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**Songs of Praxis:
Reflexive Space for Authentic Teacher Voice Identification, Development and
Transformation**

Doctoral Report and Portfolio of Professional Practice

An integrative Doctoral Report and Portfolio submitted in partial fulfilment of the requirements of the University of Sunderland for the award for the degree of Professional Doctorate

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March 2015

Declaration

No portion of this work referred to in this Professional Doctorate has been submitted in support of an application for another degree or qualification of this or any other University or other Institute of Learning. Except in so far, as stated in the acknowledgements to this report the test itself, the work contained herein is that of the author.

March 2015

Paul-Alan Armstrong

Abstract

This study was conceptualised within the Aristotelian tradition of *phronesis and dialectics* (Eikeland, 2006; 2012) where the focus of the study was the identification of teacher's voice (Sutherland *et al.*, 2010) using Songs of Praxis, an art-based reflexive account within a reflexivity paradigm of uncovering biographical perspective of identity (Alheit, 1992; 2009). This had two reflexivity contexts; within research (e.g. Rolfe, 2011a; 2011b; Rolfe, Jasper and Freshwater, 2011; Etherington, 2007; Simon, 2013; Ellis, 2004; 2007; 2011) and within critical reflective practice (e.g. Gardner, 2009; Gardner, 2014; Rolfe, Jasper and Freshwater, 2011). This reflexive process led to teacher voice development and transformation through a hybridity of creative pedagogy, teaching for creativity and creative learning (Lin, 2011; 2014; Sawyer 2004; 2011).

This visualization was completed using reflexive accounts (referred to as Songs of Praxis) which created space for a reflexive relationship (Etherington, 2007; Ellis, 2004) allowing for emotional recall (understanding biographical identity) through to therapeutic inquiry by dealing with my Mask of Self-Hate (the name I use to describe my bipolarity). This facilitated my authentication and transformation as a scholar of learning and teaching. This study was conducted within an auto ethnographic action research and reflexive accounts methodology using cycles of critical reflection.

The cycles of critical reflection are; teacher voice identification stage 1, the re-imagination of professional voice framework leading to teacher voice identification stage 2, the multiplicity of voice prism. This led to teacher voice development stage 1, the reflexive provocateur toolkit which developed into the Reflexive Classroom, teacher voice development stage 2. This led to the teacher voice transformation through the creation of reflexive spaces of creative pedagogic practices; digital reflexivity; and employability practices. This allowed for teacher voice identification, development and transformation which I illustrate within the 'portfolio' which I conceptualised around an 'Album', *Songs of Praxis: Teacher Voice Identification, development and transformation*'. This corroboration of the data (experience) has led

to the contribution of this study to creative teaching practices, digital reflexivity and employability practices. I propose Songs of Praxis create reflexive space for the identification, development and transformation of teacher's voice.

I present my thesis, Songs of Praxis: Reflexive Space for Authentic Teacher Voice Identification, Development and Transformation.

Key Words: Teacher's voice; transformation; reflexive space; auto ethnographic action research; reflexive accounts; Songs of Praxis

Glossary of Symbols, Definitions and Terms

The following is a glossary of symbols, definitions and terms used throughout the report and portfolio:

Symbol, Definition, Term	Explanation
The Colour Green	The colour green symbolises the insights personality profile of the researcher and this is discussed in the portfolio (see disc 1, song 1)
Auto ethnographic	Definitions vary, for this research using Ellis and Bochner (2000) <i>auto ethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural'</i> (: 739)
Lyrics	The lyrics from songs which resonate with me are used as reflexive accounts to allow for deconstruction and understanding of professional and personal voice (self-image)
Poetics	From the Aristotle definition meaning art or production as a defining feature of a metaphor
Re-imagination	The term used to describe a 'different way' of thinking about professional voice/identity.
Voice	The term voice stems from Sutherland <i>et al.</i> , (2010) to describe self-image of a teacher. Therefore in this research I make reference to voice as a teacher as well as voice for developing professionals in my role as a teacher within a Higher Education Establishment
Communities of practice (COP)	For the purpose of this research I have identified internal and external communities of practice where the results of the research were disseminated for reflection, evaluation and refinement. The internal COP is the University of Sunderland (including Teaching, learning and assessment dissemination events = learning matters lunches and Learning Enhancement Conferences). The external COP is a range of teaching and learning conferences external to the University of Sunderland. The evidence of the dissemination of practice can be found in the portfolio (disc 3).
Artistic Imagination	This term stems from the work of Winter <i>et al.</i> , (1999) and is one of the defining aspects of this research and was instrumental in informing the construction of the Re-imagination of Professional Voice framework (cycle 1 of the hermeneutic spiral), this is discussed in more detail in chapter 4.
Learning Technology	Any technology that can be used for learning and teaching purposes.
The Album	The album is a metaphor to describe how the portfolio of professional voice is presented. As lyrics are the central poetic and expression for understanding voice, the concept of an album is the overarching metaphor to describe the portfolio.
Reflexive Space	<p>The conceptual framework of teacher voice identification, development and transformation was possible within reflexive space which for my thesis I define as;</p> <p><i>The visualization of the layers of conscious and subconscious understanding of self through;</i></p> <ul style="list-style-type: none"> - <i>Creative expressions including one or more of the following: drawings, photographs, poetry, proverbs, lyrics, dance, and sculpture through the media of text, artefact, video and audio collage and such creative expression will be capable of facilitating:</i> - <i>Emotional recall, systematic sociological introspection and therapeutic inquiry'.</i>

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Songs of Praxis: Album of Teacher Voice Identification, Development and Transformation

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Introduction to Disc 1: Teacher Voice Identification

Reflective Cycle 1: Teacher Voice Identification Stage 1

Song of Praxis 1: Atmosphere: The Dark Side of Voice

- Early Memories of Self
- Are we Human or are we Dancer? I am Human
- Spirit in the Sky: discovering my spirituality
- Shadow of the Dark Side: Reflections on Song of Praxis 1

Song of Praxis 2: Where is the Love? Inner Voice

- Disenchanted: Early reflections of the struggle for Professional Voice
- All Together now: finding my Professional Voice
- Where is the love? Listen to your inner voice
- Still walking in silence with a mask of self-hate: Reflections on Song of Praxis 2

Reflective Cycle 2: Teacher Voice Identification Stage 2

Song of Praxis 3: Wake Up: Creative and Innovative Voice

- Listening to my voice
- Being brave, innovate, be creative
- Reflections on Waking Up: The VARK Project
- Waking up: The Innovation Challenge Project
- Where do I go now? Reflections on Song of Praxis 3

Song of Praxis 4: Great Things: Becoming a Techno-Geek in LTA

- Understanding my influence as a Techno-Geek
- Expressing my Techno-Geek Voice in Assessment:
- The joys and frustrations of MAHARA
- Making do Making do, fusion of learning technologies
- Reflections on Song of Praxis 4

Song of Praxis 5: Perfect: Understanding my Influence

- Understanding my influence
- Chasing Cars: Reflections on Disc 1: Teacher Voice Identification

Disc 2: Reflexive Space: Developing as a Creative Teacher

Introduction to Disc 2: Teacher Voice Development

Reflective Cycle 3: Teacher Voice Development 1

Song of Praxis 6: Sound: Developing Reflexive Provocateur Toolkit

- **Example:** Design of artefacts to facilitate imagination in UGB328 Contemporary Developments in HR (Level 3)
- Reflections informing Reflexive Space 1: Creative Pedagogic Practices

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Song of Praxis 7: Fireworks: Creative Pedagogic Practices

- Introduction
- **Example:** Game Based Learning and Exploring Equality
- Reflections on Creative Pedagogic Practices

Song of Praxis 8: This is the Life: Digital Reflexivity

- Introduction
- **Example:** MAHARA: The Creative Reflexivity Tool
- Reflections on Reflexive Space 2: Digital Reflexivity
- Digital Reflexivity Practices

Song of Praxis 9: Waterfall: Employability Practices

- Introduction
- **Example:** Reflexivity Essay as part of UGB323 Placement Project (2012/13)
- Reflections on Reflexive Space 3: Employability Practices

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Song of Praxis 10: Target: Dissemination of Reflexive Space

Introduction

Disseminating to Internal Communities of Practice

1. University of Sunderland LEC 2011 (Armstrong, 2011c)
2. University of Sunderland LEC 2013 (Armstrong, 2013c)
3. Thinking about Learning: disseminating my praxis

Disseminating to External Communities of Practice

1. BMAF 2011 (Armstrong, 2011a)
2. SRHE 2013 (Armstrong, 2013d)

Reflections on Dissemination of Reflexive Space

Reflexive Space 1: Creative Pedagogic Practices

Song of Praxis 11: Tomorrow: Dissemination of Creative Pedagogic Practices

- Introduction
- *Disseminating to External Communities of Practice*
 1. SEDA Teaching and Learning 2012 (Armstrong, 2012b)
 2. ABS Teaching and Learning 2012 (Armstrong, 2012a)
 3. SEDA Teaching and Learning 2014 (Armstrong and Robson, 2014)
 4. Three Rivers Teaching and Learning 2013 (Armstrong, 2013a)
 5. Irish Symbolism on Game Base Learning 2013 (Armstrong, 2013b)
 6. Transforming learning through game-play (Book Chapter Proposal)
- *Reflections on Dissemination of Creative Pedagogic Practices*

Reflexive Space 2: Digital Reflexivity

Song of Praxis 12: Promenade: Dissemination of Digital Reflexivity

- *Internal Contribution:*
 1. Reflections on being a member of TELT
 2. Reflections on being Faculty Representative on SUNSPACE 2012 Project
 3. University of Sunderland Learning Matters Lunch 2011 (Armstrong, Pilar and Donkin, 2011)
 4. University of Sunderland Learning Enhancement Conference 2014 (Armstrong, Belias and Douglass, 2014)

- *Dissemination to External Communities of Practices*
 1. Technology for Employability and WBL, UCLAN, 2011 (Armstrong, 2011b)
 2. Irish Symbolism on Game Base Learning, 2013 (Armstrong, 2013b)
 3. Three Rivers Teaching and Learning, 2013 (Armstrong, 2013a)
 4. HETL Conference 2014 (Armstrong, 2014)

Reflections on Dissemination of Digital Reflexivity

Reflexive Space 3: Employability Practices

Song of Praxis 13: Ocean of Noise: Dissemination of Employability Practices

- *Internal Contribution:*
 1. Reflections as member of AEC and FAEC
 2. Reflections as Member of Employability Working Group, 2013

- *Dissemination to External Communities of Practice*
 1. Technology for Employability and WBL, UCLAN, 2011 (Armstrong, 2011b)
 2. ABS Teaching and Learning, 2012 (Armstrong, 2012a)

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Chapter 1: Introduction

1.1 Purpose of Research

The research conducted for this thesis focused on the reflexive relationships between a teacher in higher education and his teacher's voice and pedagogic praxis (Etherington, 2007). This was conceptualised in the Aristotelian traditions of *phronesis and dialectics* (Eikeland, 2012) by creating a metaphorical visualization (lyrics, referred to as '**Songs of Praxis**') to create reflexive space for the identification of teacher's voice and identity (Sutherland *et al.*, 2010). The poetic expression of reflexive space is normally referred to through the use of expressive creative writing (Hunt, 2013) or poetry (Burchill, 2010). I argue that poetics from the origins of Aristotle are creative expressions of understanding of self and furthermore Ellis (2004) does express how lyrics, dance, and sculpture are forms of creative expressions in an auto ethnographic context. This is further supported by the work of Hunt (2006); Gardner (2009; 2014); McIntosh (2008; 2010); Winter *et al.*, (1999).

The originality of this study is the use of a poetic lyric for the creation of reflexive space for authentic teacher voice identification, development and transformation. Reflective space is considered by commentators including Burchill and Dyson (2005) as the interplay between individual and collective reflection (e.g. within communities of practice). The work of Appleby and Pilkington (2014) debate the creation of learning space for professional development. The conceptual framework of space is also given an organizational context by Fahy, Easterby-Smith and Lervick (2014). Even though I recognise the creation of reflective space through learning, as a spatial and temporal concept which can be individual or collective through communities of practice, this research has considered the deeper reflexivity required for teacher voice development and transformation.

I argue that the use of Songs of Praxis has created reflexive space which was achieved through the methodology of participatory action research (Kemmis and McTaggart, 2005) where critical reflective cycles allowed for emotional recall; systematic sociological introspection (Goffman, 1959; Ellis, 2004) and therapeutic inquiry (Ellis, 1999; 2004). This therapeutic inquiry has created reflexive space which has;

- Allow me to discover my authentic teacher's voice (Kreber, 2013)
- Allow me to become a scholar of learning and teaching through dissemination of practice to a range of communities of practice within the reflexive spaces of creative pedagogy; creating e-space using learning technology platforms; employability practices.
- Allowed me to discover how my bipolar depressive disorder influences my teacher's voice. This particularly allowed me to reflect upon the potential causal relationship between creativity and bipolar depressive disorder (Goodwin and Jamison, 2007). To be truly authentic I had to recognise my depressive disorder and how it was perceived by others what my teacher's voice is expressed as. Why I lean towards creative expression and pedagogy?

I argue the reflexive space created by the Songs of Praxis allowed me to recognise, embrace and authenticate as a creative teacher who is reflexive, critical of professional practice and becoming a scholar of learning and learning within my communities of practice.

To fully appreciate the research conducted for this study I will now outline the study;

1.11 Representation of Study

The purpose of this research was to create reflexive space as a journey of transformation for a teacher in higher education. This reflexive space allowed for emotional recall, systematic sociological introspection, personal narratives and therapeutic inquiry. The creation of reflexive space has allowed me to discover teacher's voice and to as an outcome challenge and develop my praxis. The research has been influenced by the work of Winter *et al.*, (1999) concept of artistic imagination and McIntosh (2008; 2010) creative artistic reflective practice model. The conceptual framework of this research has been through critical reflective cycles as a method of participatory action research (Kemmis and McTaggart, 2005).

This study has been conducted through the recognition of five critical reflective cycles which led to the identification of 'reflexive space(s) for a teacher in higher education. The cycles were as follows;

Participatory Action Research: Cycles of Critical Reflection¹

Critical reflection cycle 1: Teacher voice identification stage 1, the re-imagination of professional voice framework. The conceptualization of this cycle was possible through the use of Songs of Praxis where I considered the formation of my self-image and how this self-image was 'clouded' and influenced by the Mask of Self-Hate. This mask was my bipolarity and for years I had denied how this influenced the way others saw me (this was my own reflexivity being clouded by doubt, insecurity, low self-esteem, fear and denial). The re-imagination of professional voice framework (discussed in section 4.2) was the early stages of recognising the complexities of being a teacher with bipolar and how this influenced how others saw me. This was also when I started to consider teacher talk (Cohen, 2010) and enter into a reflective discussion with others.

¹ This is visualised as Figure 3, page 79.

As this reflective cycle evolved it became clear I did not have a singular voice I had multiple voices which moved me to reflect, consider and reformat my ideas and perception of teacher's voice towards identification stage 2.

Critical Reflection cycle 2: Teacher voice identification stage 2, the multiplicity of voice prism. The Songs of Praxis allowed me to consider my multiplicity of voices and this is discussed in section 4.3. Furthermore once I engaged in art based and artistic imagination (Winter *et al*; 1999) and the embracing of poetics (influenced by the work of McIntosh, 2008; 2010; Ellis, 2004) and recognising what I now know is a hybridity of creative pedagogy, creative learning and teaching for creativity (Lin, 2014). I had a hunch that my approach to be creative was the right path, I just did not know at the time why it was. Through consideration, critical reflection, the corroboration of the 'data' (experience as a teacher) I was able to develop a range of practices, 'tools' and approaches for my pedagogic practices, I imaged this as the reflexive provocateur toolkit.

Critical Reflection Cycle 3: Teacher voice development stage1, the reflexive provocateur toolkit. The recognition of creative learning and creative pedagogy was the next style of the critical reflective cycle of teacher voice development as I became a creative teacher who took pedagogic risk (Le Ferve, 2014) and became vulnerable as an insider researcher (Etherington, 2007). The reflexive provocateur toolkit is explored and discussed in section 4.4. This praxis research (Eikland, 2012) was possible through reflexivity and the emergence of scholarship of learning and teaching (Kreber, 2013) and engaging in teacher talk (Cohen, 2010). This cycle was when I really started to take into account the difficulties of being an insider researcher and how I influenced the feelings of the researched (Ellis, 2007; Simon, 2013) and the vulnerability of pedagogic risk in Business education. This way of knowing was when I started to make sense of my own phronesis (Eikland, 2012) and I started to shift from being a novice to being experienced. Furthermore, my own dialectics of professional knowledge as a teacher (my self-image and voice) as well as how I was seen by others (learners and colleagues, I present some of these reflections and feedback in disc 2 of the portfolio; this corroboration was responsible

in the development of routines of creative pedagogy and creative learning; this is imaged as a metaphor, the reflexive provocateur toolkit; this metaphor developed into the reflexive classroom).

Critical Reflection Cycle 4: Teacher voice development stage 2, the Reflexive Classroom. The reflexive classroom was how I imaged my praxis and how I was developing as a teacher within a creative pedagogic paradigm. The classroom metaphor symbolised the reflection, the thinking and the creation of professional knowledge as I started to authenticate and start to recognise the praxis of being a teacher. This was the stage when I started to recognise the possible links between my bipolarity and creativity;

'Madness, provided it comes as the gift of heaven, is the channel by which we receive the greatest blessings... [T]he men of old who gave things their name saw no disgrace or reproach in madness; otherwise they would not have connected it with the name of the noblest of all arts, the art of discerning the future, and it the manic art' (Plato, 1974; pp. 46-47²).

This corroboration and vulnerability of being a teacher who took risks was emotionally difficult for me as I faced frustration and difficulties from the researched. This relational dynamic made me consider the readiness of the researched and the dangers of emotional recall (Ellis, 2004) and there were times I doubted what I was doing. This was when my mask of self-hate was at its' most prevalent, even though I disseminated my praxis I did not feel comfortable and it was not until I completely authenticated by creating reflexive space and seeing the contribution I made within my reflexive spaces of creative pedagogic practices, digital reflexivity and employability practices. This was the transformation stage of teacher voice and this was through cycle 5.

² This is not the original version of Plato's work it a reprint of his work.

Critical Reflective Cycle 5: Teacher Voice Transformation through the creation of reflexive spaces of creative pedagogic practices; digital reflexivity; and employability practices. This critical reflection cycle is the culmination of the teacher voice identification and development stages and the corroboration of the research conducted for this study. This transformation was possible by engaging with communities of practice (see section 1.3) of this praxis research. This is reflected and considered in disc 3 of the portfolio and the conceptualizing of reflexive space is theoretically supported in section 3.1, this was facilitated by emotional recall, systematic sociological introspection and therapeutic inquiry through the use of reflexive accounts (referred to as Songs of Praxis).

The critical reflective cycles allowed for the research questions of this study to be answered and these are demonstrated within the portfolio of professional voice.

1.12 Research Questions

As indicated in figure 1 there were three research questions which framed this research which are corroborated in the portfolio. The portfolio is a conduit of reflexive accounts (Songs of Praxis) which have facilitated emotional recall, systematic sociological recall which have led to a therapeutic relationship with self as inquiry (Ellis, 1999; 2004). The Songs of Praxis have been triangulated with qualitative feedback from 'participants' of the study (learners and communities of practice members) as a co-construction of understanding praxis (Eikeland, 2006; 2012; Vaughn and Krutka, 2013). There are also examples of artefacts (photographs; feedback) to capture verisimilitude. The corroboration of the experience (data) has been conceptualised as an album which consists of 13 songs of praxis which have been divided between teacher voice identification (stages 1 and 2; disc 1); teacher voice development (stages 1 and 2; disc 2); teacher voice transformation (disc 3). This visualization allow me to immerse in an auto ethnographic action research and reflexive accounts(see chapter 4) to enter into a dialectical dialogue (Eikeland, 2012) to construct personal biography (Alheit, 1992; 2009; Illeris, 2014) and professional

knowledge (Pilkington, 2012; Appleby and Pilkington, 2014). The discs are described below;

Disc 1: Reflexive Space: Teacher Voice Identification - within this disc I have tested the 'tools within reflexive space on me to demonstrate the potential use and development of the frameworks which were developed as a part of this research. Within this disc I have structured around 5 songs that reflect my evolution as a teacher within a Higher Education (HEI) establishment. The songs reflect my own multiplicity of voice prism (for explanation, see section 4.3).

Disc 2: Reflexive Space: Developing as a Creative Teacher: - within this disc I have tested use of authentic creative pedagogic practice (praxis) from the classroom with the students I teach on a range of undergraduate and postgraduate modules. The testing has been conducted through the reflective cycles and the feedback and reflections have allowed for the building of reflexive space. This disc consists of 4 songs that cover a range of creative pedagogic praxis within the three reflexive spaces (creative pedagogies; digital reflexivity; employability).

Disc 3: Reflexive Space: Transformation Sharing my praxis: - within this disc I present the reflections and feedback from the dissemination of praxis from the internal and external communities of practice. This disc consists of 4 songs and is structured around the disseminated within the three reflexive spaces (creative pedagogies; digital reflexivity; employability).

Research Question 1: What is reflexive space and how does it allow a user to identify teacher's voice?

The research was focused on teacher voice (Sutherland *et al.*, 2010) concept of self-image and to be able to conceptualise this through a critical review of the literature (see chapter 2). I was able to formulate ideas around teacher voice identification. Through the portfolio I have demonstrated the corroboration of the research by structuring the evidence around the songs of praxis through the three stages of my transformation to being and becoming authentic (Kreber, 2013).

The portfolio of professional voice was 'imagined as an album' which contained a range of songs of praxis which illustrated the identification of teacher's voice (Disc 1) through to being and becoming a creative teacher (disc 2) and finally through the dissemination of praxis to communities of practice (disc 3).

For this question I demonstrate the corroboration as follows;

Disc 1: Song 3

Disc 2: Song 6

Disc 3: Song 10

Research Question 2: How can songs of praxis create reflexive space?

At the forefront of this research was the creation of reflexive space through the use of a poetic lyric. I chose lyrics as they resonate with me, I see meaning behind the poetic, I was not concerned with the 'beat of the music' I was interested in the meaning the lyric represented to me. I used this as auto ethnographic practices of emotional recall and sociological systematic introspection (Goffman, 1959; Ellis 2004) and therapeutic inquiry (Ellis, 1999; 2004). I imaged the lyrics as 'songs of praxis' as they created reflexive space for me to authenticate, to recognise my teacher's voice and ultimately transform my teacher's voice to become a creative teacher. The conceptualisation of reflexive space was through a critical review of the literature (see chapter 3). The corroboration of this is demonstrated throughout the portfolio as I have identified individual songs of praxis as I go through my journey of self-discovery.

Research Question 3: How songs of praxis have created different reflexive spaces which allowed for teacher voice development and transformation?

Through the use of Songs of Praxis this research created reflexive space for teacher voice development and transformation in terms of creating three reflexive spaces;

- Creative Pedagogic Space
- Embracing learning technology platforms to create e-space
- Developing and enhancing employability practices through critical reflection space

The corroboration of this is demonstrated in the portfolio as follows;

Disc 1: Song 4

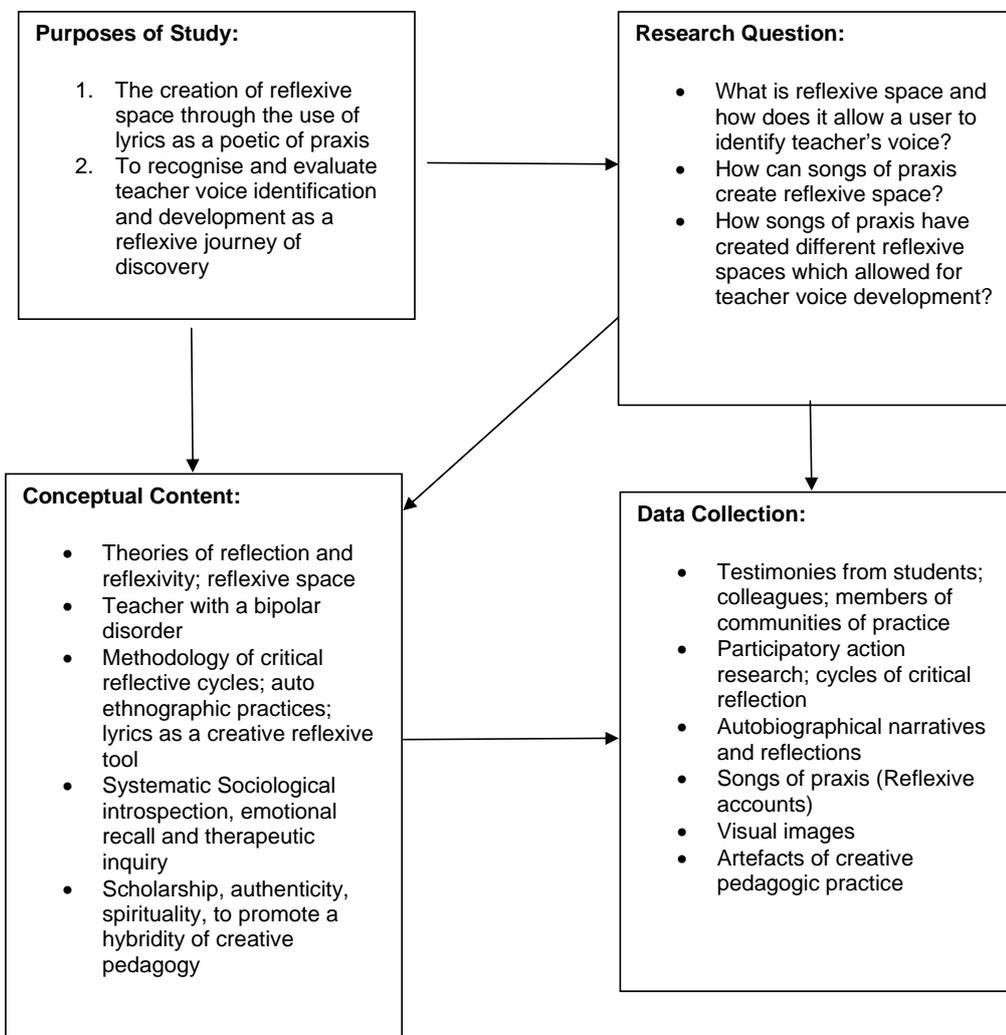
Disc 2: Song 8

Disc 3: Song 12

The contribution of this study is two-fold; Songs of Praxis: Methodological and Theoretical Contributions; Songs of Praxis: Contribution to Reflexive Space and Practice

The representation of this study is illustrated in Figure 1 below;

Figure 1: Representation of Study



1.13 Songs of Praxis: Methodological and Theoretical Contributions

The main methodological challenge and implication for this research was relational ethics. Ellis (2007) proposed this third dimension of ethics where relational ethics 'is doing what is necessary to be true to one's character and responsible for one's actions and their consequences on others' (Ellis, 2007: 4). Relational ethics is connected to being and becoming authentic (Kreber, 2013); fidelity and caring for others (Noddings, 1984; 1988); recognising the values of mutual respect, dignity and connectedness between researcher and the researched (Ellis, 2007). This allows for relational ethnography (Ellis, 2007; Simon, 2013; Tullis, 2013) where relational reflexivity promotes self-reflection and develops the relationship between inner voice dialogue and outer voice dialogue (Simon, 2013). In terms of pedagogy this relates to spirituality and liberal humanist perspectives of education (Lindholm and Astin, 2006; 2008) as this identifies a teacher who has a focus on care and fidelity (Noddings, 1984; 1988). This also relates to a connectedness with your own methodology of the heart (Pelias, 2004; 2005). This research has created reflexive space for authentic teacher voice identification and development through creative reflexivity (McIntosh, 2008; 2010) and artistic imagination (Winter *et al.*, 1999). The creation of reflexive space has given me the 'time' and 'environment in my research to be reflexive as I have;

'From a critical standpoint, reflexivity involves researchers locating themselves within political and social positions, so that they remain mindful of the problematic nature of knowledge and power inherent in human relations and organizations' (Freshwater and Rolfe, 2001: 526).

