Provocations 2020

Exploring the Interface Between Theory and Practice

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The teaching team in the School of Arts and Education team have a diverse range of research interests that have spanned the course of many years. So, when we first envisaged this book and received each of the chapters we knew it was going to be challenging to fit them together with some sort of coherence. Yet, when we began to read them, there was already a golden thread that ran through all of them: namely student engagement. Each chapter deals with this in some way, either directly or in the passionate wish to make teaching and learning better for our students and our practices as tertiary lectures, more effective.

We have used the term 'provocations' in the title for two reasons. First, because we seek to invite our readers to engage in new and innovative ways with what is perhaps already well-known. This mirrors what. Swann (2005) proposed in suggesting that provocations stimulate and progress ability whilst at the same time, inspiring imagination and creative thinking. Second, our first school e-book also used this terminology and we sought to provide some overall connection in our work

So, welcome to our research narratives, each one is at a different point in conceptualisation and reason for initiation. Our conversations often bring us back to ideas we have had explored before and cause us to revisit and revise as we need to. We hope you enjoy reading them and that they provoke thinking and your own engagement with each of the topics. As this is an e-book, we are able to invite comment, conversation, questions and feedback from you our readers (the relevant emails are at the end of each of the main chapters).

Jo Perry & Sarah Probine

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What are Teachers' Perceptions of Online Engagement in Higher Education?

Krishan Mani

INTRODUCTION

Online learning is increasing in higher education to meet the learner demands and provide learning flexibility. Online teaching and learning accommodate adult learners from all walks of life and especially in-work learners. One of the concerns is how to continue to keep these learners motivated and engaged in the online learning journey. The term engagement is used in higher education as an important element for mapping learning progression. Student engagement has a broad range of definitions across various literature and different interpretations by teachers. This literature review explores what engagement means in higher education contexts with adult learners in an online learning platform. The advancement of technology and new modes of online tools and applications enable educators to enhance and improve student engagement. This review will examine what online engagement means and the different forms of engagement. It will also provide a critical reflection on defining what online engagement consists of and effective approaches to measure engagement in online education.

ENGAGEMENT

While trying to discover what student engagement really means, there seems to be no concrete definition but multiple perceptions associated with learner participation, connection, responsibility, determination, and motivation are discussed.

Student engagement, in terms of what engagement really means, is widely discussed in higher education not just nationally but globally. Is there a possibility of having a global definition of student engagement? Dunne and Owen (2013) question to what degree there can be a universal definition, and ask do the political and societal changes shift this definition. Krause (2005), defines engagement as the time, energy and resources that learners commit to while studying to enhance their learning. Student engagement contributes to student success, as explained by Meyer (2014), it reflects students' determination and achievement in terms of academic progress. The New Zealand Council for Educational Research (2009) suggests that to improve the learning experience – the learners need to be in a respected environment that grows their potential and leads them to become active lifelong learners and that this involves engaging the minds, emotions and imaginations of these learners. Engagement is not something new in education, but there is an increasing demand to know what engagement encompasses. Dunne and Owen (2013) explains that it's not the needs and wants of students that have changed, but the increase in the learner population which is predicted to continue to increase further particularly in higher education. Dunne and Owen (2013) highlight the importance of maintaining a good sense of motivation and engagement with learning online. Trumbore (2014) also notes that to ensure learning, engagement on its own is not adequate but it does create an optimal learning environment.

As online engagement is explored, offline engagement also plays an important role as students in areas that are under resourced, with limited technology and internet access availability, tend to engage in offline mode. What this means is they download resources, print readings and work digitally or on hardcopy without being online/connected. As stated by Online Engagement (2018), in order to have effective engagement the use of online and offline methods are equally required and both have their own strengths, and complement each other.

ENGAGEMENT AND INTERACTION

Online Engagement is not only about interactions with teachers and peers but also looks at interaction with the learning content and personal active participation. Interaction plays an active role in student engagement and should be promoted in online learning (Anderson, 2003). Interaction is influenced by different factors as stated by Vrasidas and McIsaac (1999), who identify the course structure, the class size, online learning experience and the feedback process as all contributing to the quality of interaction in a learning environment. The research shows that some common forms of interactions are learner–learner, learner–instructor, and learner–content interactions (Moore, 1993). This has been also justified by Doris and Florence (2018), in detailed examination of the benefits of learner–learner, learner–instructor, and learner–content interactions in online environment.

