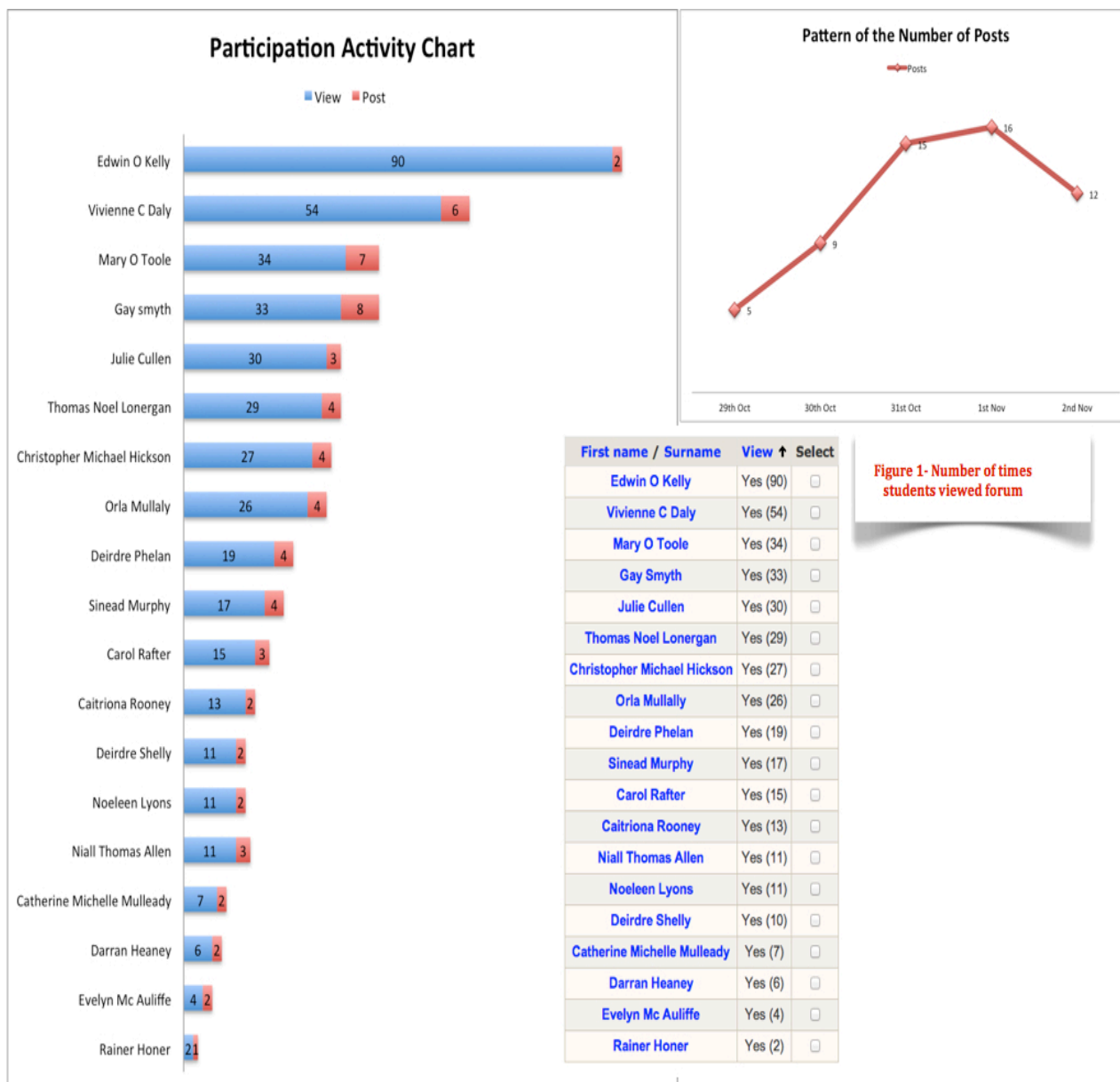


Figure 7.6. Example Quantitative feedback from Online Moodle logs

During one of the feedback sessions a student remarked that the e-moderators had not been very engaging in their approach to the activity. I had to deal with the situation delicately by presenting the evidence that showed that the student had not logged into Moodle during the course of the online activity. In this instance, I was able to refute the claim by presenting the evidence from the moodle logs to show that the student had not logged into moodle for the duration of the activity. I used the quantitative feedback from moodle logs, similar to the log presented in Figure 7.6. The student laughed and could not argue with the evidence. I then proceed to outline the purpose of the e-activity:

- 1) e-Moderating Experience: Experience an intensive and structured e-moderating activity.
- 2) Quantitative data: Learn how moodle can generate reports from the quantitative data, for example, the number of times that a student logs onto the system, the particular activity that the students participates in.
- 3) Qualitative data from Discussion forums: Learn how the discussion forum postings can be used as a data collection method.

Setting the pace



Figure 7.7. Supervision - Going the Distance

The dissertation practicum begins in Year 2, Semester 2. This is the time when students have completed the seven modules and are ready to put their research idea into action. In a Skype conversation one of the students commented that: ‘it was when I started writing in January that I really started to consolidate all my learning and understand fully where I was going’ (Darran Heaney, personal communication, May 10, 2012).

I am reminded of the famous quote from E.M. Forster; ‘How can I tell what I think till I see what I say’ (E.M. Forster, 1927, p. 99). In my role as a supervisor I encourage students to start the writing process early in the final semester and remind them that they are now building on their previous work. I carefully lay the foundation so students have the necessary skills to complete a quality dissertation. I want them to enjoy the dissertation process and I am passionate about doing this, in a caring and supportive way. It is 2012, the year of the Olympics, and I would like to draw on a sporting analogy to explain my point; it relates to my own sporting years as outlined in my Ontology section. If I qualify to compete a marathon, it is assumed that I have done all the preparatory work required. However, I still have to run the race. Weather conditions on the day may impact on my performance. I would choose to wear a watch to pace myself so that I could comfortably go the distance in a time that I would like to achieve. However, an injury, in the final stages of my training, might dictate that I would not be able to participate in the race at all.

I have drawn on a sporting analogy (Figure 7.7) because it reflects my own experience with sport and the similarities in preparing for the dissertation. I see a parallel between training for a marathon run and the work students undertake in the different modules; successfully completing assignments equips students to go the distance towards the dissertation. As a supervisor, I understand the value of students working consistently and taking manageable steps along the way. At times, due to enthusiasm, students may attempt too much early in the process. This can lead them off course and results in a loss of time and reserves. It takes time for research ideas to incubate before students realise the full significance of their ideas. Therefore as a supervisor, I view myself as a pacemaker who ensures that they retain enough energy to reach the final stage and achieve their potential. It is also vital that they have time and stamina to craft their work into a quality research inquiry.

In my capacity as a supervisor of masters dissertations, I know the steps that students need to take to reach their destination. I also know that despite the initial groundwork students are never fully prepared for the dissertation. My experience in carrying out my own masters dissertation and in supervising students over the past six years has heightened my awareness of the need to put a timeline in place so that students have clarity around what is required of them at different steps along the way. The clear guidelines help students to feel comfortable with the research process.

Clear signposts

The students are expected to submit their research proposal in mid-December and start the dissertation research in January. At this stage I post a timeline (Figure 7.8) for the dissertation practicum to the Digital Creativity in the Workplace (ES550) module on Moodle so they are aware of the stages of the dissertation journey and feel secure in the knowledge that there are support structures in place during the dissertation process.

The screenshot (Figure 7.8) shows an example posting that I made to the Digital Creativity in the Workplace (ES550) moodle on the 10th December, 2010 as the students are about to submit their research proposal assignment. The posting details what is required for the dissertation practicum. I have one final class session with the students before they start the research journey and they have the opportunity to discuss any issues with me around the dissertation practicum at the class session.

Moodle module: Digital Creativity in the Workplace

Date: 10th December, 2010

Subject: Dissertation Practicum timeline

This may appear premature but I have to plan ahead to ensure that you complete a quality dissertation practicum! I will be supervising the the video group. For this reason, I want to tell you what is required for the production work. I will need to know when you need to hire the camera and equipment. A schedule needs to be put in place and it will help you plan ahead.

VIDEO

You will need to have a rough cut of your video practicum completed by March 1st. Hopefully most of you are trying to do a good draft literature review for the Collaborative Online Inquiry (ES514) assignment and this will help with the literature for the dissertation; it will give you a chance to do quality work. You will receive feedback on Skype for the ES514 assignment and this will help to refine your literature review before the submission date of the first draft literature review chapter. Make sure that you get feedback from me before you attempt to do a draft of the literature review. Since you will have to complete your storyboard for the video, you will already know the themes for your literature review even though you might be reading up to the last minute.

The timetable is as follows for the submission of the draft chapter to me.

Feb 1st: HEADINGS FOR ALL CHAPTERS 1, 2, 3, 4 (I will talk you through this in class tomorrow. (DO NOT LEAVE THE CLASS WITHOUT MAKING SURE I DO THIS).

Feb 1st: Chapter 3. Methodology (This is the methodology for your research inquiry. It should stand alone and when people read this chapter they should understand what your research approach is all about e.g. Action Research)

February 22nd Chapter 1. Rationale for the study, any links to policy, good practice in the area.

March 1st: Group validation meeting to view the videos. This will be a three and half hour session from 6pm - 9.30pm where each person will show their video, get feedback from peers in order to validate your work. (This is an opportunity to get feedback on your work)

March 15th Chapter 2. Literature Review.

April 5th: Chapter 4. Implementation Chapter.

This is the explanation chapter of how you carried out your action and research.....How did you improve your practice? What contributions are you making to knowledge? You will link back to the literature that you examined in Chapter 2.

April 15th: Chapter 5 (Draft dissertation)

PLAN. ACT REFLECT/OBSERVE, REVISE,

(Use headings under these sections that tie in with your literature review and explain them using analysis and evidence from what you did in your practice/workplace and journals, questionnaires and most importantly video etc

May 5th Chapters 1, 2, 3, 4, 5 all completed for review.

Take a break over Christmas because you need to be rested for the new year!

A few points.

1. Make sure that you have a critical friend. Start lining them up now!

2. Proofread your work before you submit the draft copies as it is a pity to waste the supervisor's time correcting spelling mistakes and typos.

Start saving for the case of wine to repay your proof readers for their kindness!!!!

Figure 7.8. Moodle Posting on Draft Dissertation submission deadlines

Students submit their first draft chapter of the dissertation at the beginning of February and this requires them to start the writing process in January in order to meet the February deadline. My view is that taking too long a break after Christmas and before the official start of semester 2 may interrupt the flow of their writing and the video production process. In a group conversation Sinead Murphy talked about the value of the timeline and the support structure for the dissertation practicum. She followed this up later with a personal communication to me.

Submitting our first draft chapter of our dissertation at the beginning of February to correspond with the start of semester two, initially seemed unrealistic. I found it a bit of a struggle and my initial draft was poorly written and hence I received feedback reflecting that. My initial response was to feel disheartened. However I began to see the value in this process as it very quickly focused my mind and made me realise the volume of work required at masters level. By realising how far off the mark I was, I realised that in order to reach the June deadline I needed to begin the process of writing, and more importantly understanding my research so that I could stand over my eventual claim to knowledge. On reflection adhering to the deadlines and starting the writing process so early in the academic year proved invaluable in allowing myself time towards the end to be able to stand back and review my work and make the changes I needed knowing that I had the time to do so. (Sinead Murphy, personal communication, June 20, 2012)

It's good to talk

I am very mindful of my experience as a teacher at post-primary level and remember that a simple word of encouragement to a student could unearth the talent that lay within. I have also found that one needs to show a basic sense of care to students. The Philosopher, Richard Kearney's (<https://www2.bc.edu/~kearneyr/>) idea of hospitality which includes reciprocity and relationality is one that is close to my heart. It mirrors hospitality shown to the other by my parents and grandmother and her friends on my young days in Cavan. I endeavour to live these values of care through reciprocity and relationality in my role in higher education.



Video 7. 1. It's Good to Talk – A video showing how Skype has supported Deirdre's research process. (Crotty, 2011)

Supporting the Research Inquiry Using Skype

Another reflection cycle prompted me to introduce Skype as a means of supporting students during the dissertation process. This allows for a more focused discussion around the dissertation research or the multimedia resource that the students are working on. Using the messaging facility enables me to respond to a query that may take a minute to answer but it allows the student to move on if they feel 'stuck' in their thinking as shown in Figure 7.9. The advent of Skype, a free software application that permits users to make videoconferencing calls over the Internet and use the instant messaging facility, has enhanced my role as coordinator/lecturer on the programme and in my role as dissertation supervisor. It can be used to have an online meeting with students to discuss their progress. The screen shot Figure 7.1.1 shows an example of the length of time for a supervision meeting with no travel time for the student.

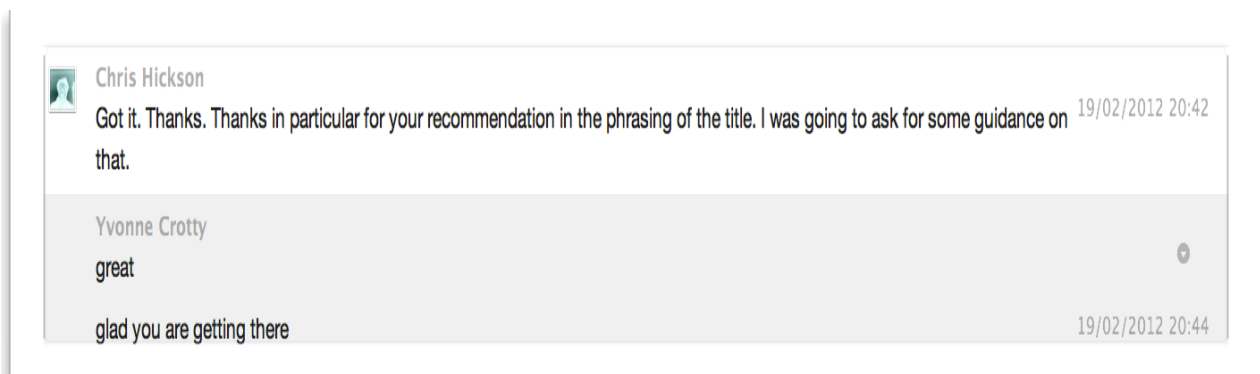


Figure 7. 9. Skype Text box reply - Chris Hickson

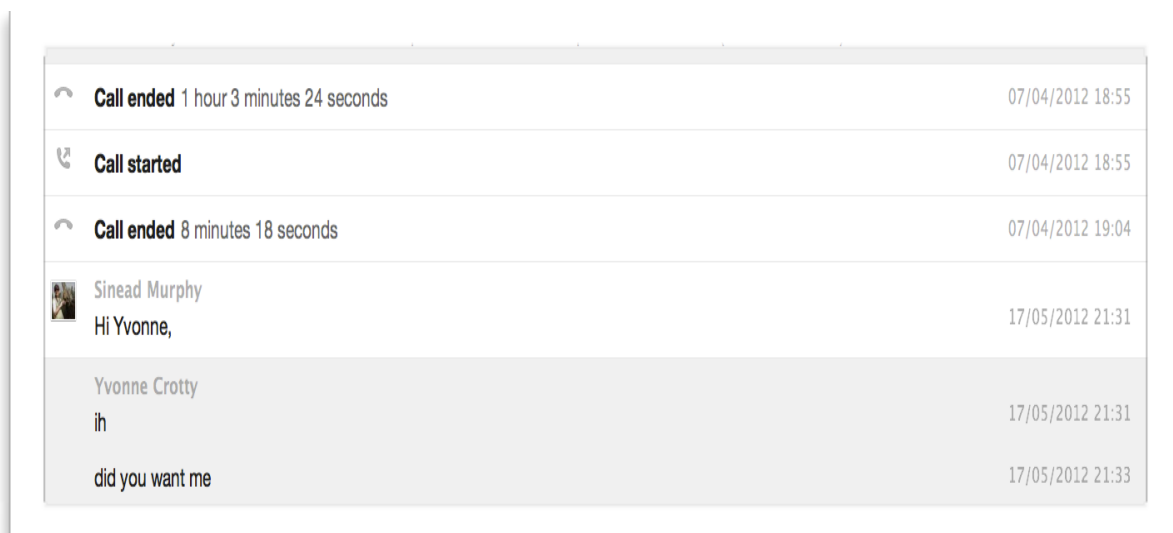


Figure 7.10. Sinead Murphy -Time out

Face-to-face supervision meetings prior to 2007 meant that the supervision process was more time consuming as some students had to travel from a distance to the university for the meeting. In the past, I also held one-to-one tuition in video production skills as part of the supervision meetings. This was challenging as the individual supervision meetings involved discussions on the research methodology and literature review along with the skills of producing a video. In 2007 three students selected to do a dissertation practicum and this has increased to 10 students in 2012.

The video-conferencing feature of Skype means that I can see the students and the additional screen sharing feature means that I can view the student's computer screen. In this way, I can demonstrate a skill to the student online and this allows them to proceed; alternatively I can offer advice on their research inquiry. These timely interjections, while often short, occur more regularly and provide students with the support when required. This helps to keep them on track and moving forward with their research.

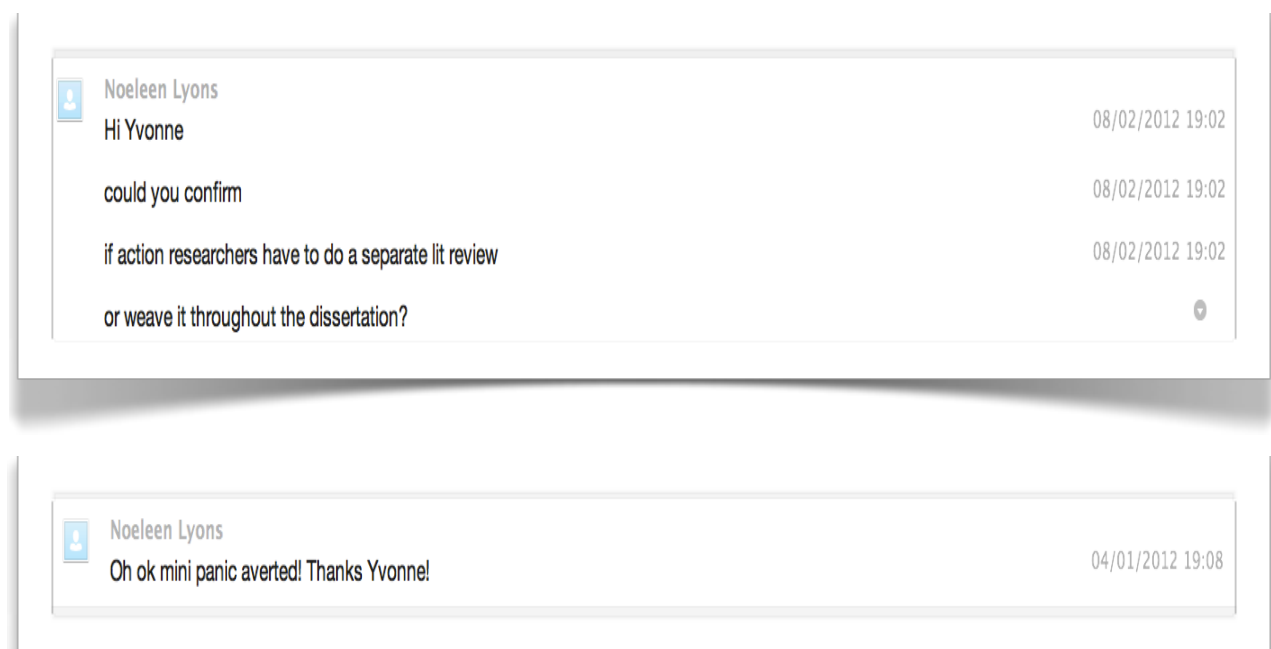


Figure 7.11. Skype text box reply - Noeleen Lyons

I find the ubiquity of mobile technology with skype on my smartphone means that I can give a quick response with very little effort on my part but it might make a difference in helping a student

to progress with their work. Overall the students do not abuse my availability; they appreciate my presence when it is really needed. The text feature on Skype is less intrusive and allows students to ask questions if they see that I am online.

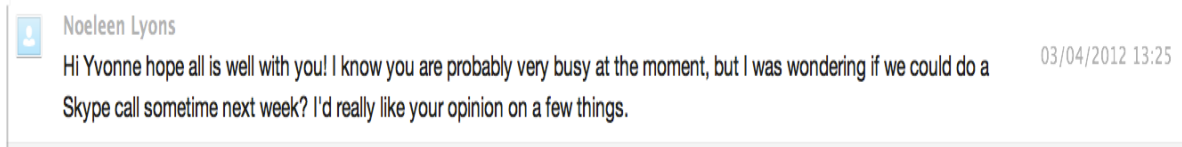


Figure 7.12. Skype Text box reply - Noeleen Lyons

I have to be discerning in giving timely feedback and remain mindful of what requires immediate attention. The following example (Figure 7.1.4) demonstrates that I was not available to respond to Chris' question yet I was glad that he felt that he could ask and was able to work out the issue for himself. This extract shows Chris' hesitancy in asking and he is very polite in doing so. I was able to sense from his posting that he must have been concerned about the issue with his computer. He also shows his concern for disturbing me after he had sorted out the problem.