In terms of this study as a teacher in higher education I have located myself within the classroom; my pedagogy; my teacher voice identification and development. As the criticality of the participatory action research evolved I was able to identify, consider, dissect and authenticate. The reflexive space was central this research and the originality was the adoption of a creative reflexivity tool 'Songs of Praxis' as form of creating a learning space for professional development (Appleby and Pilkington, 2014). The creation of learning space for professional development is at the crux of this research as without this reflexive space I would not have been able to authenticate, and discover my authentic pedagogy.

The creative pedagogy debates of organizational legitimacy (Deverell and Moore, 2014) where boundaries of learning and teaching promote creativity through institutional initiatives (for example innovation challenge) has been identified through this research. As a teacher within Business Education the boundaries of creativity were not always supported or promoted. This did cause concerns and inner dialogue when forming a reflexive relationship with my students. As I was pushing the boundaries of pedagogy I faced resistance and also I had to recognise how my creative pedagogy **'influenced the feelings of the researched'**. This invitation to partake in this creative pedagogy was transformational for me as a teacher as it allowed me to deal with my mask of self-hate. It allowed me to become and be authentic, by being true to my values of teaching, to discover my authentic pedagogy.

I argue that cycles of critical reflection can only be truly transformative within an auto ethnographic conceptual framework of practices including emotional recall and systematic sociological introspection (Goffman, 1959; Ellis, 2004) and therapeutic inquiry (Eliis, 1999; 2004). This research contributes to a methodological discourse which focuses on the arts-based paradigm of research (Finley, 2005; 2011; Pelias, 2013; Barleet, 2013) and furthermore the debates on action research. Action research should be more than simply a process of critical reflection, to be critical means to be reflexive (West, 2010; McIntosh, 2008; 2010; Gardner, 2009; 2014).

This methodological contribution also mirrors the contribution to the debates on reflective and reflexive practice especially recognising critical reflective practice (West, 2010; Gardner, 2014). This research also presents reflexive space as a conceptual framework which goes beyond the collective and individual reflective space concept presented by Burchill and Dyson (2005) and adds to the debates around professional development through learning (Appleby and Pilkington, 2014).

The fundamental methodological and theoretical contribution of this research is Songs of Praxis are a creative tool of critical reflexive practice which gives the user 'time, space and confidence' to identify teacher voice by embracing emotional recall and systematic sociological introspection; which will lead to transformation of teacher's voice by acting as therapeutic inquiry.

This research also has a contribution to reflexive space practice and pedagogic practice.

1.14 Songs of Praxis: Contribution to Reflexive Space Practices

The corroboration of this research which is demonstrated in the portfolio indicates the contribution to practice as follows;

- Through dissemination to a range of communities of practice this research has been delivered at a range of learning and teaching conferences as follows;
 1. Teaching, Learning and Assessment Innovators (e.g. Armstrong, 2011c; Armstrong 2013a; Armstrong, 2013b, Armstrong, 2013c, Armstrong, 2013d; Armstrong 2014b)
 2. Learning Technology Enthusiasts (e.g. Armstrong, 2011b; Armstrong, 2014a; Armstrong 2015a, 2015b)
 3. Reflective and Reflexive Practice Facilitators (e.g. Armstrong, 2011a; Armstrong, 2012b; Armstrong 2014a; Armstrong, Pilar, and Donkin, 2011; Armstrong and Robson, 2014); Armstrong, Belias and Douglass (2014)
 4. Employability Champions (e.g. Armstrong, 2012a)

The fundamental contribution to practice is through the three reflexive spaces and the dissemination which is presented in disc 3 of the portfolio reflects upon the corroboration of the research for pedagogy; reflective and reflexive practice; the use of learning technology platforms; the embracing of creative pedagogies for Business education; as a tool for teacher voice identification and development in an era where the Higher Education Academy UK Professional Standards Framework ([UKPSF](http://www.heacademy.ac.uk/professional-recognition) (located at <https://www.heacademy.ac.uk/professional-recognition>, accessed 5/11/14) is at the forefront of University strategy. As the Faculty of Business and Law representative on the Academic Experience Committee (AEC; University level committee), I have been involved in the discussions and the vision of the University to ensure all teaching staff are Fellows of the HEA by 2018. The drive for HEA fellowship is an area where my research contributes as follows;

- The recognition of teacher's voice and development is at the heart of the UK Professional Standard Framework
- The routes for recognition internally are through CPD and Portfolio. I am involved in a project with a colleague who is a Learning Technologist to create a 'space' within MAHARA for the creation of templates for submission for HEA fellowship to the internal panel.
- As the research for this study has embraced learning technology and reflexive practice I can transfer this knowledge, expertise and practice to become a leader in developing in partnership with the Head of Academic Development and the panel a process and a practice of critical reflective and reflexive practice which supports the embedding of the UK Professional Standards Framework.

The potential of contribution will also include the embedding of creative pedagogies within Business Education to inspire, challenge and engaged Business students to become more creative, reflexive, and critical in their outlook as key graduate attributes of the Business graduate.

1.15 Learning Outcomes Analysis

The corroboration of this research has through the doctoral report and the portfolio demonstrated the meeting of the learning outcomes of this doctoral programme of study as follows;

K1: Deeper understanding of the recent developments in the profession nationally and internationally

This is demonstrated in chapters 2 and 3; and in disc 3 of the portfolio.

K2: Deep understanding of current theoretical frameworks and approaches which have direct relevance to my own professional context

This is demonstrated in chapters 2, 3, 4 and 5; and in disc 3 of the portfolio.

S1: Make a significant contribution to practice within my chosen field

This is demonstrated in chapters 5, 6 and 7; and in discs 1, 2 and 3 of the portfolio.

S2: Apply theory and research methodology within the workplace, and feel comfortable in integrating different approaches to address 'messy' multidisciplinary problems in a rigorous yet practical manner

This is demonstrated in chapters 4, 5, 6 ; and corroborated in the discs 1, 2 and 3 of the portfolio.

S3. Recognise budgetary, political, strategic, ethical and social issues when addressing issues within the workplace

This is demonstrated in chapters 1 and 4; and in discs 2 and 3 of the portfolio.

S4. Reflect of my work, and on myself and thus operating as a truly reflective independent practitioner

This is demonstrated in chapters 1, 2, 3, 4, 5, 6 and 7; and in discs 1, 2 and 3 of the portfolio.

S5. Present and defend an original and coherent body of work that demonstrates, reflects upon, and evaluates the impact upon practice which have personally made

This is demonstrated in chapters 1, 2, 3, 4, 5, 6 and 7; and in discs 1, 2 and 3 of the portfolio.

1.2 Motivation for Research

'I start with my personal life and pay attention to my physical feelings, thoughts and emotions. I use what I call 'systematic sociological introspection' and 'emotional recall' to try and understand an experience I've lived through'
(Goffman, 1959, cited in Ellis, 2004: xvii).

The motivation and the passion for this research has been contextualised around my desire to understand and make sense of my teacher's voice and I have been able to through Songs of Praxis in my reflexive space to identify my self-image as a teacher; to authenticate my fidelity (Noddings, 1984; 1988), my methodology of the heart (Pelias, 2004; 2005) and ultimately not hiding my 'mask of self-hate (my bipolar depressive disorder). To be able to do this I embraced the following;

1.21 A teacher with bipolar disorder: Mask of Self-hate

The term 'bipolar' describes mood states and the extremes of a depressive disorder which are not always understood or recognised. I have dealt with being bipolar since I was diagnosed at 14 and this has been my mask of self-hate since then. I have always found it difficult to accept this mental illness and one of the consequences of this research was finally facing up to my 'mask of self-hate'. I have through my use of songs of praxis been able to see how my bipolar is the motivation behind my creative way of thinking. This research has through critical reflection moved me towards a reflexive space where I consider how I work as a teacher with bipolar. By embracing the extremes of moods, dealing with dark days and depression, by announcing and sharing my bipolar with others has been a motivation for this research.

Until I started this research and explored the literature on pedagogy I really did not appreciate how my bipolar depressive disorder influenced my approach to teaching. I always considered myself to be a caring soul who had passion for teaching, however in the shadows of my mind was my overbearing mask of self-hate and when this appeared it prevented me from being authentic. The discourse on artistic madness stems back to the work of Plato and Socrates (Goodwin and Jamison, 2007: 379). This research has allowed me to identify a potential relationship between my mask of self-hate and my creative tendencies. The Songs of Praxis gave me the reflexive space to consider my bipolar depressive disorder. The evidence of a link between creativity and manic depressive illness;

'any relationship between manic-depressive illness would appear to be unlikely, especially in light of recent and overwhelming evidence that pervasive cognitive deficits mark many if not most individuals afflicted by the bipolar form of the disorder, although it should be noted that standard measures of intellectual functioning, such as IQ, show only a modest association with creativity' (Goodwin and Jamieson, 2007: 381).

Even though Goodwin and Jamieson argue the above, there is further evidence they present;

'Nor do we argue that most people who have bipolar or recurrent depressive illness are creative; they are not. The argument is, rather, that a disproportionate number of eminent writers and artists have suffered from bipolar spectrum disorders and that, under some circumstances, creativity can be facilitated by such disorders. Indeed, great creative accomplishment is by definition a rare merging of temperament, intellect, imagination, happenstance, energy, and discipline' (Goodwin and Jamieson, 2007: 381).

I have no empirical evidence to support a correlation between my bipolar depressive disorder and my creative insights in pedagogy and reflexive practice. I do argue that I do see creativity in what I do and I recognise the creativity in my approach to my professional voice and identity. This research has allowed me through emotional recall and systematic sociological introspection (Goffman, 1959; Ellis, 2004) and therapeutic inquiry (Ellis, 1999; 2004) to authenticate by embracing my bipolar depressive disorder and my artistic madness (Plato, 1974).

1.22 Emotional Recall and Systematic Sociological Introspection

This research and particularly the work of Carolyn Ellis who in her seminal work *'The Ethnographic I: A methodological novel about auto ethnography'* has given me the confidence and reassurance to reimage my professional voice(s) drawing on interpretive poetics (Rogers, 2000) where photographs, qualitative interviews, life histories and lyrics from songs as a pathway to reflexivity. To illustrate this, the following lyrics are an illustration of emotional recall (an example of a song of praxis³);

*You took the tunnel route home
You've never taken that way with me before
Did you feel the need for change?
Apologies on your fingernails
Love flickered in the city of lights,
Like good singers on radio waves*

*I don't need your tears
I don't want your love
I just gotta get home*

*And I feel like I'm breaking up, and I wanted to stay
Headlights on the hillside, don't take me this way
I don't want you to hold me, I don't want you to pray
This is bigger than us*

*You went where the horses cry
You've never taken that way with me before
Did you feel the need for change?
Guilt smeared across your lips
I was tired and cold from the window
You're cold, nothing has changed*

*I don't need your tears
I don't want your love
I just gotta get home*

*And I feel like I'm breaking up, and I wanted to stay
Headlights on the hillside, don't take me this way
I don't want you to hold me, I don't want you to pray
This is bigger than us*

And I feel like I'm breaking up, and I wanted to stay

Comment [PA1]: I am constantly in flux and turmoil and reflect upon whether I am in the right place, emotionally, spiritually and professionally.

Comment [PA2]: When students are upset and stressed I cannot act as I would want too due to social conventions. I feel trapped and unable to express who I really am

Comment [PA3]: The responsibility of what I do professionally, I influence the lives of students and I can through my actions even though not necessarily intended be the cause of the stress and emotional distress.

Comment [PA4]: The emotional challenges of teaching, of dealing with students with empathy, compassion and 'love' can lead to hurt and regret.

³ The practice I have developed as a part of this study was to comment on the lyric as a reflexive account using the 'comment' function of word. I did this has it allowed for reflection and to visualize the emotional recall, systematic sociological introspection and therapeutic inquiry the reflexive account was representing. This is the practice I have adopted throughout this study.

*Headlights on the hillside, don't take me this way
I don't want you to hold me, I don't want you to pray
This is bigger than us*

*And I feel like I'm breaking up, and I wanted to stay
Headlights on the hillside, don't take me this way
I don't want you to hold me, I don't want you to pray
This is bigger than us*

(Bigger than us, White Lies, 2010, From: <http://www.metrolyrics.com/bigger-than-us-lyrics-white-lies.html>]

Comment [PA5]: Ultimately this research is bigger than me, it has allowed me to contribute in my communities of practice; it has allowed me to become more reflexive and more importantly it has allowed me to face my bipolar disorder and to recognise the creativity within me and how I can teach, inspire and innovate. Education is bigger than any one person, it is transformative, it is life changing.

For me to create reflexive space I have used songs of praxis (the lyrics as a reflexive account). The portfolio of professional practice has been 'imagined' as an album entitle 'Songs of Praxis: Teacher Voice Identification, Development and Transformation'. Within the album I decided to structure this around three discs where I have used lyrics as reflexive accounts which have facilitated the following.

1.23 Therapeutic Inquiry

The paradox of this research is that I had to open up old deep buried emotional wounds which have been buried deep within my psyche (my mask of self-hate), my tensions and frustrations of wanting to belong to a community, to feel comfortable in my professional domain. This research has been 'therapeutic'⁴ and cathartic. It has opened my eyes and made me challenge my perceptual world, my understanding of self, and more importantly it has allowed me to re-imagine my professional voice(s) and how this is influenced by my personal voice(s).

I have only been able to deal with my mask of self-hate by recognising the influence this had on my teacher's voice. The use of songs of praxis has allowed me to express my therapeutic inquiry in a way which I am comfortable with. I have deep rooted feelings of frustration, loss, alienation and disappointment.

As the social actor (a teacher within a HE establishment) I have within this research tried to draw meaning from my reflections of my 'voices', my self-image as a teacher and how my values, my spirituality, my methodology of the heart⁵ (Pelias, 2004; 2005) have contributed to the development and evolution the reflexive provocateur toolkit which allowed me to build and develop 'reflexive space'.

⁴ Ellis (2004) argues auto ethnographic research is therapeutic and she uses the term therapeutic inquiry. I will make reference to this throughout my research as I have used this approach. The research has acted as 'therapy' even though this has not been completed in a formal therapeutic relationship, it has been cathartic.

⁵ *a methodology of the heart located in the researcher's body: a body deployed not as a narcissistic display but on behalf of others, a body that invites identification and empathetic connection, a body that takes as its charge to be fully human*' (Pelias, 2004: 2)

1.24 Teacher Voice Identification, Development and Transformation

The final motivation for this research was to make sense of my teacher's voice and I was only able to achieve this by creating reflexive space through my Songs of Praxis. As I will discuss in Chapter 2 the theoretical grounding for this research is embodied in the debates around teacher's voice (e.g. Sutherland *et al.*, 2010); teacher identity (e.g. Beijaard *et al.*, 2004; Gee, 2000); professional development (e.g. Appleby and Pilkington, 2014).

I conceptualise this in Chapter 3 by embodying in the debates around collective and individual reflective space (e.g. Burchill and Dyson, 2005); reflective practice (e.g. Gardner, 2009; 2014); reflexivity (e.g. Fook, 2010; Gardner, 2014); creative artistic reflexivity (e.g. McIntosh, 2008; 2010; Hunt 2006; 2010).

Furthermore through methodological corroboration through participatory action research (e.g. Kemmis and McTaggart, 2005) and auto ethnographic practices of emotional recall and systematic sociological introspection (Goffman, 1959; Ellis, 2004) and therapeutic inquiries (Ellis, 2004) create reflexive space for teacher voice identification and development. This is demonstrated in the portfolio (the album of professional voice). The cycles of critical reflection are at the heart of the conceptual framework presented in chapter 5 which explores and present the conceptualisation of this research.

The research has allowed for teacher's voice identification and development as a collective process of reflective space (Burchill and Dyson, 2005) by disseminating practice to communities of practice.

1.3 *Contribution to Communities of Practice*

1.3.1 *Defining Communities of Practice*

Throughout the corroboration of the research (which is presented in the portfolio) the definition of the communities of practice has evolved. At the beginning of the research it was considered teachers in Business Education were the community of practice. However as I went through the cycles of critical reflection and disseminated my research it became clear there were four communities of practice which were contextualised within '**Teachers in Higher Education**'. These included teachers and academic developers from my own HEI (The University of Sunderland) and teachers and academic developers from other HEIs who attended my dissemination activities and events.

To define the communities of practice I 'labelled and categorised' the members of the communities to give context to the community of practice which define the 'types of participant' I was disseminating my practice to. These are as follows;

1.32 *Teaching, Learning and Assessment Innovators*

I define a teaching, learning and assessment innovator as a *'teacher who actively engages in developments in pedagogy whether they are related to delivery and or assessment'*. This community was internal and external where the community of practice shared the use of innovative, creative and imaginative pedagogic epistemologies (this corroborated with Reflexive Space 1: Creative Pedagogic Space). Examples of disseminated to this community of practice are, Armstrong, 2011c; Armstrong 2013a; Armstrong, 2013b, Armstrong, 2013c, Armstrong, 2013d; Armstrong 2014b.

1.33 *Learning Technology Enthusiasts*

I define a learning technology enthusiast as a *'teacher who embraces the pedagogic potential of learning technology platforms for assessment and or delivery'*. This community was internal and external where the community of practice shared ideas about the use of learning technologies twofold; to engaged students in alterative creative assessments (e.g. toolkits; artefacts; e-based storyboards) and (this corroborated Reflexive Space 2: Embracing learning technology platforms to create reflexive space as digital reflection, digital storytelling through the adoption of e-portfolios, and digital reflexivity through video and sound collages). Examples of disseminated to this community of practice are, Armstrong, 2011b; Armstrong, 2014a; Armstrong 2015a, 2015b.

1.34 *Reflective and Reflexive Space Facilitators*

I define a reflective and reflexive space facilitator as *'a teacher who actively engages in designing assessments which give learners space to be reflective and reflexive'*.

This community was internal and external where the community shared ideas about reflective and reflexive practice (including the embracing of digital reflection and reflexivity) and (this corroborated with Reflexive Space 1: Creative Pedagogic Space and Reflexive Space 2: Embracing learning technology platforms to reflexive space as digital reflection, digital storytelling through the adoption of e-portfolios, and digital reflexivity through video and sound collages). Examples of disseminated to this community of practice are, Armstrong, 2011a; Armstrong, 2012b; Armstrong 2014a; Armstrong, Pilar, and Donkin, 2011; Armstrong and Robson, 2014.

1.35 *Employability Champions*

I define an employability champion as *'a teacher who engages in activities which embed employability practices including graduateness at programme and or module level as a part of the curriculum'*. This community was internal and external where the community engage with practices which enhanced the employability of their students which included reflective and reflexive practice, creative pedagogies to develop critical thinkers (this corroborated with Reflexive Space 3: Developing and enhancing employability practices through critical reflection space). Examples of disseminated to this community of practice are, Armstrong, 2011a; Armstrong 2012a; Armstrong, 2012b; Armstrong 2014a; Armstrong, Pilar, and Donkin, 2011; Armstrong and Robson, 2014.

1.4 Structure of Doctoral Report and Portfolio

The structure of the doctoral report has been framed around the following;

- The theoretical conceptualisation and contextualization of the research (Chapters 2 and 3)
- The methodological conceptualization of the study (Chapter 4)
- The conceptual framework which stemmed from the critical cycles of reflection (Chapter 5)
- The contribution of the research to theoretical and methodological discourse (Chapter 6) and practice (Chapter 7).

1.41 Structure of Report

The following defines and outlines the chapters which are contained within the doctoral report.

Chapter 2: Teacher Voice Identification and Development

This chapter gives the theoretical contextualisation and conceptualization of this research as it presented the debates and discourse on teacher voice identification and development (e.g. Sutherland *et al.*, 2010; Beijaard *et al.*, 2004; Deem and Lucas, 2006; Gee, 2000). The chapter then contextualise the discourse on pedagogy and andragogy (e.g. Knowles, 1980) and argues this research was within a pedagogic context. To support this and to conceptualise there is a critique of liberal humanist perspectives of education (which are related to fidelity and authenticity) by presenting the spirituality in teaching debate (e.g. Lindholm and Astin, 2006). The chapter will then critique pedagogies and with a particular reference to creative pedagogies (e.g. Kuntz *et al.*, 2013). This chapter gives a theoretical context for this research which is conceptualized in chapter 5.

Chapter 3: Reflexive Space for Teacher Voice Transformation

This chapter follows from chapter 2 by contextualising teacher voice transformation within reflexive space. The chapter will start with a debate on creating reflexive space and present the differences between reflective space through collective and individual interaction (e.g. Burchill and Dyson, 2005); learning space for professional development (e.g. Appleby and Pilkington, 2014); spatial, temporal and organizational space (e.g. Fahy, Easterby-Smith and Lervik, 2014). This will be framed around the reflective practice debates (e.g. Gardner, 2009; 2014); reflexivity (e.g. Fook, 2010) and artistic poetic reflexivity (e.g. Hunt, 2006; McIntosh, 2008; 2010). This will lead to the debates concerned with authenticity (e.g. Kreber, 2013); fidelity (e.g. Noddings, 1984; 1988) which recognises the reflexive space required to authenticate as a scholar of learning and teaching. This chapter gives a theoretical context for this research which is conceptualized in chapter 5.

Chapter 4: Methodological Implications of Auto Ethnographic Action Research and Reflexive Accounts

This chapter frames the research within its' philosophical proposition which framed the study. Epistemologically this study was framed within a participatory action research context which through auto ethnographic practices of emotional recall and systematic sociological introspection (Goffman, 1959; Ellis, 2004) and therapeutic inquiry (Ellis, 1999; 2004) created personal narratives which were in the form of a poetic lyric (Songs of Praxis). This was contextualised within the arts-based paradigm of research (e.g. Finlay, 2005; 2011; Barleet, 2013; Pelias, 2013). The main methodological consideration and implication was relational ethics (e.g. Ellis, 2007; Simon, 2013; Tullis, 2013) which had ethical implications and challenges for informed consent, invitation to reflection and recognising power relationships for the 'researched'. This chapter gives a methodological conceptualization for this study which is corroborated in chapter 5.

Chapter 5: Reflexive Space for Teacher Voice Identification, Development and Transformation

This chapter presents the corroboration of chapters 2, 3 and 4 and presents the cycles of the critical reflection which have been presented in the portfolio. This chapter presents the reflective journey which led to the creation of reflexive spaces of Reflexive Space 1: Creative Pedagogic Space; Reflexive Space 2: Embracing learning technology platforms to create e-space; Reflexive Space 3: Developing and enhancing employability practices through critical reflection space.

Chapter 6: Songs of Praxis: Methodological, Theoretical and Reflexive Space Practices Contributions

This chapter presents the contribution to the methodological discourse of participatory action research; the creation of reflexive space through a poetic lyric (Songs of Praxis) which leads to teacher's voice identification and development. The chapter will also discuss the contribution to the relational ethics discourse and the discourse on creativity, bipolar depressive disorders for the authentication of a teacher who recognising power relationships (the gendered discourse of power within higher education). The applied contribution to reflexive practice; creative pedagogies (with particular reference to Business Education); the employability curriculum (with particular reference to reflexivity and reflective practices); digital reflexivity (the creation of reflexive space through e-portfolios; video and sound collages); teacher voice identification and development (with reference to the embedding of the HEA UK Professional Standards framework through MAHARA).

Chapter 7: Songs of Praxis: Conclusions, Personal Learning Journal and Further Research

This chapter presents a summary of reflections on the research questions which framed this study on reflexive space for teacher voice identification, development and transformation. The chapter also reflects personal journey I have been on through the completion of this study as I create reflexive space as a teacher, research and practitioner. The chapter will conclude with a reflection on further research.

The corroboration of the doctoral report is illustrated within the portfolio (to be referred to as '*Songs of Praxis: Album of Teacher Voice Identification, Development and Transformation*').

1.42 Structure of Portfolio

The Album of Professional voice has been framed as follows;

- The corroboration of the research conducted through the critical cycles of reflection which developed the conceptual framework (discussed and presented in chapter 5).
- The Songs of Praxis were chosen to represent the emotional recall, systematic sociological introspection and therapeutic inquiry through the three stages of teacher identification, development and transformation
- This is structured around three discs;

Disc 1: Reflexive Space: Teacher Voice Identification

This disc represents the reflections of a teacher in higher education struggling to authenticate and its contains five songs of praxis (divided into the two stages of identification);

Reflective cycle 1: Teacher Voice Identification Stage 1:

Song 1: Atmosphere: The Dark Side of Voice; (emotional recall based around bipolar depressive disorder preventing authentication).

Song2: Where is the love? Inner Voice; (reflexive account making sense of early voice identification as emotional recall and systematic sociological introspection).

Reflective cycle 2: Teacher Voice Identification Stage 2:

Song 3: Wake up: Creative and Innovative Voice (emotional recall and therapeutic inquiry to start to authenticate).