A learner–instructor interaction is where the instructors are visible or have online presence to support students. Instructors or teachers act as facilitators providing guidance to learners in an online environment. As Bolliger and Martin (2018) state teachers are there to support online learners through modelling online behaviours and guiding online participation. Learners feel left out if there is no instructor interaction to drive the learning and student motivation. One of the strategies highlighted in the study by Bolliger and Martin (2018), was regular communication through emails, announcements and reminders from teachers in order to maintain good engagement with learners. As stated by Pittaway (2012), it is important for teachers to be engaged as well to improve student engagement. Teachers need to have clear visibility of the learners' progression and the learning objectives and provide necessary directions when required.

How teacher presence is perceived is strongly impacted by instructional management on an online platform. Clear precise instructions will remove any misunderstanding of what the expectations are but there is still a strong requirement for a teaching presence, as highlighted by Garrison et al. (2000); teacher presence complements the cognitive and social issues by having an active direction from teachers in online learning.

The learner–learner interaction is an important aspect of interaction that builds a learning community amongst learners/peers. By focusing on the cultural aspects of learning, peers contribute and enhance other peers encouraging them to engage and feel connected with the learning community. Shackelford and Maxwell (2012), state that to promote deeper learning, peer collaboration is important in establishing a community of online learners.

The learner–content interaction, is about how learners engage with the online content. The design of online content is important in terms of enabling the learners not only to access content but also participate in online activities that aid the learning. In a study by Zimmerman (2012), where the importance of learner- content interaction was investigated, the data reflected that learners who interacted the most with the online content had better/higher grades. This demonstrates that student success could be linked with learner interaction with online content. However, Xiao (2017) argues that further research needs to done as there is a lack understanding of the impacts of learner –content interaction.

Interaction plays an important role in terms of engagement in the higher education sector as learners try to connect and interact with peers, teachers and content in order to build a strong learning community. Harry et al. (1993) also agree that all three interactions as described above are important and more planning is required by educators to embed these forms of interactions into their online teaching environment.

ONLINE COMMUNITY

An online community is where learners are able to engage at a personal level with not too many boundaries or regulations and promote sharing of ideas and skills through regular interaction (Gurbutt & Cragg, 2019). Community engagement in higher education is defined by Jacob et al. (2015), as multi-level communities that can be at local, national, regional and global levels and that operate in a formal or informal manner. One of the core issues in higher education is around online community development (Jacob et al., 2015) which builds participation and engagement with and between disciplines at various levels. Sachs and Clark (2016) also agree that online engagement is one of the core values in higher education and helps in establishing strong communities of practice.

By establishing online communities' multiple benefits are provided to learners by shared learning and professional networks. The quality of an online community is dependent on how the academic programs are structured (Berry, 2019). The key for online communities to grow is the social presence that learners experience as they begin to feel belonging or closeness.

Engagement is effective when there is a strong presence of online community. The increase in demand has led to large class sizes in higher education. One of the ways to keep learners connected is by forming online communities. How to manage and govern these communities is important as Owen and Dunne (2013) suggest. The size and scale of each, means they form independent communities in which the teachers and learners develop their own guidelines to ensure a good learning culture is adopted. As Bowen (2005) describes, engagement with people in terms of social, cultural, and community dimensions is the most appropriate learning experience for both teachers and learners. Online community engagement plays a significant role; Sachs and Clark (2016)

describe pervasive collaboration as one of the fundamental approaches used to address complex issues. This is done through using collaboratively-held knowledge within the communities rather than specialized experts to problem solve.

While the literature highlights the importance of online communities, it is important to understand that online communities do not operate the same way as face to face communities. As Arasaratnam-Smith and Northcote (2017), suggest the medium through which communication happens affects the development of online community and it is recommended not to replicate the face to face classroom strategies.

ENGAGEMENT THROUGH CULTURAL LENSES

Another consideration for teachers is to think about how they support students from diverse cultural backgrounds. In New Zealand higher education, the cultural dimensions of teaching and learning spread across a wide range of cultural aspects. A study by Hunt and Tickner (2015) investigated sociocultural pedagogies and how they are aligned with eLearning, in terms of how to connect with online communities with the advancement of digital technologies. The study indicated that it is not an easy task to keep learners engaged and achieve full potential within an online platform from a cultural perspective. On the other hand, Radmehr et al. (2018) highlight the importance of collectivism to inspire and engage learners across different ethnic groups. This study suggested that Pasifika and Asian learners appear to be directed by extrinsic motivational factors. This includes introducing partnerships with families so that learners are supported in their learning which leads to growing confidence and a sense of belonging in the community. This extra layer of cultural engagement integrates with the learning engagement to enable the student to be successful. Tapasā: Cultural Competencies Framework for Teachers of Pacific Learners, (2018) clearly states the importance of effective and meaningful engagement with Pacific learners is crucial in order for them to succeed and that this engagement has to be introduced in the early stages of their learning journey.