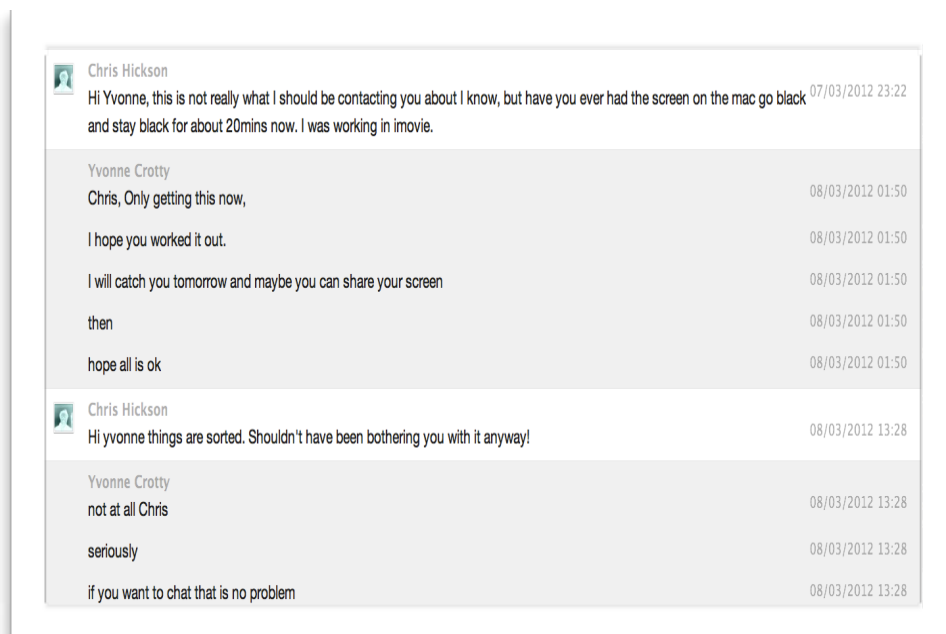


Figure 7.13. A little too late

Valid or not? - validation meeting



Video 7.2. [My Claim Valid or Not?](#) (Crotty, 2012)

The video 'My Claim Valid or Not?' demonstrates the use of a video camera to record a validation meeting. Although it captures the discussions that took place at the validation group meeting it fails to capture close ups of the students faces and their expressions during the validation meeting. Since 2007 the validation meetings with the MEME group have undergone many iterations. As explained in the Methodology section, I found it more difficult in the beginning to record the class sessions as I felt it would impact on the group dynamic. However, the introduction of the Digital Creativity in the Workplace (ES550) module and more hands-on video work has helped alleviate my concern. Students have become very familiar with the use of video and in the ethical issues around the use of video. They now have a deeper understanding of my rationale for asking their permission to video record the teaching and learning interactions and to use these recordings as part of my research inquiry. The availability of past students who are skilled in the use of video has helped with the recording of more recent validation meetings and has allowed me the time to concentrate on facilitating the validation meeting without having to concern myself with the technicalities of video recording. It is also an opportunity for the current student cohort to meet the previous students and learn from their experience of carrying out the dissertation practicum.



Photo 7.1. Gemma Clarke & Deirdre Flood MEME Graduates 2011

Over the course of the dissertation period, I organise group validation meetings and employ Habermas' criteria of social validity to ensure that the research can be tested for comprehensibility, truthfulness, authenticity and appropriateness. During the validation meetings each student presents an explanation of their learning in addition to the video. The group offers feedback on the presentation to ensure that the research is comprehensible, that there is enough evidence to justify any claims, that the background of the account is made explicit and that the accounts are authentic.

My approach for conducting a validation meeting has also changed over the past six years. I no longer presume that students understand the purpose of a validation meeting. While they may be familiar with the language of social validation and Habermas's criteria of social validity, my experience is that it is important in the first validation meeting to challenge them about the purpose of the validation meeting and Habermas' four criteria of social validity.

In the first validation meeting I now ask the following questions of the students; 'why are we here?'. In listening to their replies I try to highlight the correct answers. I commend students by reiterating what they have said in an effort to illuminate those who may not have known the purpose of a validation meeting.

Over the past six years I have supervised the dissertations of 65 masters degree students. The 54 MEME students in the photographs on the following pages selected to do the dissertation

practicum which involved the production of a video with a 10 thousand word explanation of learning. I have co-supervised the dissertations of 8 students and one from the Masters in Guidance and Counselling. Only 3 students deferred their dissertation due to personal circumstances but intend to complete their dissertation within the next year.

SUPERVISION GROUP 2007



VINCENT CORRY
2ND LEVEL



DEIRDRE SHERIDAN
EDUCATION AND
TRAINING



ROSS MUNNELLY
2ND LEVEL & 3RD
LEVEL



TARA SHORTT
HEALTH



ADIFE COLLIER
PRIMARY LEVEL



HELEN O KEEFFE
2ND & 3RD LEVEL



AGNES DOYLE
SME

Over the last 6 years I have supervised 65 people.

The 54 students you see in the pictures all chose to complete the artefact (video) with a 10,000 - 12,000 word accompanying text.

I have co - supervised 8 other dissertations from the MSc in Masters in Education and Training Management (elearning) and one student from the Msc in Guidance and Counseling.

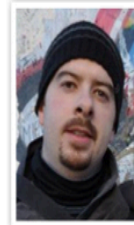
Three students due to unforeseen circumstances had to defer and intend to finish in the coming year.



RUTH MC ELHONE
PRIMARY LEVEL
& INDUSTRY



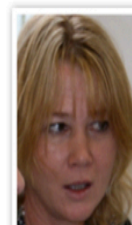
SEAMUS BRETT
2ND & 3RD LEVEL
MUSIC PRODUCTION



GARY ROCHE
MUSIC INDUSTRY



PAULA FINNEGAN
2ND LEVEL



THERESE HACKETT
2ND LEVEL

SUPERVISION GROUP 2008

SUPERVISION GROUP 2009



COLM O BYRNE
MANAGEMENT
IN TEFL TEACHING



DEIRDRE LARKIN
PRIMARY LEVEL



SARAH JAYNE CAREY
2ND LEVEL



DAVID WALSH
2ND LEVEL



VALERIE O DOWD
3RD LEVEL



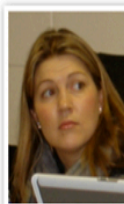
FIONA WOODS
HEALTH



KAREN HENRY
INDUSTRY



CIARA HAYDEN
INDUSTRY -
EDUCATION AND
TRAINING

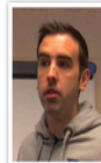


GWEN CONLON
INDUSTRY -
EDUCATION AND



EMMETT KILBRIDE
FURTHER EDUCATION

SUPERVISION GROUP 2010



FERGUS THOMPSON
HEALTH



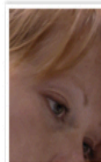
GRÁINNE NÍ MHÓRDHA
PRIMARY LEVEL



JEROME WESTBROOKS
2ND LEVEL



EMER MC BRIDE
FINANCE



AINE NOONE
EDUCATION
& TRAINING



SHANE CROSSAN
EDUCATION &
TRAINING



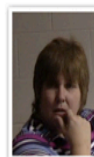
JACINTA O CONNOR
PRIMARY LEVEL



LAURA SLOYAN
2ND LEVEL



PAUL MC GRATTEN
FURTHER EDUCATION



ANNE SPENSOR
EDUCATION & TRAINING



PARAID O NEILL
2ND LEVEL



BERNIE CALLINAN
PRIMARY LEVEL



DIARAN O CALLAGHAN
2ND LEVEL



MARY SHERIDAN
PRIMARY LEVEL



MAEVE DALY
INDUSTRY



Figure 7.14 Supervision groups 2007-2012

Validation meetings and supervision groups

The video clip, [Video 7.3](#), shows the format of the validation meetings with my supervision groups that ranged from three people in 2007 to ten students in 2012. I have worked closely with these students over the course of the Digital Creativity in the Workplace (ES550) module and I am reluctant to assign the students another supervisor who is not familiar with the student or the nature of the research work that they are undertaking. I therefore continue to supervise these students into the dissertation stage. I also include a third person at the final stage to provide comments on the final draft.

Over the past six years of supervising masters degree dissertations, the validation meetings have acted as a real support for students and a strong bond develops amongst the group members. This

helps to sustain through the research process. In the following journal I document my thoughts on one of the validation meetings.

I was delighted with Saturday's Session. I felt that at this stage of the year, already there is an improvement in the students work. The storyboards have really helped with the process and I feel that the quality of their work is very good. They have taken on board about continuity and shots / angles etc. The group dynamic at the validation meeting was excellent and it was validated by two unexpected emails I received after..(Yvonne Crotty, personal communication, March 5, 2009)

I was delighted to receive these follow up emails from MEME students Valerie O'Dowd and Gwen Noone.

The website was down all weekend so I had no access to my email BUT I just wanted to say thank you to you on a personal level for being so patient with me. You have brilliant vision and you are really nurturing us - Saturday was extremely useful and very supportive. Even just to hear Sarah Jayne's plight meant we all empathised with her - there is a great buzz in that group, both of support and understanding - it's nice to be part of it. I can now see how the validation group works, it really kicked in on Saturday and I just found it amazing to see the creativity and open-heartedness of others. (Valerie O'Dowd, personal communication, March 6, 2009)

Hi Yvonne
I hope you are well and have had a lovely day.
I got to work on my site as soon as I got home yesterday. I have attached a screenshot of how it looks now. I really thought yesterday's validation meeting was fantastic. Really invaluable to us all.
Thanks a million for arranging that and your advice / feedback.

Gwen (Gwen Noone, personal communication, March 8, 2009)

Another student Colm O'Bryne also highlighted the benefits of the validation meetings and how his understanding of the validation process was becoming clearer.

The meeting was really useful as it was great to see what my colleagues were doing and also gives you a sense of several others being in the same boat, that you're not on your own. Everyone goes through the same struggles that I do. (Colm O'Byrne, personal communication, March 9, 2009)

In my own journal from the same time I show my understanding of

Those who had rough cuts of their videos showed them to the class and they were really good. I imagine it was a great relief for them to get positive feedback and have us provide a critique as I guess like me they sometimes get too close to their work and can't judge it objectively! I realise as I write the whole point of the meetings and external validation, which of course is central to LET!!

As I write I think I should do a video of what a validation meeting is.
This would be a good way of explaining what one is in the future for the students. Although they read about it, using Habermas's criteria of Social Validity, I am not sure that they understand it in real terms before they come to the first meeting. It could be very useful in explaining the Living Educational theory. A storyboard needs to be done ! (Yvonne Crotty, personal communication, March 10, 2009)

In the next section I document my reflections on two validation meetings with eight MEME students that took place in April 2nd and May 2011 respectively (Figure 7.15). They made reference to the supportive nature of the validation meeting as they were able to work through the

difficulties and frustrations of doing the dissertation practicum. I have included Neasa Ni Dhoghartiagh's journal in its entirety (Figure 7.16) as I feel it validates my reflections on two important instances that took place as part of this particular meeting.

My Journal Entry - Validation meeting April 2nd 2011

I really felt for Marie this evening. I understand completely why she is upset. She is feeling very disheartened and aired that in the validation meeting. She knows she is so near completing everything but yet it all seems so far away for her. This is the frustrating part for both of us. I know what she is capable of doing as she always produces really great work. I think part of that frustration is that she just wants to get it right but the self--doubt is obviously beginning to set in. Just the sheer tiredness at this stage would impact on how anyone feels and how they may perform accordingly. I can empathise with the fact that she is so close to her work that she cannot see the wood from the trees. I hope I am not pushing the students too hard to achieve their best but I know that they have so much more within them and they don't even realise it. I have to address this next year. Is there anything I can do to alleviate their frustration? When students get to this stage the intrinsic motivation needs to drive them forward. I think I have whetted their appetite and the sense of possibility from first year and hopefully that will drive them to do their best. However, it takes subtle nudging and encouraging. I read that the best educators are encouragers and that there is a direct link here to teaching for creativity. Make sure that through teaching creatively you empower pupils by building them up rather than knocking them down. Communicate a 'can do' attitude in your subject rather than a 'this is difficult or complicated' one. I know this to be true but I have to be credible for my students and there needs to be a balance. I really felt that I had to be mindful of that balance tonight. I have tried to encourage and show that to achieve success is possible (as Zander and Zander say) it is about the 'art of possibility'. This evening Marie seemed so overwhelmed with self--doubt that it was beginning to cloud her vision. I know it is not about the qualifications anymore but about completing work they feel is the best that it can possibly be.

I instinctively knew it was the wrong time to start appeasing Marie. I will contact her and talk to her in a few days. The sense of care in the room was really lovely and if life could create situations where people feel they are really comfortable enough to be themselves and be upset, excited or whatever, it

Validation Meeting 2nd April 2011

Sometimes validation meetings can be very trying and tonight was one case in point. When Neasa showed her video, I sensed that she thought it was finished and that there were no more changes to be made. She was so excited showing it and my heart was torn as I looked at the little things I knew still needed to tweak in order for it to be just right. I was unsure whether to just leave it or not. I really think that people can only take so much and I have to be very careful not to push anyone too far in case they lose all interest, feel disheartened and simply give up. On the other hand, I knew I had to be honest and fair to Neasa because it only will take a few small changes to correct it. I think if it was left as it is, those small things will detract from the video. I could see that she was upset. My gut response was to stop the video and say 'it will be grand' rather than see someone feel so bad however, I knew this was not the answer. Overall, I feel it will be a better life lesson and when Neasa is finished she will stand over her work and know that having listened to the validation *group*, the video is the best it can be. I was thrilled that everybody started giving feedback individually. Neasa's reaction was absolutely great. What a strong response. Although upset, I could see that she wiped the tears and trusted that people were telling her about the various details that we all knew needed changing. It was clear to me (obvious) that they cared too. She said that after the shock of initially being told that it was not quite there, she was very appreciative of our honesty. The suggestion of adding a supplementary book for people to

Neasa's Entry from her own blog for the same date 2nd April 2011

Previous to this meeting I had worked on including the recommendations from the validation group. I had pitched the video too high and the validation group highlighted this for me. The group acted like a focus group for me, they have secondary school Irish like the parents. If they could learn from this video then I have succeeded in making a valuable resource.

At the meeting I showed my video, confident that I had addressed the concerns. I got a bit of a shock when some members of the group said that I still had pitched it too high. They did however say unit one was easier to understand than unit two, because I had included English translations. I was asked if I would do the same for unit two. I automatically replied that I wanted to scaffold the viewers' learning and that was my rationale for not including translations in unit two. It is a documented fact that when learning a language the learner should not rely on English translations. Immersion is the key when learning the language. The beauty of a video is that the viewer can stop and rewind to hear the sentence again.

I used the children's voices to be true to my value of inclusion and engagement. By using their voices it will act as an incentive for parents to watch the video and hear their child speak.

It was suggested at the meeting that I would design an accompanying booklet for the video and include the translations at this stage. This would address the concern that unit two was pitched too high. A member suggested that parents could stick it on the fridge and that they could refer to it during the day. I don't feel that I am abandoning my belief in the video, I am just providing additional support to parents in the form of a supplementary booklet.

The process of validation has improved and refined my video. It was hard initially presenting my work to the members but without that constructive criticism I do not think that my video would have evolved to what it is today. I can honestly say that I found the process very useful.

1. being able to discuss and accept the shortcomings of the video at various stages of the design
2. In the latter stages of the design I was able to justify why I didn't include some of the recommendations of the group. That was liberating for me. I felt that I had earned the right to protect my creation because I had studied the theory that could justify my opinion. For example why I didn't want to include English translations. I am an educator and to be true to my value of life long learning I could justify scaffolding the viewers learning in unit two

Figure 7.15. Validation Meeting Journal entries 2nd April 2011

As evident from the first journal entry, the frustration subsided for Marie Langton as she went on to present an excellent piece of research work at the final validation meeting in May 2011. In the second part of the journal I document my own concern with regard to how best to advise Neasa, to re-edit her work. I reflect on the most appropriate way to give feedback to students in order to avoid breaking their spirit. In the end, both students completed first class work that has been validated at Masters Degree level. This confirms my belief that with perseverance, encouragement and an open approach to learning, people can achieve excellence. I believe that when we are open to receiving constructive criticism from people who can be trusted and have our best interest at heart, educational environments are healthier learning spaces. An extract from my second journal entry captures the pride I felt after the students presented their final research work.

The strong bond that develops among the validation group is particularly evident on the final presentation of students research work. There is evidence of a real sense of loyalty to each other coupled with a great sense of pride in each others accomplishment. At the end of the presentation in May 20th, 2012, Sinead Murphy, a year two student announced that she was speaking on behalf of the group when she said the following; ‘there was something really special about today, seeing all your classmates presenting their work and feeling very proud of their achievements too’. Sinead also said this in a follow up email to me.

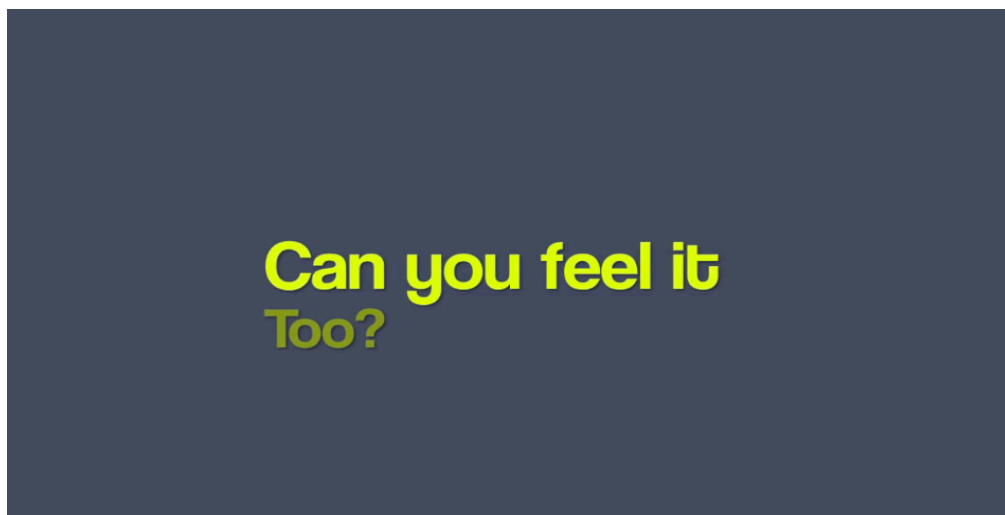
It is an emotional journey for all involved in the dissertation process and I feel a strong sense of pride because I know how hard each student has worked to reach this point. The sense of care is palpable in the validation meetings The video was taken in May 2011 after the platform presentation by the MEME students which was attended by Professor Jack Whitehead. I addressed the students at the end of their presentations. It was a very moving occasion for me as I had guided and supported the students through the research process and I was very proud of the way in which each one of them demonstrated scholarship and professionalism in their work (Video 7.4.)

My Journal entry after the final validation meeting May 2011

I could not believe how emotional I felt today after seeing the students present their final thesis work to Jack. I felt so nervous as each one of them presented and my 'heart was in my mouth' as I knew it meant so much to all of the students. Neasa was beaming and delighted that she had adjusted the video and worked on the supplementary book. I think it actually gave her some extra confidence in her presentation. She laughed and said it was all worth the pain"! I felt so emotional speaking and I had no idea where it came from. The irony is I felt safe enough to be. I was so proud of all of them! translations at this stage. This would address the concern that unit two was pitched too high. A member suggested that parents could stick it on the fridge and that they could refer to it during the day. I don't feel that I am abandoning my belief in the video, I am just providing additional support to parents in the form of a supplementary booklet.

The process of validation has improved and refined my video. It was hard initially presenting my work to the members but without that constructive criticism I do not think that my video would have evolved to

Figure 7.16. My Journal Entry Final Validation Meeting- May 2011



Video 7.4. [It's an Emotional Journey Filled with Pride](#) (Crotty, 2012)

In the dissertation period, I usually organise regular group validation meetings, however 2012 was the first time I held only two validations meetings for the following reasons:

1) Online groupwork:

My supervision group had been together in the Digital Creativity in the Workplace (ES550) module and a great sense of camaraderie had already been established and I sensed that this would be effectively transferred online. I knew that I would continue to support the students individually using Skype. Following the first group validation meeting, I divided the students into a number of smaller groups so they could offer online peer-to-peer feedback on the draft videos using the moodle discussion forum. I also provided feedback. The benefit of using the online environment meant that evaluation of each other's video was documented and could be used as evidence in their inquiry. I felt that investing time in evaluating each other's work would help sharpen their visual literacy skills as they assisted their peers to produce a top quality video; it also ensured that they developed their skills of evaluation which is crucial to their future roles as tutors and teachers. I initially posted an example to show the level of feedback required. (Figure 7.17)

After the initial draft videos were posted on moodle, students responded without any prompt from me and a loyalty built up among the smaller groups and within the group as a whole. Mid-way through the dissertation timeline, I rearranged the smaller groupings so that people had the chance to work with a different group and critically evaluate other student videos. It is interesting to note that even though students were under pressure to complete their own research, a few of them continued to evaluate the videos of the people who had been in the original small group. The values of collaboration was evident.

2) Work life balance: I needed to keep a work/life balance. Carrying out extra validation meetings and writing my doctoral thesis at the same time involved many long hours. While I thoroughly enjoy what I do, I acknowledge that balance is needed in life. I enjoy singing and spending time with family and friends; this always helps to replenish my creative energy. After all, I advise my students about this when they are completing the dissertation process so I would be a 'living contradiction' (Whitehead, 1989) if I did not take my own advice.



Re: Carol's video
by Yvonne Crotty - Friday, 6 April 2012, 11:46 AM

- The beginning part is a very poor quality picture of you (not clear not sure if this is camera quality or the way you exported it)
- When I was listening to in a pair of earphones your first piece and last is only heard in one can. So there is something wrong with the sound. Mono track???
- I think that you could have a picture in picture of the list you call out to give the viewer a better undersatnding of what you are saying
- The camera footage is very hazy (is it exported low quality, This is important because as it stands it is too hazy)
- linking slides are lovely
- Competency and the skills on paper does not work for me but it is not timed properly
- Timing of the Addie model needs to be corrected as you have to bring it in when you say it and not before. This is the same with the other words
- The slide with the jigsaw is very confusing. Fast moving words but not timed with Voice over
- Don't use the same footage twice of woman in lecture hall
- Zooming out has jilts in the movment (is this to do with the
- 3.37 the slide is not held long enough two secs more
- 4.16 these people are there for too long. Distracting from what you are saying as they are smiling and we are drawn to that.
- Not mad about the sheets of paper bit but that is a personal opinion (get more feedback)
- Timing for vo needs to be synced more...
- For example subject matter experts and then next thing he is gone!
- Your voice over at end is good but too near your vo which has just gone (put something in between (collage of photos or footage) different levels

Figure 7.17. Example Feedback on Video

Write up - to the final presentation!