Song 4: Great Things: Becoming a Techno-Geek in LTA (emotional recall and systematic sociological introspection which reflects upon embracing learning technology in pedagogic practice).

Song 5: Perfect: Understanding my Influence (emotional recall to start to authenticate as a teacher).

This leads in the next stage of the authentication process;

Disc 2: Reflexive Space: Developing as a Creative Teacher

This disc represents the reflections of a teacher in higher education teacher's voice transforming and developing as they authenticate and contains four songs of praxis;

Reflective cycle 3: Teacher Voice Development Stage 1

Song 6: Sound: Developing Reflexive Provocateur Toolkit (this reflects and presents examples of creative pedagogy which were the corroboration of the conceptual framework presented in chapter 5 and informed by the theoretical discourse presented in chapter 2).

Reflective Cycle 4: Teacher Voice Development Stage 2

Song 7: Fireworks: Reflexive Space 1 (this reflects and presents examples of creative pedagogic practices which developed creative reflexivity in students).

Song 8: This is the Life: Reflexive Space 2 (this reflects and presents examples of the embracing learning technologies which constructed digital reflexivity).

Song 9: Waterfall: Reflexive Space 3 (this reflects and presents examples of practices which enhanced employability and graduateness in learners)

This disc focuses on the feedback from students and represents the cycles of critical reflection which were at the heart of the development of the conceptual framework presented in chapter 5.

This leads in the next stage of the authentication process;

Disc 3: Reflexive Space: Transformation through sharing Praxis

This disc represents the reflections of a teacher whose voice has transformed in a scholar of learning and teaching through the dissemination of practice and praxis, this contains four songs of praxis;

Reflective Cycle 5: Teacher Voice Transformation

Song 10: Target: Dissemination of Reflexive Provocateur Toolkit (reflections on dissemination to internal and external communities of practice which represent four communities of practice discussed in section 1.3).

Song 11: Tomorrow: Dissemination of Reflexive Space 1 (reflections on dissemination focused on reflexive space 1: creative pedagogic practices).

Song 12: Promenade: Dissemination of Reflexive Space 2 (reflections on dissemination focused on reflexive space 2: embracing learning technology platforms as digital reflexivity).

Song 13: Ocean of Noise: Dissemination of Reflexive Space 3 (reflections on dissemination focused on reflexive space 3: employability practices).

This disc is followed by a reflection on the Contributors, Members of the Band, Album Review (as a critical reflection of the next stages of the research).

The following chapter is the first of two chapters which gave this study the theoretical context and conceptualisation; Chapter 2: Teacher Voice Identification and Development.

Chapter 2: Teacher Voice Identification and Development

2.1 Introduction

The focus of this chapter is to present a critical reflection of the theoretical foundations for this research. This review informed the conceptual framework for this study; reflexive space for teacher's voice identification and development. This study and review needs to be placed within a theoretical context; liberal humanist perspectives of education.

I do not propose to discuss the whole history of the liberal humanist perspective of higher education due to limitations of word count or the fact that elements of it will not necessarily be relevant for this research. I will start with the conception of the university within the European model was based on the

'united communities of academicians propagating a coherent world view with regard to the most elevated ideals, and were committed to the maximal development of the human potential of their students' (Aviram, 1992: 397).

Even though this viewpoint is over 25 years old, for me this is central now as it was in 1992 as it was the start of managerialism within universities, beginning with the erosion of the demarcation lines between Polytechnics (vocational teaching spaces of learning) and universities (research heavy driven organizations). Gradually over the past 25 years there has been a malaise within the 'university'. We are now in the era of the KIS (Key information sets); University Commitments; variable fees; customisation of education; quality driven systems which focus on assurance rather than enhancement. The idea of the University is transforming and the challenges for a teacher in a University are how to deal with these conflicting ideals about why we teach? Why do we have universities? As a teacher in a University this is a debate and a discourse that caused me concern. The liberal humanist education philosophy is drifting away under the pressure of managerialism.

The pressures to design a curriculum that is current, 'value for money', meet the socio-political agendas of widening participation and social inclusion lead to questions about the 'authenticity and scholarship' debates of universities. The value for money debate and the commercialisation of education has been on the agenda for 30 years and the work of Box (2004) debates the concept of 'Universities in the Marketplace'. He challenges the ever increasing commercialisation of universities (his research was North American based). However, the idea he presents resonates with me as they have come to fruition in the UK. I am not focusing on the commercial activities of universities (from third stream activity) I am however focusing on the pressures of being a teacher within a Higher Education Sector where marketisation is becoming more prominent. The work of Brown and Carasso (2013) debate the change in education policy and the impact of markets; funding (for research and undergraduate study); quality assurance practices and challenges; the removal of the binary line; and the creation of teaching only universities. I will not delve into the debate on higher education policy, However I have considered the changes to Higher Education which have included the shift of focus in some HEIs towards teaching only; research informing teaching, and research intensive.

The creation of the teaching only university was a result of the 2003 White Paper *The Future of Higher Education* where it discussed the introduction of variable fees (DFES, 2003, cited in Brown and Carasso, 2013: 31) and the need to raise the profile of teaching in higher education. This is directly related to the scholarship in teaching debate where there is a dissonance in the recognition of pedagogic research going beyond the subject area. This focus on teaching only universities for me is a rhetorical concept as one of the defining indicators of a university is the research driven focus. This leads me to argue that within the university I work and which proposes that it is 'teaching focused' and not a research intensive university, the question is where does the focus on pedagogic research come from?

The strategic directions within my university I work focuses on efficiencies and to ensure we survive in the increasingly competitive marketplace of higher education. Universities in the UK, due to the changes in funding (especially for UK undergraduate provision), have begun a process of re-focusing the 'identity' of universities. This has provided challenges for a teacher such as myself where quality assurance, benchmarking (for example National Student Survey), internal verification and approval (formally through Boards of Studies and Committees), formal recognition of pedagogic praxis (including teaching and learning plans/strategies at an institutional level) create complexities in establishing one's own professional identity. These challenges facing a teacher within higher education do influence and shape their own identity and voice. We as teachers do not work in isolation we are influenced by others and our own perceptions of self-image (teacher's voice) and identity.

2.2 Teacher Voice and Identity formation

Before a meaningful debate on teacher voice and identity it is critical to consider 'identity' from a psychological and sociological perspective.

The seminal perspective of human development is the '**epigenic model**' presented by Erikson. The epigenic model states there are eight stages of human development from temporal perspective (stage 1) to ideological commitment vs. confusion of values (stage 8) (Illeris, 2014: 45). This is central to understanding teacher's voice as it presents a conceptual understanding of the development of values which reflect your own beliefs and values as a teacher. To authenticate and to be able to authenticate you have to be self-aware, this influences the pedagogy you chose, and it also presents you with your professional values, perspectives and identity. This transformation through the epigenic process is also supported by interaction in communities of practice as a process of social learning (Lave and Wenger, 1991). The sociological perspective of identity includes the '**biographical perspective**' (Alheit, 1992; 2009). Alheit does not use the term biographical identity (Illeris, 2014: 66) he talks about biography in terms of not a factual or objective life story but we develop an interpretation of the story through our own individual understanding and editing, this is subjective and influenced and contextualised from personal memory and self-perception (Illeris, 2014: 66).

The complexity of identity should not be underestimated as we as teachers are and have been influenced by our own biographies (how we perceive our life stages developments; how we make sense of events, situations and critical incidents; this is the foundations of reflection and reflexivity).

The formation and identification of identity and teacher's voice is the context of this study. When I refer to teacher voice and identity I am referring to a teacher in a higher education institution (HEI). Therefore the focus will be on the development of an academic identity and voice. The perception of an academic refers to a person who teaches and research as a subject or discipline specialist (Deem and Lucas, 2006: 204). However teaching is a complex profession (Sutherland *et al.*, 2010: 455). This complexity needs to be taken into account when considering the formation of teacher identity; these can be personal narratives of what you perceive to be the core of your identity as a teacher (Gee, 2000). I argue this is only possible if you consider how others see you (Danielwicz, 2001). This is why I present the concept of teacher's voice (Sutherland *et al.*, 2010) as the construct for this study. I was looking at how we are seen and are seen by others (self-image).

The complexity of personal narratives and recognition of the changing nature of professional identity demonstrates the criticality of reflective and reflexive practice. The recognition of the transformation as a teacher is paramount for scholarship of teaching (this will be discussed in more detail in section 2.51). The formation of teacher identity can be categorised as four characteristics (Beijaard *et al.*, 2004). This framework of teacher identity recognises the complexities and the shifting terrains teachers faced as they develop their identity. The complexities of identity building are a process of 'becoming' and there is a profound connection between identity and practice (Wenger, 1998: 149). This process of 'becoming' is at the heart of teacher's voice identification as it gives the teacher a perceptual world of pedagogy and how they teach within their own working environment.

The process of 'becoming' involves self-reflection, critical reflexivity and personal narratives. Through personal narratives teachers can identify multiple identities and this is a reflection of experience, and interaction with others within personal, historical and situational contexts (James, no date: 1), an essential catalyst for identity formation is through communities (James, no date: 2).

For any teacher their identity and voice will influence their pedagogy; this will be influenced by their values (spirituality).

2.3 Teaching in Higher Education: Pedagogy or Andragogy

The reason for this debate is to dissect whether teaching and learning in the classroom comes under the umbrella of andragogy or pedagogy. Therefore the starting point is to define these terms;

Andragogy is '*the art and science of helping adults learn*' (Knowles, 1980: 43), whereas pedagogy is defined as

'pedagogy is the practice of teaching framed and informed by a shared and structured body of knowledge. This knowledge comprises experience, evidence, understanding moral purpose and shared transparent views. It is by virtue of progressively acquiring such knowledge and mastering the expertise – through initial training, continuing development, reflection and classroom inquiry and regulated practice – that teachers are entitled to be treated as professionals' (Pollard, 2010: 5)

The main difference between the two definitions is andragogy focuses on adult learning whereas pedagogy does not make any reference to adult learning. To explore this further the assumptions related to the adult learner. The concept of andragogy is based on five assumptions (Knowles, 1980: 47). These assumptions are limited as they do not take into account the holistic nature of pedagogy. Andragogy is concerned with psychological and physiological development and life stages developments.

The first assumption, an adult learner has an independent self-concept who can direct his or her own learning. In terms of pedagogy this still applies as the constructed knowledge is completed between the learner within and outside the classroom. Second assumption, an adult learner has accumulated a reservoir of life experiences that is a rich resource for learning. Pedagogy is a learning transaction where the knowledge in the classroom is shared by the students and the teacher. The third assumption, an adult learner has learning needs closely related to changing social roles. Pedagogy a learning transaction where learners gain, acquire and accumulate knowledge. Fourth assumption, an adult learner is problem centred and interested in immediate application of knowledge. Pedagogy is a learning transaction which is structured around a 'body of knowledge'. The fifth and final assumption, an adult learner is motivated by internal rather than external factors. Pedagogy provides the learning environment for learners to support motivation for learning.

I can see the validity of Knowles argument and proposal that teaching adults is different from teaching children. However for me the essence of teaching and learning is the construction, the acquisition, the transferability and 'value' of knowledge within and outside the classroom. To really understand whether as a teacher in higher education we employ pedagogy or andragogy, there is a need to further explore of the criticisms of andragogy proposed by Knowles.

2.31 Teaching in Higher Education: Adult Learning or Pedagogy

There have been critiques of the model of andragogy proposed by Knowles by Merriam, Caffarella and Baumgartner (2007); Grace (1996); Jarvis (1987); Sandin (2005); Lee (2003); Alfred (2000); St Clair (2002); Kessels and Poell (2004) . These concerns and critique of Knowles's assumptions are based on;

Knowles' slavish focus of the individual learner without taking into account the socio historical context in which learning takes place which is virtually ignored, this includes a limited awareness of the cultural context and social structures which define the learning transaction (this does not differentiate between individual

learners). There is an over reliance on humanistic psychology where the individual learner are seen as autonomous, free and growth orientated.

Knowles never painted the bigger picture he chose the mechanistic over the meaningful where there is a lack of context in which learning takes place. Andragogy assumes education is value-neutral and apolitical. Andragogy assumes all adult learners will look and learn the same (universal image of a white middle class individual learner). Other ways of learning are ignored which results in the silencing of other voices. The relationship between self and society is ignored therefore;

'consequently andragogy does not take into account structural systems of privilege and oppression, based on race, gender, and class that influence learning and does not consider how culture impacts a person's development and ways of learning' Sandin, 2005: 28).

Andragogy reproduces society's inequalities and supports the status quo. Knowles suppressed the adult learner from different cultural backgrounds. Andragogy is closely related to learning in the workplace and particularly under the umbrella of Human Resource Development (HRD).

The limitations of andragogy, particularly the definition proposed by Knowles (1980) does not recognise the 'human' in teaching. I recognise the tensions and the possible contradictions between andragogy and pedagogy, the defining essence of teaching being the 'person', the 'human'. The stages of psychological development clouds this debate, this is due to making a distinction between emotional, social and psychological development as compared to educational development. Pedagogy is concerned with educational development. Yes, as teachers in higher education we teach 'adults', however by taking Knowles definition of the individual learner it fails to take into account the interactions which exist in the teaching relationship (see figure 2 below);

Figure 2: The Relationships in and outside the classroom

(Source: Researcher's Interpretations)

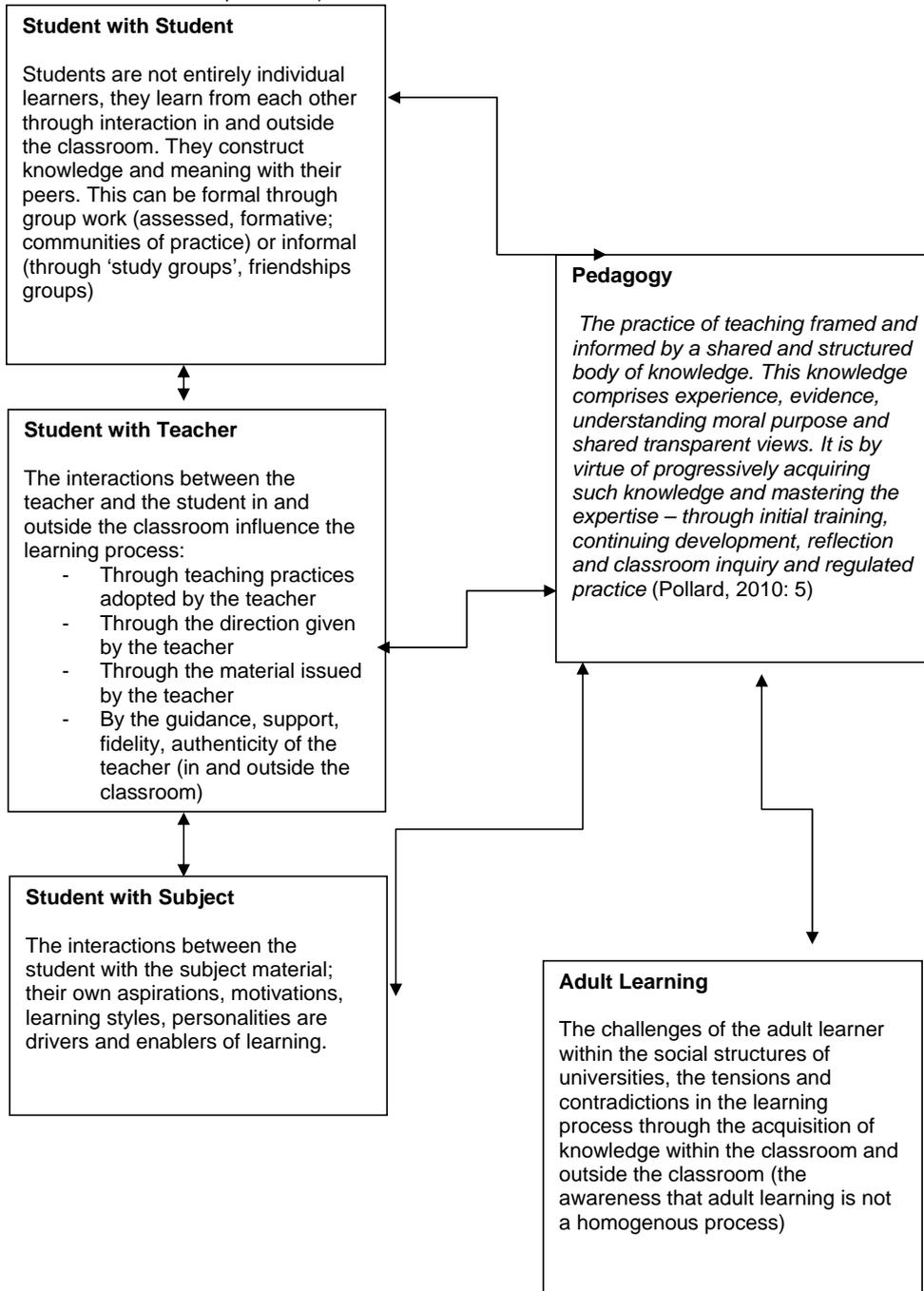


Figure 2 captures the essence of teaching and why I argue for pedagogy rather than andragogy and this is further influenced by spirituality in teaching. Regardless of the psychological development of the 'adult learner' within higher education the concept of andragogy proposed by Knowles (1980) presents an idea which does not capture the 'art of teaching'. Teaching as art is based around capturing and transferring knowledge as partners in co-construction and co-creation of understanding and being an adult does not deflect from this. To propose and suggest adults learn different is too simplistic, teaching and learning in higher education captures the educational philosophy of learning within education. The learner may be at a different stage of psychological development, however they are learners.

2.4: Spirituality in Teaching: Liberal Humanist Pedagogy

The term spirituality is becoming a universal term which transcends multiple disciplines and discourse, including pedagogical practice. However precise definitions of spirituality are elusive (McSherry, 2000). Spirituality, for the purpose of this research, is defined as follows (does not negate or reject any other definitions);

'Personal belief system that searches for meaning and purpose in life and a connectedness to a higher dimension' (Smelzter and Bare, 1996: 370; Mooney and Timmins, 2007: 277).

The reason for extracting this definition is to give context to this research and the debate on spirituality in the classroom originating from the United States where notable commentators include, Astin (2004); Lindholm (2007); Lindholm and Astin (2006; 2008) discussing the influence of spirituality on pedagogical practice. This is further supported by the connections made with spirituality and authenticity (Chickering, Dalton and Stamm, 2006). The debate from a UK perspective, particularly in reflective practice and professional development, is led by Hunt (2006a; 2006b; 2007; 2009a; 2009b; 2010).

Further debates on spirituality and learning (Merriam, Caffarella and Baumgartner, 2007: 200-207) discuss the potential influence of spirituality on learning for adults and they include the ideas of Tisdell (2003). Tisdell (2003) puts forward the seven assumptions of spirituality and how they intersect with learning.

The first assumption is to recognise spirituality and religion are not the same. This is central to pedagogical practice as spirituality is about an 'attitude' a 'value' and this influences how we approach our pedagogical practice (through fidelity; methodology of the heart; authenticity); it is not intended to be a 'sermon' about religious values and exploitation of the students' own intellectual capital acquisition and transfer in and outside the classroom.

The second assumption is awareness and honouring of wholeness and the interconnectedness of all things. The construction of knowledge and the transferability of this acquired knowledge, expertise and through experience is demonstrated through authenticity and scholarship (this will be explored in sections 3.3 and 3.4). This is supported by the third assumption where spirituality is always present (though often unacknowledged) in the learning environment. As there is a potential misinterpretation of 'spirituality' and the lack of a universal definition, the actual acknowledgement on how it influences pedagogical practice may not be covert. It can be argued that the authenticity in teaching debates (see Kreber, 2013) recognise spirituality, reflexivity and scholarship.

The fourth assumption focuses on Spiritual development constitutes moving towards greater authenticity or a more authentic self. Pedagogical practice focuses on the transfer of knowledge and the authenticity debate (Kreber, 2013). Furthermore this relates to the fifth and sixth assumptions, Spirituality is about how people construct knowledge through largely and symbolic processes, often made more concrete in art forms such as music, art, image, symbol and ritual which are manifested culturally. The creative artistic pedagogical practices proposed by numerous commentators (Hunt, 2006a; 2006b; 2007; 2009a, 2009b; 2010; West, 2010; McIntosh, 2008; 2010; Schwabenland, 2009; Mitchell and Hall, 2009; Steinnes, 2008; Mooney and Timmins,

2007; Jeffrey and Craft, 2004; Lin, 2011; 2014) supports this perspective of learning and this relates to the use of poetics in learning; reflective practice and reflexive dialogue (this is explored in more depth in sections 2.42 and 3.13).

The seventh and final assumption, spiritual experiences most often happen by surprise. Pedagogy is an enriching experience and through authenticity the emergence of 'wholeness' and connectedness as a part of a reflexive dialogue (see section 3.5) will exist for the teacher and their students within and outside the classroom. This spiritual awakening is central to the reflexive dialogue and reflective talk as a teacher (Cohen, 2010: 475) as you find your teacher's voice (Sutherland *et al.*, 2010: 456).

'a participant's statement indicating a sense of belonging to the professional community of teachers, it also incorporates their understanding of complex practice, and ethical conduct associated with effective engagement in the complex environment of the classroom' (Sutherland *et al.*, 2010: 456).

The learning spaces we design and develop are influenced by our choice of pedagogy.

2.5 Critique of Pedagogies

The formation of a teacher's identity and voice is through critical reflection and teacher's talk (Cohen, 2010) which defines their pedagogy. To make sense of pedagogy for teachers in HEIs if informal (based on personal experiences and perceptions) and formal (through teaching qualifications and professional development).

'The need for universities to improve the quality of teaching and invest in teaching education for academic lecturers has been emphasised in recent years' (Stewart, 2014: 89).

This is met with cynicism (Hardy and Smith, 2006; Quinn, 2012) by academic lecturers (university teachers). The evidence to suggest the formal teaching qualification changes the attitudes, perceptions, and practices is messy (Stewart, 2014: 90). The challenges for professional development of university teachers are structured around societal, political and institutional perspectives and initiatives. This will be discussed in more depth in chapter 3. The context of professional development looks at the increasing professionalization of university teaching which is reflected in the where the Higher Education Academy UK Professional Standards Framework ([UKPSF](https://www.heacademy.ac.uk/professional-recognition) (located at <https://www.heacademy.ac.uk/professional-recognition>, accessed 5/11/14).

The complexities of professional development and formal teaching qualifications for university teachers should not distract from how we as teachers chose our pedagogy (our learning and teaching strategies).

2.51 Defining Pedagogical Approaches

For the purpose of this study the context for pedagogy is the 'learning, teaching and assessment strategies' which are designed, developed and enacted by university teachers.

As the definition of pedagogy (Pollard, 2010) is the practice of teaching framed and informed by a shared and structured body of knowledge. The defining of learning, teaching and assessment strategies is open to criticism. There is significant evidence that students in higher education learn in different ways (Douche *et al.*, 2013). However the challenges of designing learning within this context does present challenges concerned with 'risk' in choice of pedagogy (Le Fevre, 2014). The old adage 'if you do what you've always done, you'll get what you always got' (Timperley, 2008). This therefore does not take into account the differing learning styles of students.

Further barriers which influence learning, teaching and assessment strategies are institutional initiatives; quality processes; national student survey initiatives; reluctance to be seen as 'different'. Teacher motivation for entering the profession (Thompson and Palermo, 2014) will influence their approach to pedagogy as it defines their self-identity and voice.

I argue that choice of learning, teaching and assessment strategies is contextualized around the subject area and the expectations of your community. I also argue it is based on the 'fear of failure' to be innovative, to become a scholar of learning and teaching (see section 3.31). I also argue to transform to authenticate as a teacher you require 'reflexive space' (see section 3.1) which will give you the 'time, support and guidance' to create professional learning space (Appleby and Pilkington, 2014).

The debates on approaches to learning, teaching and assessment can only be implemented if the teacher is self-aware, critically reflective and reflexive and willing to take 'risk'. The essence of transformational learning is 'risk' therefore it is about being authentic in your choice of pedagogy.

For the purpose of this study, the transformation of teacher's voice and identity was through the discovery of creative pedagogy (which is illustrated throughout disc 2 of the Songs of Praxis Album).

2.52 Creative Pedagogies

The drive for creativity in education has been due to changes in social, economic, and technologically advancements (Lin, 2014). These socio-economic challenges for developing creativity in students are a contemporary debate in higher education. The employability strategies within HEIs also make reference to graduates having creativity as a key graduate attribute (e.g.

http://bejlt.brookes.ac.uk/paper/widening_the_graduate_attribute_debate_a_higher_education_for_global_citizen-2/ accessed 12th November 2014) where 'Originality and

creativity in formulating, evaluating and applying evidence-based solutions and arguments' is defined as a key undergraduate attribute.

Even though there drivers for creativity in graduates I argue and support that creative pedagogy can be contextualised around three dimensions; teaching for creativity; creative teaching; creative learning (Lin,2014). The differing perspectives and approaches to creativity should be seen from three viewpoints (dimensions) innovative teaching; stimulating environment; supportive teacher ethos (Lin, 2011).

2.52 a) Creative Teaching

The creative teaching dimension focuses on the teacher whose creative endeavour is around the designing and teaching by 'using imaginative approaches to make learning more interesting, exciting and effective' (NACCE,1999: 102). This resonates with the suggestion and idea of 'teaching as art' (Eisner, 1979) and teaching is an improvisational performance (Sawyer, 2004; 2011).

For this study the focus was on the design of creative learning approaches which encouraged 'fun' in learning. An example was the embracing of game base learning (this is reflected as a part of Song of Praxis 6: Sound, see pages; the dissemination of this practice, Armstrong, 2013a; 2013b).

Another example of creative teaching was the 'imagination and adaption of learning technologies' for digital reflection (Kirk and Pitches, 2013) and digital storytelling (Lambert, 2007). This was primarily through the use of MAHARA (an e-portfolio platform; this is reflected in Song of Praxis 8: This is the Life, see pages; the dissemination of this practice, Armstrong, 2011b; 2013c; 2013d; 2014b; Armstrong, Pilar and Donkin, 2011; Armstrong, Belias and Douglass, 2014).

This study has developed a creative approach to the use of Web 2.0 technologies as an 'e-space' for critical reflective practice. The engagement with a Web 2.0 learning technology (Bennett *et al.*, 2012) has been a creative approach to teaching as it has

allowed me to develop a 'tool' which promotes creativity in the way students reflect upon their own identity (this will be discussed in more depth in section 3.1). I aimed to create a 'creative space' (Kuntz *et al.*, 2013) to encourage imagination and reformatting of ideas about self in the students.