MAINTAINING ENGAGEMENT IN HIGHER EDUCATION

Looking at it from the perspective of high-level government intervention to support engagement, higher education in New Zealand in the private sector, and Institutes of Technology and Polytechnics (ITPs) are going through major changes in terms of leadership and funding models. Looking internationally, UK higher education is having a similar shift in the funding model in terms of those institutions formerly publicly funded which are now adjusting to student loans (Dunne and Owen, 2013). In terms of New Zealand, The New Zealand Institute of Skills and Technology (NZIST) was formed on 1 April 2020. NZIST is the combining of the existing 16 Institutes of Technology and Polytechnics (ITPs) into one organization. In due course, it is expected to improve the capability to support work-based, campus-based and online learning as a unified system. This change in higher education, has long term benefit in terms of breaking the competitive funding models that ITPs have had, but at the same time investing in what learner engagement models will look like across the various ITPs working as one body.

To improve engagement, it is important to implement a broader view of what engagement involves. As Krause (2005) states, this involves having a multidimensional concept and by empowering learners with strategies to create positive engagement experience. This simply means that a rule or strategy that might have worked for one group of learners in terms of engagement does not mean that it will work for all. Strategies should be flexible and multidimensional to cater for the diverse learners in higher education in terms of cultural, ability and educational background. Bowen (2005) summarizes engagement as active, experiential, multidisciplinary and service learning. This perspective includes engagement with content and in the context of learning, and the process of learning along with the importance of social and community engagement.

ONLINE ENGAGEMENT FRAMEWORKS

As the literature suggests, engagement is a broad term that includes a lot of elements in the learning process. There are different frameworks that have been presented in the literature in terms of how to summarize what engagement means in online learning within higher education. The study conducted by Redmond et al. (2018), has proposed a theoretical view of student engagement into five core elements: social, cognitive, behavioural, collaborative, and emotional engagement. Social engagement focuses on the overall social experience that includes forming online communities, building a sense of belonging, growing relationships and establishing trust and can be within academic or non-academic environments in higher education. It encourages learners to explore the social environment and recreational activities with peer discussions of social nature as suggested by (Coates, 2006). This is supported by Krause (2005) who states that social interaction is as important as the academic interaction to keep learners motivated. Social skills are key components in education that enable learners to operate in group projects and in collaborative assessments that develop these skills from an academic perspective. While academic social engagement is developed it can be made stronger with non-academic environments that learners might be part of. In the study conducted by Airini et al. (2009) the importance of how non lecture teaching events complemented the academic activities in teaching with Māori and Pasifika learners was noted. Hall and Caton (2016) also looked at how social platforms like Facebook fostered and supported online communities. The data lacked information on the quality of interaction but provided a good sense of online community presence. Jeffrey et al. (2012) also support the importance the social engagement in blended learning especially in terms of feeling isolated or alienated, as the social presence helped students to feel connected with the class.

Cognitive engagement is about critical thinking and activating metacognition in order to enable learners to think critically and integrate ideas. It is about developing deeper understanding of learning and justifying the decisions or solutions learners produce by allowing them to have a stronger sense of connection with learning and thus constructing deeper knowledge. Cognitive engagement is an active process of learning and one of the important forms of engagement (Bowen, 2005). This is supported by Pittaway and Moss (2014) who suggest that cognitive engagement promotes deeper intellectual engagement as learners feel more involved when they are challenged to investigate the learning outcomes and justify solutions they produce. Cognitive presence is defined by Garrison et al. (2000) as critical thinking associated with events that lead to deep inquiry that is followed by perception, reflection, conception, and acceptable actions.

Behavioural engagement is how learners develop academic skills and maintain online learning norms. It is about the positive participation with learning and supporting and encouraging peers to grow with opportunities and challenges. Young (2010) explains behavioural engagement as displaying a positive attitude to and motivation in learning tasks. Redmond et al. (2018) state that developing academic skills and actively participating, following all rules and contributing towards learning are ways behavioural engagement are displayed.

Collaborative engagement is based around peer learning, building professional relationships and connecting with learning opportunities at different levels. This includes learning opportunities that can be outside the course but within an institute, for example, learning support services, library support and academic writing support etc. Collaborating with these support groups can provide guidance and enhance learning (Redmond et al., 2018). Teachers can introduce learners to such collaborative opportunities by embedding resources in learning activities that allow students to explore relevant collaborative channels and to enrich their educational experience (Meyer, 2014),

Emotional engagement is based around how learners feel, manage expectations, assumptions and stay motivated to continue learning. Emotions are an important factor for all learners in adjusting to the online learning environment and teachers should identify methods to cater for emotional needs to promote effective teaching and learning (Cleveland-Innes & Campbell, 2012). Diverse adult learners also bring other factors that can contribute to the emotions that might affect the learning environment. Teachers are not always specialised in identifying emotionally challenged students but could have additional support from student support bodies. Fredricks et al. (2004), state that emotional engagement comprises of interest, beliefs, and feelings in the learning environment. Hall and Caton (2016) also support the importance of engagement in terms of the well-being of learners and psychological concepts of belongingness and resilience, which also relate to the social elements of engagement. In a study by Cleveland-Innes and Campbell (2012), it was reported that emotion has a significant impact on online education and if it is well managed, it can be seen as an enabler rather than as a distracter.