The students write up their research over a four-six month period and the students who choose the dissertation practicum option also produce an educational video to accompany their writing. The timeline for draft submissions ensures that students stay focused and are ready to present their research at the final platform presentation which is scheduled for the middle of May. In addition to the design and development of an artefact, students produce a 10,000 word explanation of their learning. Participants who complete this form of dissertation are required to present their work at the platform presentation which involves the presentation of scholarly work using different forms of media. The presentation is attended by invited guests including the external examiner. Each student is given ten minutes for the presentation; this includes time to show the video and time for feedback from the audience. My reason for arranging this showcase is to give the students the opportunity to further validate their research and make it public. In the first two years that I organised this event I did not invite the year one MEME group because I felt it might pressurise the presenters. On reflection, I decided that this would be an opportunity for the year one to attend the presentation and learn from the year two MEME group. A first year student, Sinead Doran, who attended the presentations in 2012 made the following comment in an email correspondence to me after she attended the platform presentation.

Overall the presentations were very impressive. As a first year student, it was invaluable to get an idea of both the scope and level of the work being carried out..... I was surprised that I felt that they were something that could be achievable by this time next year. (Sinead Doran, personal communication, May 25, 2012)

The platform presentation consolidates the whole research process for the students as it is often in the course of presenting their research and receiving feedback from a larger group that they grasp the significance of what they have done; it also helps them clarify their core values and recognise their own motivation in carrying out the research. At the event, I set up two cameras in the classroom and the year 2 group work in teams of two taking turns to video record the presentations. In previous years, I recorded the presentations and edited each one so that I could show the research work to the next cohort of students. The (Video 7.4) was taken at Laura Sloyan platform presentation in 2010 which was attended by the external examiner at that time Dr. Martin Oliver from the Knowledge Media Lab, Institute of Education, London. The video is an example of an educational resource that I developed that included Laura's presentation.



Video 7.5. [Laura Sloyan Dissertation Video](#) (Crotty, 2010)

In 2012, I asked the students to edit their own footage because I felt it would give them a final opportunity to reflect on their presentation and observe if they had adhered to their espoused values. I feel this last step in the journey has really helped to consolidate their research. The feedback from the invited guests can be used by the students to strengthen their claims for the final write up of their dissertation.

After the presentations in 2012 there was a sense that some people were presenting a list of values rather than explaining their core values. I acted on this advice by posting the following points to Moodle as a way of helping the students with the final write up.

Well done everyone on your presentations today.

The next stage is a vital stage. You need to evaluate your dissertation practicum research as a whole. While you have been writing and producing your video you have not had the chance to stand back and reflect on whether you have actually given explanations for how you are doing it you may be too close to the research and therefore it too obvious for you to see what is front of you....!!

I met with Dr. Jack Whitehead and guests after the meeting about your presentations and the following comments were made by them which should help strengthen your research.

1. **Provide Explanation** – Have you said how you do what you do? This needs to be made explicit.... it is **not** explicit in some cases based on the presentations today. For example, a photograph may not provide enough evidence to show that someone is having fun... you have to show HOW you have brought about fun and we have to see the evidence to understand what you mean. You may have said what you did but you may not have been explicit about how and why you did this. You need to look at the video recording of your presentation and see if this is the case.

2. So what? What is the significance of what you are doing? For example, the significance on your own learning, the learning of others and the education of social formations. Impact: Is there evidence that your research is having an impact and how it has changed the school, your work, policies.

3. It is not a matter of listing values at this stage as you did at the initial stages of your research. Have you evidence to show values emerging in practice. It is only in the research process and based on today and when you have time to stand back and evaluate your presentation that you will begin to identify the values. So the challenge for you now at this stage is to identify the core value that drives you....

Today it dawned on me that one of my values is passion. It is obvious but I had not made it explicit in my writing and I have written a whole section of a PhD. While implicit I had not said explicitly that I have a core value of passion. I am passionate about teaching. I did not think about it until I heard Evelyn talk and she was quite passionate about what she is doing. However, this is a value I saw as emerging from her presentation. From the core value of passion she is driven to ensure that she has a high standard of teaching and excellence in her teaching. Excellence might presume that she wants the students to be excellent at sports which might not be realistic but in ensuring that she tries to teach to a high standard, using video helps her to live her core value of passion in practice

Niall Have you demonstrated that you have used humour/fun appropriately to encourage and energize the people on your course. HOW have you done that? Can we see it explicitly in your video? Have **you** or anyone else communicated the excitement and enthusiasm about the work through the video and writing?

HOW have you injected fun activities into the leadership course in the video?

All these are so explicit from your presentation but do we get a sense of You from the video and how you have done this? That is what Jack Whitehead was saying today. You are so passionate in your presentation about lifelong learning that maybe it is the passion not the fun that drives you. Jack saw passion today in your presentation

Catherine talks about values of interactive and engagement but what is the core value that makes her want to ensure that her maths class is interactive and engaging for the students? Is it because her core value is care or respect ? For example, engagement may be used in the title but not be your overall core value. This may simply sorted by including a paragraph as a rationale that says my core value is care and that is why I value my classes/material being interactive and engaging

Sinead's was a very good example of this today. She talked about having an overarching value of CARE and that meant that she valued assessable learning. Assessable learning is not a core value but her Core value of care means that she has developed an e-learning resource that is assessable to everyone.

Values. Some of the words used may be good for the question but not for the core values.....

So now look back at the footage from your own presentation and see what the core values are. There should be a strong link with your research and the video but if for example you have a core value of fun, passion, care, honesty then the 'how' should that be reflected in the video. It is important to 'get' the living theory methodology. It is difficult until you get it and then there is no going back, however, there might be something glaringly obvious to someone else that is not obvious to you. At this stage, you have to stand back and ask the above questions and then you include your explanations to make a clear link for the reader.....

Figure 7.18. Feedback After Final Meeting

In a subsequent conversation on Skype with Niall Allen, he expressed a concern about his presentation. He realised that he did not have the evidence to support the claims that he was

making about his video. He professed to be living the value of fun in the video that he had produced for a leadership programme but the video did not depict fun. However, the video recording of his platform presentation clearly showed him expressing a passion for lifelong learning. By providing time to reflect on the presentation helped Niall to strengthen his research and to make explicit what really motivates him.



Video 7.6. [Niall Allen's Final Platform Presentation](#) (Allen, 2012)

The regular deadline dates throughout the dissertation period safeguards against any procrastination on the part of the student. The quick succession of deadline dates also ensures that if a student cannot submit work on time then there is still an opportunity to catch up with the next deadline. My rationale for an early submission date for the overall draft is to ensure that students have enough time to re-craft their work and reach a high standard. This six week period ensures that they can continue to perfect their research without feeling the pressure of a looming deadline.

Sowing the Seed

I love being creative in producing videos, writing poems and simply creating something tangible out of an idea. I see the 'art of possibility' (Zander and Zander, 2000) in everything. Perhaps it is the teacher in me but I like to simplify things so I can fully understand a concept and build on it. I enjoy finding solutions and helping students as they work through their research ideas. When students approach me confused about their research, I relish the opportunity to engage in a dialogue and to explore new ideas with them that they can bring into the world. I am reminded of

the philosophy called ‘paying it forward’ that has been adopted by many people and which has been portrayed in writings and in film over the last one hundred and fifty years:

In the order of nature we cannot render benefits to those from whom we receive them, or only seldom. But the benefit we receive must be rendered again, line for line, deed for deed, cent for cent, to somebody.

Emerson (1841)

This beautiful idea was also captured in the film, ‘Pay it Forward’ in which a teacher played by Kevin Spacey, gives his class an assignment to put into action that he feels will change the world for the better. One particular boy devises a charitable project involving the networking of kind deeds entitled ‘Pay it Forward’ which meant the recipient of a favour does a favour for another person rather than paying the favour back. Improving oneself has a ripple effect that keeps moving outward and into the world.

Pathway to Inquiry-based teaching and Project-based learning

I bring the experiences that have contributed to my being into my teaching and research and in this way I can ‘pay forward’ and ‘serve the public good’ (Ball and Tyson, 2011). I can also learn from the experiences that were not so good and use it as a way of negating what happened by paying forward the good that should have happened.

In this section I will explain my influence in the learning of Mary O’Toole, a Science teacher and student on the MEME programme. I recall Mary O’Toole saying at her interview for the MEME programme that she would do a course on reflective practice if she was unsuccessful in getting a place on the programme. She was aware that the programme was underpinned by reflective practice and an action research approach. Her dedication and commitment to improving her teaching and students learning shone through at the interview and we offered her a place on the programme.

THEORY - PRACTICE TRANSFORMATION

Mary O'Toole is a Science teacher at Post-primary level who commenced the Masters in Education and Training Management (eLearning) in September 2010. Her increasingly pressurised role with a post of responsibility as an ICT co-ordinator in an all-girls school, prompted her to return to education to develop her practice. All threads of conversation and thoughts are extracts from Mary's online journals over the two years of the programme. My responses include the feedback that I gave Mary through the feedback facility in the online journals. The assignments refer to the actual assignments that Mary submitted over the course of her time. She was aware from the start that the Masters in Education and Training (eLearning) programme was underpinned by a philosophy of reflective practice. In her first journal entry she describes her enjoyment at returning to study. This is Mary's journey of her Theory Practice transformation.

4th October 2010

"I am so glad to be part of the class. I thought it would feel strange returning to study but it actually felt like a wonderful release. It was like an escape from the frenzy of life in school to another world"

YEAR 1

7th October 2010

"I want to learn for me and not just for my job. So much of my learning over the last fifteen years has been geared completely towards school. I want to get a broader outlook on e-learning - not just a completely school-based view. I want to try new approaches. I want my study to have value for me, as well as hopefully helping me to guide our school in the development of our e-learning plan and helping me to become a better teacher. . . . I also would like to reach a stage where I would feel comfortable sitting in front of the computer writing this journal instead of resorting to pen and notebook first."

moodle

In the same journal entry, she describes an openness to her own learning and professional development;

Reflecting on educational values made me try to put into words why I want to be a teacher. To me education is more than learning a skill. It has do do with the total development of the person and hopefully helping them to have a happier life. Some of our students come from homes with various types of disadvantage. I would consider it important that during the time they are with us in school that they are exposed to cultural and academic experiences that they might not otherwise have the opportunity to experience. We need to try and help them to develop a love of learning in the broader sense. Education is so much more than my subject matter. However, it is important that I try and make my subject matter interesting and real to them so that they may progress in their study of the subject. It was interesting to listen to the reflections of others. Their emphasis on the need for passion for your subject really made me think how much we need continuing professional development in our subject areas to maintain our enthusiasm for what we are teaching. The integration of ICTs into our teaching is so important if we are to enthuse our students about our subject matter.

14th October 2010

"This week in school has been exceptionally busy for the Science Department. Good has come out of it in an unusual way, as at last we are getting PC laptops, data-projectors and interactive whiteboards for the labs. The classes in the labs will now be able to integrate ICTs into the teaching and learning and avail of the huge number of resources out there"

20th October 2010

Transformation

Although Mary has a clear vision for herself she expresses her wish to become more comfortable using the computer. It is obvious from what Mary says here that she has not used an Apple Mac computer before and was more familiar with PCs. She welcomed the fact that she was being pushed out of her comfort zone and although she was busy in school it was obvious that technology was being introduced and change was happening in her Science department.



"The introduction to the Mac was very useful. It gave me the push to actually sit down this week with the Mac and use it instead of always reverting to the familiarity of my pc. It will take a bit more time for me to feel really familiar with it but I am so glad that I am being pushed out of my comfort zone on this"

October 27th 2010

Mid-way through Semester one Mary sees the impact that her learning is having on the school as evident from what Mary has to say :

"The work we are doing is so relevant to all that is going on in school at the moment. Having 24 rooms now fitted out with laptops and data-projectors, teachers are anxious to start integrating ICTs more in their teaching and as a school we need to develop a policy to include everyone. The next few months are really going to be busy trying to create a vision in the school for ICT and the technologies we are learning about in class is really helpful" (November 10th 2010)

November 17th 2010

It is clear that Mary is trying to do her bring her learning into her practice.

"The design guidelines from the lecture last Saturday week are giving me plenty of food for thought. I had never even considered the design of a remote control or how much thought would be involved in such a design. I need to reflect more on things around me that I just take for granted"

November 27th 2011

At the same time, she continued to apply a reflective approach to her teaching;

Mary's ES 515
Assignment Submission



"I really should build in time at the end of class for some further evaluation - not just checking do they know and understand what I have been trying to teach them but how effective the methodologies I used are. I might think something worked well or badly but I am lacking "the user's point of view". Have my methods help increase the chance of their retaining the information?"

December 7th 2011

Mary's espoused value of honesty has always shone through in her journals and although she is an ICT coordinator, she has never claimed to be an ICT expert. In fact, it was this sense of honesty that motivated Mary to undertake the course and find new ways to improve her practice and to help colleagues to improve their practice. At times, Mary found assignments technically challenging but her hard work, resilience and perseverance is obvious. In the semester 2 she notes the value of using visuals and employing innovative approaches to her Science teaching. There is a steady growth in Mary's learning

Transformation

"I really enjoyed the slideshow on Saturday morning.

It struck me that in my teaching of Chemistry, I should try using less words. A few slides with thought provoking images or captions might help students remember definitions and theories better. Over midterm I will try and develop a couple of these and then try them out in class."

February 18th 2011 ES512

That's a good idea , Mary.
You should export the slideshows as movie files and upload to You tube, You could have a Chemistry You Tube Channel. I liked your comic life submission Mary on
Critical Pedagogy

February 25th 2011 Feedback

"Comic Life is brilliant and would be wonderful in school. Imagine the students creating comics about science topics or people or explaining some maths theories. The students would love it. We really do need to change at least one computer room to Macs "The slideshow assignment has turned out to be far more challenging than I expected. I have always taken loads of photographs for any reason at all so I wasn't expecting to struggle too much."

February 25th 2011 ES512 Year One



"This week has been a week of discovery and learning in many different ways. I really enjoyed working on the slideshow though everything didn't quite run to my plan. Having finished a keynote presentation of the slides on Thursday with lots of lovely transitions and special effects, I was sure that I had the biggest part of the work done. I couldn't believe that these effects were lost when I exported to iPhoto on Friday evening. I eventually had to admit defeat and I wasn't too happy about that. I will have to work more with keynote to figure it out better. Then I couldn't get the project to upload even after changing it from the larger Quicktime to a smaller MP4

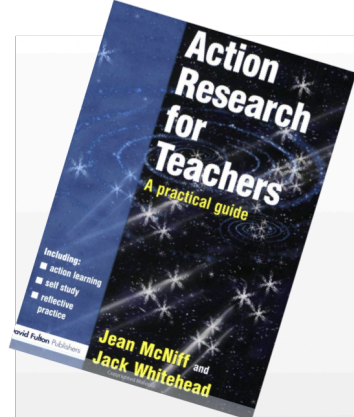
Mary's Comic Life Assignment

Mary's Article Review (Mp4)

"To make 60 seconds took quite a bit of group thought and effort. I had never really thought out a project like that before and I can definitely see the value of storyboarding. Aimless videoing won't provide the necessary footage"

March 12th 2011 ES512 Year One





I was struck this week by one particular sentence that I read in Jean McNiff & Jack Whitehead's book "**Action Research for Teachers**" (page 28). The particular sentence speaks of how action plans are based on the thought that in our lives we try to realise our values in our practice. Yes, I started out that way but do I always adhere to this. I really need to reflect more on my actual teaching and school work in relation to what I am reading. Initially, I was very idealistic about teaching. Can I say that I still am?



March 25th 2011 ES512 Year One



Reading about podcasting has been fascinating. I hadn't really thought of all the benefits it could bring to education. My initial view of teacher-made podcasts has widened so much. Our compulsory Transition Year is crying out for innovation. iPhoto and iMovie would be ideal. Now what about student podcasts. It would be a way to allay parental fears about them losing study skills in 4th year. This course has given me so many ideas. I need to think out clearly what would be manageable in school

My lack of imagination is causing me big problems this week. Having prepared the audio for the vodcast what photos will I take to use with it? Thinking about it too much doesn't help. I need a eureka moment. I have never been challenged before in this way - I have never had to come up with visuals. I use words all the time in school but not images. So there lies a message for me. Thinking of Howard Gardner's intelligences, I need to make a better effort in my classes preparation to see if I am appealing to a variety of intelligences rather than just focussing on the subject matter and what I think I know about the students and their ways of learning"

April 8th 2011 ES512 Year One

March 4th 2011 ES512 Year One



Transformation

This year has opened my eyes to look at the broader picture. Previously, I would have only focussed in on material directly related to my subjects. Now I am more focussed on teaching and learning in general. ...My video is still eluding me but hopefully some idea will germinate over the next few days. Coming up with ideas has always been difficult. I'm not great on the imagination front.

29th April 2011 ES512 Year One

I always really enjoy the classes in DCU more so than the online sessions. I am trying to figure out if its because its what I am more used to but I think its the great feeling of support there. I can't believe the year has gone so quickly. I've enjoyed every minute - even the hair-pulling out times. I did need the challenge and to do something for myself instead of just focussing on school. I am really looking forward to the summer - not just for the break but there are so many books/articles that I want to read and can't get around to just yet.
It's all academic to me!

I am delighted Mary that you have spent time on yourself. There is a lesson to be learned there. We need to take time out for ourselves or we are no good for others. We will chat about the thesis direction next week and then you will see where you can focus your reading.



Values in
Action Research

Transformation

Mary's Vodcast
Assignment Submission

As Part of Mary's assignment at the end of each semester, she was asked to look back over her journals and reflect on her development. Her last journal entry in May 2011 shows that she is fulfilled and is finding new ways to teaching Chemistry.

Mary's ES 512
Assignment Submission



My journal writing journal has been a bit bumpy. Although I've found it difficult at times to get into a reflective mindset and not to ramble, it has done me the world of good. It has really made me relate my learning to my teaching. Over the years I have reflected less on my teaching than in the early years. It was good to get a push to encourage me to reflect more. Reflection has affected my teaching in many ways over the course of the year.

Overall the course has been a fantastic experience. A year ago I couldn't imagine seeing myself sitting here writing. That just wasn't me or so I thought!! I really feel so blessed to have got into the course and to have got this far

6th May

6th May 2011

YEAR 2

Mary second Year journals demonstrates that she is constantly thinking about the direction her research should take

27th October 2011

"So instead of How can I create vodcasts ... as I was thinking last week, should I be considering a question like "How can I enhance my teaching of leaving certificate chemistry by incorporating digital artifacts into my work". The english in that question needs improvement later. Video clips of experiments and of detailed calculation techniques; of a class being taught with powerpoints and whiteboard; podcasts and vodcasts - these would all have the potential to augment my classes. I want to produce something that my students can use to help make a difficult subject more approachable. I haven't as yet covered the water module with the 6th years and it would perhaps lend itself to this kind of work.

Transformation

Today, I was stunned to find levels of creativity beyond what I had expected from my students. Last Thursday I brought my Transition Years to a nearby park to take photographs for their multimedia module. They were highly excited to report that they had followed and photographed a rat (much to my horror!!) so I wasn't too sure what to expect when they loaded up the photos today. I certainly didn't expect the plethora of beautifully framed images. One student with serious special needs produced some really outstanding images. Until this year my classes had been very syllabus-driven. This is my first time dabbling into the creative side and I certainly got a shock. I have always felt that it is so unfair that all students have to follow the same type of curriculum in an attempt at equality and today only strengthened this conviction. It made me see the students in a new light and it highlighted the need for our school syllabi to incorporate ways to allow students to be more creative. Until a year ago I don't think I would ever have considered this a necessity.

27th October 2011

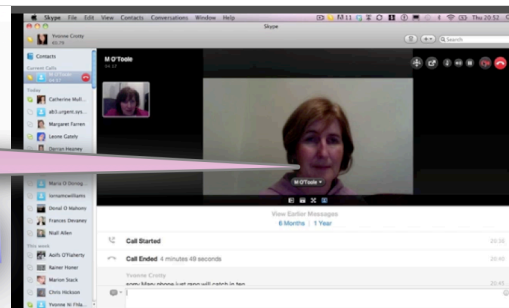
"I found working on the video pitch quite a difficult exercise. An instructional video does not seem to be the most exciting thing to do and yet it could be of benefit to my students. Ultimately that means it benefits my work with them in the classroom. Should this be my aim or should I be trying to think of something more interesting. Producing a drama sounds so exciting but how could I fit it with the subjects I teach? I am a real contradiction. I want every thing but have to learn to accept the limits and confines of my role more. Doing this course has woken up a new side of me and I don't just fit into school in the same way as I did a year ago"

I am struggling with getting my head around creating a video that could be engaging and motivating. I am really looking forward to learning Articulate. Maybe that will help me to fit the missing bits of the jigsaw.

Transformation

It was good to be pushed into having to do my presentation today. Speaking about it with Yvonne on Skype and then presenting it today helped to clear my thoughts so much.

16th December 2011



"Today was time for the most awkward experiment on the Leaving Certificate chemistry course - extracting clove oil using steam distillation. Rather than setting up all the equipment, I let them try it themselves. After a few hiccups they did get a reasonably safe set of apparatus constructed. They took photos of the complicated setup and didn't object to the arrival of a camera into the room so hopefully the video camera will be accepted also. I have to make time in school next week to get some footage for my video. This time around I need to be much more aware of the light in the labs especially. This will also be important for the experiment videos. The labs are very sterile - white walls, pale grey benches, shiny white board, white blinds and fluorescent lighting strips. I need to find out how to improve lighting and colour - not to have everything looking so off-white and dull looking"

Transformation

17th December 2011

THEORY - PRACTICE TRANSFORMATION



Platform Presentation
19th May

Mary presented her research on the 19th May, to an Expert group which included Professor Jack Whitehead from Liverpool Hope University. A transformation in her practice is evident and that she is influencing the wider social formations when one of the first year students, Sinead Doran says:

"I thought the Chemistry teacher Mary O'Toole's presentation was really good. I think the pedagogical impact of what she created is immense. I thought that she had not only created something that was an invaluable tool for her own students, but one that could benefit the wider educational sphere. It could also be used as a template/model to be replicated for other subjects that have similar demonstration/experimental work. I think to produce a piece of work where the impact could be that wide-ranging is fantastic. I thought the video was full of warmth and it was evident that the students got a huge amount out of doing it"

Opening the door

In the lead up to the presentation of the research idea in Year 2, Semester 2, each student presents their research proposal to the group so they can get feedback before they embark on the dissertation research. This is an opportunity for students to present their research idea and get critical feedback. I monitor the journal entries regularly during this time to check how the students are progressing with their research proposal. On the 7th December 2012, three days prior to the presentation, I emailed Mary O'Toole to ask how she was progressing with her research idea. Having read her journal entry I noticed that was written a few days earlier, I sensed that she was in need of a little help when she said: 'I am finding it difficult to focus', this was out of character with Mary's previous journal entries. Her email response confirmed my thoughts: 'I know I'm behind with my work - I'm just finding it so difficult to see where I am going but I am trying. I suppose I am looking for the end of my research which I know I can't see at this stage. I arranged a meeting on Skype with Mary, prior to the Saturday presentation.