The creative teaching also encouraged students to be creative in their own reflective and reflexive practice (this is reflected in Song of Praxis 7: Fireworks, see pages; the dissemination of this practice, Armstrong, 2011a; Armstrong, 2012a; Armstrong 2012b; Armstrong and Robson, 2014).

2.52 b) Teaching for Creativity

This is more concerned with the strategies for developing creativity in learners through the creation of time and space (Cremin, Burnard and Craft, 2006) which supports the learner in developing creative capabilities.

This study did create 'space' for students to be creative primarily through the assessment practices I designed and developed as I was transforming my teacher's voice.

Examples include the design of artefacts (Toolkits, videos, posters, and audio recordings as a method of constructing knowledge differently; this is reflected in Song of Praxis 6: Sound, see page; the dissemination of these practices, Armstrong, 2011c; 2013c; 2013d; 2014a). This is a practice which I have developed, refined and improved as I went through the cycles of critical reflection (see section 4.21).

Teaching for creativity for this study was an outcome which was unexpected and it has led to a hybridity between creative teaching and teaching for creativity (Lin, 2014).

2.52 c) Creative Learning

Creative learning can only be facilitated in the classroom if the teacher has a supportive ethos and this is demonstrated by their enthusiasm and own creativity. Without creative learning there will be no creative teaching or teaching for creativity. This interplay or hybridity (Lin, 2014) is represented in learners engagement with their imagination and playfulness (Kangas, 2010); exploring, independent thinking (Craft *et al.*, 2008).

I argue that creative learning will only happen if a teacher is authentic in their scholarship of learning and teaching (see sections 3.3 and 3.4). The teacher will be required to take 'pedagogic risks' (Le Fevre, 2014) where 'risk and risk-taking has been tightly associated with effective innovation, improvement' (: 56). I also proposed we as teachers can learn from the pedagogies of 'being and becoming a creative practitioner' (Denmead, 2011). The context of this research was based on the cultural and creative education of using 'creative practitioner' expertise in schools. However I propose this framework is a crucial piece of the creative learning debate. The encouragement of 'open-endedness' and 'playfulness' are crucial elements of being and becoming creative. To be creative means to take 'risk' to not have 'a prescribed structure', it also promotes being uninhibited just as a child who is involved in play.

The creative learning paradigm can only truly exist if the teacher is willing and open to 'risk'; 'critical reflective practice; systematic confirmation and corroboration; action learning (see Ingram, 2014; Guile, 2010; Harris, 2013; Kuntz *et al.*, 2013).

2.6 Hybridity of creative pedagogy, teaching for creativity and creative learning

The potential hybridity of creative pedagogy can only be achieved if there is a supportive teaching ethos where risk, professional discourse, professional development and self-awareness of the potential of creative teaching. The scholarship of teaching and learning debate supports the idea of creative teaching (see section 3.31).

I propose that creative pedagogy is not simply focused on the aesthetically pleasing outcomes or the desire to be different. Recognising differing learning styles of students (Douche *et al.*, 2013); taking pedagogic risk (Le Fevre, 2014); promoting imagination and playfulness (Kangas, 2010; James and Brookfield, 2014); promoting 'open-endedness' (Denmead, 2011).

The adoption of a creative pedagogy should focus on engagement of students in their own learning (this further disproves Knowles concept of andragogy who homogenise learning); promote learning as a 'fun' activity which represents the opportunity to explore, inquire and question their own knowledge.

In this study I have disseminated a range of creative pedagogies and reflected upon how they have transformed my teacher's voice. However I would not have been able to identify, develop or transform my teacher's voice without reflexive space.

The following chapter is the contextual and conceptualisation of teacher's voice transformation through reflexive space.

Chapter 3: Reflexive Space for Teacher Voice Transformation

3.1 Creating Reflexive Space

Reflective space is considered by commentators including Burchill and Dyson (2005) as the interplay between individual and collective reflection (e.g. within communities of practice). The work of Appleby and Pilkington (2014) debate the creation of learning space for professional development. The conceptual framework of space is also given an organizational context by Fahy, Easterby-Smith and Lervick (2014). Even though I recognise the creation of reflective space through learning, as a spatial and temporal concept which can be individual or collective through communities of practice, this research has considered the deeper reflexivity required for teacher voice identification, development and transformation.

I argue reflexive space can only be understood in terms of reflective practice; reflexivity; artistic poetic reflexivity.

3.11 Reflective Practice

The notion of reflective practice for a university teacher has been discussed by numerous commentators as identified by Malkki and Lindblom-Yianne (2012). The debates around reflective practice for university teaching have focused on a number of key issues;

- Reflection is seen as being an essential prerequisite for quality teaching and the development as a teacher (Malkki and Lindblom-Yianne, 2012)
- Reflection is seen as core to adult learning, transformation, autonomy and empowerment (Malkki and Lindblom-Yianne, 2012)
- The process of reflection is poorly understood (e.g. see Kreber, 2006)
- There is insufficient knowledge of the link between reflective practice and action as a teacher develops their pedagogical practice (Malkki and Lindblom-Yianne, 2012)
- The question whether reflection is an individual activity or through communities of practice (Enfield and Stasz, 2011)
- The differences between reflective practice and reflexive dialogue (Cuncliffe, 2002)

The starting point is to understand what is meant by reflection;

The roots of reflection stem from Dewey (1933) who describe reflection as *'[a]ctive, persistent, and careful consideration of any belief or supposed form of knowledge in light of the grounds that supports it and the further conclusions to which it tends'* (: 9). Whereas Bolton (2010) proposed reflection is;

'An in-depth consideration of events or situations: the people involved, what they experienced, and how they felt about it. This involves reviewing or reliving the experience to bring it to focus, and replaying from diverse points of view. Seemingly innocent details might prove to be key; seemingly vital details may be irrelevant' (Bolton, 2010: XVIII).

A common metaphor used to understand reflection is the 'mirror' supported by commentators including Bolton (2010). The main challenge for reflective practice is the prominent paradigm associated with the reflective practitioner model of Schon (1983) and the experiential model supported by commentators including Kolb (1984). Increasingly there is recognition that the models of reflection practice supported by Kolb and Schon are reinforcing reflective reproduction (McIntosh, 2008; 2010).

Schon (1983) introduced the concepts of reflection in action and reflection on action (Moore-Russo and Wilsey, 2014). This is conceptualised as the reflective practitioner paradigm which assumes;

Firstly, the reflective paradigm asserts the origins of understanding in the totality of personal experience rather than in the specialised bodies of knowledge institutionalised as 'disciplines'. However, this infers reflective practice is concerned with all experiences whether they are in your area of expertise or not. A true reflector sees the holistic experience and the transferability of the experience. Secondly, it emphasises that the development of understanding involves emotional and unconscious psychic processes – not merely the cognitive and logical processing of factual information, without taking into account reflection is emotional, it also implies the interconnection between thinking, feeling, and doing. Thirdly, there is an emphasis on theoretical understanding is derived from a response to the complexities of experience – rather than prescribing in advance the interpretation we are to place upon experience, whereas reflection is concerned with decoding a range of experiences and making sense of their interconnection.

There is emphasis that understanding is never final, but always in process of development, through introspection and through interaction with others. This is through reflective space through learning (Appleby and Pilkington, 2014) and professional discourse (Pilkington, 2012). The final assumption emphasises that the proper exercise of authority based on professional expertise involves recognising the contribution to one's professional understanding made by clients (students, patients, service users, organisational subordinates etc.). The necessary partner of the reflective practitioner is the reflective client; both are to be conceived as reflective citizens in a participatory democracy. This does not take into account reflection has multiple meanings and influences and reflection is not solely about the individual it is also concerned with those you influence (Winter *et al* 1999; McIntosh, 2008; 2010; Gardner, 2009; Gardner, 2014).

The premise of reflection and action focuses on experiential learning with particular reference to the work of Kolb (1984) and Moon (2006). Even though these models of reflection are cited in numerous readings on reflection they can be 'accused' of leading to reflective reproduction (McIntosh, 2008; 2010). This accusation is based on the idea that reflection using Kolb's model is only as good as the user. The extent to which this model can really define action is only true if the user can make the link between the conceptualization stage and the action stage. Kolb has been criticised as not exploring the conceptual links in more detail (see Boud, Keogh and Walker, 1985; Malkki and Lindblom-Ylänne, 2012). This criticism of Kolb's model does present a potential dilemma because it suggests the limitations of this reflective tool. As Kolb's model is the prominent model of experiential learning I do argue what is its' value if there is no conceptual links between theorising about action and changing action.

Increasingly there is recognition of critical reflection (see West, 2010; Gardner, 2014; Fook, 2010; Rolfe, Jasper and Freshwater, 2011) who proposed the holistic approach to reflective practice.

This holistic approach generates a criticality in the reflective process as a way of understanding and engaging in an interconnection. This interconnection is where a specific experience takes into account the emotions, thoughts, reactions and actions related to the experience. This gives meaning when you take into account assumptions and values which are influenced by the social context and history both individually and collectively with the expectation of the critically reflective process leading to socially just change (Gardner, 2014: 24).

'The critical reflection process requires workers to use all of themselves, to take into account the emotional, social, mental, physical and spiritual. The process is one that includes recognizing and working with emotions and thoughts, recognizing the influence of social context and physical world and the impact what is meaningful' (Gardner, 2011: 70-71).

The process of critical reflection can only be successful or of value to the individual if they engage in the seven principles of critical reflection proposed by Gardner (2014: 26-32).

Firstly, actively remembering or engaging with what really matters; this recognises the messiness and complexity of professional life. In professional life we can be distracted from what really matters and be distracted by what is really not important. As a critically reflective teacher the focus of my reflection should be on learning, teaching and assessment for the students I teach. I should be critical about my pedagogy, my authenticity and how I engage with the learning of all learners. It is argued that however you define yourself whether this is as a veteran, a novice all teachers differ in their abilities to reflect upon their own or others' teaching practices' (Star and Strickland, 2008; Moore-Russo and Wilsey, 2014). Furthermore all practising teachers can learn to reflect effectively (Filby, 1995; Moore-Russo and Wilsey, 2014).

Secondly, by recognizing and affirming difference. This can lead to an assumption where individuals with a professional qualification have an attitude of 'rightness' can be a barrier for critical reflection. I propose and argue to be truly reflective you need to be humble, have humility, being self-aware, being critical and authentic. This supports the notion that even as a veteran teacher critical reflection on teaching practice will improve their teaching (Moore-Russo and Wilsey, 2014).

Thirdly and fourthly, a sense of openness and creativity; this promotes the idea of listening and having the capacity to be creative (to see the situation through a different lens). I propose the use of Songs of Praxis is creative and allows a user to see what matters through a different lens. Fourthly, holding opposites in creative tension; this is the recognition of contradictions and messiness and as professionals we are not always consistent in our approach or behaviour. I recognise this as someone with a depressive disorder, to colleagues and learners I can come across as a contradiction and full of inconsistencies as my behaviour and approach is influenced by my bipolarity. This was central to my desire to authenticate by being open to those around me about my bipolarity and recognising in me the contradictions. I also would argue that creativity in reflection will promote a move away from 'reflective reproduction' (McIntosh, 2008; 2010) and promote reproductive reflection (Hayden, Moore-Russo and Marino, 2013) which is critical.

This leads to the fifth principle, seeking connectedness as well as valuing difference; we tend to place an emphasis on what make us distinctive, unique and individual. However with an increasing pressure on HEA fellowships as a professional framework for university teachers does this lead to a lack of connectedness? I suggest that the HEA professional framework is actually what it sets out to be, a framework of values, principles and attitudes for a teacher in a HEI to demonstrate. Without recognising differences we would not be able to authenticate. This is possibly through the six principle, willingness to learn from experience; where we seek opportunities from the specific experience. This for me resonates with transformation because without learning and recognising the holistic nature of the experience how can you develop your professional practice. The seventh and final

principle, the linking to context and history and the influence of power; we are all influenced by social and historical contexts. As teachers if we make a connection with our **biographical perspective** of identity (Alheit, 1992; 2009) we can place our reflections in a broader social and historical context which leads to greater understanding and connectedness.

Critical reflective practice is theoretically supported by the concept of reflexivity (Gardner, 2014).

3.12 Reflexivity

The term reflexivity is used to explore and explain the methods and processes a researcher will use to attain a higher level of awareness (Freshwater, 2001: 184). In contrast Gardner (2014) argues reflexivity 'generates understanding about the complexities of how workers and their service/communities perceive themselves and each other, the value of understanding that all of who we are (physically, emotionally, mentally, socially, spiritually) influences how we perceive others and are perceived by them' (:35-36).

Therefore reflexivity has two contexts; within research (e.g. Rolfe, 2011, Jasper and Freshwater, 2011; Etherington, 2007; Simon, 2013; Ellis, 2004; 2007; 2011, see chapter 4); and within critical reflective practice (e.g. Gardner, 2014).

Rolfe (2011a; 2011b) makes a connection between reflexivity and action which is questioning '[I]f the practitioner who reflects on action is *reflective*, then the one who reflects in action is a *reflexive* practitioner... reflection-in-action can be seen as a form of practical experimentation or action research (:163). This is further supported by the notion of personal reflexivity which is the act of looking back over and reflecting on action (Freshwater, 2011; Gardner, 2014).

This concurs with the critical theory school of philosophy as it questions socio-political structures we find ourselves in and this reflects on the effects of power, oppression and disempowerment (Freshwater and Rolfe, 2011). This critical reflexivity does include the questioning of our relationship to our culture (Bager-Charleston, 2010).

Within critical reflective practice reflexivity is 'a self-consciousness that allows us to be reflexive, to consider how we impact others, how we present to others, how we are perceived and that includes the context within which we engage, as well as our role and specific mandate' (Walsh, 2012: 192). This concurs with Bolton (2010) mirror metaphor of reflective practice because to be reflexive is as we are looking into a mirror. As we look in a mirror we do not really see what is in front of us, we see an impression of what we perceive we look like, this is the same as when we look at photographs of self (Gardner, 2014: 41-42). To be reflexive is to be self-aware of how others see us. This takes into account our emotions, our physicality, and your own projection to self and others. Reflexivity is also concerned with our collective personal and social history, our biographical perspective of identity (Alheit, 1992; 2009).

Parton (2007) argues that reflexivity is core to social constructivism as we create our own social worlds and we therefore cannot assume others will experience the world the same way as we do. In terms of teaching this is crucial, as teachers form identities which do not start from the same point of reference. Even though there is pressure on HEIs to formalise the 'training of university teachers' (e.g. Stewart, 2014) and the pressure for improving the competence and quality of teaching (e.g. Vanassche and Kellchtermans, 2014). This makes the assumption that teachers regardless of their foci of knowledge, beliefs and attitudes towards their 'craft of teaching' see what other teachers do and recognise scholarship, authenticity or learning, teaching and assessment strategies which are successful and effective. The old adage 'if you do what you've always done, you'll get what you always got' (Timperley, 2008) goes some way to disprove this idea of developing consistent teaching practices and approaches. However I argue that for teacher voice

development and ultimately transformation reflexivity and critical reflection is the process required to authenticate. I also propose that critical reflection and reflexivity can be transformative if it is artistic, poetic and creative.

3.13 Artistic Poetic Reflexivity

There is a need for a creative approach to reflective practice. I argue this because the use of artistic writings (see Winter *et al.*, 1999) and furthermore the use of creative life writings (see Hunt, 2013) suggests that creative insights allow the user (the person reflecting) to search and delve into their soul. The increasing significance of auto ethnography and the arts-based methodology does support the notion of creative reflection and reflexivity tools (poetics) as a transformative process of being and becoming authentic. I argue that reflective practice and ultimately reflexivity is concerned with deconstructing and reconstructing who you are (your identity; your voice). This can be achieved through the use of the 'mirror' concept proposed by Bolton (2010) where the use of creative writings can draw out key salient and important incidents that shape the identity of the individual. Furthermore the work of Hunt (2006; 2010) and McIntosh (2008; 2010) have suggested the use of creative approaches when engaging in reflexivity.

The conceptualization of artistic poetic reflexivity is methodological and is constructed from the arts-based methodology (e.g. see Finley, 2005; 2011; Barleet, 2013; Pelias, 2013) and artistic forms of auto ethnography (e.g. see Ellis, 2004). The use of poetry to create reflective space is proposed by Burchill (2010) who proposes;

'Poetic expression arises when we seek to write from within the feelings, thoughts, hopes and fears associated with being involved in research; when writing about these matters seems somehow hollow or insufficient. The focus is on words that can convey the freshness of the experience, in a way that is authentic for the individual' (: 389).

The expression of self and understanding identity and voice can be complex due to multiplicity. The use of poetics challenges the cognitive models of reflection which focus on the rationale rather than the emotional and the imagination of reflection (Leitch and Day, 2000; Gardner, 2014; Burchill, 2010). Even Dewey (1934) recognised the links between the idea of expression and com-pression (Burchill, 2010).

The relevance of poetic expression and poetry in educational research is proposed by Burchill (2010) and Saunders (2003) who argue;

'Poetry is seen as seeking to present rather than argue; offer insights rather than build theory; .. proceed by association and image rather than evidence and logical consequence,... communicate something ultimately unsayable (the paradox of poetry) because uniquely arising from the poet's personal vision and interpretation' (Saunders, 2003: 176).

Poetic expression is not confined to poetry and creative life writings (e.g. Hunt, 2013) as argued by Ellis (2004) poetic expression can include dance, sculpture, lyrics, as well as poetry. I would argue poetic expression is any form of creative form of knowledge and would include visual (drawings and photographs) which supports the notion of creative expression presented by Hunt (2006; 2010). The use of visual images allows for discovering the unconscious aspects of values, beliefs and thoughts (Gardner, 2014).

Visualization through drawings, photographs and I would also argue through digital media including video, and e-portfolio storyboards can create an '**e-space**' for critical reflection (I have conceptualised this as 'digital reflexivity' which builds on digital reflection, Kirk and Pitches, 2013; Digital storytelling, Lambert 2007).

Lyrics as a poetic is a 'tool' for creating reflexive space for uncovering conscious and subconscious understanding of beliefs, values, perceptions.

I argue and propose the use of a poetic lyric (which I refer to as Songs of Praxis) is a form of creative expression which allows the user to deal with emotional recall; systematic sociological introspection; and therapeutic inquiry in a way which allows them to uncover the layers of consciousness which traditional reflective practice may miss. I demonstrate reflexivity and critical reflection with songs of praxis throughout the portfolio. Each song of praxis represents emotional recall (looking back and looking forward); therapeutic inquiry (as a process to become and be authentic by dealing with Mask of Self-Hate so I could authenticate); systematic sociological introspection (as a process of looking back, looking now and looking forward to transform to have an authentic teacher's voice).

3.14 Digital Reflexivity

The use of digital storytelling (Lambert, 2007) and digital reflection (Kirk and Pitches, 2013) gives the user the 'tools' of critical expression and reflection which allows them to draw out unconscious aspects of their values, beliefs, emotions (through emotional recall and systematic sociological introspection (Goffman, 1959; Ellis, 2004) and towards transformation through therapeutic inquiry (Ellis, 1999; 2004).

Digital reflection allows for those who have a preference for visual/aural reflection (Doloughan, 2002; Kirk and Pitches, 2013); this challenges the dormancy of written reflection and allows for the potential of digital technologies for reflection. Critical reflection can capture understanding and knowledge in the form of sketchbooks, photographs, videos and audio recordings (Nelson, 2009). The research conducted by Kirk and Pitches (2013) was based on the use of digital learning technologies for creative practitioners. However I argue this creative use of digital learning technologies can inspire and facilitate creative expression in all people immersed in reflection and critical reflection. In this research I have embraced the use of e-portfolios as a creative multi-layered tool of digital reflection (See Armstrong, 2011b; 2013a; 2013b; 2014b; Armstrong, Pilar and Donkin, 2011; Armstrong, Belias and Douglass, 2014).

'A portfolio without reflection is just a multimedia presentation or a fancy electronic resume or a digital scrapbook' (Barrett, 2000, <http://electronicportfolios.org>, accessed 3rd December 2014).

Pelliccione and Raison (2009) argue e-portfolios promote academic reflection which also gives space for engagement in scholarship of teaching. This is possible by the drawing of a repository of artefacts which can be used for different purposes (Andre, 2010: 120). The construction of professional knowledge through artefacts can capture tacit knowledge and identity and act as a tool for the development of teacher identity.

The development of teacher identity using digital reflection and reflexivity is common (Trent and Shroff, 2012). The use of digital text by embracing e-portfolios in reflective practice allows teachers to present their reflections using multiple media (Milman and Adamy, 2009). The use of e-portfolios allows teachers to grow and capture their professional knowledge as a living experience and curricula (Kissling, 2014). The role of e-portfolios in teacher identity construction is an increasingly important debate (Trent and Shroff, 2012) as it presents an opportunity for creative expression and the negotiation of the complexities of identity which may not always be captured through text. The embracing of digital text as a living resume can according to March (2003; Trent and Schroff, 2012) act as a catalyst for capturing the fashioning and refashioning of teacher identities.

There are limitations and barriers to using e-portfolios; these include the perceptions of technology (Trent and Sheriff, 2012); they are time consuming (Andre, 2010); they can become a digital scrapbook (Barrett, 2010) which can lead to reflective reproduction (McIntosh, 2008; 2010). However I propose e-portfolios give a user (a teacher, a professional, a learner) the space to express their voice and identity which is personal and allows for the embedding of digital artefacts. Digital reflexivity promotes scholarship of teaching; it allows a teacher to express their subconscious layers of self through creative expressions just as you can through text. The use of digital reflexivity is not confined to e-portfolios, I argue it is also represented by video

and sound collages as forms of artful auto ethnography (Barlett, 2013; Finley, 2005; 2011; Pelias, 2013) which embody the reflexivity.

I propose reflexive space goes beyond reflective space (Burchill and Dyson, 2005) because through critical reflective practice (e.g. Gardner, 2009; 2014) and artistic poetic reflexivity (e.g. Burchill, 2010; Saunders, 2003; McIntosh, 2008; 2010; Hunt, 2006; 2010) it gives the structure for uncovering the conscious and subconscious layers of the personal and the cultural (e.g. Ellis, 2004). This can be through poetry (e.g. Burchill, 2010; Saunders, 2003) or digital reflection (e.g. Kirk and Pitches, 2013) or digital storytelling (e.g. Lambert, 2007) or visualization using drawings, photographs (e.g. Ellis, 2004; McIntosh, 2008; 2010; Hunt, 2006; 2010; Gardner, 2014) or digital visualization using video (e.g. Nelson, 2009) or the use of lyrics (e.g. Armstrong, 2011a; 2012a; 2014b; Ellis, 2004).

Therefore I propose reflexive space in the context of my thesis is (this is referred to in the glossary of terms);

'The visualization of the layers of conscious and subconscious understanding of self through;

- *Creative expressions including one or more of the following: drawings, photographs, poetry, proverbs, lyrics, dance, and sculpture through the media of text, artefact, video and audio collage*

And such creative expression will be capable of facilitating:

- *Emotional recall, systematic sociological introspection and therapeutic inquiry'.*

I argue reflexive space is required for teacher voice identification, development and transformation.

3.2 Reflexive Space: Transforming Teacher Voice

The transformation of identity and voice for a teacher is central to professional dialogues within an increasing professionalization of university teachers. There are challenges which include the increase of the quality of teaching (e.g. Stewart, 2014) and tensions of reflection for veteran and experienced teachers (e.g. Moore-Russo and Wilsey, 2014; Pilkington, 2012).

As transformation is a process of learning (Illeris, 2014) and this is influenced by the epigenic model of identity formation (Erikson, 1950; 1968) and biographic perspective of identity (Alheit, 1992; 2009). This transformation is achieved through social learning (Lave and Wenger, 1991), reflective practice (e.g. Bolton, 2010); critical reflective practice (e.g. Gardner, 2014; Rolfe, Jasper and Freshwater, 2011). I propose this transformation in identity for teachers is facilitated through reflexive space leading to emotional recall and potentially therapeutic inquiry. This can be achieved by being and becoming an authentic scholar of learning and teaching.

3.21 Scholarship of learning and teaching

The Scholarship of learning and teaching 'movement' is not just essential for teachers in higher education to be critically reflective about their pedagogic practice to improve the quality of their teaching (Stewart, 2014) it is also the process of going beyond being perceived experts in subject knowledge to being able to 'reach students' and make a connection with them (Saathoff, 2013). I argue it is equally important to be an 'expert' in how we teach; to be critically reflective on our 'craft'. Teaching is not easy, it is difficult, it is stressful it can be frustrating however the scholarship of learning and teaching 'movement' for me is at the heart of transformation of teacher voice. This is achieved through reflexive space.

3.22 Defining Scholarship of learning and teaching

The Scholarship of teaching as a contested area, is presented by Kreber (2013) wherein she reflects upon the on-going debates regarding the changing nature of academic practice and the 'scholarship of teaching'. Kreber (2013) cites the following definition of scholarship of teaching;

'The scholarship of teaching and learning (SOTL or SoTL; pronounced so'tl or S O T L) is a growing movement in post-secondary education. SOTL is scholarly inquiry into student learning which advances the practice of teaching by making research findings public' (http://en.wikipedia.org/wiki/Scholarship_of_Teaching_and_Learning, accessed in August 2011, accessed 29th January 2015).

The reasons for the scholarship of teaching being a contested area are four-fold;

First area is the on-going differences in interpretation over what scholarship means, and hence over what the scholarship of teaching essentially involves; there is no clear or definite definition of scholarship within university teaching and learning. This is further complicated by the pressures for HEA membership and professional dialogues about professional knowledge as teachers whether you are a novice (e.g. Moore-Russo and Wilsey, 2014) or an experienced teacher (e.g. Pilkington, 2012). A reason for the scarcity of a recognised definition of scholarship is the scepticism regarding initiatives that are perceived to separate teaching from a wider integrated notion of academic practice (Kreber, 2013); I suggest this is the most contested area because of deep rooted perceptions of teaching as a scholarly activity. This relates to debates on professional knowledge (Pilkington, 2012), critical reflective practice of teachers (e.g. Gardner, 2009; 2014), this is further restricted by the fear of pedagogic risk (Le Fevre, 2014) because of perceptions of the rigours of QAA benchmark standards and HEA professional framework.