In the above framework, the 5 elements identified by Redmond et al. (2018) form a guide to further explore the online learning context as technology advances. There are new tools and applications that can enhance how engagement is monitored in respect to the different elements discussed. Whether it is social, cognitive, behavioural, collaborative, or emotional engagement, there is a range of literature that suggests how each affects the learning journey for learners. Even though Garrison et al. (2000) combine the social and emotional presence as one element, they identify this as an important element in building online communities. In terms of the New Zealand context, with educational strategies being developed to cater for Pasifika and Māori learners and ongoing improvements, it could be valuable to map the above framework in terms of supporting online learners.

In the research findings by Jeffrey et al. (2012), appropriate engagement strategies in a blended learning context were identified and this is summarized in the table below:

Getting Students Engaged	
1	Primers for getting student attention: curiosity and relevance
2	Social presence and belonging: teacher enthusiasm and immediacy, and an inclusive environment
Maintaining Engagement	
3	Clear content structure
4	Clear, unambiguous instructions and guidelines
5	Challenging tasks
6	Authentic tasks
7	Timely feedback
8	Elaborated feedback
Re-Engaging Students Who Drift Away or Fail to Engage	
9	Monitoring and early identification
10	Personal contact and negotiated conditions for re-engagement

Table 1 Engagement Strategies in a Blended Learning Context, (Jeffrey et al., 2012)

The Literature usually presents engagement as a whole factor affecting learners, but Jeffrey et al. (2012) have broken it down into three categories; getting students engaged, maintaining engagement and re-engaging students who drift away or fail to engage, and these are important areas to focus on through a range of strategies. What this implies is, engagement strategies do not have the same effect for all. For example, some learners might improve engagement through social interaction while others might drop engagement due to social presence. Each strategy represents an important role in the learning process and should be applied as needed at the different stages of online learning. Having a staged approach in identifying what engagement looks like and deciding what steps are necessary to support engagement, reflects good practice. Even though Tapasā: Cultural Competencies Framework for Teachers of Pacific Learners (2018) highlights the importance of early intervention leading to success, all learners may benefit rather than only focusing on Pasifika learners. The earlier engagement strategies are started, the easier the process of management and re-engagement of students, as suggested by Jeffrey et al. (2012), becomes.

The engagement framework discussed earlier by Pittaway and Moss (2014), explains engagement in five distinctive dimensions: personal, academic, intellectual, social, and professional. First, personal engagement incorporates ideas such as aspiration and personal belief. Second, academic engagement is around how student and staff expectations are managed both formally and informally. Third, intellectual engagement is demonstrated through critical thinking in the respective discipline of study. Fourth, social engagement is enabling learners to engage with online communities in informal setting and connecting with peers. Finally, professional engagement is growing networks within the profession of study and this could incorporate external boards of that profession. (Pittaway & Moss, 2014). Pittaway (2012) also highlights that these elements of engagement (personal, academic, intellectual, social, and professional), are not designed to follow any order but intersect with each other as required. There could be times when one element is required to support the other element and elements integrate smoothly to aid other elements building even stronger engagement.

The Framework by Coates (2006) introduces five benchmarks of student engagement that are similar to other previous frameworks discussed above in this review but also offers has some great insights.

FIVE BENCHMARKS OF STUDENT ENGAGEMENT

| Level of Academic Challenge | Active and Collaborative Learning | Student-Faculty Interaction | Enriching Educational Experiences | Supportive Campus Environment |

Table 2 Coates (2006) Five-Stage Framework.

In terms of academic challenge, it is a tricky one to keep learners engaged through challenging activities. This can be pushing learners to maximize learning by building competition and motivation to drive learning engagement. On the other hand, if challenges are too difficult, it might have a negative effect, but if well planned, with institutional support, it can continue to grow engagement and peer support will enhance social aspects of engagement. The benchmarks discussed by Coates (2006) slightly overlap with each other in some areas where faculty interaction can be an expansion of the types of support provided by campus environments which may be enriching the educational experiences. The last three could easily overlap or complement each other. Enriching the educational experiences – was categorised under the data received from students who found outside- class activities, with teachers and peers, engaging. This highlights the difference between formal and informal settings during learning and how they can affect engagement.