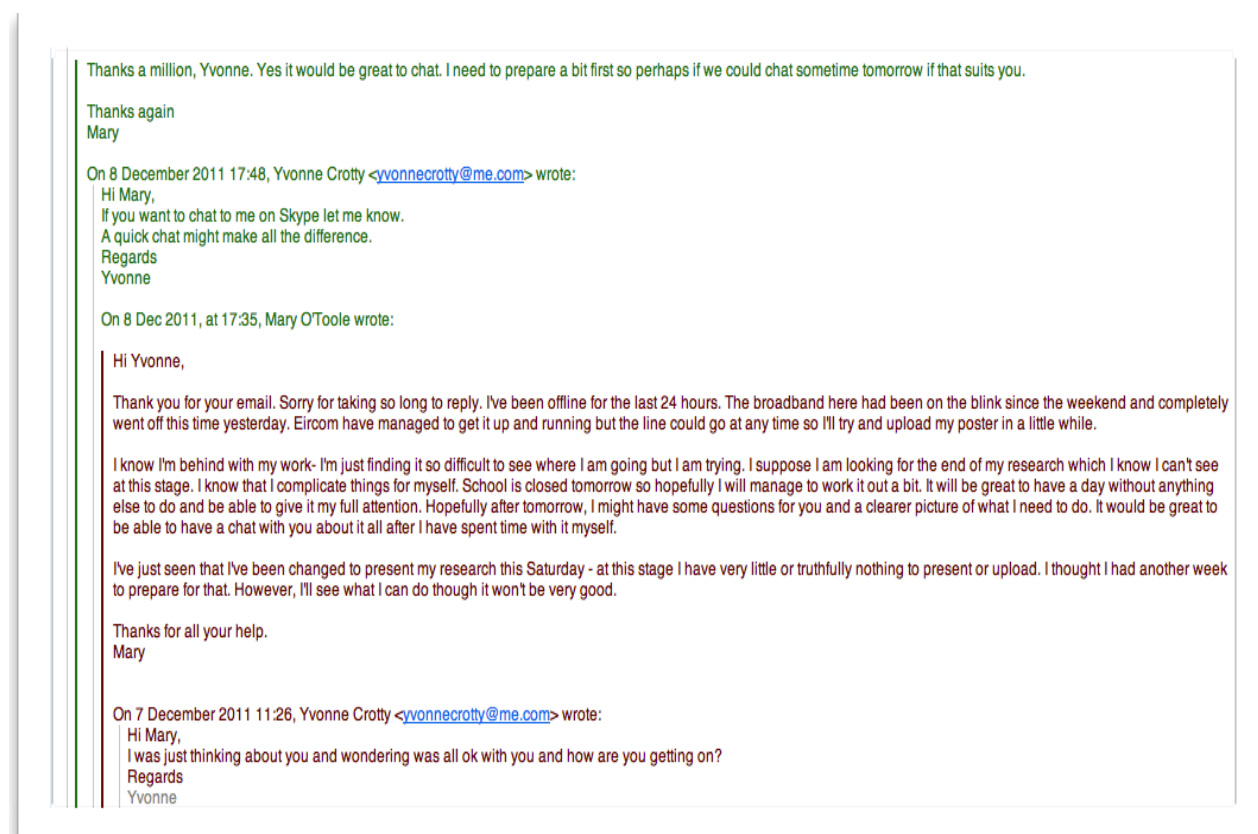


Figure 7.19. Email correspondence from Mary O' Toole

I have had a keen interest in Science from my school days and with the declining number of students at post-primary level taking Science subjects I understand the importance of helping post-primary teachers to find new ways of engaging students in Science. I currently coordinate and teach on the Teaching Methodologies module to undergraduate students on the Science Education and Physical Education degree programmes. I am also a member of the European Seventh Framework project called, 'Pathway to Inquiry Based Science Education', a project which promotes the widespread use of inquiry based learning in post-primary schools in Europe and beyond.

I felt confident that I could help Mary introduce a more inquiry-based approach into her teaching and I knew that she could benefit from belonging to an emerging community of inquiry-based Science teachers around Ireland and Europe. I felt that a conversation with Mary would help move her research forward and provide the encouragement that she needed.

My past experience as a post-primary school teacher motivates me to find ways to help other teachers in their professional development and to find ways to make their teaching more enjoyable. I encourage teachers to use more project-based approach to their subjects wherever possible, as my own experience using this approach as a post-primary teacher helped the students to understand the content more fully while still following the curriculum. The overuse of books during our post-primary Science class propelled me as a teacher-educator to find ways to enhance student learning by encouraging the use of visuals and adopting a more teaching for understanding approach: 'When people go conspicuously beyond the information given (in reasonable ways), then we recognise that they understand' (Perkins, 1991, p. 5).

Conducting research for my own Masters degree in 2005 had shown me that producing a video with post-primary school students has many benefits. Using a project-based approach, while producing a video on Interculturalism, helped me to provide evidence of student learning to substantiate my research question: 'How am I producing a video to contribute to my learning and the learning of others'. The video provided an illuminating account of the special gifts students from various nationalities had in their possession; it assisted in bringing about a newfound awareness of multiculturalism as it began to rule out traces of racism that had been previously evident within the school. In the process of making the research video, the participants had grown in confidence and had begun to be admired and seen as 'special' because they were involved in the production of a documentary. When I was working with the participants on editing the video, I

found that talking with the students increased their critical thinking skills (Reid 2002) and the constant communication helped them to flourish in their new surroundings and also learn in the process. Seven years later, this same school now hosts a multicultural centre which invites international guests to visit the school. Teachers and Irish students alike are proud to be a part of the centre. The photo shows an Indian student with her Polish and Irish counterparts with their teacher Elaine Sherwin as they welcome Professor Stafford Hood from the University of Illinois at Urbana Champaign, to the school. I was present at this gathering.



Photo 7.2. Intercultural Centre Coláiste Bríde - Students with Professor Stafford Hood
College of Education, University of Illinois at Urbana-Champaign

In my discussion with Mary I was able to draw on my experience in the following areas in order to help her work towards a resolution:

- (i) as a student who had been a successful experience of project-based learning during English classes at post-primary level.
- (ii) as a masters student who had carried out research using video as part of my inquiry
- (iii) as a practitioner-researcher who had used project-based learning successfully in her own teaching.

(iv) as a teacher of Science teachers who introduces them to various teaching methodologies.

I sensed that Mary was losing hope and confidence in herself as she experienced the tension of wanting to cover the Chemistry curriculum experiments while wanting to engage the students in a more enjoyable form of learning.

I suggested to Mary that she could help the students in storyboarding a video production for any of the 28 Chemistry experiments on the curriculum. This would provoke critical thinking and discussion among the students as they develop a video storyboard while at the same time learn the terminology required for the Chemistry exams. In order to film the experiments the students would be required to carry out the experiments which would reinforce their learning. At the post-production stage of editing, the content would be further reinforced. I highlighted that absent students would not miss out because they would have access to this educational resource. The irony was that when Mary started to use this approach to teaching, all of the students were present for the class session. The filming of the students video recording and having fun may also encourage more students to choose Chemistry. Mary had been concerned that students were ruling out possible career choices because of not choosing Chemistry for Leaving Certificate. The production of the educational multimedia resource would show prospective students what was involved in Chemistry and the methodologies used.

In the conversation on Skype I was able to challenge Mary to reflect on her own educational practice and whether she was adhering to her value of care and inclusion in order to engage the students if she was being a 'living contradiction' (Whitehead, 1989). This dialectical approach helped to clarify Mary's thinking and her sense of relief can be seen towards the end of the video. It is obvious from her body language that the conversation has given her a renewed sense of confidence and optimism. She begins to see that she can address her concern through the production of an educational multimedia resource. Although she recognises the risk involved, in introducing a more project-based approach into her teaching, there is a hope that it will enable her Chemistry students to have a better understanding of the experiments. In the words of Helen Keller: 'Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence' (Keller, 1903, p.66). I wanted to instil a sense of confidence in Mary that this idea could be put into action.

Giving others a sense of hope

Mary's research work provides great hope to others. She admits that her technical ability was at a novice level in the first year of the programme as evident in the video 7.6 . The video is one dimensional and lacks variety in the shots. However, the narrative is reflective and the storyboarding shows promise.



Video 7.7. [Mary's First Year Assignment Video](#) Password masters1styear2011

The video that Mary produced for the dissertation practicum is excellent. It shows her sense of care and a wish to be inclusive motivated her to work hard and to achieve a high standard. I show how I provided a safe learning space in which Mary was able to talk through her concerns and reach a resolution. At the same time, I was able to present back to her an area of research that was innovative and required excellence in its production. There is evidence of theory practice transformation as she shows how she is living her values in her teaching. I hope that Mary will see the impact of what she has achieved with her students.



Video 7.8. [Experimenting with Video](#) (O'Toole 2012)

If I had not opened the door to Mary when she needed help with her idea then she may not have come forward and created this video in collaboration with her students. In working in collaboration with Mary, I was able to help her bring forward ‘the knowing embedded in competent practice’ (Schon, 1995).



Video 7.9. Presentation Mary 19th May 2012 (Crotty, 2012)

Mary O' Toole presented her dissertation practicum on the 19th May. One of the year one MEME students, Sinead Doran made the following comment in an email to me in relation to Mary's work.

I thought the Chemistry teacher Mary O'Toole's presentation was really good. I think the pedagogical impact of what she created is immense. I thought that she had not only created something that was an invaluable tool for her own students, but one that could benefit the wider educational sphere. It could also be used as a template/model to be replicated for other subjects that have similar demonstration/experimental work. I think to produce a piece of work where the impact could be that wide-ranging is fantastic. I thought the video was full of warmth and it was evident that the students got a huge amount out of doing it. (Sinead Doran, personal communication, 20 May)

Preparing research students for the world stage

Lee Shulman, the past president of the Carnegie Foundation for the Advancement of Teaching suggests that in order to make sure that teaching is valued we need to change the status of teaching from private to community property (2004, p.141) as scholarship entails 'some form of community property that can be shared, discussed, critiqued, exchanged, built upon' (ibid, p.142). I will end this chapter by showing two examples of how I am supporting the MEME students to bring their research into the public domain.

Firstly, in December 2011, the Educational Journal of Living Theories (EJOLTS) published a Special Issue of the dissertation practicum work of four students that I supervised. The Special issue shows the students' use of multi-modal design processes and the multimedia tools that they

are integrating into their educational practices and research. The Special Issue can be accessed at <http://www.ejoltts.net/node/189>

Secondly, in November 2011, Deirdre Flood came first place in a special award which recognises excellence in the use of media to support volunteering. This overall award was given to Deirdre for her video 'Changing Lives in Drogheda Special Olympics Club (Ireland)' which can be accessed at <http://www.medeia-awards.com/showcase/changing-lives> Another student Paul Maher received a very highly commended award for his video "Simply Music" which can be accessed at <http://www.medeia-awards.com/showcase/simply-music-technology-inspired-music-in-education-workshops>

The annual conference is held in Brussels and encourages innovation and good practice in the use of media in education. MEDEA Awards -- <http://www.medeia-awards.com> is an European annual competition supported by the Lifelong Programme of the European Commission.



Photo 7.3. Deirdre Flood Winner and Paul Maher.

Highly Very Highly Commended (MEME and Video supervision group)

The criteria used to judge the quality of the video submissions to the MEDEA awards include pedagogical quality, use of media, aesthetic quality, usability and technical quality. These are all criteria that are addressed in the Educational Applications of Multimedia (ES512) module and the Digital Creativity in the Workplace (ES550) module. In addition to all of these criteria, Deirdre's video also includes passion, honesty, inclusion and enjoyment. These are all values Deirdre highlights as having experienced in the Masters programme. She talks about feeling privileged to not only witness her own educational influences transform her work but also those of her peers. In the next chapter I will demonstrate how I connected various communities who are exploring the potential of multimedia in teaching, learning and research through hosting the International DIVERSE conference at Dublin City University in June 2011.

Conclusion

I hope I have demonstrated my educational entrepreneurial spirit and the values I hold that demonstrate this spirit in an explanation of educational influence. With an educational entrepreneurial spirit I try to bring the values of passion and care, safety, creativity and excellence to life within my practice. This explanation includes a responsibility for students and acknowledging safety, care, creativity, enjoyment and excellence. These values have now become living standards of judgement by which I can judge the validity of my claims to know my influence in my own learning, the learning of others and in the learning of social formations. The videos that I have included communicate more fully what I mean by empathetic resonance, relationally dynamic awareness and energy-flowing values.

In my research, I draw on both academic knowledge and my own experience. For academic knowledge to be useful, it must enlighten what 'I' have experienced and then I must provide explanations for what I am doing while building on existing theories. In doing this I am inspired by the words of Gandhi:

It's the action, not the fruit of the action that's important. You have to do the right thing. It may not be in your power, may not be in your time, that there'll be any fruit. But that doesn't mean you stop doing the right thing. You may never know what results from your action. But if you do nothing, there will be no result.
Mahatma Gandhi (1869–1948)



Chapter Eight

On a World Stage

Chapter Eight - On a World Stage	
On a World Stage	275
Introduction to Diverse	275
Background to Diverse	277
Diverse Ireland 2011 - Planning and Production	279
Creating the Vision to engage your audience	279
1. Web Presence	279
2. A Good Venue	280
3. Diverse 2011 - A Visual Experience	281
Logo	281
Balloons	281
Animation	282
Photo competition	283
Video competition	283
T-Shirts	284
4. A Cultural Encounter	285
5. Linking to the wider community	286
(i). Linking with post-primary Students	287
(ii). Linking with Post-primary principals	287
(iii). Linking to Industry:	289
6.Video LinkED - Video linking to Education with 'Diverse Live'	289
7. Opportunity to learn	290
After Diverse Ireland and Post Evaluation	291
Local team - things just don't just happen	292
Looking Back	293
Video 8.1. Diverse Highlights	275
Video 8.2. The Helix Site Slide Show	281
Video 8.3. Diverse Live Opening	283
Video 8.4. Video Final Competition	284
Video 8.5. Never Underestimate your Cultural and Musical Expression	285
Video 8.6. Looking Back. Diverse 2011	294
Figure 8.1. Stay ConnectEd. Connecting the Head and the Heart	278
Figure 8.2. Schedule of Diverse Events	284
Photo 8.1. InHolland University Music	277
Photo 8.2. Diverse Live Crew	282
Photo 8.3. Kathleen Ni Houlihan Logo (mythical symbol of Ireland)	282

Chapter Eight - On A World Stage



Video 8.1. [Diverse 2011 Highlights](#) (Crotty, 2011)

Vision without action is a dream. Action without vision is simply passing the time. Action with Vision is making a positive difference. (Joel Barker)

Introduction to Diverse

Performance has always played a key part in my life, which was one of the reasons I accepted an invitation to host the International DIVERSE Conference at Dublin City University in June 2011. For me, organising such a conference presented an opportunity to connect various communities - the DIVERSE community, the DCU community, the wider community of practitioner-researchers in Ireland and a global network of researchers and practitioners - who were exploring the potential of visual media in teaching, learning and creative inquiry. It also offered an opportunity to showcase the creative and visual practice-based research that I was supporting in DCU and to disseminate this research back to the wider international community. In keeping with my entrepreneurial spirit, it was a whole platform to put ideas into action and allow my students and the DCU community as a whole, to perform on the world stage in a creative and scholarly way.

In the article ‘To Know Is Not Enough: Action Research As The Core of Educational Research’, a symposium paper presented at the American Educational Research Association (AERA) conference held in Vancouver in April 2012, Jack Whitehead stated:

To Know Is Enough is correct when the knowing is created by educational researchers who are holding themselves accountable for living the values they use that give meaning and purpose to their lives as fully as possible, in inquiries of the kind, ‘How do I improve what I am doing?’ with a collective intent to live as fully as possible the values that carry hope for the future of humanity.

In the same way, I was holding myself accountable to the wider international community as I integrated my values of care, creativity and excellence into the production of an international conference regarding the visual arts and technologies in research and practice.

The acronym DIVERSE stands for *Developing innovative visual educational resources for students everywhere*. The first DIVERSE conference took place in Derby in the UK in 2001 and focused on all aspects of video production and videoconferencing in education, teaching, research and project management. The conferences later expanded to include the convergence of these visual technologies with other online technologies and the emergence of new possibilities in the area of ‘presence production’ for learning along with interactive television, virtual reality, computer games techniques and handheld access to moving images. What attracted me to the DIVERSE conference was its particular focus on the visual media and the inclusion of academics, teachers, technologists, educational developers, project managers, and students in the sharing of knowledge and experience.

I had been introduced to the DIVERSE conference and community in 2008, when it took place at InHolland University and was organised by Tom Visscher and Pieter Van Parreeren. I had previously been frustrated by attending conferences that seemed to lack a dynamic between the various stakeholders in educational practice, and which involved presentations that talked *about* the use of technology due to the lack of available internet connection. Text-heavy slides seemed to dominate the presentations, and there was little use of visuals to enhance the presentations or the conference environment. In contrast, the DIVERSE conference at InHolland University had a live television studio that ran in parallel with the presentations and was under the guidance of Professor Aase Knudsen from Lillehammer University in Norway and Dr. Mike O’Donoghue from Manchester University, UK. This initiative provided media students with an opportunity to learn the practicalities of television production. Overall, I experienced a warm inclusive atmosphere where the various communities felt that they had something to contribute.

Another initiative at DIVERSE 2008 conference was the 'Creative Concept Coffee' (CCC), a coffee break forum that enabled delegates to network with each other and brainstorm ideas with the possibility of starting a collaborative projects. This initiative was the brainchild of Dr Lori Schnieders, of the University of Southern Maine, USA and a member of the international Diverse committee, The idea of CCC was that the winning team from the conference would present their collaborative project at the conference the following year. In addition, a video conferencing master class took place between Anne Doyle, a music teacher at InHolland University, and a student studying the cello who was based in Belgium. This master class demonstrated the potential of the visual element of technology for enhancing teaching and learning and showed a conference committee that was willing to take the risk by demonstrating the benefits of cutting edge technology to education.

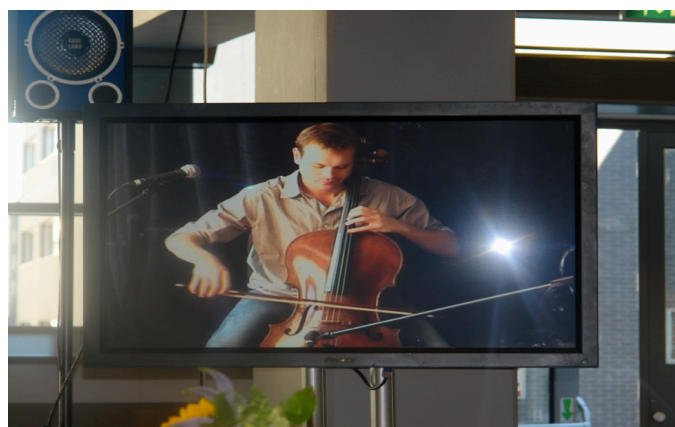


Photo 8.1. InHolland University - Cello Master Class

Background to DIVERSE

DIVERSE consists of a core international committee of international academic and technical experts and chaired by Pieter Van Parreeren from InHolland University. The committee, usually decide on the location for the annual conference approximately 18 months in advance. There are

certain traditions in place for the DIVERSE conference, but the local organisers are given the freedom to add their individual stamp to the event.

After my successful bid to host the 2011 conference, the committee provided me with an opportunity to lead a team to co-create an open space that would combine academic excellence and creativity. From the outset, I wanted the conference delegates to have a holistic and enjoyable experience by awakening their senses through a multimodal approach and in this way they would be ready to learn from the cognitive experience. Figure 8.1. tries to capture my experience and other people's perceptions of what a conference was about. I had always found at conferences there seemed to be a disconnect between the head and the body. The academic world of rigour and validity did not equate with the ever-changing emotional lives that delegates experienced outside of the academic presentations. I experienced a tension between these two worlds that was contrary to my own belief that a variety of experiences can enrich the world of academia.