The third area suggests a sense of disillusionment over the 'scholarship of teaching' not having fulfilled its promise to raise the status of teaching in universities; this is supported by the notion of the external pressures to improve the quality of teaching in universities (Stewart, 2014); engagement with the HEA professional framework (Pilkington, 2012) and the support for critical and productive reflection (Moore-Russo and Wilsey, 2014). This also supports the previous contested area as the perception of teaching and learning has not necessarily been embedded with the psyche of academic teaching staff as being a core activity. There are individuals throughout universities who are advocates of teaching and learning (formally and informally) however as the outputs of 'good teaching' in a classroom are not clearly visible or tangible (unless you present at conferences or publish) the metrics of measurement are not clearly defined. This relates to the fourth and final area where there is an observation that despite increased activity (as demonstrated through funding schemes for pedagogical innovations and investigations, as well new conferences and journals to share the insights gained from this work) the 'scholarship of teaching'

has not adequately taken up the bigger questions of social justice and equality *in* and *through* higher education (Kreber, 2013: 4-5). The wider debates to how teaching in universities goes beyond the university and the extent to which pedagogic practice informs society is open to debate and even to challenge. Are academic teaching staff agents of social change? Or are we transfers of knowledge in an increasingly commercialisation of universities model?

The contested areas of 'scholarship of teaching' highlight the challenges facing teachers in higher education and the extent to which a teacher in higher education is authentic in their professional practice. Authenticity proposed by Taylor (1999), is concerned with recognition of being a member of a community where the social and historical norms and values are bounded and shaped by the community.

Scholarship of teaching is central to this research for a number of reasons;

- This reflects my own 'voice' where fidelity, caring and humanism reflect how I behave within and outside the classroom
- Education should be about transforming lives where the 'student' evolves and develops both within and outside the classroom
- To be reflexive and reflective is a transformational experience to develop and 'change' the behaviour and the mind-set of the 'student'.

For scholarship of teaching to be embedded within a university the teaching has to be transformational and authentic.

3.23 Reflexive Space to being and becoming a Scholar

The creation of reflexive space through critical reflection and artistic poetic reflexivity has allowed for transformation of teachers voice to be and become a scholar.

The development of professional knowledge is central to the professionalism in the university teaching debate (Kreber, 2006: 88) that has led to the recognition of 'best practices' in teaching. The institutional recognition of teaching innovation (through learning enhancement conferences; innovation challenges) is one of the spheres of scholarship of teaching, the other sphere is the teacher themselves. These spheres of innovation and scholarship of teaching can only exist within a transformative learning culture. This transformative learning culture generates the space for reflection and critical reflexivity by recognising the importance of reflecting on teaching at an individual level. Kreber (2006) argues reflection is a key process in the development of scholarship in teaching and learning.

She argues this process is transformative because it is directly related to the forms of learning as proposed by Mezirow (1991) namely, instrumental; communicative and emancipatory. This is furthermore a key component for self-authorship and constructive-developmental pedagogy (Magolda, 1999). Unless the teacher is reflective and reflexive how can they develop learning environments that promote self-authorship? Self-authorship promotes the idea of narratives and storytelling, where the learning environment generates the space for reflection, cognition, understanding and goes beyond an instrumental process of learning towards emancipatory learning. The critical analysis of the processes and conditions which certain norms we take for granted have evolved and the consensus being reached, (Kreber, 2006: 91).

This scholarship of learning and teaching has made me challenge my pedagogy and recognise a creative pedagogy which is projected as creative teaching (e.g. Lin, 2011; 2014) where I designed pedagogies which gave the learners creative space (Kuntz *et al.*, 2013). This also promoted the practice of teaching for creativity (e.g. Cremin, Burnard and Craft, 2006) within a creative learning paradigm which created a third space of hybridity (Lin, 2014) which promotes imagination (James and Brookfield, 2014) and playfulness (Kangas, 2010) which leads to open-endedness' (Denmead, 2011). This was only possible due to the ethos of the teacher who by going through cycles of critical reflection (see section 4.21) was able to authenticate.

3.3 Authenticity and Fidelity

The debates on authentic teaching and its' relationship to scholarship and practice can firmly be expressed as one of the most significant debates and discourses facing Higher Education (Kreber, 2013). The move towards authenticity and fidelity in a teacher is at the heart of teacher voice identification, development and transformation.

3.31 Defining Authenticity and Fidelity

Authenticity is a contested notion (Kreber, 2013) and as a complex concept 'a characteristic it shares, for example, with intelligence, wisdom or creativity' (Kreber, 2013: 15). The complexity of authenticity can be related to other concepts such as 'genuine', 'real' or 'sincere'. Even though there are obvious overlaps with being genuine, real and sincere with being authentic there are distinct features of the authentic;

The teacher cares for students, this is through fidelity (Noddings, 1984; 1988) and Methodology of the Heart (Pelias, 2004; 2005), and being a caring teacher (Walker-Gleaves, 2009). Through care for the subject and interest in engaging students with the subject around ideas that matter, this relates to Magolda (1999) 'creating contexts for learning and self-authorship'.

The teacher makes educational decisions and acting in ways that are in the important interests of students, this recognises differing learning styles (e.g. Douche *et al.*, 2013) and promoting self-authorship in assessment (e.g. Magolda, 1999). The teacher presents genuine self as teacher (being candid and genuine), this can be difficult especially if you are in transition yourself as reflexive relationship (Etherington, 2007) leave you vulnerable especially if you are engaged in pedagogic risk (Le Ferve, 2014).

The main challenge for being genuine was 'talking about my bipolarity' with learners. This was difficult at first, however as a part of the authentication process (through Songs of Praxis) I started to be open about my bipolarity which allowed me to be genuine and candid. The teacher is engaged in a practice of constructive developmental pedagogy, where they challenge their pedagogy to engage with the learners (e.g. creative teaching; teaching for creativity; creative learning as a third space hybridity, Lin, 2014).

The teacher actively promotes the 'authenticity' of others (at least their learning and possibly their development in a larger sense), this is achieved through recognising other teachers' innovations, sharing with them, engaging in a professional dialogue (Pilkington, 2012). The teacher cares for what one's life as a teacher is to be, this is central to teacher voice (Sutherland *et al.*, 2010) and being a critical professional engage in understanding their life as a teacher. This is supported by reflecting on purposes (and on one's own unique possibilities; those that *matter most*) in education and teaching, through scholarship, critical reflection and engaging in professional development as a teacher. Being an experienced teacher does not mean that you have completed your 'training' to authenticate requires on-going transformation and critical reflective practice. This reflects a consistency between values and actions, this is to be reflexive (Etherington, 2007; Rolfe and Freshwater, 2011; Gardner, 2014).

Through critical reflection recognise self-definition in dialogue around the horizons of significance, what is meaningful in your role as a teacher which is defined by self-knowledge and being defined by oneself (rather than by others' expectations); Self-knowledge and confronting the truth about oneself by engaging is critical reflection (Gardner, 2014; Rolfe, Jasper and Freshwater, 2011) and professional dialogues (Pilkington, 2013) this is achieved by creative life writings (Hunt, 2013) or digital reflection (e.g. Kirk and Pitches, 2013) and artistic poetic reflexivity (e.g. Burchill, 2010; Saunders, 2003; McIntosh, 2008; 2010; Hunt, 2006; 2010) or visualization using drawings, photographs (e.g. Ellis, 2004; McIntosh, 2008; 2010; Hunt, 2006; 2010; Gardner, 2014) or digital visualization using video (e.g. Nelson, 2009) or the use of lyrics (e.g. Armstrong, 2011a; 2012a; 2014b; Ellis, 2004). This will lead to critically reflecting on how certain norms and practices have come about in terms of your pedagogic practice.

3.32 Reflexive Space to being and becoming authentic

This is achieved through authenticity in and through teaching, where the primary focus of the debate on authenticity *in* and *through* teaching is based on four broad claims (Kreber, 2013: 40) that are central to her thesis on authenticity and scholarship.

These four broad claims are similarly central to this research because they are crucial for the development of teacher's voice (Sutherland *et al.*, 2010) and reflective talk (Cohen, 2010). Authenticity in teaching is related to reflective talk because the reflective processes focus on the development and encouragement of students to engage in 'authentic conversations' (Kreber, 2009: 15). This could revolve around the subject material presented in the classroom. This is the meaning behind reflective talk, as teachers and professionals our role is to engage students in the subject material we are presenting. The scope of authenticity and scholarship is a gateway for this reflective talk;

'However skilled, creative, inspiring and responsible an individual teacher, individual performance is not enough for genuine pedagogic improvements in universities. What is essential is that relevant actors come to agreement about what counts a good pedagogy, for what purposes and what is to be done to make it happen' (McLean, 2006: 126).

The dichotomy presented by McLean does go some way in identifying the challenges facing teachers in universities who through reflective talk, attempt to engage with their students through authentic pedagogic practice. However, the definitions of 'good teaching' are varied and at an institutional level the meaning may be completely different from the perspective of an individual. Therefore how can a teacher be authentic in their scholarship of teaching?

I argue that teachers can be authentic through engagement with their subject and through their own professional behaviour. We have autonomy as teachers and module leaders to define our own pedagogic practice. We can disseminate our pedagogic practice internally and externally. The definitions of 'good teaching' of 'scholarship of teaching' are not entirely or even clearly articulated at an institutional level. Whether this is through formal recognition, unless there are tangible outputs, for example, publications in recognised peer reviewed journals. This suggests there are contradictions between institutional drives for scholarship of teaching (formal recognition) and the perceived legitimacy of pedagogic research over 'research into subject area'.

The scholarship of teaching and authentic teacher paradigm provides a number of challenges both at an individual level (for the teacher) and the meta-level (institutional level). Therefore the development of scholarship of teaching should be central to developing authentic pedagogic practice. According to Kreber (2006) this can be achieved through transformative learning and critical reflexivity.

3.4 Transforming Teacher's Voice by emotional recall leading to therapeutic inquiry

I propose reflexive space gives teachers the 'time, tools, and conceptual framework' to consider their self-image as teachers. This is through a process of critical reflection (e.g. Gardner, 2014; Rolfe, Jasper and Freshwater, 2011) where teachers enter into reflexive dialogues with self (e.g. Cunliffe, 2002) and with others as part of professional dialogues (e.g. Pilkington, 2012).

The recognition of artistic creative reflexivity enhances the processes of uncovering the conscious and the subconscious as this is possible by engaging with emotional recall (make sense of events which have affected our perception of self) and leading to therapeutic inquiry (making sense, dealing with emotions which can 'cloud' our perception of self or how others perceive us) this is at the heart of personal and critical reflexivity.

The 'tools' of poetics give teachers the 'space' to uncover deep lying images of self and this visualization is a power way to uncover this routines of self which could be influencing self-image. I propose Songs of Praxis allow a teacher to engage in true reflective practice which I argue is auto-ethnographic. This is concerned with the 'personal' including personal ethnography and reflexive ethnography which is often referred to as '*systematic sociological introspection, narrative inquiry and biographical method*' (Ellis, 2004: 45). The use of narratives and life histories is a pathway to discovering professional voice (self-image) and identity, through reflecting upon praxis.

The term praxis was proposed by Aristotle:

'praxis amounts to the use of theoretical knowledge and the practiced, technical, and practical skill needed to bring about certain 'good' or 'right' results for those praxis serves. Such 'good' and 'right' results necessitate an ethic of accountability (phronesis)' (Regelski, 2002: 118).

The significance of praxis should not be underestimated this implies professionalism and is central to being a teacher. The significance of professional praxis involves critical reflection and this relates to scholarship of teaching and authentic teaching (Kreber, 2013).

The recognition of becoming a professional and reflecting upon practice is central to being an authentic teacher; the reflective discourse and dialogue is only as good as the actions taken after reflection. Being a teacher is a craft, as it is more than subject knowledge and expertise. There needs to be understanding and to make sense of how you teach. Why you teach the way you do. Furthermore, more importantly what to do if the teaching practices you use do not translate or work. I argue that reflecting upon praxis is an essential aspect of being an authentic teacher.

The reflexivity of a teacher is also related to how we research, this will be discussed in the following chapter, methodological implications of auto ethnographic action research and reflexive accounts.

Chapter 4: Methodological Implications of Auto ethnographic Action Research and Reflexive Accounts

4.1 Introducing Methodological Implications

As discussed in sections 3.1.2 and 3.1.3, I stated reflexivity has a methodological context which is conceptualized in praxis research. This is where the researcher aims to attain a higher level of self-awareness (Freshwater, 2011: 184). Reflexivity is concerned with the role of the researcher and the research process (Freshwater, 2011: 185; Simon, 2013) and this has a connection with ethnography (Koch and Harrington, 1998) where they suggest reflexivity can be understood as;

Being aimed at sustaining objectivity in the empirico-analytical tradition where quantitative empirical research is seen as being objective, whereas qualitative research is seen as subjective. Reflexivity is concerned with raising questions about how we construct knowledge to support our epistemology this is because reflexivity takes a critical perspective where a researcher locates themselves within a political and social position (or make sense of the personal with the cultural). Reflexivity also is from a feminist standpoint where the researcher embodies and performs the politics of the researcher-participant relationship, this is through relational ethnography and the recognition of the feelings of the researched this is referred to as relational ethics (Ellis, 2007; Simon, 2013). This supports the ethics of research in reflexive relationships proposed by Etherington (2007), where the practitioner-researcher engages in reflexive practices. For this study this was the discovery of teacher voice (identification) through Songs of Praxis to the development of teacher voice to the dissemination of praxis with communities of practice to become and be an authentic scholar of learning and teaching (transformation).

I designed my research around participatory action research where cycles of critical reflection are immersed in praxis research. This allowed me to firstly identify and make sense of teacher's voice (disc 1 of portfolio), through to the development of teacher's voice (disc 2 of portfolio) to finally the transformation of teacher's voice to authenticate (disc 3 of portfolio).

4.2 Exploring Methodological Approaches: Participatory Action Research

Action research is often referred to as ‘intervention’ and ‘collaboration’ or ‘applied research’ or ‘praxis research’ (Eikeland, 2012: 10). For this study I have immersed myself into participatory action research which gave me the epistemological space to embrace praxis research;

‘Educational research was then really a form of applied psychological research which suffered the failings of psychology as a research field at that time, [the] preoccupation with emulating the natural sciences in social inquiry. I found the generalizations sponsored by educational psychology to have little applicability in the early days of my high school science teaching career. My problems were immediate, pedagogical and reflexive. I required the perspective of an educator, not a psychologist, or sociologist, or philosopher, or scientist, or teacher, or political economist, but all of them’. (This is proposed by McTaggart, quoted in Wicks, Reason and Bradbury, 2013: 21).

The significance of the quote by McTaggart is it expresses how I feel as a teacher. We **‘sit in our offices’** thinking about our subject area without always considering why we teach the way we do. So participatory action research has allowed me to see how I teach through ‘critical reflexivity lenses’ to embrace ‘ways of knowing’ about praxis (Songs of Praxis, see section 4.3) as reflexive accounts.

The living inquiry potential of participatory action research cannot be underestimated as it is transformative as gives attention to the following question;

‘How might we change things at the same time as studying them?’ (Wicks, Reason and Bradbury, 2013: 21).

This at the heart of reflexive inquiry (e.g. Freshwater, 2011; Gardner, 2014) and furthermore I argue that is at the heart of *phronesis* and dialectics (Eikeland, 2006; 2012). I will explore this in more depth in section 4.3.

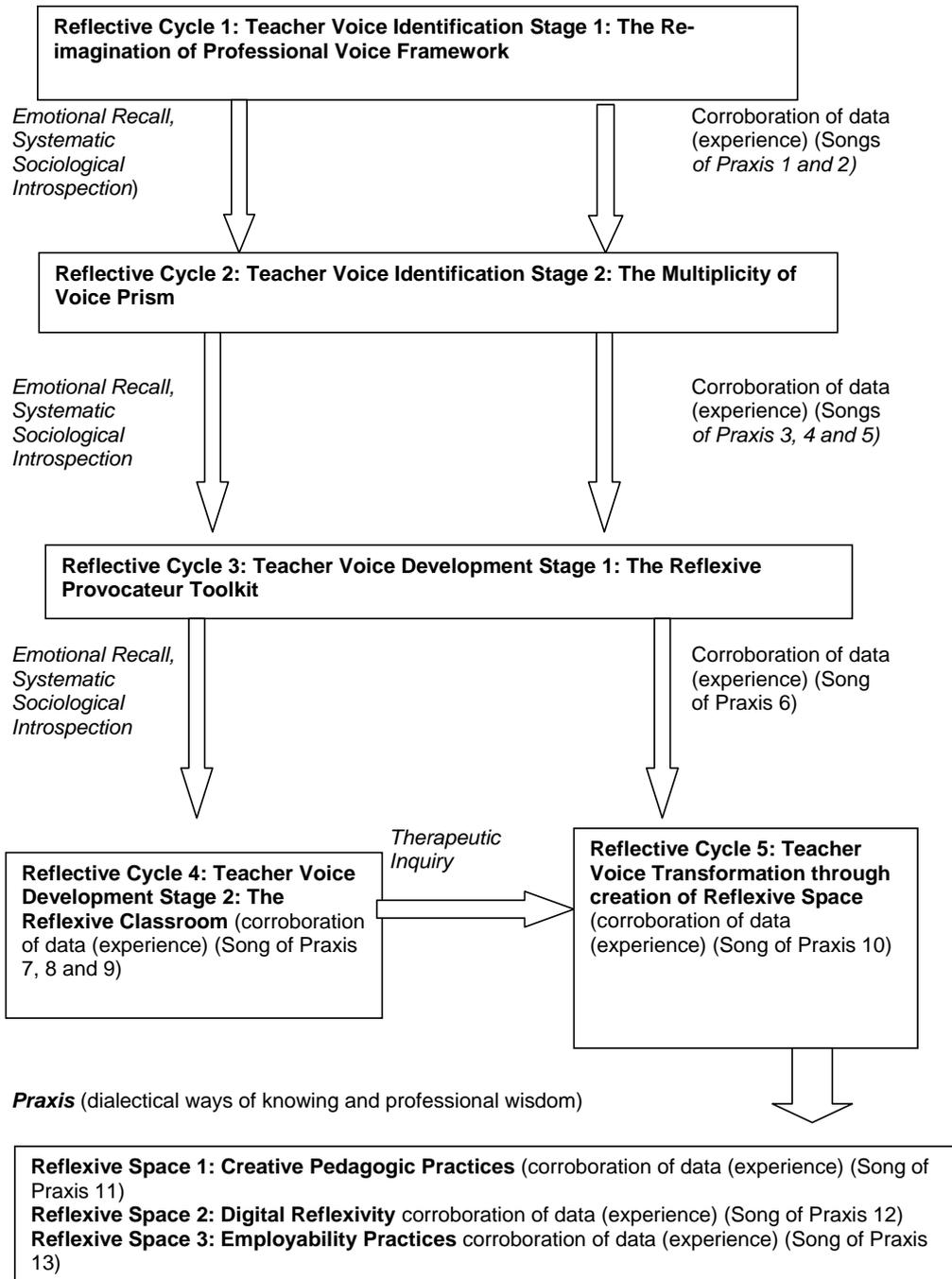
I propose action research particularly participatory action research allowed me to immerse in art based action research and reflexive accounts. This allows me to be firmly in the Aristotelian philosophy of '**ways of knowing**' as praxis research according to Eikeland (2012: 20) is concerned with **dialectics** (the way from *novice to expert, from tacit to articulate*) and **phronesis** (deliberation by doing virtuous performance and practical reasoning).

I argue the contribution of my thesis is the creation of reflexive space (as defined in section 3.13) for teacher voice identification, development and transformation. The Songs of Praxis (lyrics as a 'tool' of reflexivity which facilitates emotional recall, systematic sociological introspection and therapeutic inquiry required for transformation). This discovery was through cycles of critical reflection.

4.21 Cycles of Critical Reflection

The art of reflection and reflexivity has been discussed in section 3.1; for this study I created reflexive space for teacher voice identification, development and transformation, this transformed my self-image to being a teacher who embraced a hybridity of creative pedagogy, teaching for creativity and creative learning (Lin, 2014). This was possible through the process of critical reflection cycles (Kemmis and McTaggart, 2005). The act of reflection, re-thinking, transformation and re-formatting professional knowledge was through five cycles of critical reflection (the conceptualization of this is presented in chapter 5 and the corroboration of this is presented in the portfolio). To visualize the cycles of critical reflection, figure 3 below captures the auto ethnographic action research and reflexive accounts which has framed this study;

Figure 3: Teacher Voice Identification, Development and Transformation Critical Reflective Cycles



Critical reflection cycle 1: Teacher voice identification stage 1, the re-imagination of professional voice framework. The conceptualization of this cycle was possible through the use of Songs of Praxis where I considered the formation of my self-image and how this self-image was 'clouded' and influenced by the Mask of Self-Hate. This mask was my bipolarity and for years I had denied how this influenced the way others saw me (this was my own reflexivity being clouded by doubt, insecurity, low self-esteem, fear and denial). The re-imagination of professional voice framework (discussed in section 4.2) was the early stages of recognising the complexities of being a teacher with bipolar and how this influenced how others saw me. This was also when I started to consider teacher talk (Cohen, 2010) and enter into a reflective discussion with others. As this reflective cycle evolved it became clear I did not have a singular voice I had multiple voices which moved me to reflect, consider and reformat my ideas and perception of teacher's voice towards identification stage 2.

Critical Reflection cycle 2: Teacher voice identification stage 2, the multiplicity of voice prism. The Songs of Praxis allowed me to consider my multiplicity of voices and this is discussed in section 4.3. Furthermore once I engaged in art based and artistic imagination (Winter *et al*; 1999) and the embracing of poetics (influenced by the work of McIntosh, 2008; 2010; Ellis, 2004) and recognising what I now know is a hybridity of creative pedagogy, creative learning and teaching for creativity (Lin, 2014). I had a hunch that my approach to be creative was the right path, I just did not know at the time why it was. Through consideration, critical reflection, the corroboration of the 'data' (experience as a teacher) I was able to develop a range of practices, 'tools' and approaches for my pedagogic practices, I imaged this as the reflexive provocateur toolkit.

Critical Reflection Cycle 3: Teacher voice development stage1, the reflexive provocateur toolkit. The recognition of creative learning and creative pedagogy was the next style of the critical reflective cycle of teacher voice development as I became a creative teacher who took pedagogic risk (Le Ferve, 2014) and became vulnerable as an insider researcher (Etherington, 2007). The reflexive provocateur toolkit is explored and discussed in section 4.4. This praxis research (Eikland, 2012) was possible through reflexivity and the emergence of scholarship of learning and teaching (Kreber, 2013) and engaging in teacher talk (Cohen, 2010). This cycle was when I really started to take into account the difficulties of being an insider researcher and how I influenced the feelings of the researched (Ellis, 2007; Simon, 2013) and the vulnerability of pedagogic risk in Business education. This way of knowing was when I started to make sense of my own phronesis (Eikland, 2012) and I started to shift from being a novice to being experienced. Furthermore, my own dialectics of professional knowledge as a teacher (my self-image and voice) as well as how I was seen by others (learners and colleagues, I present some of these reflections and feedback in disc 2 of the portfolio; this corroboration was responsible in the development of routines of creative pedagogy and creative learning; this is imaged as a metaphor, the reflexive provocateur toolkit; this metaphor developed into the reflexive classroom).

Critical Reflection Cycle 4: Teacher voice development stage 2, the Reflexive Classroom. The reflexive classroom was how I imaged my praxis and how I was developing as a teacher within a creative pedagogic paradigm. The classroom metaphor symbolised the reflection, the thinking and the creation of professional knowledge as I started to authenticate and start to recognise the praxis of being a teacher. This was the stage when I started to recognise the possible links between my bipolarity and creativity;

'Madness, provided it comes as the gift of heaven, is the channel by which we receive the greatest blessings... [T]he men of old who gave things their name saw no disgrace or reproach in madness; otherwise they would not have connected it with the name of the noblest of all arts, the art of discerning the future, and it the manic art' (Plato, 1974; pp. 46-47).

This corroboration and vulnerability of being a teacher who took risks was emotionally difficult for me as I faced frustration and difficulties from the researched. This relational dynamic made me consider the readiness of the researched and the dangers of emotional recall (Ellis, 1999; 2004) and there were times I doubted what I was doing. This was when my mask of self-hate was at its' most prevalent, even though I was disseminated my praxis I did not feel comfortable and it was not until I completely authenticated by creating reflexive space and seeing the contribution I made within my reflexive spaces of creative pedagogic practices, digital reflexivity and employability practices. This was the transformation stage of teacher voice and this was through cycle 5.

Critical Reflective Cycle 5: Teacher Voice Transformation through the creation of reflexive spaces of creative pedagogic practices; digital reflexivity; and employability practices. This critical reflection cycle is the culmination of the teacher voice identification and development stages and the corroboration of the research conducted for this study. This transformation was possible by engaging with communities of practice (see section 1.3) of this praxis research. This is reflected and considered in disc 3 of the portfolio and the conceptualizing of reflexive space is theoretically supported in section 3.1, this was facilitated by emotional recall, systematic sociological introspection and therapeutic inquiry through the use of reflexive accounts (referred to as Songs of Praxis).

4.3 Songs of Praxis: Reflexive Accounts

The Song of Praxis conceptualization was rooted in the artistic imagination concept of Winter *et al.*, (1999); artistic reflection (McIntosh, 2008; 2010; Hunt, 2006; 2010); Auto ethnographic practices (Ellis, 2004); reflexivity (Gardner, 2009; 2014; Rolfe, Jasper and Freshwater, 2011); poetics and ways of knowing (Eikeland, 2006; 2012); arts based methodology (Finley, 2005; 2011; Barleet, 2013; Pelias, 2013; Sullivan, 2014; Rolling, 2010). I have imaged lyrics as a creative form of reflexivity which acted as reflexive accounts of teacher voice identification, development and transformation. This has created reflexive space (as discussed in section 3.1) to make sense of my biography (Alheit, 1992; 2009; Illreis, 2014). These Songs of Praxis were the 'reflexive space' I required to make sense of my biography and particularly my role and image as a teacher (Sutherland *et al.*, 2010), this was based within the Aristotelian tradition of phronesis and dialectics as a way of understanding praxis, application and performance as a teacher within a HEI. I chose lyrics as a poetic rather than poetry (Burchill, 2010; Saunders, 2003) as they resonate with me. When I listen to a lyric I visualize emotions, feelings and I see the metaphoric potential of the lyric to create reflexive space to make sense of biography and voice (this allowed for emotional recall, systematic sociological introspection and therapeutic inquiry).