In the study by Coates (2006), variables like 'intense', 'collaborative', 'independent' and 'passive' were used to analyse and compare engagement with online and general learners. The results clearly indicated that the leaners individual skills directly impacted their engagement. A good example of this is where learners with minimal digital literacy studying in a fully online course could be challenged, not just with academic learning but also struggle with the digital tools, which will affect engagement overall. It is stated by Coates (2006) that the engagement styles for the individual learners' play an important role in determining what forms of engagement will work best.

CONCLUSION

The literature determines that engagement does play a critical role in student success. This success is not just achieving a milestone, but also enables learners to adopt learning processes which enables them to become lifelong learners.

The critical thinking skills, challenges and motivation are important factors impacting a student's learning journey. Engagement is a medium through which the learning journey becomes exciting. An online platform opens up various forms of engagement and social networking that keep growing with fast-changing technologies which enable leaners to engage with peers and professionals in a wider community of practice. The social aspects of engagement are covered by many researchers and are included in this review in terms of how respectful and supportive relationships are vital for teaching and learning.

Engagement is still a very broad term that is interpreted in various forms. Different frameworks have been designed by researchers to help understand what engagement involves. In general, the key concepts in the frameworks are similar in terms of what engagement means in the context of higher education, online learning and the various factors that are crucial to helping learners be successful. Engagement helps to retain and guide learners to achieve the learning outputs and staying motivated.

Research show that students who attain high learning outcomes are usually the ones that are deeply engaged with a range of learning activities both structured and non-structured.

Engaged students are very organised and determined to tackle learning problems (Jeffrey et al., 2012). Also, it is interesting to find that engagement increases during activities outside of class time. The informal study groups, collaborative tutorials, optional workshops etc. seem to attract students to participate more freely without having formal pressures, and, at the same time, improve overall engagement.

Students and teachers both play an important role in building engagement. In online learning, the course content, activities and assessments have to be well designed to attract, challenge and motivate learners to engage with the learning. This will not operate on its own without the teacher's presence. Teacher visibility is necessary to provide clear direction and facilitation. Interactions have also been heavily discussed in this review in terms of learner–learner, learner–instructor, and learner–content interactions and how each played an important role in maintaining good engagement.

Even though some great frameworks have been researched in terms of engagement and learning in higher education, there is limited information in terms of who the learners are. The learners in higher education do not all come with the same level of skills and knowledge. They are from various backgrounds and with different literacy and numeracy skills etc. The same engagement strategies will not work for all. Teachers adopting or introducing new engagement strategies should know that they might work for some, and at the same time be thought-provoking for others. Merging a few strategies or unpacking them into smaller elements could be beneficial. For example, instead of developing an institutional social group, maybe starting with just a class social group would be less challenging for learners. This can later be expanded into the bigger social groups like the faculty group or discipline groups.

This review also highlights the importance of the social presence in building a community of practice. Cultural aspects of engagement came through as another important theme. The diverse population of New Zealand and the priority learners in New Zealand higher education are focused around Māori and Pasifika success. It is interesting to see the importance of early intervention to engage with these learners and the importance of introducing support systems. The community knowledge generation and problem-solving skills highlight that there is further research required to redefine knowledge generation and dissemination and identify who are the experts.

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CHAPTER TWO

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At the very edge of the interface of theory and practice sits student engagement. Balancing understanding of theory (ideas) with application and testing of those ideas in practice is at the core of what we want students to achieve. In other words, these ideas centre on student engagement with content, application of knowledge and critical reflection. In both traditional and digital classrooms with whatever age group teachers are working, understanding events, testing ideas and absorbing what is found out are ongoing patterns.

Traditionally, engagement has been something that was gauged by attendance in class, reading and discussion and, ultimately, assessment. In a classroom, engagement is a physical thing gauged by the view of eye-contact, note taking, questions, and turning up every session. Essentially, it is the perception of the teacher.

However, the world has changed and now engagement is intertwined with how we think about learning in a digital world. Engagement is different for everyone as is learning. When you can't see the person, you have to look for something else.

In the first chapter, the writer gives a real overview of the literature about engagement unpacking different ways teachers perceive engagement and who is involved. He makes it clear that as we move into a digital world, the idea of engagement must be redefined to admit an inclusive approach to teaching in Higher Education. It is important for teachers, parents and students to reflect on what learning and teaching mean now and what will be the markers of 'engagement', 'teaching' and 'learning' in the new digital environment.

How will we see those who engage with the content, watch and listen in on-line meetings and reflect on what they are coming to understand but do not interact with the other students? Will this still count as interaction? Are we going to say 'no' and not count those who are shy or unused to social contact of this kind? These are important questions to be considered.