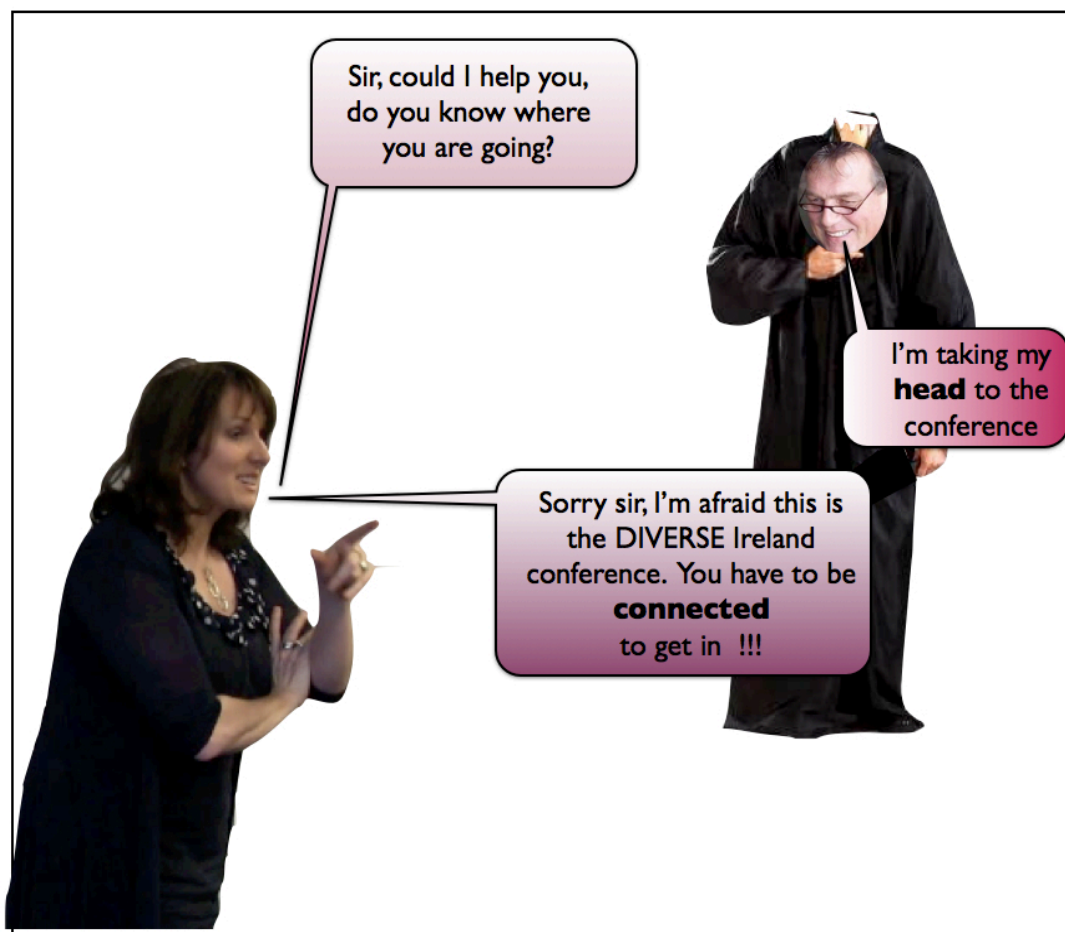


Figure 8.1. Stay ConnectED - Connecting the head and the heart

DIVERSE Ireland 2011 was held over a three day period from June 26-28th. It hosted 121 international delegates, as well as presenters. There were eight keynote speakers and a cohort of 220

principals and Information and Communication Technology (ICT) coordinators from the post-primary sector in Ireland who were also able to attend keynote presentations. A visionary workshop on inquiry-based Science education workshop took place during the conference and was attended by 30 Science teachers from across Ireland. The local conference team included seven representatives from the University and six female volunteers from the local post primary school who worked under the guidance of John Harney, an undergraduate student. A 37 strong television crew, called DIVERSE Live, were in charge of filming the event and editing into highlights. The Helix venue provided two technical staff for each of the four parallel sessions that ran over the two days and also included their own event management and catering staff.

Diverse Ireland 2011 - Planning and Production

Creating the Vision to engage your audience.

In organising a scholarly conference that captured the conference theme of DIVERSE 2011 ‘Creativity - enhancing our vision for the future’, there needed to be structures put in place to scaffold the event. Producing a conference event is like a live stage production; the vision has to be understood by all involved so that everyone is inspired to work together towards a successful outcome. My task was to translate my vision into practice.

In this next piece, I will demonstrate my objectives of bringing together the values outlined in my stories /narrative accounts in the Ontology section in an effort to create a holistic experience that extended Irish hospitality to our international guests. The introduction of many modalities at the conference aimed to create an atmospheric environment that catered for more than the cognitive dimension; I believed that these elements would combine to bring about a fulfilling and transformative event. I envisaged that the conference would transform people, learning processes and the venue. My task was to translate my vision into practice.

With my objectives in place, seven key elements formed the structure of DIVERSE 2011:

1. Web Presence

I felt it important to have an engaging, informative and interactive user-friendly web presence that would generate interest from the outset. I wanted to create an atmosphere on the website before

people arrived at the conference. Prior to the 2010 conference in Maine, USA, I had worked on some key areas to ensure that I had website content that included the following elements:

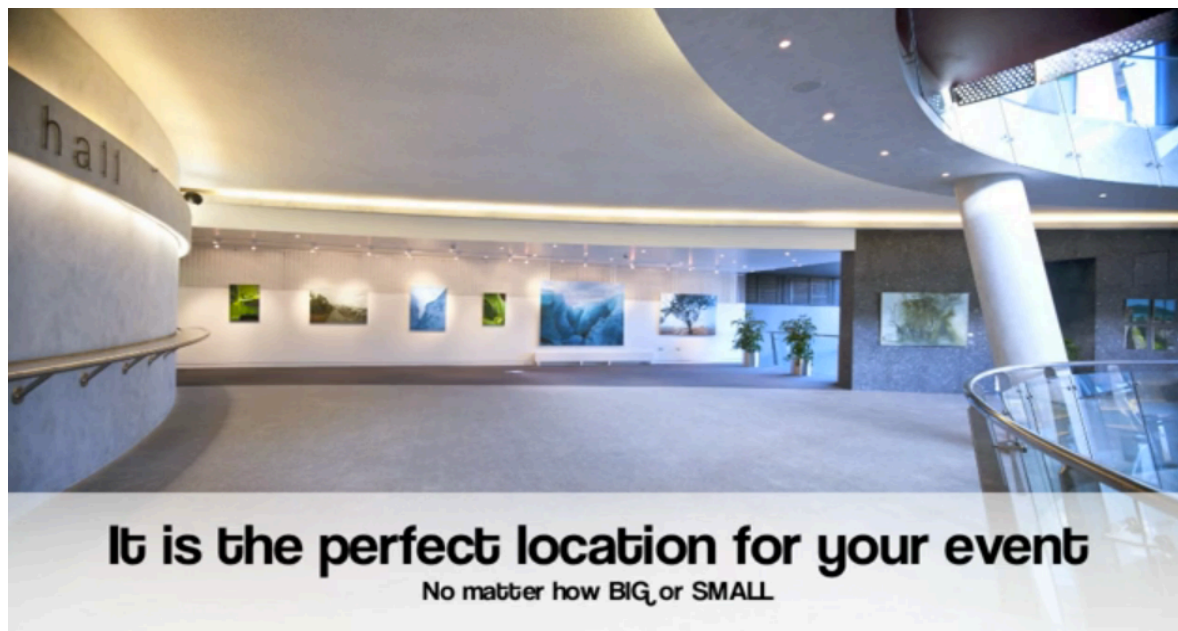
- (i) Theme of the conference and titles of the various conference strands;
- (ii) Branding material - the design of the DIVERSE Ireland logo and posters;
- (iii) Engaging International keynote speakers with research in areas that linked practice and theory.

Continually adding content to the website encouraged people to visit the site regularly and check out for updates and notices. It offered a taste of what was to come and embodied all things cultural, scholarly, social, informative, visual and engaging while respecting the traditions established by the Diverse community. Twitter added impetus to the event and was monitored by Leone Gately, a past student of the Masters in Education and Training Management (eLearning) and a member of the local Diverse team.

2. A Good Venue

It was crucial that the venue was aesthetically pleasing and fit for purpose. Research says that it is not the room but the actual venue that is important (Whitfield, 2009). In relation to organising conferences Gosling states ‘There has been a drive to produce something different, something exciting and original to add value to an event . . . to ensure their company, brand or corporate message stands out from the crowd’ (2002, p.23).

I knew that as a delegate at previous conferences I would have preferred an unusual setting over a hotel or academic venue (Whitling, 2007). The availability of the Helix theatre on DCU campus, with all rooms equipped with the latest technology and close to each other, was the perfect solution. It was more costly than using the university building, but I felt that the Helix would motivate and give an incentive for people to attend (Roythorne, 2007). Good quality accommodation on campus provided an extra opportunity for people to socialise, share research ideas and collaborate at the end of each day. This was another consideration that I believed would enhance their experience. The success of the event would not solely derive from the venue alone but from its management. The excellence of the event was going to be in the attention to detail, logistics being a major component (Allen, 2000).



Video 8.2. [Helix Site Visit Slideshow](#) (Heaney, 2011)

3. Diverse 2011 - A Visual Experience

How I presented Dublin visually on an international stage was very important to me:

- Logo

I designed the logo in the shape of a woman to depict the mythical symbol and emblem of Ireland, Kathleen Ni Houlihan. I used key landmarks in Dublin to join the old with the new. Patrick Kavanagh, the Irish poet, is sitting on the landmark seat by Dublin's Grand Canal Bank Walk, the newly built Spire on O'Connell street, Daniel O'Connell's statue and the Halfpenny bridge are all there, in order to give a sense of place and culture. The choice of greens and white, colours associated with Ireland, was intended to give a fresh look and feel to the website. These images were placed within the header on the website.

- Balloons

My inspiration to include balloons at the conference venue came when I observed the artistic work of Raquel Reynolds, who had transformed many venues into colourful and fun places with life-sized balloons. The strategic placement of the figures to greet delegates at the door of each plenary sessions provided a talking point and dispelled the myth that all academic conferences have to be serious. The eight-foot balloon of Kathleen Ni Houlihan

was situated at the entrance to the Helix and immediately added a sense of fun to the conference. All the balloons also matched the conference colours.



Photo 8.2. Diverse Live Crew

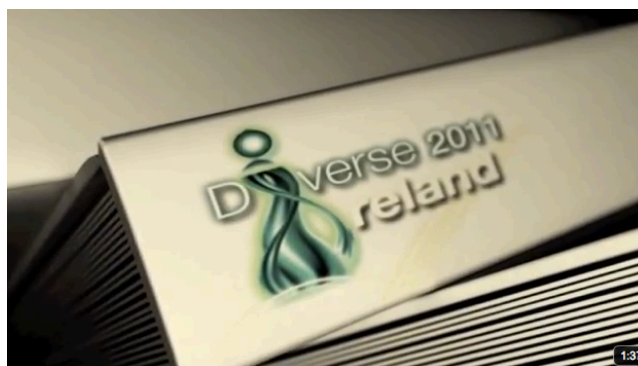


Photo 8.3. Kathleen Ní Houlihan Logo (Mythical Symbol of Ireland)

- Animation

My experience is that a common thread running through any event helps to ground the experience of all the participants, be they delegates, end users, clients or students. In previous concerts I had organised, or at which I performed, I included some form of multi-media resource. For the DIVERSE conference, I worked in collaboration with John O’Riordain and Seamus Brett, who are technical experts in animation and music

respectively and helped transform my ideas into reality. I drew on the concepts that I used on the website and combined these with Irish dance tunes to add a cultural and professional dimension between the presentation sessions. This animation was also integrated into the live broadcasts that took place at the end of each day.



Video 8.3. [Live Opening](#) (Crotty, 2011)

- Photo competition

The idea for a photo competition came to me at a workshop on visual literacy and in the preparation of an eportfolio workshop that I teach each year to a group of undergraduate students taking an extra curricular module known as the Uaneen module. Requests for volunteers at the end of this session resulted in Alan Lyons, an amateur photographer, expressing interest in being involved in the organisation of the photo competition. Alan distributed the call for photographs through the national photographers' association and secured reputable judges for the competition. The idea for the competition proved too ambitious and a lack of entries meant that we could not run with the planned photo exhibition. Nevertheless, I still wanted to include a photographic exhibition as part of the conference. Alan put me in contact with Peter Byrne, a local photographer, who agreed to exhibit black and white photographs with an Irish theme. These added to the cultural aspect of the conference.

- Video competition

I produced a video to launch this competition. My idea was to create links with other communities such as Video in Teaching and Learning (VITAL) and to collaborate with them on the generation of content in order to raise an awareness of the conference. The video

competition received few entries. By June 2011, however, the video call had over 600 hits and my hope is that it cultivated an interest in the Diverse conference itself.



Video 8.4. [Video Final Competition](#) (Crotty, 2011)

- Tee-shirts

I wanted to set a professional tone and ensure there was a sense of care for the delegates. I bought black tee-shirts for the conference film crew, white tee-shirts for the local school girl volunteers and navy-blue tee-shirts for the local team. This helped to make key staff easily identifiable so that the delegates knew who to contact if they needed help. Generating a sense of unity among the different crew members was also important to ensure cooperation and the successful workflow across the different elements of the conference. I was aware of the importance of a good support network and put measures in place to make sure we all worked well together. During the conference, all groups met in uniform at the same time each day for a briefing and met at the end of the day for an evaluation of the day's events (Allen, 2000).

Schedule

[Reset](#)

Please fill in your own personalised schedule which can be updated at any time.
This is to help us with scheduling appropriate rooms.

Tuesday 28 June 2011

Wednesday 29 June 2011

Thursday 30 June 2011

8.30 - 9.30

Registration - Mahony Hall, The Helix

9.30 - 10.00

Welcome Address Theatre, The Helix

Professor Richard O' Kennedy, Vice-President of Learning Innovation Unit, Dublin City University

10.00 - 10.15

Pieter van Parreen,
Chair of Diverse, InHolland University, Holland

Yvonne Crotty,
Director of Diverse 2011, Dublin City University

10.15 - 11.15

Expanding horizons for digital video in research and education
Professor Roy Pea, Director of H-STAR Institute Stanford University, USA
Cultivating imagination through digital media production

Associate Professor Brigid Barron, Education and the Learning Sciences, Stanford University, USA

11.15 - 11.45

Coffee

11.45 - 12.15

What does your digital footprint say about you? Managing and protecting your online reputation
Dr. Theo Lynn Dublin City University, Ireland

12.15 - 12.45

Creative Coffee Concept 2010 Winners (105)
Kirsten Snyder, Keven Burden & Theo Kuechel, Jeff Beaudry

12.45 - 1.45

Lunch

**Digital Video -
Projects & Cases**
Chair: Peter Tiernan
Venue: The Space

**Creativity, Visual Literacy
with New Media**
Chair: Morag Monro
Venue: Theatre

**Making the
e-Health Connection**
Chair: Emma O'Brien
Venue: Gallery

**Social Media
in a Changing World**
Chair: Chris Comber
Venue: Blue Room

1.45 - 2.15

[Transcribing techn...](#)

[El Espan 2.0: A visua...](#)

[Cam use for Cogniti...](#)

[An exploration of th...](#)

2.30 - 3.00

[Building an open so...](#)

[Creatively Designing...](#)

[Telehealth experien...](#)

[Roleplaying Disaste...](#)

3.00 - 3.30

Coffee

3.30 - 4.00

[Video Conferencing...](#)

[Harnessing Visual E...](#)

[Connected Health - ...](#)

[Best Practice for Blo...](#)

4.15 - 5.00

Webware Applications Are Critical for Worldwide Healthcare Innovation
Professor Cliff Dacso, The Abramson Center for the Future of Health, Houston, Texas; Theatre, The Helix

5.00 - 6.00

President's Address and Welcome Reception First Floor, The Helix
Professor Brian Mac Craith President of Dublin City University

6.30 - 7.00

Diverse Live TV Broadcast

Figure 8.2. Schedule of Events

4. A Cultural Encounter

Providing an Irish experience to our international guests between presentation sessions, through the musical interludes/animation and an evening concert event was intended to link the conference to Ireland's cultural heritage. Our cultural capital is deeply embedded in our ontology. The inclusion of a four-part harmony male vocal group who performed Irish songs at the opening of the conference and during break times further reinforced the cultural dimension. A walking photography workshop of Dublin also sought to combine the educational, social and cultural dimensions of the conference.

At the DIVERSE 2012 conference in Leuven, Belgium, I met with Ingrid Bruynse, a South African delegate who had attended the DIVERSE conference in Dublin, I was delighted to receive her feedback and hear her 2011 DIVERSE experience. She emphasised how the inclusion of music, visuals with the academic themes had made the 2011 conference a 'fabulous whole experience'. She described the strange feeling that she had experienced upon hearing Irish music and this motivated her to go in search of her own genealogy only to discover that she was of Irish extraction. The video captures the immense joy and value Ingrid experienced and demonstrate that it is important never to underestimate our cultural and musical expression.



Video 8.5. [Never underestimate your Cultural and Musical Expression](#) (Crotty, 2012)

5. Linking to the wider community

I have always seen organising events as an opportunity to link to the wider community, to be more inclusive and make it a more significant occasion. In addition to organising the main DIVERSE community, I linked with other groups in Ireland that I felt would benefit from the experience: post-primary students; principals; Information and Communication Technology Teachers; and finally industry in general.

(i). Linking with post-primary Students:

Arcodia and Reid (2008) talk about volunteers playing a significant role in the organisation of conferences. From my own experience as a post-primary teacher, and of working with students on projects as I demonstrated in the ontology section 'Teaching is caught not taught', I have seen how volunteers greatly enhance the running of any event. I have highlighted how events such as the DIVERSE conference provide an authentic learning experience for students that can help them with career choices when they leave school. Some of the postgraduate students from the Masters in Education and Training Management (eLearning) programme are teachers in the local post-primary girls school and I was delighted to be able to link in with their Transition Year (TY) students.

Before the conference, I worked with these TY students preparing them for their roles at the conference. I covered topics such as the logistics of event management, sponsorship, branding, catering and hospitality, and sound production. I wanted the students to have a general knowledge of all aspects of organising an event before they experienced working alongside professionals. I also highlighted the importance of planning an event properly, the strategy I was implementing and the operational aspects in which they would be involved. From my experience of planning an event there needs to be both a strategic perspective and operational schedule. I rotated the schedule so that each of the students would each get a chance to work on different areas. This could have hampered the efficiency of the operations, but because they communicated so well as a team using the groups facility that I had set up on Facebook, all aspects of their brief were adhered to throughout the conference. The improvement in their social skills, communication skills, confidence and self-esteem was heartening to see and the event was also an excellent capacity-building opportunity for these students. Their presence during conference preparations provided fun and enjoyment and generated a real sense of goodwill for everyone involved. Each student was assigned a group of delegates and a keynote speaker and this worked very well.

I cared that the students learned from the event and I recognised the important role that they played in making the event a success. For me, it had to be a reciprocal relationship, so that they would feel appreciated for the work they did at the event. I asked each student to write a reflection of their experience after the conference so that they could consolidate their learning. The following comment from Ciara, a TY student, demonstrates the change in her thinking and what she had learned:

Over the conference, I had the opportunity to work with many professionals. From the delegates with excellent teaching experience to the staff in the Helix with catering and event managing experience, everyone around us had something which we could learn from. Diverse gave me and the volunteers as a team the opportunity to do many things we never had before. I learnt how to communicate with people in all professional situations, how to work as a team within our volunteer team alongside the overall Diverse organisation team. I experienced waitressing which I had never attempted before, I developed skills with office equipment such as laminators and guillotines, sound equipment and most of all I discovered how much work goes into event management and how to make sure an event runs according to plan

(Ciara Dawson, Dominican Convent Dublin, July 2011)



Photo 8.4. Post primary student volunteers

John Harney, was a student on the Uaneen module and had responded to my request for help at the conference. He graduated in 2011 with a BSc. in Financial and Actuarial Maths. I asked John to oversee the day-to-day running of this post-primary volunteer group. His reflections demonstrate that there was a great sense of individual well-being to be achieved while working as part of a bigger team. It also shows the transformative effect he felt.

Managing a team as I did was a wonderful experience for me and helped me to become more confident in my own communication and organisational skills. I found that I was able to connect with people and build up a relationship with them quickly. I also found that people trusted me which was very flattering. On a personal level, as I was just finished my degree, it really helped me recapture a sense that passion for your chosen path in life is the key to fulfillment. While I was very content with the path I was on at the time, I had a nagging feeling that there was something else I should do. I have since taken steps to pursue what I feel I am called to do in the world, and I feel that my experience at the conference played a part in this.

(John Harney, personal Communication, June 15, 2012)

(ii). Linking with Post-primary Principals and Information & Communication Technology teachers: Continuing Professional Development (CPD) for teachers is a significant part of my work in the School of Education Studies. This includes adapting to any policy decisions or grants issued by the

government department or state agencies for this sector and making the Masters programme relevant to teachers' needs. For example, a grant of up to €90,000 was allocated by the Department of Education in 2010 for the purchase of hardware in post-primary schools in Ireland. As a result, I received a number of enquires from ICT coordinators and Principals, a number of months before the DIVERSE conference, asking me to advise them on how they could best spend the funding that they received. This prompted me to find a way to link the needs of these Principals to the DIVERSE conference presentations so they could learn from the good practice that was already happening in post-primary schools. The post-primary teachers who had successfully completed the Masters programme were already integrating technology in their subject areas and I knew that this would inspire others to adapt these examples to their own context. I know that Principals are very busy people and it is difficult for them to keep up-to-date with the latest technological innovation. I decided to approach the National Centre for Technology in Education (NCTE) who were based on the DCU campus and to jointly collaborate with them on a CPD day as an adjunct to the main conference.

I wanted to extend an invitation to representatives from each school (Principals or ICT coordinators). It is my belief that Principals do not need to be technologists but they can act as advocates for the creative use of technology and stay connected to the future needs of their students. I invited a maximum of three people from each post-primary school. This invitation included attendance at the keynote presentation from Dr. Michael Wesch, who is Professor of Cultural Anthropology at Kansas State University and internationally known for his video work with students. This added a sense of significance to the professional development day with the sharing of educational practice from an international expert. Past and current students from the Masters in Education and Training Management (eLearning) presented their applied research work and how they were making effective use of technology to transform their own teaching and learning and the learning of students and teachers in their schools.

Mary O Toole a Chemistry teacher who was in year one of the Masters programme at the time, attended the event with her Principal:

My Principal was much more positive about the possibilities available to school having attended the Stay Connected day. We got a whole new computer room of 30 Apple Mac computers. It might have taken much longer for her to understand how effective this move was had she not had a chance to see examples of other teachers research work.

(Mary O' Toole, personal Communication, June 4, 2012)

(iii). Linking to Industry:

I also called on industries who have a business interest in ICT in education and asked if they would like to partner with us for this event. I knew this would help generate the much needed funds to ensure a quality CPD day. The downturn in the economy, and the exponential rise in companies going into liquidation, meant that companies had to show a return on investment (RoI). Through my own work as a teacher and in conversations with other teachers over the years I was aware that many view the business world with some suspicion, but I am also cognisant that many educational innovations would not have come to fruition without the input and support from industry and the business world. There is a requirement on us to explain what we, as educators, need from industry. They, in turn, must learn to respond to the needs of education, for example with custom made, accessible, usable technology that links with the curriculum.