4.31 Dialectics and Phronesis: Praxis Research

The conceptualising of knowledge whether this is biography (Alheit, 1992; 2009; Ilreis, 2014) or professional knowledge (Pilkington, 2012; Appleby and Pilkington, 2014) needs to be understood within the context of insider and outsider research (Eikeland, 2012). Action research does relate to intervention and collaboration research (Eikeland, 2012) however for space to consider the theoretical this is where praxis research (Eikeland, 2012) gives an insider researcher the transition from intervention and applying their research. It allows the dialectical of practices by deconstructing, retaining and transforming (Eikeland, 2012).

Praxis research gives theoretical space to consider what is meant by practitioner or native or insider research. It allows for the recognition of practitioner research within the professional context, for this study this is teaching in a HEI. Praxis research should give theoretical space to consider professional knowledge; it should be useful; is should be explicitly related to how you teach, why we teach the way we do; it is critical reflection and reflexivity as it gives you the space to consider action, meaning behind action and allows you the critical distance required to be reflexive.

Praxis research unlike intervention research is concerned with practice (Eikeland, 2012) and this does not mean it does not have value or worth, you are still a native, an insider, however praxis research allows for the recognition of the concept of 'nativeness' (Eikeland, 2006) and to make sense of experience (data). This is how ways of knowing are expressed in an Aristotelian tradition of phronesis and dialectics. To fully understand I present the following tabular visualization of the concepts before I relate these to the praxis research conducted for this study.

Table 1: Ways of Knowing

Basis	Way of Knowing	Associated rationality	English Equivalent
Aesthesis (perception)	Theoresis = episteme	Deduction, demonstration, didactics	Spectator speculation
	Pathos	??	Being affected passively from the outside
Empeiria (practically acquired experience)	Khresis	Tekhne (Calculation)	Using instruments
	Poiesis	Tekhne (Calculation)	Making, manipulating materials
	Praxis	Phronesis (deliberation)	Doing: virtuous performance, practical reasoning
	Praxis	Dialectics/dialogue. The way from <i>novice</i> to <i>expert</i> , from <i>tacit</i> to <i>articulate</i>	Practice, training for competence development and insight (theoria)
	Theoria = episteme	Dialogue, deduction, deliberation	Insight

(Source: extracted from Eikeland, 2012: 20)

For this study the research was concerned with praxis (as referred to as Songs of Praxis) and the way of knowing was concerned with the deliberation of understanding of performance as a teacher (voice; Sutherland *et al.*, 2010) and make practical reasoning through reflexive practice (Gardner, 2014) and entering into a dialogue with others to move from being seen as a novice (teacher voice identification and development; teacher talk, Cohen, 2010) towards transforming as a scholar of learning and teaching (Kreber, 2013) by sharing praxis with communities of practice. This native and practitioner knowledge was created within praxis research because;

'Praxis, then is not primarily defined in relation to external products, to material, or to instruments but in relation to internal standards of conduct for activity..... since they are all constituted as communities of colleagues or of practice living in the span between fumbling, inchoate beginners and perfected virtuosos between initiation, reflection and performance, the other form are all in different ways primarily in relation to separate external objects' (Eikeland, 2012: 31).

The conceptualization of the ways of knowing; of professional dialogue; deliberation of the performance as a teacher (Songs of Praxis) within a HEI was contextualized within impressionist and interpretive arts action research which facilitated reflexive accounts by creating reflexive space using poetics and interpretive poetics.

4.3.2 Impressionist and Interpretive Arts Action Research

There has been a growing emphasis within qualitative research on impressionist and artistic elements of qualitative research (Ellis, 2004: 30); there is an increasing recognition of the epistemological credibility of the art of research (Sullivan, 2014) and even though the debates have focused on the visualization of art and their methodological value. I argue artistic, poetic, and creative visualization is at the heart of reflexivity. Taking into account Ellis (2004; 2007) I have come to the realisation of the potential for impressionist and interpretive art action research using the following propositions;

The visualization of teacher's voice using stories of the researched by using testimonies from learners, members of the communities of practice as a corroboration of the praxis research conducted for this study which was co-constructed. This was to ascertain the feelings and emotions of the researched about the creative learning they have been exposed too as I developed my teacher's voice. The Songs of Praxis gave me meaning and allowed me to express my voice in a form which allowed for my own visualization, this also presented multi-voiced dimensions of teacher's voice (reflexivity allowed me to consider how I was seen by others as well as self-realisation as I authenticated). As this emphasis was on creative interpretation I was giving the theoretical space to consider my praxis and how this led me to consider a hybridity of creative pedagogy, teaching for creativity and creative learning (Lin, 2014).

As an authentic teacher dealing with a mask of self-hate, I needed to make sense of how I could deal with and prevent the mask clouding my perception of self. This allowed for the pushing of the subconscious routines of doubt, low self-esteem and low self-worth to be transformed through therapeutic inquiry (Ellis, 2004; 2007). This was possible through the use of storytelling which is directly connected to 'my story' as the stories expressed are through visual forms such as music, art, photographs, literature and poetry this is how I considered reflexive accounts. This sits firmly within poetics and supports the work of Hunt (2006a; 2006b; 2009a; 2010) and McIntosh (2008; 2010).

The use of arts-based research evokes meanings for the spectator (for this research this includes learners, communities of practice and me), this can, incite, inspire and provoke (Bochner and Ellis, 2003: 507). This arts-based narrative leads to me being able to tell 'my story';

'Mystory performances are personal cultural texts (e.g. narratives, paintings, poetry, music) that contextualise important personal experiences and problems within the institutional settings and historical moments where their authors (e.g. painters, collagists, dramatists) find themselves' (Finley, 2005: 690).

The use of artistic narrative allows me to tell 'my story' as reflexive accounts (Finley, 2005; 2011; Pelias, 2013) as I was authenticating. The reflexive accounts were lyrics which I chose as a metaphorical form of creative expression, this is the how I constructed Songs of Praxis. This was possible by the adoption of poetics and interpretive poetics.

4.3.3 Poetics and Interpretive Poetics

The term poetic (*poiesis*) means art or production and relates to the Aristotle concept of a metaphor (Wall, 2003: 317). There is of course a distinction to be made between Habermas' (1981; 1984) idea of subjective artistic subjectivity expression and the making and creating of poetics. As poetics can be and are subjective I do not solely intend to create my own poetics (for example photographs as artefacts of students' interaction with Pedagogical practices as corroborated in disc 2 of the portfolio). I have used existing poetics of lyrics as reflexive accounts of teacher voice, however;

'No matter how much we wish to deny it, language is an abstraction. At best, oral or written language is an imperfect representation of human experience. Language is, however, our primary means of communicating about reality. Human communities have therefore strived to make language as representative of the human drama as possible' (Langer and Furman, 2004: 1).

Langer and Furman (2004) identify the complexity of language and how this represents human action and meaning. The use of poetics enhances human meaning as it allows one to communicate using alternative forms of communication including poetry, lyrics from songs (musical poetry) extracts from literature, photographs, drawings, and proverbs. The use of metaphors for reflexive accounts does give an individual a visualization of meaning. This was possible for this study through the use of Songs of Praxis, a metaphorical visualization of teacher's voice. I propose and argue this approach will support a request to overcome the struggle for critical reflexivity requested by West (2010). The use of critical writings and poetic forms of expression (including poetry, songs, literature, drawings and photographs) was seen as a way to make sense; a way to become reflexive. This articulation of personal practical identity as a teacher is central to understanding teacher's voice (Sutherland *et al.*, 2010).

The emergence of the interpretive impressionist paradigm of qualitative research has been further enhanced by the interpretive poetics paradigm of Rogers (2000). Rogers (2000) identifies the artistic potential of qualitative research through the use of a multiplicity of images that can lead to multi-voicedness. This idea of multi-voicedness has been corroborated and is illustrated within the portfolio.

I have used interpretive poetics of lyrics as an expression of my identification, development and transformation of teacher voice. As stated previously I see metaphorical meaning behind lyrics which evoke and transform emotions. This has created reflexive space for teacher voice identification, development and transformation. This embodiment of artful methods (poetics) created artful auto ethnography (Barleet, 2013). This embodiment of creative expression can be through music, dance, photography, drawings, lyrics, drama (Barleet, 2013). I have embraced and embodied this study within an art-based action research as the songs of praxis have allowed me to create reflexive space.

4.3.4 Poetics for Reflexive Space

I propose reflexive space is the visualization of the layers of the conscious and subconscious understanding of self. I argue poetic expression is at the heart of the Aristotelian tradition of phronesis and dialectics as it is a form of experience (data) which gives insider research the space to theorise about practice (praxis). For this study the Songs of Praxis have been the visualization of the stories of knowledge as I made sense of my nativeness as a teacher in a HEI identifying, developing and transforming their self-image.

I propose the arts action research paradigm gives a native, an insider, a practitioner researcher the space to conduct praxis research which can be facilitated by emotional recall and systematic sociological introspection leading to therapeutic inquiry. I proposed this is where auto ethnographic practices facilitate praxis research for a practitioner-researcher.

4.4 Auto ethnographic Practices: Praxis Research

I argue and suggest praxis research can be facilitated by auto ethnographic action research. I would like start by making it clear I am not a classically trained ethnographer, I do not claim to be. I am a sociologist, a political scientist, an organizational behaviourist and an educationist who has seen how their praxis research is influenced by making sense of the personal and the cultural (Ellis, 2004). I have embraced auto ethnographic practices which I argue and propose create reflexive space for teacher voice identification, development and transformation. I have conceptualized this around the auto ethnographic practices of emotional recall and systematic sociological introspection (Goffman, 1959; Ellis, 2004) and therapeutic inquiry (Ellis, 2004; 2007). As a starting point I am going to define auto ethnographic practices in the context of this study.

4.41 Defining Auto ethnographic practices

The starting point for my contextualising of auto ethnography was I draw this from Ellis (2004) who argues auto-ethnography overlaps art and science where *auto* (refers to self) and *ethno* (refers to culture). For this study this is concerned with the auto (the teacher, in this context, me, however I argue it can be any teacher or professional who is engaged in reflexivity and professional development). Whereas the cultural (for this study is a HEI; communities of practice; learners). I was initially drawn towards auto ethnography because I saw its' potential as a 'process of knowing' it gave me the space to consider action, the motives behind actions and ultimately allowed me to discover my teacher's voice.

It is also gave me the ontological permission to speak in first person. It gave me the ontological permission to be subjective as it allowed me to consider substantive contribution: does this piece contribute to our understanding of social life? Does the writer demonstrate a deeply grounded (if embedded) human world understanding and perspective? How has this perspective informed the construction of the text? (Richardson, 2000). This study makes a contribution to the discourse on auto ethnographic research and reflexive accounts as it presents how the use of Songs of Praxis are reflexive accounts which can create reflexive space for teacher voice identification, development and transformation. As this is praxis research and concerned with ways of knowing as a teacher in a HEI it does not claim to make a scientific breakthrough. Auto Ethnographic practices also allow a practitioner-researcher to engage with *personal ethnography and reflexive ethnography* which are methodological referred to as systematic introspection, narrative inquiry and biographical method (Ellis, 2004: 45).

The use of auto-ethnographic practice is regarded as the use of autobiographies which self-consciously explore the interplay of the introspective, personally engaging with self through narratives (e.g. Ellis and Bochner, 2000).

'Auto-ethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural' (Ellis and Bochner, 2000: 739).

For this study this autobiographical approach has been as reflexive accounts using a lyric as a metaphorical visualization of the layers of conscious and subconscious understanding of self. The use of text and creative expressions (as corroborated in the portfolio) allowed for ‘*verisimilitude*⁶ where;

‘In auto-ethnographic work, I look at validity in terms of what happens to readers as well as to research participants and researchers. To me, validity means that our work seeks verisimilitude; it evokes in readers a feeling that the experience described is lifelike, believable, and possible. You also can judge validity by whether it helps readers communicate with others different from themselves or offers a way to improve the lives of participants and readers – or even your own’ (Ellis, 2004: 124).

The practice of auto ethnography is common within education and it is a process which gives teachers the space to consider their praxis (e.g. see Wilson, 2011; Trahar, 2009; Sparkes, 2007), it also allows for the visualization of self (e.g. see Watson, 2009).

4.42 Auto ethnographic Action Research

This study was not completed within a traditional auto ethnographic paradigm it drew from the concept of auto ethnography which promotes reflexivity, visualization and picturing self as a teacher within a HEI. The practices which were adopted are emotional recall; systematic sociological introspection (Goffman, 1959; Ellis, 1999; 2004) and therapeutic inquiry (Ellis, 2004; 2007; 2014).

⁶ The appearance or semblance of being true and real

4.42 a) Emotional Recall and Systematic Sociological Introspection

As an insider and practitioner-researcher I recognise the pedagogic risk I have undertaken as this study has evolved and developed. This vulnerability to lay myself open to criticism has been emotional. However the development of teacher's voice and ultimately transformation would have not been possible without emotional recall and being a vulnerable researcher-practitioner.

I draw from Ellis (1999; 2004; 2007; 2014) where I take a 'heartful' auto ethnographic approach. I am not proposing or suggesting this study was as discussed by Ellis (1999) where she explores the challenges facing insider researchers when dealing with researching into the traumatic events of life. I am proposing this study and this praxis research would not have been possible if I am not engaged in emotional recall. The 'trauma' I was dealing with was low self-esteem, low feelings of worth as a teacher who did not understand who there were; who did not understand or recognise their voice; who was influenced by mood and doubt with a crushing feeling of self-hate. The Songs of Praxis (as demonstrated in Disc 1 of the portfolio) gave me the reflexive space to be vulnerable and to understand the cultural implications of my practice. This space allowed me to deal with deep rooted fears (which still exist, I can't claim to be 'cured', all I can surmise is the songs of praxis allowed me to identify how my bipolarity influences my self-image as a teacher).

Emotional recall was the only possible through making sense of the emotions, systematic sociological introspection (Goffman, 1959; Ellis, 1991; 2004). This sense making process was possible by using a poetic as this gave me the ontological permission to construct meaning which resonated with me. This reflexive space using songs of praxis was the construction of personal knowledge and how this multi-voicedness spilled over into my professional voice.

The critical reflection cycles of emotional recall and sociological systematic introspection allowed for a practitioner-researcher to consider their voice and how emotions influenced and challenged their voice (this is corroborated in disc 1 of the portfolio). This reflexive relationship with self (Etherington, 2007) was the emotional catalyst required for writing to evocate, writing as a vulnerable insider praxis researcher and to write therapeutically (Ellis, 2004; 2007; 2014).

4.42 b) Therapeutic Inquiry

The construction of personal and professional knowledge by embracing the emotional context of practice (praxis) and to be truly transformation required the ability to write therapeutically (Ellis, 2004; 2007; 2014). This therapeutic relationship was reflexive because it gave me the ontological space to be vulnerable (Etherington, 2007) and it also gave me the epistemological space to construct knowledge of teacher voice (Sutherland *et al.*, 2010). I enter in a therapeutic relationship with self as I went through the cycles of critical reflection, this may have not be the starting point, however as I entered into my reflexive space to identify teacher's voice I started to engaged in reflexivity by constructing understanding around the emotional, the mental and the spiritual (Gardner, 2014). I did not set out to write stories which is at the heart of auto ethnographic writing therapeutically. I chose to visualize using a poetic as a metaphorical representation of emotional recall to make sense of the emotions for the systematic sociological introspection understanding of the emotions which allowed for therapeutic inquiry. I do not claim to have been cured or been through psychological treatment, I claim the Songs of Praxis have given me the ontological space to recognise the emotions involved in the development and transformation of praxis and the epistemological space to construct Teacher's Voice.

I claim reflexivity is auto ethnographic action research as it gives a native, a novice, an insider, a practitioner-researcher and a praxis researcher the space to construct ways of knowing (their phronesis) this was achieved by using lyrical poetic (poiesis) which has facilitated a dialectical dialogue on teacher voice identification, development and transformation. This was only possible as I was able to accept the invitation to reflection, however as I was engaged in praxis research as a native and an insider I have to consider, reflect and discuss invitation to reflection for the construction of knowledge (learners and members of communities of practice who were 'participants') in this reflexive relational praxis research.

4.5 Invitation to Reflection: Ethical Implications of Auto ethnographic Action Research and Reflexive Accounts

The social, personal and cultural contexts of this auto ethnographic action research and reflexive accounts have ethical implications for the researcher and the researched. The vulnerability of the researcher is at the heart of teacher voice identification, development and transformation. I argue this because I went through cycles of critical reflection embodied as emotional recall, systematic sociological introspection and therapeutic inquiry.

Before I start to discuss the relational ethics (Ellis, 2007; Simon, 2013) and the issues around informed consent (Tullis, 2013; Schrems, 2014) I have to define the 'participants' of this study.

This study was constructed with learners (as corroborated in disc 2 of the portfolio) and with members of the communities of practices (as corroborated in disc 3 of the portfolio). The intention at the start of the study was not to enter into co-constructed action research it was to seek meaning and understand teacher's voice. However as I immersed myself into this praxis research I became aware the 'participants' of this study were primarily the learners who engaged in my creative pedagogy. I did have some concerns about this in the early stages of the study, so I contacted the Chair of Ethics committee and his response can be seen in Exhibit 1 below;

Exhibit 1: Email from Chair of Ethics Committee, 2011

Dear Paul-alan,

Slightly complicated situation...

Strictly by the 'research ethics rules' you are asking some of your students to become participants in your Doctorate research project. Their participation will be more than answering questions since they will be engaged in variety of different learning situations within a poetic framework. This would normally trigger the requirement for the research to be reviewed by the university ethics committee even though you can self-certify some research.

An important aspect of ethical research is that the participants are informed about research and they consent to participation. So, perhaps it is wise that you simply inform / announce to your students (participants) that your teaching sessions might be part of your Doctorate research studies. Assuming the students agree / consent, then I think you should just go ahead.

A full submission to the ethics committee of this study, combined with the fact that you are 'trained' makes an application seem 'over kill' to me.

Bob

Therefore taking into account the advice of the Chair of the Ethics Committee I ensured when I reflected on my pedagogical practices and asked for feedback from the students that I made it clear as a part of my study. I was overt in my actions and I did not deceive the learners.

The feedback I have received and used to inform this research has to be challenge for the following reasons:

- The subjectivity of the teacher (recognising the ontological level of this research, the social reality is how I have presented the study).
- The subjectivity of the participants (they say what they see, or what they think I want them to say)
- The power relationship between the learners and the teacher. This poses the question, have they feedback what they believe will 'please' me. This is one of the dilemmas of being an authentic teacher. You develop a rapport with the students so are they being critical in their feedback.

I have treated the feedback as given, for me it gives a perspective and it is subjective, it is rich, it is open to challenge. However it gives an interpretation of the feelings, emotions and the connection between the students and the teacher. I am not saying this research does not have limitations, I am not saying that the feedback is a definite validation of the reflexive classroom, or even a validation of me as a teacher. I am saying the use of testimonies, qualitative surveys gives an impression of the potential of the embracing of creative pedagogy for creating reflexive space.

One of the main ethical challenges of this research is that I have encouraged reflexivity in my students and for a number of them they may have not been ready to 'voice' their inner thoughts and feelings. Therefore, I have ensured that through my own methodology of the heart (Pelias, 2004; 2005) and through my fidelity (Noddings, 1984; 1988). I have not 'pushed' or 'made the learners feel uncomfortable or disadvantaged. The use of a critical pedagogy allowed for personalised assessment, thereby overcoming some of the ethical concerns of students not being ready to express their deep-rooted inner voices.

The nature of the therapeutic inquiry also led to my own ethical tensions as I was sharing and expressing deep dark feelings and emotions through the use of emotional recall and systematic sociological introspection.

'How can I promote openness in my students' work when I haven't accomplished it myself?' (Ellis, 2004: 145).

However this does not fully take into account the ethics of the relationship between me and the 'participants', this relational ethics is at heart of reflexivity as a praxis researcher where informed consent, readiness for reflection and the power relationships of a teacher with the learners needs to be considered in more detail.

4.51 Relational Ethics

The recognition of relational ethics for me is at the heart of authenticity and fidelity (Kreber, 2013; Noddings, 1984; 1988). Relational ethics recognises the significance of mutual respect, dignity and connectedness between the researcher and the researched (Ellis, 2007; Simon, 2013). This takes into account the researcher has a responsibility to do no harm to the participants (Tullis, 2013; Chang, 2008). The ethics of consequence (Etherington, 2007) recognises the positive and negative costs of entering into this praxis research. The costs include vulnerability of the researcher and the researched.

The main challenge of this study was it was contextualised around teacher voice identification, development and transformation. This vulnerability of the researched should not be underestimated. I was 'experimenting' with pedagogy (not in a scientific or empirical sense). I embraced a hybridity of creativity (Lin, 2014), even though at the time I may not have consciously recognised this. The learners were expected to trust me and I was expected to ensure they do not suffer due to my own transition and transformation. This potential harm was particularly evident in the adoption of alternative assessment practices which were perceived by the learners as being 'different' and 'difficult' compared to what they were used too. This was where I was vulnerable as I was left bare and naked as I was going through personal transformation by dealing with my mask of self-hate; trying to make sense of my self-image; dealing with learners who were openly critical, frustrated and unsure of how to complete assessments which were 'different'.

At the time I was unsure of the cause of the frustrations of the learners, I recognised why they may be concerned. I was self-aware (being reflexive) and I provided architecture and emotional support to guide and ensure learners did not come to any harm (this is in some way reflected in the 'feedback' presented as a corroboration of the study in disc 2 of the portfolio. I was becoming self-aware of my praxis through engaging in this auto ethnographic action research as the songs of praxis are reflexive accounts of practice. This gave me the epistemological space to construct knowledge of the feelings and vulnerability of the researched.

I never set out to do harm, to make learners feel uncomfortable, as praxis researcher I set out to develop as a teacher (discover, develop and transform teacher's voice). I aimed to ensure learners were given the space to demonstrate their understanding of the knowledge they had acquired in a format which recognised their learning styles and preferences (by embracing self-authorship). I was self-aware of the constraints of pedagogy in Business Education which in my own HEI was 'traditional' and avoided pedagogic risk (Le Freve, 2014). I did not set out to deceive the learners, I ensure in module guides and in discussion with the learners they were informed of the study I was conducting. I also ensured that they were given the support and guidance required to complete the assessments. As the praxis developed through the critical cycles of reflection I have been able to design a range of support mechanisms which ensure no harm came to the learners.

When collecting feedback for critical reflection I protected identity and ensure confidentiality. I gave the learners the option for the feedback not to be used as a part of the study; I also ensure they only used their first name or remain anonymous (Tullis, 2013; Chang, 2008).

Even though I recognised the relational dimensions of this study the issues around informed consent were at the heart of this relational praxis and reflexive study.

4.52 Informed Consent

Informed consent is viewed by commentators as a tool to support people when they have to make a decision to agree or not to a special treatment or to participate in a research project (e.g. Schrems, 2014; Tullis, 2013; Chang, 2008; Ellis, 2007; Simon, 2013).

The informed consent dynamic for this study has always left me feeling uneasy and that is why I contacted the Chair of the Ethics committee (see exhibit 1, page 100). Even though his answer seemed to give 'permission' to self-certify the research, on reflection I was vulnerable to criticisms from learners; colleagues; 'the threat' of complaints from learners who perceived they were disadvantaged when completing the assessments presented to them by me. This invitation to reflection does still cause me concerns about readiness and the power relationship between a teacher and learners in a HEI. The definitions of informed consent are contextual and even though this study is within a HEI I have drawn from the definition of informed consent presented by Schrems (2014);

'Informed consent is a decision to participate in research, taken by a competent individual who has received the necessary information; who has adequately understood the information; and who, after considering the information, has arrived at a decision without having been subjected to coercion, undue influence or inducement, or intimidation' (: 830).

This is drawn from nursing; however it still resonates with praxis research in education. I argue do we truly gain informed consent in praxis research? Do we give the learners the option to reject the invitation to reflection? Teachers demonstrate their dialectical knowledge by being seen as 'experts' in their field. This may be true in terms of subject knowledge however is this still true about knowledge about pedagogy?

This vulnerability of the researcher and the researched is a concern and did I unconsciously place the learners in 'harm'? Reflecting upon this I did act with fidelity, a methodology of a heart and with authenticity however I can't claim all learners gave informed consent. We design the content of modules, we design the learning, teaching and assessment strategies and the learners are expected to respect the professional knowledge and expertise of the teacher (praxis, phronesis, and dialectical ways of knowing, Eikeland, 2012). This unintentional vulnerability has made me consider my praxis and as I went through the cycles of critical reflection I recognised the learners still required the option to choose the familiar (so I embraced negotiated assessment and choice of assessment methods which allowed for a hybridity of creativity and the more recognised traditional business education⁷ assessment method of written essay or report).

This complexity was only possible by being vulnerable and through corroboration of feedback (presented in discs 2 and 3 of the portfolio). I protected the identity of the learners, I ensured they were given support and I also ensured that I acted in their 'best interests' as an authentic teacher. However even though the corroboration of the feedback presented in disc 2 of the portfolio did give me ontologically permission to enter into a hybridity of creativity I have to recognise the power relationships involved in this study.

⁷ I am not suggesting creativity does not exist within business education, it does and there are many examples of creative pedagogy in business education (e.g. see Schwabenland, 2009). I am expressing my reflections of the experiences within my own HEI. I have been exposed to creative business education by presenting at Association of Business Schools (ABS) learning and teaching conferences (see disc 3 of portfolio).

4.53 Recognising Power Relationships

The perceived legitimacy of the creation of reflexive space for teacher voice identification, development and transformation is open to challenge. This praxis research was embodied within an arts based methodology (Finley, 2005; 2011; Barleet, 2013; Pelias, 2013) by embracing reflexive accounts (Freshwater, 2001; Gardner, 2014); I was vulnerable and open to criticisms (Ellis, 2007; Simon, 2013; Tullis, 2013). I was dealing with a mask of self-hate; I was dealing with teacher voice identification (Sutherland *et al.*, 2010) and entering in teacher talk (Cohen, 2010). However I was corroborating this study as participatory action research (Kemmis, and McTaggart, 2005) as an insider, a native, a novice, a praxis researcher (Eikeland, 2006; 2012). To make sense of the power relationships which embody this study I ask the following questions;

Who benefits from the praxis research?

I would like to start off by stating that I am biological a man, my sexual orientation and sexuality is expressed as attraction to the opposite sex, I am a liberal humanist who believes in the beauty of diversity, is a warrior and fighter for equality and fairness in society regardless of 'difference'. I am authentic, I am imperfect, I am vulnerable and I have the perceived feminine values of care, fidelity and compassion.