Mezirow (1991) described teaching and learning as a process of transformation and perhaps this is what we should be looking for as a sign of engagement. Mani details other authors who focus on motivation and commitment to study although this does not recognise what happens to the student in the process (Krause, 2005). So, another question to consider is whether engagement should be defined by analytics that support Learning Management Systems.

Mani also questions the elements that make up engagement in the digital world, focusing on learner to learner engagement with each other and the content and learner to teacher

The literature that Mani examines also looks at how the learning environment can be used to support ongoing learning. A further point to consider is what the environment that can do this looks like and how much of a role people can still play. Literature (Garrison & Anderson, Salmon (Five Stage

Model) puts a strong emphasis on the social presence in online environments that enables students to talk to and learn from others. Although, the concept of 'lurkers' (those who just watch and listen) is a challenge to the simplicity of saying humans need to talk to each other.

The next author also considers student engagement but in classroom interactions. She focuses on how questions can work to engage all students in the classroom. Her research pinpointed the importance of open-ended questions that enable students to explore different concepts and consider all the perspectives offered to them. She also points to the fact that use words from the lower levels of Blooms taxonomy can limit both engagement and transformation of learning. It seems that engagement must come in the form of a challenge to think widely and deeply.

As we ponder on the answers we will give to these questions as individual teachers and as profession, the student needs to remain at the core of our thinking.

Where people are involved it can never be a one-size fits all approach so how we classify engagement might be seen better as a continuum of events rather than one perspective of continuous use.

Perhaps analytics tell some of the story, but they do not cover what happens to the student as they interact with each other, the environment and the content. It remains a conversation needed to be had and many questions that need to be resolved.

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O Taunu'uga e logo malie: Reconceptualising Teachers' Classroom Questioning Discourses to Attain Exciting and Joyful Destinations

Lila Mauigoa-Tekene

ABSTRACT

As educators realigning their teaching approaches from teacher-directed modes to more child-initiated approaches, questions rather than answers are imperative in shaping the socio-cognitive development of learners as they explore and make meaning in collaborative contexts. The concepts of co-construction and scaffolding necessitate teachers to be equipped with the necessary tools concerning conceptualisation of questions, and most importantly the skill of being able to maximize children's learning in their zone of proximal development. This paper outlines an action research study with 20 Pacific Island teachers held in 6 different Pacific Island early childhood centres. The participants of the study were trained on a modified model of 'Questioning and Understanding Improves Learning and Thinking' (QUILT) that focused on different teacher behaviours and skills in the process of questioning. Important changes in beliefs and practices were found after the intervention, particularly in relation to the fostering of divergent thinking through the type of questions the teachers asked and how they undertook the questioning episodes.

This paper concludes that it is important to focus on promoting novice teachers' knowledge and skills in questioning so that they can support children's higher levels of thinking whilst accomplishing 'taunu'uga e logo malie' in their quest for knowledge in the zone of ambiguities and uncertainties.

Furthermore, it is also important for teachers to have the skills and knowledge in processing classroom discussions so that all students and teacher have equal power and participate in the questioning episodes. This is especially relevant for teachers in Pacific Island early childhood centres.

INTRODUCTION

O Taunu'uga e logo malie is a Samoan phrase that is used in this paper as a metaphor to describe a journey in education that culminates in exciting and joyful achievement. I utilize the word 'taunu'uga' because an education achievement is not something that can be pre-determined. It is something which requires much effort of the teacher and student in co-constructing it according to a constructivist point of view. I use the word 'logo malie' because when a student attains some achievement, parents will experience a sense of respect and joy, especially if their aspirations and expectations for their children are met.

Questions illuminate the interplay between what is known and unknown. As Martusewicz (2001, p. 57) argues; when we ask questions, "we are opening a space in which there are an indefinite number of possible answers for us to choose, some more interesting and some more accurate or sensible than others." This particular space, Martusewicz (2001, p. 57) contends, is a "space of pure difference, where the possibility and the thrill of teaching come from." I would like to think of this relational space as a 'zone of ambiguities and uncertainties.' It is ambiguous and uncertain because the space contains so many diverse possible answers and it is through the support of the teacher that students will discover the certainties so as to make connections and change accordingly. As Bishop (2015), in his speech at NZARE 11th annual conference in Christchurch argues; "learning flourishes in the ocean of certainties and uncertainties."