This was an international conference and I understood that local business sponsors would not see international delegates as prospective clients. The addition of the ICT teachers and Principals for the CPD seminar day entitled 'Stay connectED' gave vendors real links with schools and made it financially viable for them to support the conference. I cared that all parties would benefit and did not want to involve industry until I had a firm commitment from Principals and teachers that they would attend the conference. Confirmation of 220 delegates representing Principals and ICT coordinators allowed me to proceed with the CPD venture and secure my commitment to the companies who provided an opportunity for educators to explore their technologies and to partner with any industry-school initiatives.

6. Video LinkED - Video linking to Education with '*Diverse Live*' TV Workshop

At the beginning of this section, I expressed my satisfaction at finding a conference that appealed to me when at DIVERSE 2008 in InHolland University. The presence of a broadcasting event in the form of a TV studio was an exciting innovation first introduced by Aase Knudsen and Mike O'Donoghue in Lillehammer, Norway, in 2007. As an observer and newcomer to the Diverse community in Haarlem, I felt the hidden nature of the studio detracted somewhat from the possibilities an opportunity such as the television studio could afford others to learn about the live streaming process. This was a driving force behind my wanting to include a live studio at the hub of activity for the DIVERSE Conference 2011.

Once again, as a performer I envisaged great possibilities for having such a workshop located in the centre of activity. I am not a technical expert in live television production but when I mooted the idea at the Maine conference in 2010 to Aase Knudsen, an expert in this field and subsequently Mike O Donoghue, they were enthusiastic about the possibility of trying this idea out. We envisaged this as being central to the proceedings in order to:

- (i) create an energy;
- (ii) give students a hands-on experience of how to work multiple cameras;
- (iii) allow delegates to see the workings behind the television studio.

I also wanted to document the event professionally. I felt that it would be easier for subsequent conference organisers to get sponsorship and encourage prospective delegates to attend if quality footage showed people attending a very enjoyable, professionally organised multimodal conference. I am aware that a good set of photographers and videographers might have been sufficient, and would have been less expensive, if documenting the conference was my sole aim. It was not.

7. Opportunity to learn

Another important aspect to 'DIVERSE Live' was that it would give the students an authentic opportunity to develop their own video production skills. From a DCU perspective, there were two cohort of students I particularly wanted to involve: the Communication students who had studied the technicalities of audio and video production as part of their undergraduate multimedia studies; and the MEME postgraduate students who had developed educational video resources as part of their masters studies. The first cohort also included two international groups of students from Manchester University and Norway. They were under the guidance of Mike and Aase respectively.

Both student groups viewed the '*DIVERSE live*' project from different perspectives. My own Masters in eLearning group were concerned with the educational message of the video transmissions (VTs) and focused on the content. The undergraduate students from the School of Communications were concerned with the actual brief of being a producer or cameraman, with less concern for content from an educational viewpoint, and appeared more concerned with deadlines and logistics. The MEME students had initially embarked on the project with less confidence in their technical ability, assuming that they were not as knowledgeable although I had told them their vision and managerial skills would traverse specific skills. I had also emphasised that their creative side and visual literacy skills, fostered during their studies, would prepare them equally as well as

their peers for this project provided they believed in their abilities. I was to be proved correct, as this extract from my student Gemma Clarke testifies:

DIVERSE was a one of those unique rare opportunity that life sometimes presents to you. It was a mad crazy roller coaster of a week. We were literally thrown in at the deep and had to produce one hour live broadcast for three days in a row. While we had some training in video production, the learning curve was enormous. Not only did we acquire a lot of additional technical skills but most importantly we came away with a deep appreciation of how well we (the elearning group) had learned to work together so well on our course. This was particularly apparent especially at the more stressful points throughout the week. Where other groups were becoming more dysfunctional, we remained steadfast, supporting and encouraging to each other to do the best we could. Not only we were a true collaborative learning unit, we also got this rare opportunity to appreciate and understand what we had become as individuals and the confidence we had gained throughout our masters programme. For me that was the best part of it all.

(Gemma Clarke, Personal communication, September 18, 2011)

Overall, I felt the maturity of all the postgraduate students enhanced the overall project and ensured the stability needed to achieve the successful outcome. The postgraduates students were beyond having a particular title for the sake of it, and were more concerned with the task in hand.

Mike O Donoghue had prepared and collated a comprehensive handbook for the event which incorporated the roles of a TV production crew defining what everyone's job specification was. The marriage of the experienced technical team from the Norwegian group in Aase, Kathrine Mørkved, Pål Finnkroken. and Ina Madsen Rogne along with Damien Hickey and Eoin Campbell from DCU sharpened the focus for the technical running of this part of the project - DIVERSE Live 2011.

After Diverse Ireland and Post Evaluation

Although the project achieved its goals and was very successful, there are some changes I would make if I was organising a similar event again. I believe that dividing this large group into smaller teams so that they could work, on content a month before the conference, would assist greatly in achieving a more effective and smooth running of the event. Collaboration via Skype or through Facebook groups in order to carry out research, storyboard and work on possible topics in advance would avert unnecessary panic. Such a process would have given students a better chance to enjoy building relationships and working together. There could have been a better opportunity for students to get to know each other and take pride in each other's work, rather than having to focus on trouble-shooting too near the deadlines. My observations from student feedback was that their inclusion before DIVERSE started was a little too rushed and that they would have benefited from more training as a group. I felt that this put unnecessary stress on inexperienced groups instead of being a more enjoyable educational experience for all involved. Niall Murphy, an undergraduate Multimedia student from the communications department, highlighted the benefits and confirmed my thoughts around improvements:

As a student studying multimedia, Diverse live was the perfect opportunity for me to gain some out-of-class experience in the area of live production. For me, Diverse taught me things that I couldn't learn from sitting in the classroom and gave me an insight into the real workings of the media industry. Although it only took place over a few days, the whole experience was invaluable to me and is something that has opened doors to new and similar experiences for me.

I thought the whole project was very well organised but if there was one thing I could change it would be adding a couple of days of detailed training for everyone before the conference began as i felt some of the production team were unsure of a few things.

Overall, it is something i would do again and i would have no hesitation in advising people to getting involved next time.

(Niall Murphy, personal reflection feedback, June 23, 2012)

DIVERSE Live was a resounding success and the feedback I have included highlights the huge learning curve the participants were on and how glad they were that they had partaken in the event.

Local team - Things just don't happen

Organising and managing events is a task I have always enjoyed. Choosing a dynamic local team to help with the organisation of the conference was vital. I have always found leading a small core group to be more productive than working with a larger and more dispersed committee. It was important to me that this event was university wide and that this was reflected by inviting a cohort of people to contribute to DIVERSE from across the various Faculties on campus. I felt that having a diverse group involved in the event would give them a sense of social pride (Derrett, 2003). At a time of job cuts within the university sector, I felt that this event would play an important part in creating trust, and cohesiveness among the DCU community and indeed the DIVERSE community members themselves (Gursoy, Kyungmi, & Uysal, 2004).

Although different Faculties were involved, there was a sense that we were all together in one higher education establishment and our overall goal was about educating people. It was also my feeling that all Faculties would benefit from learning how to develop and incorporate visual media into teaching learning and research. I believed that this should be reflected in the choice of the local team. The inclusion of Faculties, members from Humanities and Social Science, Engineering and Computing, Science and Health, and the Business School and representation from the Learning Innovation Unit and Oscail meant that the whole University was represented and a good group dynamic was created.

Creating a sense of well-being amongst the group was my initial priority, the conference needed a clear vision and direction. As mentioned in the section on volunteers, planning was a crucial

starting point; I knew it would optimise the team and the resource structures and encourage all stakeholders to understand their role and work cooperatively (Bramwell, 1997). I worked with Margaret Farren, my colleague, to identify possible members for the local team. I felt that it was my responsibility to know exactly what I wanted from each person. It was also my responsibility to give good clear management and leadership in order to provide the best experience possible for my volunteers and utilise their skills for the successful production of the conference. In recruiting volunteers I wanted to contribute to community spirit and have a social impact which would contribute to diversity and a wide range of backgrounds (Van der Wagen, 2006).

Once structures were in place, and briefs had been assigned, team members could use their creative initiative to complete their tasks. Emma O'Brien of the Biomedical Diagnostic Unit in DCU took charge of organising a new very successful strand in healthcare. Margaret Farren and Morag Munro ensured quality presentations by reviewing the papers and making the final call with me on the papers. Peter Tiernan, Ger Cannon and Eamon Coughlan took charge of the technical requirements and Leone Gately looked after the social media and dissemination of news. Weekly meetings from mid-March to June helped to keep our spirits high and I always tried to have another new visual dimension ready to add another layer of understanding to what was about to happen. I was very clear that I wanted to start first of all with the aesthetic in order to draw in the eye. Of utmost importance to the running of the conference was team spirit. As with my experience of playing sport, there was a great sense of camaraderie amongst the local team who were all very willing to support the vision they gradually saw coming to fruition over time.

Looking Back

There have been articles written about the conference and feedback has been very positive. Mark Childs, who was the DIVERSE's Chair from 2005-2008, documented his reflections in the Association for Learning Technology (ALT) newsletter (2011). Like the Nano Nagle show, and other projects I have been involved in, it was difficult to get a true perspective on the impact of the conference at the time. Reflection needs to occur some time later to evaluate it properly and give a true reflection of what has taken place. Acknowledging the merits and the areas that need to be improved are easier to establish with perspective. One year later, I feel happy with the energy that was generated at DIVERSE 2011, and I enjoy hearing anecdotal accounts that highlight the joy and impact the conference on individuals and on the greater social formations. An action research mindset would prompt me to ask immediately: 'How can I improve my practice?'. A Thich Nhat

Hanh mindful perspective would have me say ‘stay in the moment’ and internalise the good points instead of wanting to start busying myself organising another event to apply these improvements.

In documenting the events, I have tried to be mindful of all the goodness Diverse generated and of its impact. My objective in demonstrating the potential of visual media in teaching, research and learning was achieved, so I succeeded in marrying the head and the heart and sense and soul (Wiber, 1998).

The video footage from the Creative Coffee Concept winners captures some of the ongoing impact of Diverse 2011. I care that DIVERSE 2011 in Dublin can be improved and built upon so that others within the Diverse community, and future DIVERSE local conference organisers, may benefit and have a fulfilling experience.



Video 8.6. [Looking Back- Diverse 2011](#) (Crotty, 2012)

Coda

The End Note

Labyrinth

The Moon & St. Christopher

Smile

Summerfly

Home Sweet Home

Something Inside So Strong

The Blessing

Colours of the Wind

Coda	297
Labyrinth	299
The Moon and St. Christopher	300
Home Sweet Home	301
The Colours of the Wind	302
Smile	303
Something Inside So Strong	304
The Blessing	305
Summerfly	306
 The End Note - A final word	 306
 Photo C1 DCU Step into the Circle	 299
Photo C2 Safe Journey	300
Photo C3 Home is where the Heart is	301
Photo C4 Remain Calm and Stay Connected	302
Photo C5 Smile – First Year MEME Group	303
Photo C6 Bringing it all Together	304
Photo C7 May the Road Rise to Meet You	305
Photo C8 Summerfly	306

[All song titles are hyperlinked](#)

Coda

Artistry is at the core of what I do. As Schön concludes ‘artistry, for example, is not only in the deciding but also in the doing’

We should be turning the puzzle of professional knowledge on its head, not seeking only to build up a science applicable to practice but also to reflect on the reflection-in-action already embedded in competent practice. (Schön, 1992, p.203).

I am a teacher but I am also an artist and I view both professions as inextricably linked. I design the content for my lessons in such a way that the students have a more enjoyable meaningful interactive learning experience. As an artist, I envisage everything as a production or a performance. I also want the audience to have an enjoyable and meaningful experience. Providing enjoyable, meaningful experiences for my audiences is what inspires me to strive for excellence. This is not in any way to suggest that the performance is an act or inauthentic; on the contrary it is as a means of explaining how I am in the world and how I view teaching, producing visual educational resources, researching and writing. Quality is central to any performance and it must have a beginning, middle and end to sustain the viewer.

In writing this thesis, my ontology took a chronological path to explain the development of my learning which in turn led me to a methodological choice that authenticated my ontology and breathed life into my stories. I feel that everything must connect. Within a given performance, there may be smaller details that are subtle and may even go unnoticed individually but which connect cumulatively in a holistic way. The following excerpt from Schön, resonates with me as it captures this sense of artistry:

When planners or managers convert an uncertain situation into a solvable problem, they construct—as John Dewey pointed out long ago—not only the means to be deployed but the ends-in-view to be achieved. (Schön, 1992, p. 53)

My epistemology section can be seen as the third part of the performance. It is made up of various acts that stand alone in their own right but that when brought together give a better perspective of this section and of my research as a whole. The challenge for me has been to include the correct elements so that you the viewer, understand fully my claims to new knowledge. Through the lens of an artist and producer, this scholarly account of workplace practice is not divorced from what I do in these roles. It is therefore important that I get the pace right for you the reader just as I would for an audience at a concert. I needed to have all the parts in the correct place so you were ready to receive my offerings in a way that enhanced the journey. I feel it is important to pace content and

provide variety to stimulate the difference senses. There must be a flow of positive life-giving energy that moves between audience and performers.

The viewer must be provided with a space that enhances the experience. In addition, the audience must not be aware of technical issues because this would detract from their enjoyment of the performance. As an artist or producer, I must prepare an aesthetic environment. I want the viewer to get lost in the performance and be sensitised fully; they must be allowed to feel it in order to be moved and to want to reflect on the event afterwards. I want the performance to be so enjoyable that it creates an energy that compels the audience to express their delight.

Linking the world of performance to the world of education, is an easy transition for me. Arnold (2010) epitomises my passion for teaching and performing when he states:

Creative energy is something that is not always articulated fully or valued highly when we talk about teachers, but it is the ability that I rate as the highest. Teachers' willingness to put their creative energy into interacting with students and knowledge is extremely generous, and it's what identifies a really good teacher as well as a great one (Arnold, 2010, p.3).

To avert student anxiety and enable them to enjoy the process of learning is central to my pedagogy. This enables students to fulfil their potential and be propelled into giving a performance of which they can be proud, while expressing themselves creatively and in a scholarly manner. I endeavour to provide a safe environment that nurtures this creativity and allows students to lose themselves in the flow of the experience just like the audience at a performance. It is my belief that everyone is a creative being and creativity is not abstract but can be taught and developed (Kaufman, 2009).

I have called this conclusion a 'Coda' because it is a musical term that refers to a passage that brings a piece of music to an end. In this Coda, I want to invite you the listener to engage in another mode of communication worthy of carrying my ontological, methodological and epistemological meanings in a scholarly way. Music is an integral part of who I am and it nurtures and replenishes my creative, educational and entrepreneurial spirit as I live my values in practice. I see the importance of music in providing me with a source of life-affirming energy that I bring into the academy. To marry the sense with the soul and the head with the heart is central for my having a meaningful career; this in turn influences my learning, the learning of others and the learning of the social formations.

In keeping with an artistry that is not only in the deciding but is also in the doing, I have chosen particular songs to record for this thesis. The lyrics and melodies resonate with me in the same way

as any piece of literary work might. Each song is intended to illuminate my research. For this section I will be the ‘master of ceremonies’ and explain why I have recorded each song and am presenting it to you here today. I hope you enjoy the final part of this journey as you step into the circle where you will journey onwards towards the centre of who I really am.

Labyrinth

‘Labyrinth’ is a song written by singer songwriter Liam Lawton. A labyrinth is a pattern with a single winding path that leads from the entrance to the centre. Alternatively, mazes are multicursal and have many paths which present a puzzle that the walker must solve in order to reach the centre. However, a labyrinth has only one path. I have chosen ‘Labyrinth’ for two reasons: I associate the message with my choice of methodology and the reflection cycles that are an integral part of that methodology. The reflective cycles mirror the circles which lie at the core of a labyrinth. Secondly my thesis is my path on which I am inviting you the reader to join me. In keeping with the philosophy that underpins the LET Methodology I feel that if we find the courage to adhere to our values and what we truly believe, then it will lead us safely to the centre of who we really are. In this song the suggestion of finding a stepping stone that will illuminate and help clarify our onward journey, is a good one. The journey is not a lone one because similar to action research and the living educational theory approach, it is only in and through others that we improve ourselves, influence others and impact on the larger circle or social formations. Let the journey begin.



Photo C.1. DCU Step into the Circle.

‘Chartres [Labyrinth](#)’ Painted by Helen O’Keeffe for the DCU Interfaith Centre. (O’Keeffe, 2012)

The Moon and St. Christopher

Saint Christopher whose name means ‘Christ carrier’ is the patron saint of travels. I continue on my journey as I tell my story through this song written by American singer songwriter [Mary Chapin Carpenter](#) who I had previously performed with while singing with Acabella. The three verses are symbolic of my odyssey through life from a young girl who was full of expectation to an adult who now recognises how life can present us sad realities. The words are particularly apt for my own life as they remind me of the many times I spent using my imagination to play in the countryside or record music as a seven year old in my home in Clontarf. They were all times that helped to nurture my creativity and ignite a spark of entrepreneurship as I converted ideas into action. I am also mindful of the fact that I used to sing this song as a younger girl because I liked the melody. On reflection, the lyrics did not mean as much to me then as they do now. I am cognisant of the fact that sometimes, like my students, I have not fully understood what was happening at that particular time but through experience and reflection it became clearer. Photo C.2 is a symbolic visual representation of my journey.



Photo C.2. Safe Journey. (Crotty, 2010)

Home Sweet Home

This song is over 150 years old and the music was composed by Henry R. Bishop and the lyrics were written by John Howard Payne. It appealed to me because of the simplicity of the melody. I cannot describe adequately why the notes in this song strike an emotional chord but overall it evokes something within me that straddles being spiritually uplifting but yet it is very poignant. It is my understanding that many years ago this song was banned from being played in the American Civil War union camps because it was so reminiscent of home and there was a fear that it would incite desertion. I identify with this because every time I either listen or sing this song, I am reminded of the warmth and security I experienced in my family home and the many enjoyable times in my father's homeland of Cavan with my grandmother. When I sing this song I am transported back in time to these places I cherish; they are places for me that embody love, care and safety, all values I have experienced which have allowed me to flourish creatively and have enhanced my wellbeing.



Photo C.3. [Home](#) is where the heart is

The Colours of the Wind

This was the 1995 Oscar-winner for Best Original Song from the Disney animated feature film, *Pocahontas* and was composed by Alan Menken and lyricist Stephen Schwartz. I have used this song in many variety concerts I have produced over the years when teaching music at post primary level. When teaching religion, I also drew on this song because the students were familiar with it and enjoyed listening to the lyrics. I used the words to analyse how we might treat people with respect. The lyrics suggest that we must accept humans who are different in appearance and culture and we must learn from them. Respect for the other so that we can live in harmony is central to the message of the song. The words also address the wonders of the earth and nature and I am particularly drawn to the idea of the importance of the spirit within all living things that should *never* be conquered or owned. The song resonates with me because it draws me back to the university and education system of which I am a part. I do not want to conquer or own another individual's spirit; on the contrary I want to celebrate their difference and unleash that spirit to be the best it can possibly be. I once again draw on the lyrics to highlight the need for us as academics to be open to the stranger or people who speak a different paradigm language and who have different research perspectives. After all, we are all connected to each other in a circle that never ends.



Photo C.4. Remain Calm and Stay Connected. (Crotty, 2011)

Smile

I have chosen this Charlie Chaplin (1889 -1977) song because extending hospitality to researchers from other paradigms may not be without difficulties. It may be met with hostility. In my role as an educator I have found that entrepreneurship, it is not something that is easily associated with Education Departments. Procuring funding can be difficult because business schools traditionally have been seen as the home for people with entrepreneurial spirits. This is unfortunate and indeed regrettable for researchers/educators in other faculties right across the campus; they are budding with ideas that need to be acknowledged and if funded it might all help to capacity build our university. However, an educational entrepreneurial spirit with power could harness this talent within the academy. Perhaps, heads of departments in universities are missing opportunities? It is sometimes best to smile and wait for an opportunity to present itself and then as educators we can let our entrepreneurial spirit shine through and do what we do best, innovate and educate. With unwavering determination, there is a need to smile and awaken others to how to educate. It is my belief that sometimes the innovators are too fearful to innovate. The key is not to regress but to be resilient, progress and smile.



Photo C.5. [Smile](#) - 1st Yr MEME class 2012, Chroma-key workshop. (Crotty, 2012)

Something Inside So Strong

This Labi Siffre song is one that I have drawn upon many times in my capacity as a musical producer. In particular it is a song that allowed me to include the wider community as I called on all the artists who had taken part in the performance to join in with this uplifting song. In addition audiences were asked to join in. The lyrics appeal to me as they suggest that we must believe in ourselves and realise that we have the strength to cope within ourselves irrespective of the challenges. I bring this thinking into my class and endeavour to inspire students to believe in their creativity and ability and turn their ideas into action which can make a difference to impact on the wider social formations.

This particular rendition is with my colleagues in Acabella and includes footage of a concert I organised for the Access 21st celebrations in DCU where local students from Access schools joined in for the finale of this song. Dublin City University's Access Service co-ordinates a range of courses aimed at increasing participation in higher education by students who for a variety of financial or social reasons do not view going to university as a viable or attractive option.



Photo C6. Bringing it all together - [Something Inside So Strong](#) Finale

The Blessing

I am a spiritual person. I believe in wishing well on others even when it is challenging. It is my belief that those who appear hostile are more in need of my hospitality. Thích Nhất Hạnh, the Vietnamese Buddhist monk suggests that:

When another person makes you suffer, it is because he suffers deeply within himself, and his suffering is spilling over. He does not need punishment; he needs help. That's the message he is sending .

I am Irish and my culture has played a major part in my upbringing and has helped me to form and espouse the values of passion, care, creativity and excellence. Sport and Irish music are an integral part of my being. Good sportsmanship meant wishing others well (including my opponents) at the beginning and end of a game. I have chosen this old traditional Jack O’Pierce Irish blessing because it embodies this sentiment and also encompasses everything that is good about being Irish. The lyrics set out to wish one another all that is good to make their journey the best it can be. Good wishes for a plentiful harvest are also at the core of this Irish blessing and as the words suggest ‘there is a time and season for everything’.