I state this because even though I am a 'caring man' I am still a man and I am a man of 193cm in height, I am a bipolar depressive who can be seen as cold, distant and uncaring by those who do not know me. I have through this study been able to open my eyes to this self-image and the contradictions which my multiplicity of my voice is expressed to those who see me as 'intimating'.

As the teacher I am in a power relationship with the learners, they are expected to trust me as an expert in my subject area and my craft (pedagogy). I propose the benefits of this study started off with me (as corroborated in disc 1, the identification of teacher's voice); then with the learners (as corroborated in disc 2, the development of teacher's voice); and then the communities of practice (as corroborated in disc 3, the transformation of teacher's voice). I now argue this study has benefit for me, the learners and the communities of practice as I transform into a scholar of learning and teaching.

However I recognise this praxis research was embodied in a power dynamic between the researcher and the researched (Ellis, 2007; Simon, 2013; Tullis, 2013).

What were the power dynamics of this praxis research?

As this is action research I recognise the role of power;

'Power plays a critical role in framing the ways in which the basic principles of respect for persons, beneficence, and justice are understood and put into practice' (Brydon-Miller, 2013: 207).

This respect for persons is at the heart of relational ethics (Ellis, 207; Simon, 2013) and is also recognition of the feelings of the researched. I had to take into account the vulnerability of the researched (as discussed previously) and the vulnerability of me as a praxis researcher (as discussed previously). This praxis research gave me the reflexive space to consider my pedagogy and to understand my spiritual, my emotional and my values (Gardner, 2009; 2014) by exploring emotional recall (Ellis, 1999; 2004) and Systematic Sociological Introspection (Goffman, 1959; Ellis, 1999; 2004) the songs of praxis gave me 'power' over my development and transformation as a teacher within a HEI as I entered into a therapeutic and reflexive relationship with self (Ellis, 2004; Etherington, 2007).

I recognise the power relationship and the potential for the learners entering into a relationship of trust with me. I propose and argue because of reflexivity I embraced gave me the epistemological space to 'design, develop and embrace a hybridity' of creativity (Lin, 2014). I did not set out to 'harm' the learners, I was open, I was vulnerable and I aimed to 'protect' the learners from any potential perceived 'harm'.

How did I protect the learners from self-harm?

There was no conscious intention to 'harm' the learners who were exposed to the hybridity of creativity during this study. There was no deception behind the 'experimentation' involved in this study. There was no intention to make the learners feel 'threatened' emotionally, spiritually, psychologically or intellectually. I recognise even though I shared and expressed the purpose of the study there were learners who did not give informed consent to the pedagogy. I propose and argue this would be only possible if we have a structure where learners can opt into or out of the invitation to reflection. As teachers we have the dialectical ways of knowing which informs pedagogic design. However I still reflect upon the reactions I experienced with learners who were not ready for this invitation. I reflect upon how it made me feel, I was vulnerable and in the early stages of this study uncomfortable (this was also enhanced by the mask of self-hate which made me doubt the legitimacy of the creative pedagogy, e.g. see Deverell and Moore, 2014; corroborated in disc 1 of the portfolio).

The critical reflection and reflexivity gave me space to make sense of teacher's voice and I recognise there could have been 'harm' which was unintentional towards some of the learners who were not ready for this invitation to reflection.

Where was the balance of power?

It is difficult to state the balance of power was equal in this study because of ways of knowing. The learners were expected to 'trust' the pedagogy and the integrity of the teacher. I do however propose the balance of power is determined by the embracing of self-authorship where you give learners a choice of how they express their understanding. I recognise this may be a small concession however it does give the learner more 'control' over their expression than simply imposing a rigid structure with no choice. The dialectics of this study suggest the balance of the power will always be with the person who has moved from novice to expert (Eikeland, 2012).

I also propose and argue this study would not have been possible without co-construction; I would not have moved through the cycles of critical reflection if I did not consider, make sense and act upon the feedback from the learners and the communities of practice.

I therefore argue the balance of power is contextual and depends upon the situation of this auto ethnographic action research and reflexive accounts. I argue the songs of praxis gave me power to create reflexive space for teacher voice identification.

The co-construction of creative pedagogy was expressed in the feedback from the learners this consciously and sub-consciously challenged my knowledge and understanding of how the learners embrace or understood the requirements presented to them.

This convince me of the requirement of providing the learners with space and 'tools' to develop as creative learners; the transformation of teacher's voice was only possible through dissemination of practice to the communities of practice where I started to receive recognition for my hybridity of creativity.

Even though I behave ethically as an authentic teacher I still have concerns about readiness for invitation to reflection.

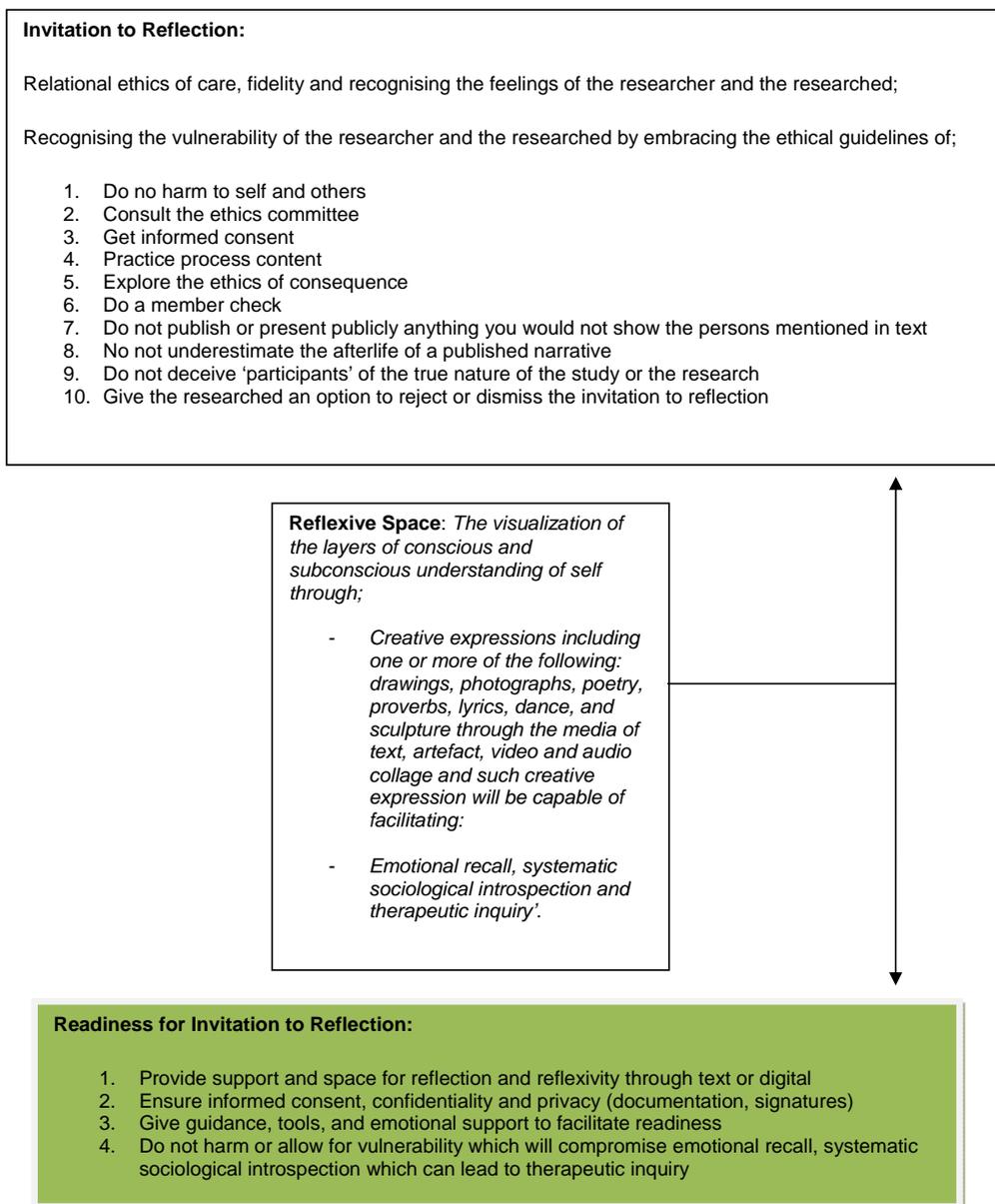
4.54 Readiness for Emotional Recall, Systematic Sociological Introspection and Therapeutic Inquiry

As previously discussed vulnerability of the researcher and the researched is at the heart of this auto ethnographic action research and reflexive accounts praxis research. This relational ethical dimension embodied in praxis research has made me question the informed consent practices I employed. The legitimacy of the invitation to reflection and the potential for readiness where emotional recall and systematic sociological introspection lead to therapeutic inquiry is open to challenge.

I argue reflexive space as defined for this thesis does give a user (a learner, a teacher, a professional) the 'tools' for entering into an invitation to reflection. However I recognise the feelings of the 'researched' and the readiness of being expose to creative learning which was for many of them **'unfamiliar, different, abstract, difficult and made them vulnerable'**.

This readiness is not contextualised around age, it is can only be contextualised around willingness and acceptance of reflexivity (e.g. Gardner, 2014) and praxis research (e.g. Eikeland, 2012). I argue this readiness for invitation for reflection can only exist if the 'reflector' and user of 'reflexive space' have the 'tools' for reflexivity. I argue songs of praxis give a user this reflexive space. I also argue this can only be achieved through recognition of readiness and I will present a visualization of this by synthesising Tullis (2013); Chang (2008); Ellis (2007); Simon (2013); Schrems (2014) as a model of invitation to reflection which recognises readiness for emotional recall, systematic sociological introspection which can lead to therapeutic inquiry.

Figure 4: Invitation to Reflection: Readiness for Emotional Recall, Systematic Sociological Introspection and Therapeutic Inquiry



(Source: Adapted from Tullis, 2013; Schrems, 2014; Chang, 2008; Ellis, 2007; Simon, 2013; Researchers interpretations)

The visualization of readiness for invitation to reflection as illustrated in figure 4 has made me consider the ethical challenges of this study for the researcher and the researched;

- As a researcher I was vulnerable and I was not ready for the invitation to reflection at the beginning of the study. I argue this as I did not deal with my Mask of Self-Hate. The Songs of Praxis (as corroborated in disc 1 of the portfolio) gave me the reflexive space required to be vulnerable and to deal with the Mask of Self-Hate. As previously discussed I do not claim to be cured, I have a bipolar depressive disorder, it is a part of me; I am more self-aware of how it has shaped, influenced and contributed to the identification, development and transformation of teacher's voice.
- I recognise the potential unintentional 'harm' to the learners who were immersed in this study. They were participants in this hybridity of creativity and even though I did not set out to 'harm' them, potentially I could have influenced them in terms of the power relationship I had with them; the adoption of an 'unusual and different' approach to assessment for Business Education in my HEI.
- Informed consent is still a grey area as I argue how can we truly obtain informed consent as praxis researchers? This resonates with the power relationships we build and create in and through teaching. Is this only possible by embracing authenticity, fidelity, and care for those we teach? Yes we could use documentation, gain informed consent at the point of entry into the invitation. However do we give the learners the option to reject the invitation to reflection? I argue we do not give them this option we create reflexive space which allows them to enter into reflection at their pace (taking into account HEI and QAA requirements and barriers).

- Reflexivity as a researcher makes you challenge your praxis and the ethics as a practitioner-researcher. The ethical guidelines have to be followed to ensure the researcher and the researched are not vulnerable, suffer harm or you publicly express the corroboration of the study without informed consent and permission (please note all feedback from the participants which is corroborated in discs 2 and 3 of the portfolio has been obtained with permission of the participants).

This study did not set out to harm any participant; it set out to give reflexive space for teacher voice identification, development and transformation. I recognise the ethical dimensions of this study and I also propose this study was imperfect, there are concerns around informed consent; the power relationships between the researcher and the researched; the feedback I used to co-construct meaning was taken at 'face value' it was used as an illustration of the feelings of the researched at a particular moment of time; it recognises the power relationship between me and the learners.

The invitation to reflection I argue is imperfect as how can we determine when an individual is ready to enter into reflection? From personal experience I was only ready to accept the invitation because the songs of praxis gave me the reflexive space required to be vulnerable, make sense of emotions and enter into a therapeutic reflexive relationship with self (Etherington, 2007; Tullis, 2013; Ellis, 1999; 2004; 2007; Simon, 2013; Schrems, 2014).

I also argue the authenticity and scholarship of learning and teaching which has embraced the hybridity of creativity has given learners the ontological permission to construct personal and emerging professional knowledge of self through creative expressions.

The invitation to reflection is possible even with imperfections as this study was conducted as auto ethnographic action research and reflexive accounts because it gave the praxis researcher the ontological space to deal with their own vulnerability; to recognise the power relationships and vulnerability of the researched; and it gave the researcher permission to construct meaning which resonated with them (the songs of praxis).

I will now present the methodological contributions of this study.

4.6 Methodological Contributions: Auto ethnographic Action Research and Reflexive Accounts

The contributions of this study I argue is the creation of reflexive space using a poetic lyric for researcher self-awareness in the Aristotelian tradition of *phronesis* and *dialectics* ways of creating professional and personal knowledge. I proposed this auto ethnographic action research adds to the debates around artful methodology proposed by commentators including Pelias (2013); Finley (2005; 2011); Bartleet (2013) and reflexive accounts proposed by commentators including McIntosh (2008; 2010); Hunt (2013); Hunt (2006; 2010); Gardner (2009; 2014).

I argue and propose the methodological contribution presented in this study is the recognition of challenges praxis researchers face with invitation to reflection. The relational ethics and power relationships (Ellis, 2007; Simon, 2013; Tullis, 2013) do present the case for vulnerability of researchers and the researched. However I propose praxis research has still to completely overcome the concerns of informed consent and readiness for invitation to reflection. I propose this can be in some way achieved through reflexive space (see figure 4, page 110).

I also argue the creative expression of self-image (voice) can be facilitated as poetics which create space for considering your role as a researcher. I would not have been able to make sense of my self-awareness as a researcher within this study if I had not entered into a reflexive therapeutic relationship with self. The songs of praxis did not simply explore teacher voice identification, development and

transformation; they also allowed me to enter into praxis research. This praxis research has allowed me to reflect on ways of knowing.

Auto ethnographic action research is reflexivity and it can be artful, it can be through creative writings and personal narratives (e.g. as presented by the body of work presented by Ellis); it can also be personal narratives using poetics. Auto ethnographic research does not have to be solely through the medium of text it can also be digital and digital reflexivity (using video collages, sound collages and e-portfolios).

I proposed this study and the songs of praxis gives a researcher the epistemological and theoretical space for phronesis and it also allows for dialectical dialogue of professional knowledge creation. I also propose the contribution of the songs of praxis is they are firmly within the Aristotelian tradition of praxis research.

The methodological implications of this auto ethnographic action research and reflexive accounts has been the epistemological and ontological foundations for the conceptualization of the cycles of critical reflection which are presented in the following chapter; reflexive space for teacher voice identification, development and transformation.

Chapter 5: Reflexive Space for Teacher Voice Identification, Development and Transformation

5.1 Introducing Reflexive Space

The conceptual framework for this study is contextualised around teacher voice identification and development (presented in chapter 2); reflexive space for teacher voice transformation (chapter 3) this has given the theoretical grounding for the study and the conceptualization of reflexive space. This was methodological constructed within the Aristotelian tradition of phronesis and dialectics as auto ethnographic action research and reflexive texts (presented in chapter 4). This conceptualization was possible as I embraced critical reflection cycles (there are five in total), this chapter presents the cycles of reflection and critiques the construction of reflexive space for teacher voice identification, development and transformation. Within the presentation of the conceptual framework for this study I will start with a lyrical representation as the Songs of Praxis are the 'tool' for creating reflexive space.

5.2 Reflective Cycle 1: Teacher Voice Identification Stage 1

You flicker like a mile high neon sign
 Hot and cold so no one knows your mind
 I was going to let you win but I won't break
 For an hour I held the moon on a string
 Now there's moments left till the world begins
 Everything is possible it's beautiful

Comment [PA6]: Can have your head in the clouds, can seem to those who do not understand or know you to be 'moody' can project a confusing image where students may not always 'see' into the mind of the teacher

When will you wake up see what's happening
 Right before your eyes no
 And if you must blow hot and cold take a swing
 You will hit the target every time

Comment [PA7]: However if you experiment and are human you will 'hit the target' you will explore the use of alternative ways of expressions and if students go on the journey with you they will see what you are trying to achieve, i.e. hit the target every time

So I look before I leap and I see
 Wolves are at the door with my enemies
 I was going to let them in but then you say
 Watch the stars your feet are my enemy
 It's too far for them to bring you to me
 And everything is possible it's beautiful

Comment [PA8]: Be self aware of your approach and how it may not be seen favourable in the environment you work. However have the strength of your convictions to challenge and listen to your own 'voice'

When will you wake up see whats happening
 Right before your eyes no
 If you must blow hot and cold take a swing
 You will hit the target every time

Comment [PA9]: It is sometimes easy to miss what is in front of you, as a teacher, the use of alternative forms of understanding has been know, however was not always brave enough to try, now more confident in this approach

When will you wake up see whats happening
 Right before your eyeyeOhhh
 If you must blow hot and cold take a swing
 You will hit the target every time

I reach the waters edge
 I wish that I could hold
 Everybody's breath until
 No one has any left
 You take me to the edge
 You're the echo I follow
 The footprints that I left behind

Comment [PA10]: This is one of the most enjoyable and fulfilling aspects of being a teacher, you do leave an impression of those you teach and equally important the students you teach leave a lasting impression and footprint on you

Listen up I'll sing to you how I can
 Out of luck now time is all that we have
 Think about yourself and you'll kill all you love
 I know our makers love all the mess they make
 Out of sight behind these eyes you'll stay
 Where everything is possible
 It's beautiful

Comment [PA11]: Teaching is about expression and constructing knowledge and you learn from your own inquiry, from your colleagues and peers and your students, be brave, innovate, be creative. Teaching is a beautiful enriching and rewarding experience

When will you wake up see whats happening
 Right before your eyeyeOhhh
 If you must blow hot and cold take a swing
 You will hit the target every time

(Target by Embrace, 2006, located at <http://www.azlyrics.com/lyrics/embrace/target.html>)

The lyrical representation above symbolises the essence of this study. As I argued and proposed in chapter 4 poetics and creative expressions are at the heart of overcoming reflective reproduction. It was inspired by the works of Hunt (2006); McIntosh (2008; 2010) and Winter *et al.*, (1999), and lately Gardner (2009; 2014). The conceptualization of teacher's voice is the first cycle of critical reflection was through the re-imagining of professional voice framework which was achieved by reviewing artistic imagination.

5.21 Reviewing Artistic Imagination

The term artistic imagination stems from the work of Winter *et al.*, (1999) who used the term to generate a debate on the use of creative, artistic imagination as a form of writing for reflection and reflective practice.

'artistic imagination uses many different media (paint, music, dance, sculpture, and so on) and our general argument could be in principle, be expanded and adapted to suggest the value of all these media in exploring the meanings of our professional experience' (Winter *et al.*, 1999: 1).

The use of artistic imagination allows for the development of patchwork texts and furthermore if you integrate poetics it allows for a multiplicity of voices expressed within the patchwork to give an artistic impression and interpretation of your voice(s). The use of metaphors as suggested by (Hunt 2006a; 2006b, 2010) will act as a pathway to developing critical reflexivity (West, 2010; Hunt, 2010) to overcome reflective reproduction (McIntosh, 2008; 2010). This adds depth and richness to the patchwork of deconstructing and understanding the meaning of your voice(s). The approach can also act as therapeutic inquiry (Ellis, 2004) as it opens you up to the possibilities of re-imagining your voice(s) and leads to reflexivity (Richardson, 2010) as it engages and evokes a reaction in the reader.

I support the idea and the concept of artistic imagination, as it has allowed me to see and re-imagine my own voice(s) in a critical reflexive way. However, I argue that it goes beyond writing stories and narratives, these give the reflections architecture. However, what gives it depth is the use of poetics as they can give the reflection ***verisimilitude***.

There is an equal and I would argue a more important dimension to reflective practice, namely the use of artistic imagination (see Winter *et al.*, 1999). It is achieved through the use of metaphors for the purpose of exploring understanding (Hunt, 2006a). I would argue that the use of metaphors is a defining and central component of deconstruction, leading to reflexive practices and meaning rather than simply reflecting upon the dialogue of writing about experience.

This deconstruction of self and professional voice can lead to understanding behind who you are, how you feel, what your motivations are, your emotions, desires and loves, which is at the centre of spirituality and a methodology of the heart. The use of life histories, narratives, stories is not just simply naval gazing (Hunt, 2009b), but can be cathartic in making meaning of the discourse within your profession. For this research I had the desire to challenge the established approaches to reflection. I aimed to develop the work of Winter *et al.*, (1999); McIntosh (2008; 2010) and Hunt (2006) by developing creative reflexivity tools to be able to work within the transformational discourse (Mezirow, 1991; 1995; 1997). There are questions over the extent to which members of a profession including HR, understands the nature of reflective practice (Hunt, 2010).

The main challenge and criticism of reflective practice is reflective reproduction (McIntosh, 2008). This is where reflective practice becomes mechanistic, which does not lead to deeper and transformative change in the individual. Furthermore, there are debates on the challenges for critical reflection and the struggles for critical reflexivity (West, 2010). The tensions in the approaches of reflective practice are to overcome the dominant discourse which can lead superficial, surface and formulaic approaches adopted by professionals and professional bodies including the CIPD (The Chartered Institute of Personnel and Development⁸). West (2010) argues to move towards a critical reflexivity discourse, the use of auto/biographical practices can create space for the individual to consider their professional identity and voice.

5.22 The re-imagination of Professional Voice

The re-imagination of professional voice was the first stage of teacher voice identification (this is corroborated in disc 1 of the portfolio). This framework was constructed in the early stages of the study and it was when I started to 'experiment' with the use of lyrics as a metaphor which expressed professional voice. The framework is present in section 5.23 below.

5.23 Presenting the re-imagination of professional voice framework

The development of the re-imagination of professional voice framework has been constructed through the fusion of artistic imagination, therapeutic inquiry, poetics, and impressionist interpretative art based research and is presented as figure 5 below;

⁸ I have referred to the CIPD as a member and also as a teacher who primarily teaches HRM learners at UG and PG stages of their professional development. I do not reject any other professional body, I am just referring to the familiar and the known.

Figure 5: The Re-imagination of Professional Voice Framework

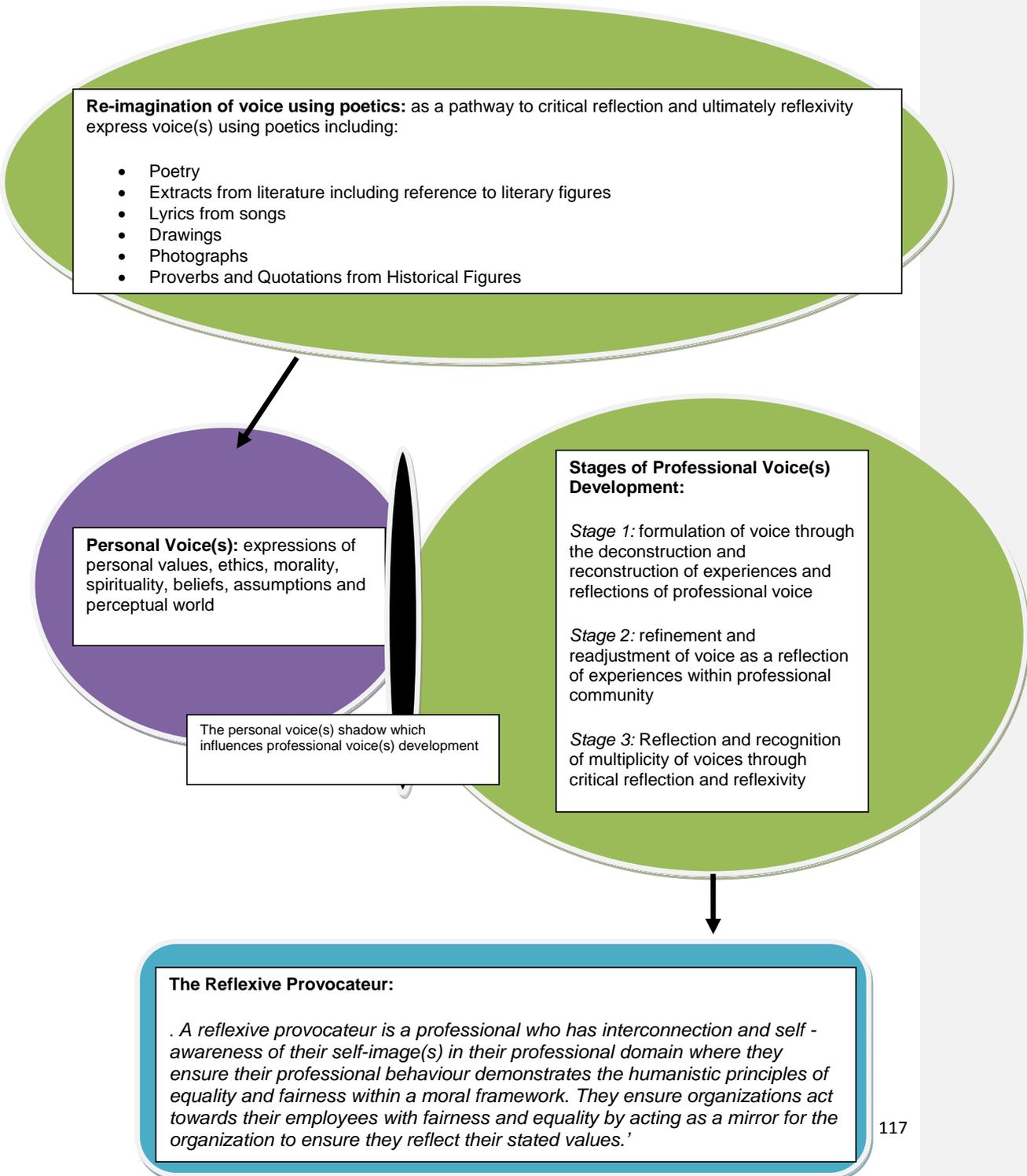


Figure 5 illustrates the early stages of the study when I argued and was corroborating the research as follows:⁹

Re-imagination of voice using poetics: - I argue the pathway to critical reflexivity and understanding of voice(s) (our self-image) is through metaphors, particularly poetics. These forms of expression from arts-based examples can explain the soul, the spirit, the heart and being of a person. This will reflect the personal and professional voice(s) of an individual.