Both empirical and contemporary literature indicates that Pacific Islands' students are marginalized in classrooms discourse due to an abundance of different factors. Some researchers stress the importance of analysing the problem of distribution in students' participation in classrooms (Cazden, 2016, Cazden & Beck (2003). In their research, Cazden and Beck (2003), argue that it is important for teachers to ensure that the distribution of participation is equally distributed among all students in a classroom. This requires the teachers to ensure that all children are offered ample opportunities to participate in the classroom discussions. This skill is learned in the intervention that the participants of the writer's research engaged with. Other researchers like Bishop & Glynn (1999) suggest a need to address the unequal power relationships in classrooms by providing socio-cultural contexts where students may participate successfully. This has also been one of the skills that was taught in the intervention in this research. This research is built on the constructivists' point of views which is based on the premise that learning is a social activity in which teachers and students co-construct meaningful learning in different social contexts. This is also the theoretical framework that underpinned this research.

While the national and international literature has mainly focused on the importance of questioning as a teaching technique and strategy in promoting interactive classrooms, teachers are not necessarily taught the essential knowledge and skills to formulate open-ended questions and conduct effective questioning episodes which facilitate higher-order thinking. I argue with reference to Pacific Island early childhood contexts, that questioning skills and concepts can be taught for

both teachers and students to engage in a harmonious journey that will arrive at delightful and effective destinations. It is through the types of questions the teachers ask the students in search of that 'space of pure differences' and how they structure the questioning episodes in the classrooms that will elucidate the unknown.

This paper focuses on why questions are important in teaching and learning, in particular, why teachers' questions are imperative in students' thinking and then highlight some findings from my research that are argued by previous researchers (Cazden, 2016; Cazden & Beck, 2003). Additionally, this research confirmed some of the reasons why Pacific island students are marginalized in classroom questioning discourses. The paper also involves a discussion on the influence of teachers' behaviour during classroom discussions on children's learning. Furthermore, some recommended strategies that teachers can use to minimize the gap will be explored.

WHY ARE QUESTIONS IMPORTANT?

Questions play an important role in the processes of teaching and learning because children's achievement and the level of engagement depend on the types of questions teachers formulate and use in a classroom (Kerry, 2002). As new models of teaching and learning emerge, learning is seen as a social activity in which children construct knowledge with the teacher and other children. In this context, learning is seen as a situated social practice where children are developing identities as a member of a community and seen as a socially negotiated and arbitrated process (Lave, 1995). This view of teacher and children acknowledge questions as a core function for both learning and teaching. As Hunkin (1995, as cited in Wiggins and McTighe, 2002, p.4) notes; "We are shifting from viewing questions as devices by which one evaluates specifics of learning to conceptualizing questions as a means of actively processing, thinking about, and using information productively."

Previous research has documented the correlation between effective questioning practices and students' achievement. For example, in the Ministry of Education Best Synthesis series, Alton-Lee (2003) reveals in her report that 59% of variances in students' achievement are attributed to differences between teachers and classes. Hattie (2002) concludes that school teachers account for about 30% of variance in student achievement, compared with other school factors, that is 5 to 10%. Cameron and Mitchell (2002) confirm these findings in their speech at the NZARE conference (2002), in which they state that teachers are the most important factor of school-related influences on students' learning and achievement.

Vygotsky's theory proposes that talk is not about transmission of facts but is rather the cultural/socialisation interactions between a child and a more competent adult (1978). This requires the teachers to co-construct learning with the children. The teachers' role in this context is to scaffold knowledge on what children has already known and they can extend that by asking high level questions. It is through interactions that the developing child moves towards the development of learning and high cognitive process (Cazden, 2016, Kerry, 2002).

There is considerable literature about the notion of learning as a socially negotiated activity especially in early years (Bruner, 1996; Vygotsky, 1978). However, the participants in this research have reflected that all of them were taught in a traditional way of teaching in their islands. Low level questions were dominant in their families' socialization practices and especially at schools. Most had received their education in the Pacific where much of the learning was based on rote memorization and asking of low-level questions. This provides a problem for these teachers as adopting traditional educational values prevent them from engaging in modern theories of learning that have been shown to be more effective in promoting children's learning. Despite their values and beliefs, there have been substantial changes in their perceptions after the intervention.

WHY ARE TEACHERS' QUESTIONS IMPORTANT TO CHILDREN'S THINKING AND LEARNING?

Teachers' questions are imperative to children's learning because their questions control the interactive process in a classroom. Initially, the questions that teachers formulate and ask children are cues and clues which focus their attention upon facts linked to teachers' questions. Secondly, teachers' questioning patterns affect WHICH students learn and HOW MUCH (Appalachia Educational Laboratory, 1995). Thirdly, teachers' tendency to wait (or not) for students' responses has been found to vary from high achievers to low achievers. Teachers tend to call upon high achievers more frequently because these children usually sit in the teacher's line of vision area (action zone) in a classroom (AEL, 1995).