Photo C.7. [May the Road Rise to meet you - An old Irish Blessing -](#)
[Aran Islands, Galway.](#)(Crotty 2009)

Summerfly

I have included 'Summerfly' because the rhythm is upbeat despite the lyrics occasionally not mirroring this positive sentiment. However, this song from singer songwriter Cheryl Wheeler, depicts a sense of possibility and one that I experienced as a young girl and continue to experience now in my practice. This last song is also sung in harmony with my colleagues from Acabella. I see life as full of opportunity and hope; it has been harmonious experiences during my summers that I associate with this song which now motivate me to unleash the potential in others through a 'web of betweenness' (Farren, 2005).



Photo C8. Summerfly

The End Note - A Final Word

I hope you have enjoyed the journey and have experienced my creativity and educational entrepreneurial spirit as it unfolded through my ontology and has now led me to this final offering. I have endeavoured to demonstrate how my passion for teaching and learning has motivated me to care for my students and foster a safe environment where they can explore their own creativity and flourish in that process. I hope I have shown how my entrepreneurial spirit had propelled me to always think of the bigger picture which marries the head and the heart and the sense and the soul as I influence my learning and influence the learning of my students and the learning of the social formations.



References

My Epistemology

- Allen J. (2000). *Event Planning, The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives and other Special Events*. Ontario: Wiley.
- Allen, J., O'Toole, W., Harris, R., & O'Donnell, A. (2005). *Festival and special event management* (3rd ed.). Queensland, Australia: John Wiley & Sons.
- Arcodia, C. & Reid, S. (2008): Professional Standards: The Current State of Event Management Associations. *Journal of Convention & Event Tourism*, 9(1), 60-80.
- Arnold, J. (2010). What do university teachers do all day (and often into the night)?' *Journal of University Teaching & Learning Practice*. 7(1).
- Ball, A & Tyson C. (2011), "Non Satis Scire: To Know is Not Enough" *American Educational Research Association 2012 Annual Meeting Call for Submissions Vancouver, British Columbia, Canada*. Retrieved October 10, 2011 from <http://www.aera.net/AnnualMeetingThemeHighlights/tabid/12577/Default.aspx>
- Bassey, M. (1995). *Creating Education Through Research: a Global Perspective of Educational Research for the 21st Century*. Kirklington Moor Press.
- Beard, C. & Wilson, J.P. (2006). *Experiential Learning: A Best Practice Handbook for Educators and Trainers*. London: Kogan Press.
- Ben-Shahar, T. (2007). *Happier: Learn the Secrets to Daily Joy and Lasting Fulfillment*, New York: McGraw-Hill Professional.
- Black, P. Harrison, C. Lee, C. Marshall, B. William, D. (2004). *Working Inside the Black Box: Assessment for Learning in the Classroom*. Phi Delta Kappan. 86(1) p. 9-22. Retrieved December 10, 2011
- Bramwell, B. (1997). Strategic planning before and after a mega-event. *Tourism Management*, 18(3), 167–176.
- Cachia R., Ferrari A. Ala-Mutka, K. & Punie, Y. (2010). *Creative Learning and Innovative Teaching Final Report on the Study on Creativity and Innovation in Education in the EU Member States*. European Commission. Retrieved May 10, 2012 from <http://ftp.jrc.es/EURdoc/JRC62370.pdf>
- Childs, M. (2011, August 18). Diverse 2011 [Issue 24]. Message posted to <http://newsletter.alt.ac.uk/2011/08/diverse-2011/>
- Cooney, T. and Murray, T. (2008). Entrepreneurship education in the third-level sector in Ireland. Retrieved 10 April, 2012 from <http://arrow.dit.ie/cgi/viewcontent.cgi?article=1001&context=imerep>
- Csikszentmihalyi, M. (1975). *Beyond Boredom and Anxiety: Experiencing Flow in Work and Play*. San Francisco: Jossey Bass

Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psychology of Discovery and Invention*. Harper Perennial.

Derrett, R. (2003). Making sense of how festivals demonstrate a community's sense of place. *Event Management*, 8(1): 49-58.

Dewey, J. (1938/1997). *Experience and Education*. New York: Simon and Schuster. Kogan Press.

Dweck, C. S. (2006). *Mindset: The new psychology of success*. New York: Random House.

Eisner, E. (1997). The promise and perils of alternative forms of data representation, *Educational Researcher* 26 (6): 4–10.

Emerson, R. W. (1841). *Compensation*. Retrieved October 30, 2011 from <http://www.emersoncentral.com/compensation.htm>

European Commission (2012). Contracts & Grants Entrepreneurship Enterprise and Industry. Retrieved May 20, 2012 from http://ec.europa.eu/enterprise/newsroom/cf/itemdetail.cfm?item_id=5711&lang=en

European Commission. (2011). Entrepreneurship Education: Enabling Teachers as a Critical Success Factor, a report on Teacher Education and Training to prepare teachers for the challenge of entrepreneurship education. Retrieved May 12, 2012 from http://ec.europa.eu/enterprise/policies/sme/promoting-entrepreneurship/files/education/teacher_education_for_entrepreneurship_final_report_en.pdf

European Commission (2009). Best procedure project: Entrepreneurship in Vocational Education and Training Final report of the expert group. Retrieved April 27, 2012 from http://ec.europa.eu/enterprise/policies/sme/promoting-entrepreneurship/education-training-entrepreneurship/vocational/index_en.htm

European Commission (2006). The Oslo Agenda for Entrepreneurship Education in Europe: Entrepreneurship Education in Europe: Fostering Entrepreneurial Mindsets through Education and Learning, Oslo, 26-27 October 2006. Retrieved April 27, 2012 from http://ec.europa.eu/enterprise/policies/sme/files/support_measures/training_education/doc/oslo_agenda_final_en.pdf

Farren, M. (2005). *How am I Creating a Pedagogy of the Unique through a Web of Betweenness?* (Doctoral dissertation, University of Bath, 2005). Retrieved January 10, 2012 from <http://www.actionresearch.net/farren.shtml>

Forfas (2009). Skills in Creativity, Design and Innovation Retrieved 20 August, 2011 from <http://www.forfas.ie/publications/2009/title,4896,en.php>

Forster, E.S. (1927). *Aspect of the novel*. Orlando Florida: Harcourt Inc.

- Gallagher, E. (2011). How has my learning enabled me to create and share an animated video to assist Newly Qualified Teachers in the creation of a safe critical space for their students? *Educational Journal of Living Theories*. 4(1), 79-103 Retrieved January 12, 2012, from <http://ejolts.net/node/187>
- Gardner, H. (1993). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books.
- Goleman, D. (2011). *The Brain and Emotional Intelligence. New Insights*. Kindle Edition. Northampton, MA: More Than Sound LLC.
- Gosling, J. (2002). Unusual venues: An event less ordinary. *Conference and Incentive Travel*, November/December, 23–28.
- Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 105-117). London: Sage
- Gursoy, D., Kyungmi, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: An extension and validation. *Tourism Management*, 25(2), 171–181.
- Habermas, J. (1976). *Communication and the evolution of society*, London: Heinemann.
- Holly, M. L. (1984). *Keeping a personal-professional journal*. Victoria: Deakin University Press.
- Hubbs, D.L. and Brand, C.F. (2005). The Paper Mirror: Understanding Reflective Journaling. *Journal of Experiential Education*. 28 (1), pp. 60-71
- Huxtable, M. (2009). How do we contribute to an educational knowledge base? A response to Whitehead and a challenge to BERJ. *Research Intelligence* 107. 25- 26. Retrieved Jan 10, 2012 from <http://www.actionresearch.net/writings/huxtable/mh2009beraRI107.pdf>
- Kaufman, J. (2009). *Creativity 101*. New York: Springer Publishing Company LLC.
- Keller, H. (1903). *Optimism: An Essay*. New York: Crowell
- Kinsella, E. A. (2009). The art of reflective practice in health and social care: reflections on the legacy of Donald Schön. *Reflective Practice*. 11(4). pp. 565–575
- Kottasz, R. (2005). Reasons for student non-attendance at lectures and tutorials: An analysis. *Investigations in University Teaching and Learning*. 2(2), 5-21
- Koumi, J. (2006). *Designing Video and Multimedia: For Open and Flexible Learning*. Oxon: Routledge.
- Kress, G. & Van Leeuwen, T. (2001). *Multimodal Discourse*. London: Bloomsbury Academic.
- Lauer, C. (2009). Contending with Terms: Multimodal and “Multimedia in the Academic and Public Spheres. *Computers and Composition*. 26, 225–239.

- Moon, J. A. (2010). *Using Story In Higher Education and Professional Development*. Oxon: Routledge
- Moon, J. A. (2006). *Learning Journals: A Handbook for Academics, Students and Professional Development*. Second Edition. London: Kogan Press.
- New Media Consortium. (2005). A Global imperative: A report of the 21st century literacy summit. Retrieved November 10, 2011 from <http://www.adobe.com/education/pdf/globalimperative.pdf>
- Ng, A.K. (2002). The Development of a New Scale to Measure Teachers' Attitudes Toward Students! (TATS), *Educational Research Journal*. 17(1) 63.
- Palmer, P. and Zajonc, A. (2010). *The Heart of Higher Education: A Call to Renewal*. San Francisco: Jossey Bass.
- Park, C. 2003. Engaging Students in the Learning Process: the learning journal. *Journal of Geography in Higher Education*. 27 (2). pp. 183- 199
- Perkins, D. (2009). *Making Learning Whole: How Seven Principles of Teaching can Transform Education*. San Francisco: Jossey.Bass.
- Perkins, D.N. (1991). Educating for insight. *Educational Leadership*, 49(2), 4-8
- Polyani, M. (1958). *Personal Knowledge: Towards a Post-Critical Philosophy*. University of Chicago Press.
- Reid, M., Burn, A. & Parker, D. (2002). Evaluation Report of the Becta Digital Video Pilot Project, London: British Film Institute,
Retrieved October 14. from http://homepages.shu.ac.uk/~edsjlc/ict/becta/research_papers/what_the_research_says/dvreport_241002.pdf
- Robinson, K. & Aronica, L. (2010). *The Element: How Finding Your Passion Changes Everything!* London: Allen Lane.
- Robinson, K. (2011). *Out of Our Minds: Learning to be Creative*. Oxford: Capstone Publishing.
- Rogers, C.R. (1983). *Freedom to Learn for the 80s*. Columbus. OH: Charles. Merrill.
- Roythorne, P. (2007). Venues: Standing out from the crowd. Retrieved September 22, 2008, from <http://meetingsreview.com/news/view?id= 929&print=1>
- Shulman, L. (2004). *Teaching as Community Property: Essays on Higher Education*. San Francisco: Jossey Bass
- Salmon, G. (2004). *E-Moderating; The Key to Teaching and Learning Online*. 2nd ed. London: Taylor & Francis.
- Salmon, G. (2002). *E-tivities: The Key to Active Online Learning*. London: Taylor & Francis.

- Schön, D. (1995). The New Scholarship Requires a New Epistemology. *Change*, Nov/ Dec. 27(6), 27-34
- Schön, D. (1992). The crisis of professional knowledge and the pursuit of an epistemology of practice, *Journal of Interprofessional Care*. 6(1), p. 49-63
- Schön, D. (1983). *The Reflective Practitioner: how professionals think in action*. London: Temple Smith.
- Thich Nhat Hanh. (1992). *Peace in every step: The path of mindfulness in everyday life*. New York: Bantam Books.
- Van der Wagen, L. (2007). *Human Resource Management for Event*. Oxford: Elsevier Ltd.
- Ward, D. (2004). *The Landscape Within: Insights and Inspirations for Photographers*. London: Argentum.
- West, M. (2001). How to promote creativity in a team. *People Management*. 7(5), 46.
- Whitehead, J. (2012). To Know Is Not Enough, Or Is It? *Paper presented at the 2012 Conference of the American Educational Research Association in Vancouver on the 14th April, 2012*. Retrieved May 12, 2011 from <http://www.actionresearch.net/writings/jack/jwaera12noffke200212.pdf>
- 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. Retrieved 11 September, 2011 from <http://ejolts.net/node/80>
- 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
- Whiteling, I. (2007). Unusual venues found to be big draw for delegates. Retrieved September 24, 2008, from <http://meetingsreview.com/news/view?id=856&print=1>
- Whitfield, J. E. (2009). Why and How UK Visitor Attractions Diversify Their Product to Offer Conference and Event Facilities. *Journal of Convention & Event Tourism*. 10(1). 72-88.
- Wilber, K. (1998). *The Marriage of Sense and Soul: Integrating Science and Religion*. New York: Random House.
- Williams, B. (2007). *Educator's Podcast Guide*. International Society for Technology in Education. USA.
- Wyse, D. & Jones, R. (2003). *Creativity in the Primary Curriculum*. London: David Fulton.
- Zander, R. & Zander, B. (2000). *The Art of Possibility: Transforming Professional and Personal Life*. Boston: Harvard Business School Press.



Bibliography

Adler-Collins, J.P. (2008). Creating New Forms Of Living Educational Theories Through Collaborative Educational Research: A response to Jack Whitehead. *Research Intelligence*. 104, 17-18.

Allen J. (2000). *Event Planning, The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives and other Special Events*. Ontario: John Wiley & Sons.

Allen, J., O'Toole, W., Harris, R., & O'Donnell, A. (2005). *Festival and special event management* (3rd ed.). Queensland, Australia: John Wiley & Sons.

Anderson, S.E., Economos, C. D. and Must, A. (2008). Active play and screen time in US children aged 4 to 11 years in relation to sociodemographic and weight status characteristics: a nationally representative cross-sectional analysis. Retrieved October 8, 2011 from <http://www.biomedcentral.com/1471-2458/8/366>

Arcodia, C. & Reid, S. (2008): Professional Standards: The Current State of Event Management Associations. *Journal of Convention & Event Tourism*, 9(1), 60-80.

Arnold, J. (2010). What do university teachers do all day (and often into the night)?' *Journal of University Teaching & Learning Practice*. 7(1).

Arendt, H. (1971). Thinking and moral considerations. *Social Research*. 38(3), 417- 446

Ausubel D. P. & Fitzgerald, D. (1962). Organizer, general background, and antecedent learning variables in sequential verbal learning. *Journal of Educational Psychology*. 53(6), 243-249.

Ausubel, D. (1978). In defense of advance organizers: A reply to the critics. *Review of Educational Research*. 48, 251-257.

Ausubel, D.P. (1960). The use of advance organizers in the learning and retention of meaningful verbal material. *Journal of Educational Psychology*. 51, 267-272.

Ball, A. & Tyson, C. (2011), Non Satis Scire: To Know is Not Enough. American Educational Research Association 2012 Annual Meeting Call for Submissions Vancouver, British Columbia, Canada. Retrieved. October 5, 2011, from <http://www.aera.net/AnnualMeetingThemeHighlights/tabid/12577/Default.aspx>

Bandura, A. (1977). *Social Learning Theory*. Englewood Cliffs, NJ: Prentice Hall.

Bassey, M. (1995). *Creating Education Through Research: a Global Perspective of Educational Research for the 21st Century*. Kirklington Moor Press.

Beard, C. & Wilson, J.P. (2006). *Experiential Learning: A Best Practice Handbook for Educators and Trainers*. London: Kogan Press.

Ben-Shahar. T. (2007). *Happier: Learn the Secrets to Daily Joy and Lasting Fulfillment*, New York: McGraw-Hill Professional.

- Ben-Shahar, T. (2007). *Happier: Learn the secrets to daily joy and lasting fulfilment*.
- Bertrand, Y. (2003). *Contemporary Theories and Practice in Education*. Madison WI: Atwood Pub.
- Black, P. Harrison, C. Lee, C. Marshall, B. William, D. (2004). *Working Inside the Black Box: Assessment for Learning in the Classroom*. Phi Delta Kappan. 86(1) p. 9-22.
- Boyer, E. (1990). *Scholarship Reconsidered: Priorities of the Professoriate*. San Francisco: Jossey-Bass.
- Bramwell, B. (1997). Strategic planning before and after a mega-event. *Tourism Management*, 18(3), 167–176.
- Brehm, S., Kassin, S. and Fein, S. (2007). *Social Psychology*. 6th Edition. Boston: Houghton Mifflin Harcourt (HMH).
- Bruce-Ferguson (2008). Increasing inclusion in educational research. *Research Intelligence*, 102, 24-25. Retrieved January 10, 2012, from <http://www.actionresearch.net/writings/bera/24-25RI102.pdf>
- Bruner, J. (1996). *Culture of education*. Cambridge, MA: Harvard University Press.
- Burrell, G. & Morgan, G. (1979). *Sociological paradigms and organisational analysis: elements of the sociology of corporate life*. London: Heinemann.
- Cachia R., Ferrari A. Ala-Mutka, K. & Punie, Y. (2010). *Creative Learning and Innovative Teaching Final Report on the Study on Creativity and Innovation in Education in the EU Member States*. European Commission. Retrieved May 10, 2012 from <http://ftp.jrc.es/EURdoc/JRC62370.pdf>
- Carr, W. & Kemmis S. (1986). *Becoming Critical: Education, Knowledge and Action Research*. London: The Falmer Press.
- Carter, K. (1993). The place of story in the study of teaching and teacher education. *Educational Researcher*. 22(1), 5-18.
- Cazden, C.B. (1988). *Classroom Discourse*. Portsmouth, NH: Heinemann.
- Childs, M. (2011. August 18) *Diverse 2011* [Issue 24]. Message posted to <http://newsletter.alt.ac.uk/2011/08/diverse-2011/>
- Clandinin, J. (Ed.). (2007). *Handbook of Narrative Inquiry: Mapping a Methodology*. Thousand Oaks, CA: Sage.
- Clandinin, D., & Connelly, F. (2000). *Narrative Inquiry: Experience and Story in Qualitative*. San Francisco: Jossey-Bass.

- Collins, R., and Cooper, P.J. (1997). *The Power of Story: Teaching Through Storytelling*. Scottsdale, AZ: Gorsuch Scarisbrick Publishers.
- Cooney, T. and Murray, T. (2008). Entrepreneurship education in the third-level sector in Ireland. Retrieved 10 April, 2012 from <http://arrow.dit.ie/cgi/viewcontent.cgi?article=1001&context=imerep>
- Connolly, F.M., and Clandinin, D.J. (1988). *Teachers as Curriculum Planners: Narratives of Experience*. New York: Teachers College Press.
- Crotty, Y. & Farren, M. (2009). *Promoting Creativity in Higher Education Encouraging creativity in education*. Zagreb: Profil International.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psychology of Discovery and Invention*. Harper Perennial.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper and Row.
- Csikszentmihalyi, M. (1975). *Beyond Boredom and Anxiety: Experiencing Flow in Work and Play*. San Francisco: Jossey-Bass.
- Dadds, M. & Hart, S. (2001). *Doing Practitioner Research Differently*. London: RoutledgeFalmer.
- Dadds, M. (1998) Supporting Practitioner Research: a challenge. *Educational Action Research*, 6(1).
- Davison, A. (1971). *Choral Conducting*. 13th edition. Cambridge Mass: Harvard University Press.
- Decker, H. & Herford, J. (1988). *Choral Conducting Symposium*. 2nd edition. New Jersey: Prentice Hall.
- Denzin, N., Lincoln K. & Y. (Eds.), *The Sage Handbook of Qualitative Research* (3rd ed.). Thousand Oaks, CA: Sage Publications.
- Department of Education and Science. (1999). *Primary School Curriculum: Introduction*. Dublin: Stationery Office.
- Department of Education and Skills (2006). *Síolta. The National Quality Framework for Early Childhood Education*. Dublin: Stationery Office.
- Department of Education and Skills (2010). *National Strategy for Higher Education to 2030. Report of the Strategy Group*. Dublin: Department of Education and Skills.
- Derrett, R. (2003). Making sense of how festivals demonstrate a community's sense of place. *Event Management*, 8(1): 49-58.
- Dewey (1933). *How we Think*. Boston: D.C. Heath and Co.

- Dewey, J. (1938). *Experience and Education*. New York: Collier Books.
- Dewey, J. (1938/1997). *Experience and Education*. New York: Simon and Schuster.
- Dewey, J. (1929). *Art and education*. New Jersey: Barnes Foundation Ltd.
- Dick, B. (2006). Action research literature 2004-2006: Themes and trends. *Action Research*. (4)4, 439-458
- Dressman, M. (2008). *Using Social Theory in Educational Research: A Practical Guide*. New York: Routledge.
- Durate, N. (2010). *Resonate: Present Visual Stories That Transform Audience*. New Jersey: John Wiley & Sons.
- Dweck, C. (2007). The Perils and Promises of Praise. *Educational Leadership*, 65(2), 34-39.
- Dweck, C. S. (2006). *Mindset: The New Psychology of Success*. New York: Random House.
- Egan, K. (1986). *Teaching as Story Telling*. Chicago: The University of Chicago Press.
- Egan, K. (2001). The Cognitive Tools of Children's Imagination. Annual European Conference on Quality in Early Childhood Education, Alkmaar, Netherlands. Retrieved October 13, 2011 from <http://ierg.net/assets/documents/ideas/cog-tool-childrenI.pdf>
- Eisenberger, N.I., Jarcho, J.M., Lieberman, M.D., & Naliboff, B. (2006). An experimental study of shared sensitivity to physical pain and social rejection. *Pain*. 126, 132-138.
- Eisner, E. (1993). Forms of Understanding and the Future of Educational Research. *Educational Researcher*. 22(7), 5-11.
- Eisner, E. (1997). *The Enlightened Eye. Qualitative Inquiry and the Enhancement of Educational Practice*. London: Pearson.
- Eisner, E. (1997). The Promise and Perils of Alternative Forms of Data Representation, *Educational Researcher*. 26 (6), 4-10.
- Eisner, E.W. (1993). Forms of Understanding and the Future of Educational Research. *Educational Researcher*. 22 (7), 5 – 11.
- Eisner, E.W. (1988). The Primary of Experience and the Politics of Method. *Educational Researcher*. 17(5), 15 – 20.
- Eliot, T.S. (2001). *Four Quartets*. London: Faber and Faber.
- Elliott, J. (1991). *Action Research for Educational Change*. Buckingham: Open University Press.
- Elkins, J. (Ed.). (2007). *Visual Literacy*. Oxon: Routledge.