Personal voice(s): - to understand the development of professional voice I argue you need to understand your own values, ethics, morality, spirituality, beliefs, assumptions and perceptual world. This may influence your professional voice development as a shadow that you enact within your professional community.

The Personal Voice(s) Shadow: - the personal voice of an individual is reflected within the professional voice(s) of the individual, this can include influencing, shaping and distorting professional voice.

Stages of Professional Voice(s) Development: - I argue to understand your professional voice(s) development you need to deconstruct and reconstruct these voices using poetics to develop critical reflexivity and reflect upon experiences within your professional community.

The Reflexive Provocateur – this concept fuses together the idea of professionals as a provocateur concept and debate with a wider and more valuable contribution to reflective and reflexive practice and can be related to any individual who works within a professional community.

⁹ It is important to note that this framework has evolved as the research has matured and this has been due to reflection and 'testing' of the framework. The journey of using this framework was the early stages of adopting 'creative tools' including lyrics as a 'tool for reflexivity'.

The re-imagination of professional voice framework was where this research started and this was the first 'stages of critical reflection' which led to the creation of 'reflexive space'. To be able to demonstrate this framework I have; firstly adopted by using the framework on myself; secondly, I have illustrated the work of students who are in the transition stage of discovering their identities and voice(s).

The re-imagination framework recognises the need to use poetics for critical reflexivity. This framework was tested within my own pedagogic practice and using grounded analysis which I presented in the main threads of the data collected. This then informed the further development of this framework.

The corroboration of this critical reflection cycle was possible through co-construction of understanding and to illustrate this I present two testimonies of learners who were exposed to this stage of the conceptualization of this study;

I've known Paul-Alan Armstrong for 4 years, and during this time he has become more than a lecturer to all of his students but also a confidant and friend. He is truly one of a kind and the University of Sunderland is lucky to have him. It is clear that he puts so much thought into not just the planning but also the delivery and methods of interaction of a lecture/seminar. I genuinely believe that he cares about his students and wants to grown each individual student. From my personal experience with P-A I would describe his as a very complex and creative man i.e. through the way he uses music, lyrics and poetry in his and our work. He has gently pushed me out of my comfort zone, especially over the last year and has helped me to express my creative ability, an ability which is usually compressed/neglected by bog standard essays. In addition he has taught me to look at the bigger picture and see HR related subjects in a different light which will be useful in my professional career. Paul-Alan devotes so much time to his students and truly goes above and beyond i.e. answering emails on weekends and outside of university hours for which I am thankful for. I wouldn't be where I am today without him. Thanks Paul-Alan (Testimony given by Ashleigh, Ba Business and HRM student, 2011).

Recognising the subjectivity of this testimony and the relational ethics of this personal narrative was not at the heart of the study in the early stages and this is a legitimate criticism of this reflective cycle. I took the personal narrative from the learner at 'face value' I did not change the context or the meaning, I reflected upon what they said to gain insight into my teacher voice identification. The second example is illustrated below;

P-A Armstrong is an honest, caring and open tutor shows an enormous amount of dedication and commitment to the students he teaches. Throughout my four years at the University of Sunderland I have found him to be the most approachable tutor, always there to provide direction, inspiration and understanding. P-A Armstrong is a very creative thinker and this is portrayed in his style of teaching, through trying new ways of approaching topics (which have at times seemed daunting) providing students with guidance and support to allow students to understand what is trying to be achieved. This is what I believe makes P-A Armstrong unique to the University of Sunderland, he sees and approaches things differently which allows students to think outside of the box and inevitably gaining a greater understanding. P-A Armstrong has had a huge impact on me as a student over the last four years. He has inspired me to do things I believed were out of my comfort zone and to believe in myself. Paul's passion for his programme has influenced me to work harder and become a more proactive student (trying to be the best I can). P-A Armstrong will always practice what he preaches by not asking you to do something he hasn't or wouldn't do himself. This has helped myself and others to thoroughly understand what has been needed and provided us with guidance. His assignments have had a huge impact on me making me a more reflective and creative thinker which has benefited me greatly in the final stages of my studies and which I believe will influence me in my future professional development. Overall P-A Armstrong has had a huge impact on me throughout my time at the University of Sunderland both academically, professionally and personally. Through his commitment, dedication, belief and passion for the subject I believe he has allowed me to achieve above and beyond my own expectations. His impact on me will continue to influence my future professional identity (Testimony given by Lisa, BA Business and HRM Student, 2011).

Both of the testimonies are open to challenge, you can argue I actively seek confirmation from the learners who I subconsciously knew were supportive of me as a teacher and had a 'invested' interest in my study. I can't disrupt this claim, however I took them at face value, I gave them permission to express their views, I did not deceive them, I was open about my study and these reflexive accounts were the catalyst for me to consider my teacher's voice (which is corroborated in disc 1 of the portfolio).

The evolution of the study was the catalyst to move to the second cycle of critical reflection which I present next, the multiplicity of voice prism;

5.3 Reflective Cycle 2: Teacher Voice Identification Stage 2

I was through critical reflection able to consider the multiplicity of voice and multi-voicedness, at this stage of the conceptualization of the study I imaged this as the 'multiplicity of voice prism'.

5.31 The Multiplicity of Voice Prism

The multiplicity of voice prism illustrates the numerous self-images an individual can have. The differing reflections of 'voice' can be expressed using poetics. The multiplicity of voice prism is individual, however, for all individuals there are three distinct voices:

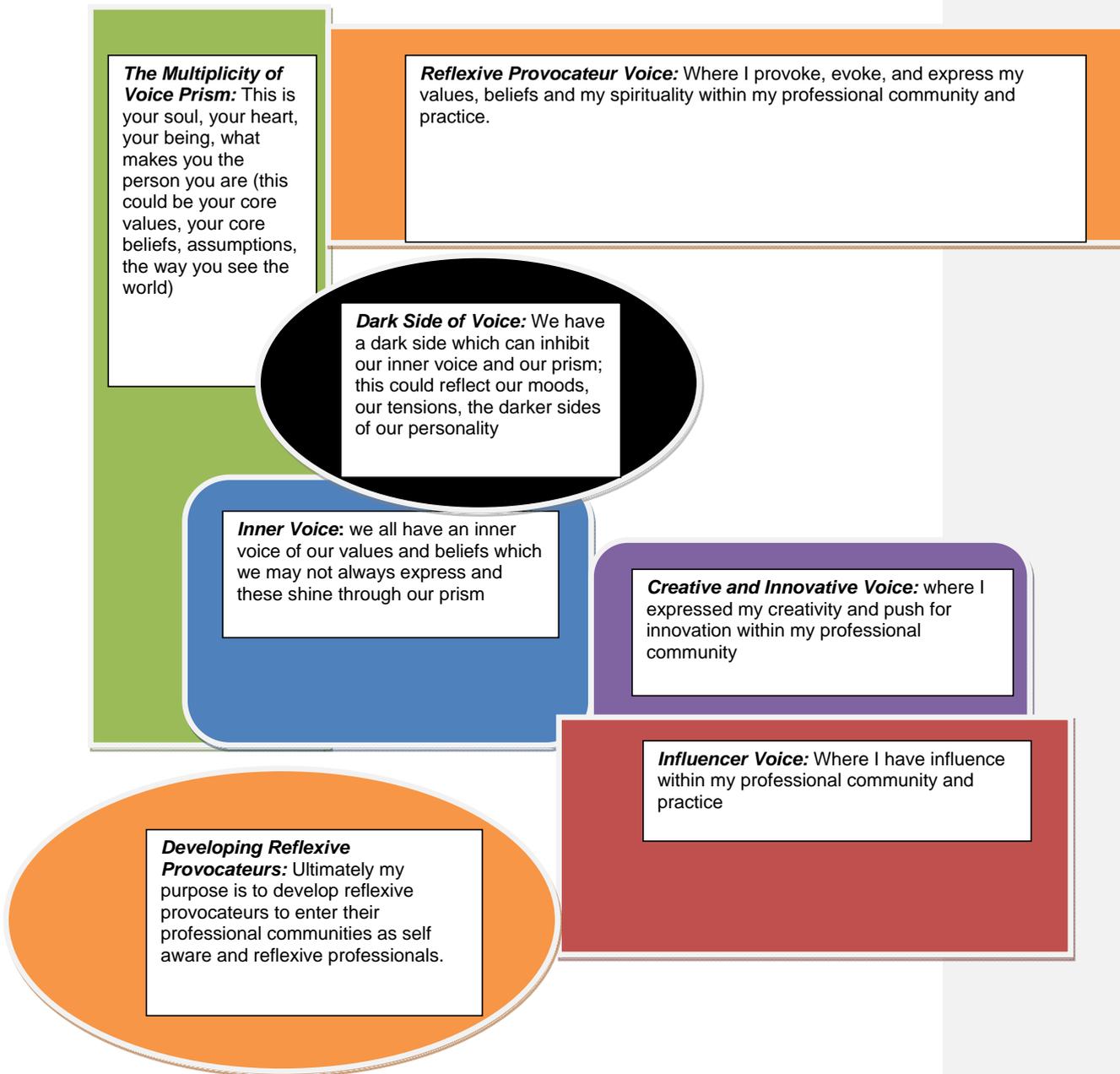
Multiplicity of Voice Prism: - this is your soul, your heart, your being, what makes you the person you are (this could be your core values, your core beliefs, assumptions, the way you see the world)

Inner Voice: - we all have an inner voice of our values and beliefs which we may not always express and these shine through our prism

Dark Side of Voice: - We have a dark side which can inhibit our inner voice and our prism; this could reflect our moods, our tensions, the darker sides of our personality.

Each individual will have other voices which express their self-image in their personal or professional life, to illustrate the multiplicity of voice prism, I present my own through the use of lyrics from songs. Each individual will have other voices which express their self-image in their personal or professional life, to illustrate the multiplicity of voice prism. Figure 6 illustrates the multiplicity of voice prism framework including the voice(s) I have identified;

Figure 6: Multiplicity of Voice Prism Framework¹⁰



¹⁰ The use of different colours symbolizes differing shades of self- image (voice) and this represents the prism effect and how different voices are reflected and self- images portrayed within different arenas.

For my own re-imagination of professional voice through the use of the multiplicity of voice prism, my poetic of choice is lyrics as this is central to my own understanding of my self-image. To demonstrate the use of poetics and lyrics the formulation of the portfolio is structured as an album of professional voice.

The development of creative pedagogic practices was particularly prevalent during the artistic imagination project (2009-2011) and to demonstrate this I will give a brief insight into three modules where the use of creative pedagogic practices were tested and used a range of the tools developed from the re-imagination of professional voice and multiplicity of voice prism frameworks.

5.32 Moving towards becoming a creative teacher

I have corroborated evidence of this reflective cycle in disc 2 of the portfolio, however before I moved from teacher voice identification stage 2 towards teacher voice development I present early reflections and 'data' which informed the critical reflection for the conceptualization of reflexive space. I present three examples;

Example 1: Poetics and Reflective Practice within UGB323 Placement Project

This module is completed by students who in their third year of study complete a 48 week industrial placement (or internship). I have worked on this module for seven years and during the time I have been able to develop and test the frameworks I have developed for this research. The following are examples of feedback from the students who used the re-imagination of professional voice and multiplicity of voice prism frameworks. This was when I also starting to design and develop guides to give the learners the support when entering into this invitation to creative pedagogy.

During this academic year I have delivered and experimented with the use of poetics as a 'tool' for reflective and reflexive practice and I delivered a workshop in November 2010 entitled 'critical reflexivity through songs and the following are comments and reflects of the students who were in this workshop'¹¹;

Inquiry 1: with reference to the session outline your feelings, thoughts and opinions on the use of songs as a method of expressing your professional identity and voice

'I have found the session excellent as prior to the session I was planning on using 100% factual work opposed to imagination. I am now looking to produce a more artistic piece of work to describe my thoughts and voice'. (Extracted from qualitative survey Andy, year 4 HRM Student, November 2010)

The extract from Andy identifies the use of the frameworks as challenging a different way of expressing and reflecting upon the placement experience. This was further supported by the following:

'songs are constructed with emotions, experiences, and creativity, which can easily be related to when listeners share a common emotion. Music is about expressing yourself, not hiding behind someone else's identity. We often see songs as inspirational, because the singer/writer tries to express their experience through emotional attachment to words and relativity. It can open up your views and outlook on life by learning through others' (Extracted from qualitative survey Ryan, year 4 Management Student, November 2010).

The extract from Ryan illustrates the potential richness of using lyrics as a way of developing reflexivity and expression of emotional recall. As these frameworks were developed during this academic year, I re-visited it in March 2011 with the same students and the following was expressed by Andy;

¹¹ The students were asked two areas of inquiry on a short qualitative survey and they were also asked to give demographic information (name; sex; and programme of study) this was optional. It is important to note that during this stage of the hermeneutic spiral I was still exploring professional identity and voice not simply voice.

1. *When approaching the critical evaluation which techniques and practices did you use and why (e.g. Johari Window; poetics; VA(R)K, Belbin, Honey and Mumford; Kolb)*

Johari – for my own interest seeing how others saw me. Kolb cycle – personal interest to me and I saw it as a great way to document my learning' (Extracted from qualitative survey, Andy, year 4 HRM Student, March 2011).

The extract from Andy does not really follow on from his previous statement in November 2010 as he has still used more traditional methods of reflection including Kolb's cycle.

The feedback from this study is corroborated in disc 2 of the portfolio (see Song of Praxis 7). The main reflection from completing this research at the time was that the students were still tentatively navigating through the use of alternative and creative approaches to reflect upon their experiences.

The opportunity to test the frameworks with students allowed me to refine and re-evaluate as I went through the hermeneutic spiral, I can see the frameworks were not perfect, and I recognised that I needed to start earlier with students by exposing them to creative pedagogic practices earlier on in their journey. The following are examples of further tested and re-evaluation for a level 2 (year 2) and level 1 (year 1) module, where I used the same frameworks.

Example 2: Artistic Imagination within Contemporary Issues in HR (Level 2)

The pedagogic practices for this module allowed for further testing of the frameworks, within the classroom activities and through the assessment. To illustrate this I used the multiplicity of voice prism as an exercise in one of the workshops. The purpose was to illustrate the use of artistic imagination as a learning and assessment strategy. The following exhibits demonstrate the work of students with reference to two workshops. The first workshop was concerned with migrant workers and the second workshop was concerned with the use of the multiplicity of voice prism.

Exhibit 2: Migrant Workers Exercise¹²



¹² The exhibits within the following sections are illustrations of the corroboration of data (experience) and illustrate co-construction with learners. These support the examples and corroboration of data presented in disc 2 of the portfolio.

The exercise was comprised of two activities:

Activity 1: - The Posted Note Game

- Divide into groups of 3 or 4
- On the posted notes provided you need to write down your thoughts on the following:
- add value to achieve sustained competitive advantage; organizational transience, employability and transactional psychological contract; customer aspirations and power; the war for talent and new paternalism; economic recession(a war on talent management strategies?)
- For the above you need to take into account the challenges for:
- An Employer
- An Employee
- HR as Business Partner
- HR as a Provocateur

Activity 2: - The 'Poster'

- The workshop group will be divided into four groups and allocated either:
- The Employer Posted Notes
- The Employee Posted Notes
- The HR as Business Partner Posted Notes
- The HR as a Provocateur Posted Notes
- Using the posted notes design a poster which demonstrates the challenges for flexibility in terms of: add value to achieve sustained competitive advantage; organizational transience, employability and transactional psychological contract; customer aspirations and power; the war for talent and new paternalism; economic recession a war on talent management strategies?)

This workshop was the second workshop of the module and the philosophy behind the workshop was based on impressionist art interpretation (Ellis, 2004: 29) fused with artistic imagination (Winter *et al.*, 1999). This workshop was primarily designed to immerse the students into the idea of artistic imagination which would lead into their poster for phase 1 of the assessment.

Exhibit 3: The Multiplicity of Voice Prism



For this workshop the students were expected to complete the following pre-prepared activity:

Pre- Workshop Activity: - Spirituality in the Workplace Workshop

Preparation for Workshop:

With reference to the 'The Multiplicity of Voice Prism: A Guide' bring to the workshop the following:

Lyrics from songs which: -

- Express and Represent your Multiplicity of Voice Prism
- Express and Represent your Inner Voice
- Express and Represent your Dark Side of Voice

Also identify your other voices (this is individual and there is not a 'magic number')

The activity will outlined and explained in the workshop.

Workshop activity: Spirituality in the Workplace Workshop

The purpose of this workshop is to develop you as reflexive provocateurs by using poetics as a pathway to critical reflexivity. For this session the poetic of choice is lyrics from songs.

I will divide you into reflexive learning sets for this exercise and each group will be expected to:

- With reference to the lyrics you have selected for your multiplicity of voice prism; inner voice; and dark side of voice; plus any other voices you have identified you have been asked to develop a collage of lyrics which express how you as a group can become reflexive provocateurs.
- Your collage to be presented at the end of the session

This session is directly related to the assessment and uses this opportunity to develop your own e-collage and e-patchwork through MAHARA

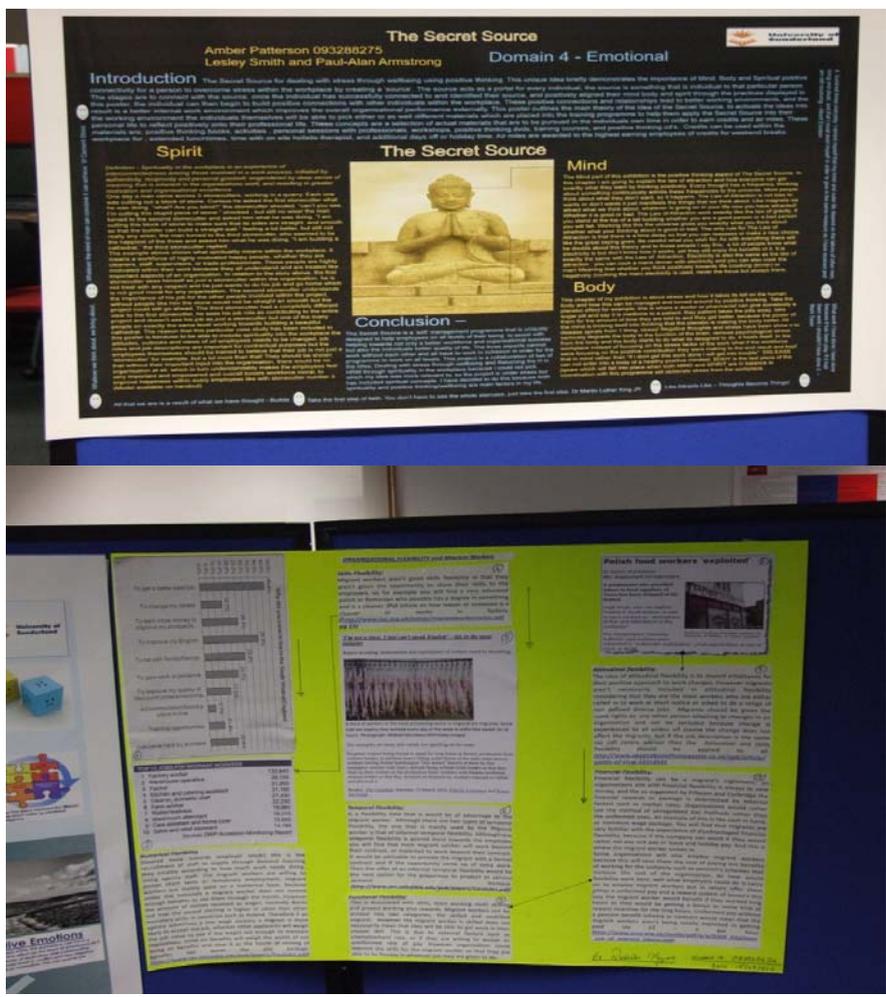
If you have any questions or concerns about this then please feel comfortable to speak to me and also refer to the Multiplicity of Voice Prism: A Guide

I hope you enjoy this session!

This workshop was an opportunity to test the multiplicity of voice prism with a group of students as well as to further develop critical reflexivity through the use of lyrics.

This exercise gave the student's the opportunity to use the multiplicity of voice prism guide and to also support them to start thinking and acting creatively, the focus of the assessment for this module. During 2011, I used the idea of an exhibition as an assessment method where the students produce a poster on a contemporary issue and then reflected upon the development of the poster using an e-based portfolio system called MAHARA. Examples of the posters can be found below and further reflections from the students on the use of this creative assessment can be found in the portfolio.

Exhibit 4: Example of Posters from the UGB236 Exhibition, May 17th 2011



Stress in the workplace

Ann Smith
For the benefit of Post-Act Amending and Lobby-Act work.

What is stress? Stress can be defined as the body's response to any demand placed upon it. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment.

Stress is the body's response to any demand placed upon it. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment.



What are the symptoms of stress? Stress can be defined as the body's response to any demand placed upon it. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment.

Stress is the body's response to any demand placed upon it. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment.



The symptoms from emotions



The symptoms from physical stress

The Brain...

Stress can cause the brain to react with... (text continues)

The heart...

The heart can create physical stress as a result of stress, headaches, heart attacks, high cholesterol levels.

Stress Within the Workplace

Ann Smith

What is stress? Stress can be defined as the body's response to any demand placed upon it. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment.

Stress is the body's response to any demand placed upon it. It is the body's way of reacting to the environment. It is the body's way of reacting to the environment.



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Stress can cause physical stress as a result of stress, headaches, heart attacks, high cholesterol levels.

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Tutor: Paul-Alex Armstrong and Lesley Smith

University of Sunderland

RETURNING TO THE H IN HRM THROUGH SPIRITUALITY IN THE WORKPLACE

IF THE HUMAN IS...

...then the organization is...
...then the organization is...
...then the organization is...

DEFINITION

...then the organization is...
...then the organization is...
...then the organization is...

EMOTIONS

...then the organization is...
...then the organization is...
...then the organization is...

ETHICAL, MORAL AND SPIRITUAL VALUES

...then the organization is...
...then the organization is...
...then the organization is...

RETURNING TO THE H IN HRM THROUGH SPIRITUALITY IN THE WORKPLACE

...then the organization is...
...then the organization is...
...then the organization is...

CONCLUSION

...then the organization is...
...then the organization is...
...then the organization is...

"ONE WORLD WITH SO MANY TONGUES MUST NOW SING THE SONG UNSUNG JUST ONE MELODY SO LET YOUR VOICES RING CREATE THE HARMONY THE SONG IS HUMANITY"



Amelia Filer (09056303)
Paul Alan Armstrong and Lesley Ann Smith

Returning the H(uman) into HRM Through Spirituality in the Workplace

The Lack of Human in HRM

- It is argued by Rego and Cunha (2007) that management only focus on what can be measured and defined and do not focus on other aspects that lead to the organization functioning effectively and efficiently.
- HRM was first introduced to become a partner for employees' and to align employee fulfillment with the goals of the organization. However it is argued by Johnson and Gudmund-Hoyer (2010) that HRM failed to meet their promises and is now repositioned as another form of management control.
- To the right are the views of some employees' on what they think the role of HR is (Research conducted at Cardiff Audit 06/04/11. The research is a collection of the views of 5 employees)

Human View
Employees are not human beings and HRM is not about the individual but about the organization's goals.

HRM View
HRM is a tool that is used to manage people and it is not about the individual but about the organization's goals.

HR View
HRM is a tool that is used to manage people and it is not about the individual but about the organization's goals.

Interpretation
The majority of the views are towards the HRM management issues of what which supports the argument proposed by Johnson and Gudmund-Hoyer (2010).

What is Spirituality?

- There are many different definitions of spirituality, Jurkiewicz and Giacalone (2003) define it as a framework of organizational values evidenced in the culture that promote employees' experience of transcendence through the work process, facilitating their sense of being connected to others in a way that provides feelings of completeness and joy.
- It is argued by Liu and Robertson (2011) that there are some similarities and dissimilarities between spirituality and religion however there are many differences between the two.
- Spirituality is connected with the soft HRM Paradigm which is associated with enhancing employee commitment, flexibility and quality (Barnwell and Clayton 2007).
- Spirituality recognises the reflexive provocateur which is 'a professional who has interconnectiveness and self awareness of their self image' (Armstrong, 2011).

How Spirituality is a pathway to returning to the Human into HRM

- Organizations that support workplace spirituality can benefit both themselves and their employees (Thompson, 2000). This could help to reinforce the soft HRM paradigm.
- The use of spirituality in the workplace can have advantages on dealing with stress (Thompson, 2000).
- With regards to Jurkiewicz and Giacalone's (2004) Values framework of workplace spirituality, respect for one another can decrease burnout, stress, turnover, increase job satisfaction and can increase productivity.
- Kujala (1995) stated that organizations who adopt high workplace spirituality outperform those who do not adopt it by 85% (Jurkiewicz and Giacalone, 2004).
- Benefits for employees who adopt a spiritual culture include an increase in physical and mental health (Jurkiewicz and Giacalone, 2004).

Introducing Workplace Spirituality

- Workshops can be set up in small groups throughout the organization by a trainer who understands their own spirit and is knowledgeable on ethical issues (Thompson, 2000). The workshops could include the employees sharing images, poems and lyrics from songs which they feel represent their values.
- Storytelling by leaders is another way to introduce workplace spirituality. Orsucci and McKee (2007) suggest that storytelling allows change to be brought into organizations and that stories can act as a mirror, this links with the reflexive provocateur.
- Most spiritual traditions believe that storytelling plays an important role (Orsucci and McKee, 2007).
- Transformational Leadership is another way of introducing spirituality into the workplace as it is concerned with treating employees individually, coaching and advising and giving personal attention (Orsucci and McKee, 2007).

WHAT EVER HAPPENED TO THE VALUES OF WORKING?
WHATEVER HAPPENED TO THE DREAMS AND VISIONS?
INSTEAD OF SPREADING LOVE, WE'RE SPREADING ANGER AND HATE!
LACK OF UNDERSTANDING, LEAVING US AWAY FROM UNITY
THAT'S THE REASON WHY SOMETIMES I'M FEELING UNDER
IT'S THE REASON WHY SOMETIMES I'M FEELING UNDER
WHEN I SEE MY DREAMS AND VISIONS
Where is the love? By the Black Eyed Peas

WHILE IS FOR LOVE

These pictures were taken from a university exercise whereby each person in the workshop chose song lyrics which reflected their values, beliefs and the reflexive provocateur within them.