Elliott, D. (1995). *Music Matters: A New Philosophy of Music Education* London: Oxford University Press.

Emerson, R. W. (1841). *Compensation*. Retrieved October 30, 2011 from <http://www.emersoncentral.com/compensation.htm>

Engels, S. (1995). *Stories Children Tell*. New York: W.H.Freeman.

European Commission (2012). *Contracts & Grants Entrepreneurship Enterprise and Industry*. Retrieved May 20, 2012 from http://ec.europa.eu/enterprise/newsroom/cf/itemdetail.cfm?item_id=5711&lang=en

European Commission. (2011). *Entrepreneurship Education: Enabling Teachers as a Critical Success Factor, a report on Teacher Education and Training to prepare teachers for the challenge of entrepreneurship education*. Retrieved May 12, 2012 from http://ec.europa.eu/enterprise/policies/sme/promoting-entrepreneurship/files/education/teacher_education_for_entrepreneurship_final_report_en.pdf

European Commission (2009). *Best Procedure Project: Entrepreneurship in Vocational Education and Training. Final Report of the Expert Group*. Retrieved April 27, 2012 from http://ec.europa.eu/enterprise/policies/sme/promoting-entrepreneurship/education-training-entrepreneurship/vocational/index_en.htm

European Commission (2006). *The Oslo Agenda for Entrepreneurship Education in Europe: Entrepreneurship Education in Europe: Fostering Entrepreneurial Mindsets through Education and Learning*, Oslo, 26-27 October 2006. Retrieved April 27, 2012 from http://ec.europa.eu/enterprise/policies/sme/files/support_measures/training_education/doc/oslo_agenda_final_en.pdf

Farren, M. (2006). *How am I Creating a Pedagogy of the Unique through a Web of Betweenness?* (Doctoral dissertation, University of Bath, 2006). Retrieved October 13, 2011 from www.actionresearch.net/farren.shtml

Farren, M. & Whitehead, J. (2005). *Educational influences in learning with visual narratives*. Paper and Video-Conference presentation at the 5th DIVERSE International Conference on Video and Videoconferencing in Education, Glasgow, UK. Retrieved October 5, 2011, from <http://people.bath.ac.uk/edsajw/monday/mfjwwwebped2.htm>

Farren, M. (2005). *How am I Creating a Pedagogy of the Unique through a Web of Betweenness?* (Doctoral dissertation, University of Bath, 2005). Retrieved January 10, 2012 from <http://www.actionresearch.net/farren.shtml>

Forfas (2009). *Skills in Creativity, Design and Innovation* Retrieved 20 August, 2011 from <http://www.forfas.ie/publications/2009/title,4896,en.php>

Forster, E.S. (1927). *Aspect of the Novel*. Orlando Florida: Harcourt Inc.

Gallagher, E. (2011). How has my learning enabled me to create and share an animated video to assist Newly Qualified Teachers in the creation of a safe critical space for their students? Educational Journal of Living Theories. 4(1), 79-103 Retrieved January 12, 2012, from <http://ejolts.net/node/187>

Fisher, R. M. (2010). The World's Fearlessness Traditions: A Critical Integral Approach to Fear Management/Education for the 21st Century, Lanham, MD: University Press of America.

Fox Eades, J. (2008). Celebrating Strengths: Building Strengths-based Schools. Coventry: CAPP Press.

Frazes, C. (2002). The Rehearsal Techniques of Margaret Hillis. Choral Journal. 43(3), 9-15.

Freire, P. (1970). Pedagogy of the Oppressed. New York: Continuum.

Gallagher, E. (2011). How has my learning enabled me to create and share an animated video to assist Newly Qualified Teachers in the creation of a safe critical space for their students? Educational Journal of Living Theories, 4(1), 79-103. Retrieved. October 5, 2011, from <http://ejolts.net/files/journal/4/1/emma.pdf>
Research Papers in Education, 22 (9) pp.199-211.

Gardner, H. (1993). Frames of Mind: The Theory of Multiple Intelligences. New York: Basic Books.

Goleman, D. (2011). The Brain and Emotional Intelligence. New Insights. Kindle Edition. Northampton, MA: More Than Sound LLC.

Gosling, J. (2002). Unusual venues: An event less ordinary. Conference and Incentive Travel, November/December, 23–28.

Garnezy, N. (1985). Stress-resistant children: The search for protective factors. In J. E. Stevenson (Ed.), Recent research in developmental psychopathology. Oxford: Pergamon Press.

Gee, J. P. (2004). What Video Games Have To Teach Us About Learning and Literacy. New York: Palgrave Macmillan.

Gee, J.P. (2004). Situated language and learning: A critique of traditional schooling. London: Routledge.

Ghaye, T. (2004). Reflection for Spiritual Practice. Reflective Practice: International and Multidisciplinary Perspectives. 5, (3) p 291-295.

Green, L. (2008). Music, Informal Learning and the School: A New Classroom Pedagogy. Surrey: Ashgate Publishing Limited.

Grimmett, P.P., & Erickson, G.L. (Eds.). (1988). Reflection in Teacher Education. New York: Teachers College Press.

- Groundwater-Smith, S. & Mockler, N. (2007). Ethics in Practitioner Research: an Issue of Quality. *Research Papers in Education*. 22(9), 199–211
- Guba, E.G. and Lincoln, Y.S. (2000). Paradigmatic controversies, contradictions, and emerging confluences In Denzin, N.K. and Lincoln, Y.S. (eds) *Handbook of Qualitative Research*, 2nd edition. London: Sage Publications.
- Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 105-117). London: Sage
- Gursoy, D., Kyungmi, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: An extension and validation. *Tourism Management*, 25(2), 171–181.
- Habermas, J. (1976). *Communication and the Evolution of Society*. London: Heinemann.
- Hamilton, M., & Weiss, M. (1994). Teaching children to tell stories. In *The National Storytelling Association (Ed.) Tales as tools: The power of story in the Classroom* (pp. 85-90). Jonesborough, TN: The National Storytelling Press
- Higher Education Authority (2012). *Towards a Future Higher Education Landscape*. Dublin: HEA.
- Holly, M. L. (1984). *Keeping a Personal-Professional Journal*. Victoria: Deakin University Press.
- Hubbs, D.L. and Brand, C.F. (2005). The Paper Mirror: Understanding Reflective Journaling. *Journal of Experiential Education*. 28 (1), pp. 60-71.
- Huxtable, M. (2009). How do we contribute to an educational knowledge base? A response to Whitehead and a challenge to BERJ. *Research Intelligence* 107. 25- 26. Retrieved Jan 10, 2012 from <http://www.actionresearch.net/writings/huxtable/mh2009beraRI107.pdf>
- Hymer, B. (2009). *Gifted and Talented Pocketbook*. Hampshire: Teacher's Pocketbooks.
- Illeris, K. (2009). *Contemporary Theories of Learning*. London: Routledge.
- Illeris, K. (2007). *How We Learn: Learning and non-learning in school and beyond*. Second Edition. Oxon: Routledge.
- Irish National Teachers Organisation. (2008). Consultative Conference on Education TRANSITIONS IN THE PRIMARY SCHOOL. Retrieved October 8, 2011 from <http://www.into.ie/ROI/Publications/TransitionsPrimarySchool.pdf>
- Jackson, Y. (2011). *The Pedagogy of Confidence: Inspiring High Intellectual Performance in Urban Schools*. New York: Teachers College Press.
- Jalongo, M. R. (2003). The Child's Right to Creative Thought and Expression (A Position Paper of the Association for Childhood Education International). Retrieved March 12, 2012 from <http://www.freepatentsonline.com/article/Childhood-Education/100734909.html>

- Jensen, E. (2009). *Teaching with Poverty In Mind: What Being Poor Does To Kids' Brains And What Schools Can Do About It*. Alexandria, VA.: Association for Supervision & Curriculum Development.
- Johnson, T. W. & Reed, R. F. (2007). *Philosophical Documents in Education*. 3rd Edition. Boston: Allyn & Bacon.
- Kaufman, J. (2009). *Creativity 101*. New York: Springer Publishing Company LLC.
- Keller, H. (1903). *Optimism: An Essay*. New York: Crowell.
- Kinsella, E. A. (2009). The art of reflective practice in health and social care: reflections on the legacy of Donald Schön. *Reflective Practice*. 11(4). pp. 565–575
- Kottasz, R. (2005). Reasons for student non-attendance at lectures and tutorials: An analysis. *Investigations in University Teaching and Learning*. 2(2), 5-21
- Kress, G. & Van Leeuwen, T. (2001). *Multimodal Discourse*. London: Bloomsbury Academic.
- Kuomi, J. (2006). *Designing video and multimedia for open and flexible learning*. Oxford: Routledge.
- Laidlaw, M. (2008). Increasing Inclusion in Educational Research: A Response to Pip Bruce Ferguson and Jack Whitehead. *Research Intelligence*. 104, 16-17.
- Laidlaw, M. (1996). How can I create my own living educational theory as I account for my educational development? (Doctoral dissertation, University of Bath, 1996). Retrieved July 5, 2011 from <http://www.actionresearch.net/living/moira2.shtml>
- Lauer, C. (2009). Contending with Terms: Multimodal and “Multimedia in the Academic and Public Spheres. *Computers and Composition*. 26, 225–239.
- Lewin, K. (1946). Action research and minority problems. *Journal of Social Issues*. 2(4), pp. 34-46.
- Loughran, J., Hamilton, M.L., LaBoskey, V. K & Russell, T. L. (Eds.). (2004). *The International Handbook of Self-Study of Teaching and Teacher Education Practices*. Dordrecht: Kluwer Academic Publishers.
- Lyubomirsky, S., King, L. & Diener, E. (2005). The Benefits of Frequent Positive Affect: Does happiness lead to success? *Psychological Bulletin*. 131, 803 – 855.
- Mar, R. & Oatley, K. (2008). The Function of Fiction is the Abstraction and Simulation of Social Experience. *Perspectives on Psychological Science*. 3(3), 173 – 192.
- Maslow, A. H. (1943). A Theory of Human Motivation. *Psychological Review*. 50(4), 370-396.
- Matthews, B., & Ross L. (2010). *Research Methods: A Practical Guide for the Social Sciences*. Harlow, England: Pearson.

- Moon, J. (1999). *A Handbook for Academics, Students and Professional Development*. London: Kogan.
- Moon, J. (2010). *Using Story in Higher Education and Professional Development*. Oxon: Routledge.
- Moon, J. (2006). *Learning Journals: A Handbook for Academics, Students and Professional Development*. Second Edition. London: Kogan Press.
- McAdams, D. P. (1997). *The Stories We Live by: Personal Myths and the Making of the Self*. New York: The Guilford Press.
- McNiff, J. (2009). *Learning for Action in Action*. A paper for the Keynote Symposium of the British Educational Research Association. Retrieved July 4, 2012 from <http://www.jeanmcniff.com/userfiles/file%5CPublications%5CBera09%5CJMBERA09Keynote.pdf>
- McNiff, J, Lomax, P & Whitehead, J. (2003). *You and Your Action Research Project*. London; Routledge.
- McNiff, J. & Whitehead, J. (2006). *All You Need To Know About Action Research*. London: Sage.
- McNiff, J. (2002). *Action Research: Principles and Practice*. 4th Edition. Lodon: Routledge.
- McNiff, J. (1997). *Action Research for Professional Development: Concise advice for new action researchers*. Retrieved August 5, 2011 from <http://www.jeanmcniff.com/ar.booklet.asp>
- National Council for Curriculum and Assessment. (2004). *Towards a Framework for Early Learning*. Retrieved 10 January, 2011 from <http://www.ncca.ie/en/Publications/?loc=ALL&query=Towards%20a%20Framework%20for%20Early%20Learning>.
- National Council for Curriculum and Assessment. (2009). *Aistear: The Early Childhood Curriculum Framework*. Retrieved December 19, 2011 from www.ncca.ie/earlylearning.
- Nettle, D. (2005). *Happiness: The Science behind your Smile*. Oxford: Oxford University Press.
- New Media Consortium. (2005). *A Global imperative: A report of the 21st century literacy summit*. Retrieved November 10, 2011 from <http://www.adobe.com/education/pdf/globalimperative.pdf>
- Nic Craith, D. & Fay, A. (2008). *The Curriculum in the Infant Classes in Primary Schools in Ireland – Creating Learning Experiences*. In O'Brien, Cassidy & Schonfled (Eds.) *Vision into Practice: Proceedings of a Conference on Making Quality a Reality in the Lives of Young Children*. Dublin Castle, February 8th-10th 2007. CECDE.
- Noddings, N. (1986). *Fidelity in teaching, Teacher Education and Research for Teaching*. Harvard Educational Review. 56 (4), 496-510.
- Ng, A.K. (2002). *The Development of a New Scale to Measure Teachers' Attitudes Toward Students! (TATS)*, Educational Research Journal. 17(1) 63.

- Palmer, P. and Zajonc, A. (2010). *The Heart of Higher Education: A Call to Renewal*. San Francisco: Jossey Bass.
- Palmer, P. (2007). *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*. San Francisco: Jossey Bass.
- Palmer, P. (1997). *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*. San Francisco: Jossey-Bass.
- Papert, S. (1993) *The Children's Machine. Rethinking School in the Age of the Computer*. New York: Basic Books.
- Park, C. (2003). Engaging Students in the Learning Process: the learning journal. *Journal of Geography in Higher Education*. 27 (2). pp. 183- 199.
- Parkinson, R. (2009). *Transforming Tales. How Stories can Change People*. London: Jessica Kingsley.
- Perkins, D. (2009). *Making Learning Whole: How Seven Principles of Teaching can Transform Education*. San Francisco: Jossey.Bass.
- Perkins, D. & Blythe, T. (1994). Putting Understanding Up Front. *Educational Leadership*. (51)5, p. 4-7.
- Perkins, D.N. (1991). Educating for Insight. *Educational Leadership*, 49(2), 4-8.
- Pinnegar, S. & Daynes, J. (2007). Locating narrative inquiry historically. In Clandinin, D. J. (Ed.) *Handbook of narrative inquiry: Mapping a methodology*. Thousands Oaks, CA: Sage.
- Polanyi, M. (1958). *Personal Knowledge: Towards a Post-Critical Philosophy*. London: Routledge & Keegan.
- Popper, K. (1975). *The Logic of Scientific Discovery*. London: Hutchinson & Co.
- Polyani, M. (1958). *Personal Knowledge: Towards a Post-Critical Philosophy*. University of Chicago Press.
- Prensky, M. (2010). *Teaching Digital Natives: Partnering for Real Learning*. Thousand Oaks, California: Corwin.
- Reason, P. (Ed.). (1994). *Participation in Human Inquiry*. Sage: London.
- Reid, M., Burn, A. & Parker, D. (2002). *Evaluation Report of the Becta Digital Video Pilot Project*, London: British Film Institute,
Retrieved October 14. from http://homepages.shu.ac.uk/~edsjlc/ict/becta/research_papers/what_the_research_says/dvreport_241002.pdf

- Robinson, R. (2009). *Transforming Tales: How Stories Can Change People*. London: Jessica Kingsley Publishers.
- Rosenthal, R., & Jacobson, L. (1968). *Pygmalion in the classroom*. New York: Holt, Rinehart & Winston.
- Robinson, K. & Aronica, L. (2010). *The Element: How Finding Your Passion Changes Everything!* London: Allen Lane.
- Robinson, K. (2011). *Out of Our Minds: Learning to be Creative*. Oxford: Capstone Publishing.
- Rogers, C.R. (1983). *Freedom to Learn for the 80s*. Columbus. OH: Charles. Merrill.
- Roythorne, P. (2007). Venues: Standing out from the crowd. Retrieved September 22, 2008, from <http://meetingsreview.com/news/view?id=929&print=1>
- Rutter, M. (1987). Psychosocial resilience and protective mechanisms. *American Journal of Orthopsychiatry*. 57, 316-331.
- Salmon, G. (2004). *E-Moderating; The Key to Teaching and Learning Online*. 2nd ed. London: Taylor & Francis.
- Salmon, G. (2002). *E-tivities: The Key to Active Online Learning*. London: Taylor & Francis.
- Schön, D. (1995). The New Scholarship Requires a New Epistemology. *Change*, Nov/ Dec. 27(6), 27-34
- Schön, D. (1992). The crisis of professional knowledge and the pursuit of an epistemology of practice, *Journal of Interprofessional Care*. 6(1), p. 49-63
- Schön, D. (1988). Coaching Reflective Teaching. In P. Grimmett & G. Erickson (Eds.), *Reflection in Teacher Education* (pp. 19-29). New York: Teachers College Press.
- Schön, D. (1983) *The Reflective Practitioner: how professionals think in action*. London: Temple Smith
- Seligman, M. E. P. (2003). *Authentic Happiness*. London: Nicholas Brealey Publishing.
- Seligman, M. E. P., Steen, T. A., Park, N., & Peterson, C. (2005). Positive psychology progress: Empirical validation of interventions. *American Psychologist*. 60, 410-421.
- Shulman, L. (2004). *Teaching as Community Property: Essays on Higher Education*. San Francisco: Jossey Bass.
- Sizer, T.B. (1984). *Horace's compromise: The dilemma of the American high school today*. Boston: Houghton Mifflin.

- Slavin, R. (1990). Research on co-operative learning: Consensus and controversy. *Educational Leadership*. 47, (4) 52-54.
- Spanbauer, T. (1992). *The Man that Fell in Love with the Moon*. New York: Grove Press.
- Stenhouse, L. (1980). The study of samples and the study of cases. *British Educational Research Journal*. 6 (1), 1-6.
- Stenhouse, L. (1975). *An Introduction to Curriculum Research and Development*. London. Heinemann.
- Stone, R. (1996). *The healing art of storytelling*. New York: Hyperion.
- Tauber, R. (1998). Good or Bad, What Teachers Expect from Students They Generally Get! Retrieved July 1, 2012 from <http://bern.library.nenu.edu.cn/upload/soft/0-article/025/25055.pdf>
- Teaching Council of Ireland (2007). Code of Professional Conduct. Retrieved August 15, 2011 from <http://www.tui.ie/teaching/teaching-council.1701.html>
- Thich Nhat Hanh (1992). *Peace in every step: The Path of Mindfulness in everyday life*. New York: Bantam Books.
- Thomas, W. I. (1928). *The Child in America*. Oxford, England: Knopf.
- Van der Wagen, L. (2007). *Human Resource Management for Event*. Oxford: Elsevier Ltd.
- Van Manen, M. (1991). *The Tact of Teaching: The Meaning of Pedagogical Thoughtfulness*. Albany, NY: State University of New York Press.
- Voithofer, R., (2005). Designing New Media Educational Research: The Materiality of Data, Representation, and Dissemination. *Educational Researcher*. 34(9), 3-14
- Walton, J. (2008). Ways of Knowing: Can I find a way of knowing that satisfies my search for meaning? Retrieved September 5, 2010 from <http://www.actionresearch.net/living/walton.shtml>
- Ward, D. (2004). *The Landscape Within: Insights and Inspirations for Photographers*. London: Argentum.
- West, M. (2001). How to promote creativity in a team. *People Management*. 7(5), 46.
- Wheatley, Margaret, J. (2002). *Turning to One Another: Simple Conversations to restore hope to the future*. San Francisco: Berrett-Koehler Publishers, Inc.
- Whitehead, J. (2012). To Know Is Not Enough, Or Is It? Paper presented at the 2012 Conference of the American Educational Research Association in Vancouver on the 14th April, 2012. Retrieved May 12, 2011 from <http://www.actionresearch.net/writings/jack/jwaera12noffke200212.pdf>

- Whitehead, J. (2011). Developing a relationally dynamic epistemology for educational knowledge. Paper to support the presentation at the British Educational Research Association Annual Conference (7th September 2011). Institute of Education of the University of London on 7th September, 2011. Retrieved September 12, 2011, from <http://www.actionresearch.net/>
- Whitehead, J. (2008a). Using a living theory methodology in improving practice and generating educational knowledge in living theories. *Educational Journal of Living Theories*. 1(1), 103-126.
- Whitehead, J. (2008b). Increasing Inclusion in Educational Research: A Response to Pip Bruce Ferguson. *Research Intelligence*. 103, 16-17.
- Whitehead, J. & McNiff, J. (2006). *Action Research Living Theory*. London: Sage.
- Whitehead, J. (2008). Increasing Inclusion in Educational research: A response to Pip Bruce Ferguson. *Research Intelligence*. 103, 16-17.
- 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
- Whiteling, I. (2007). Unusual venues found to be big draw for delegates. Retrieved September 24, 2008, from <http://meetingsreview.com/news/view?id=856&print=1>
- Whitfield, J. E. (2009). Why and How UK Visitor Attractions Diversify Their Product to Offer Conference and Event Facilities. *Journal of Convention & Event Tourism*. 10(1). 72-88.
- Wilber, K. (1998). *The Marriage of Sense and Soul: Integrating Science and Religion*. New York: Random House.
- Williams, B. (2007). *Educator's Podcast Guide*. International Society for Technology in Education. USA.
- Winter, R. (1989). *Learning from Experience: Principles and Practices in Action research*. Falmer Press Ltd.
- Wyse, D. & Jones, R. (2003). *Creativity in the Primary Curriculum*. London: David Fulton.
- Yen Yen Joyceln Woo. (2008). Engaging New Audiences: Translating Research into Popular Media. *Educational Researcher*. (37)6. 321-329.
- Zander, R. & Zander, B. (2000). *The Art of Possibility: Transforming Professional and Personal Life*. Boston: Harvard Business School Press.
- Zull, J. (2002). *The Art of Changing the Brain: Enriching the Practice of Teaching by Exploring the Biology of Learning*. Sterling Virginia: Stylus Publishing.
- Zull, J.E. (2011). *From Brain to Mind: Using Neuroscience to Guide Change in Education*. Sterling Virginia: Stylus Publishers.