The questions that are formulated and posed serve as cues and clues for the children to what is to be learnt and imply many outcomes. According to Bandura (as cited in Berk, 2014) social learning theory of development, children at early ages learn by imitating and they love to role model the more competent adult in the classroom. Therefore, the questions the teacher formulates and asks in a classroom, will serve as a signal to the children to what the teacher believes is important to learn. Children almost always take questions as cues upon the facts that are linked to the teacher's questions but exclude knowledge associated with the discipline of study.

International evidence reveals that most primary school students do not engage in interactions in classrooms and this is partly due to the concept of "target zone" and "action zone" theory (Sadker & Sadker, 1985, cited in Walsh & Sattes, 2005). In their study of 100 different classroom levels Sadker and Sadker (1985, as cited in Walsh & Sattes, 2005) found a few salient students who receive proportionately more than three times the number of interactions than their classmates. Action zone theory suggests that where a student sits in a classroom determines how much interactions the student will have with the teacher. For example, Adams & Biddle, (1970) Pop & Isaac (1984) (cited in AEL, 1995) study the seating patterns in different classrooms and report that most of the verbal interactions are from students seated in front rows and centre seats of other rows.

More contemporary researchers propose different alternate seating patterns. For example, Kerry (2002) proposes what he calls 'arc of vision' in which children sit in rows of six and the teacher standing in the front of the class. This seating pattern is more accessible for the teacher in moving from one position to another so that a better view of the group is obtained. Dantonio & Beisenherz (2003) propose another seating pattern and call it a U-shaped design.

Previous researchers like Cazden, (2016) and Kerry, (2002) have discovered that teachers, who extend wait Times to three to five seconds, open up possibilities for their children and themselves. Some researchers report the value of wait time in different settings, from early childhood learning through to higher education. In addition, research studies by Walsh & Sattes (2005) have found the following benefits when teachers use wait times of three to five seconds. To name a few, these benefits include; (1) students give longer responses, (2) students give evidence for their ideas and conclusions, (3) students speculate and hypothesise, (4) students ask more questions and talk more to other children and (5) more children participate in responding. These changes in pacing as Cazden (2016, p. 94) states; "...seems to enable different social and cognitive relation to knowledge".

Teachers' questions and their roles in questioning processes are imperative in the development of children's learning and thinking. They are important because the level of thinking and understanding depends on the types of questions formulated and posed by the teachers, the way the teachers structure the questioning episodes and the way teachers prompt children's responses. Further, teachers need to be aware that the effectiveness of interactive classrooms depends on the skills and behaviours in sustaining interactions because if teachers do not possess these skills, then, it is more likely that learning and thinking are not developed.

HIGHLIGHTS OF THE ACTION RESEARCH

This chapter outlines an action research study with 20 Pacific Island teachers held in 6 different Pacific Island early childhood centres. The participants of the study were trained on a modified model of 'Questioning and Understanding Improves Learning and Thinking' (QUILT) that focused on different teacher behaviours and skills in the process of questioning. In this research the following methods were used: (1) pre-experimental design, and (2) participatory action research that involved both quantitative and qualitative data collection. Pre-experimental design was chosen because observation data was collected before and after each stage of the intervention by the participants. Participatory action research methodology was also used because the participants observed each other and collected data. These data were categorized into different themes and some were quantitatively organised in different visual graphs.

The research highlights that students from Pacific Island ethnic groups have been marginalised classroom questioning discourses because of the types of questions teachers ask the students and how they process and structure the questioning episodes in classrooms. However, this research involves an intervention in which the participants undertook and resulted to changes in values and beliefs.

Baseline data reconfirms what previous researchers like Cazden (2016), Cazden & Beck (2003) and Bishop & Glynn (1999) argue about. For example, the first stage of this research focused on both the wording and syntax and the cognitive levels of the questions. Regarding the cognitive level of these questions, most of the questions were formulated at the lower levels of Bloom's taxonomy. Baseline data in the second stage showed that nearly all the questions were initiated by the teacher, with only a small number initiated by the students. Similarly, baseline data in stage three indicated that teachers did not wait for the students to respond before or after asking the question. These findings have important implications for children's learning.

Questions that are formulated and conceptualized at low levels of Bloom's taxonomy are likely to limit the level of challenge children experience in the learning environment. Such questions can serve as cues and clues about what children should think of as important to learn. Low-level questions initially formulated by the teachers required only one correct answer and these answers were already determined by the teachers. An important implication of asking these types of question are that co-construction of learning is limited (Kerry, 2002). The learning process is determined by the teacher. Such questions also have implications for scaffolding children's learning (Cazden, 2016). Experiencing questions at repetitively low levels limits students' opportunities to develop their ideas and to be supported to reach higher cognitive levels (Bruner, 1996, Piaget, 1984, Vygotsky, 1978). Furthermore, this level of learning is unlikely to motivate them to engage in high level learning, therefore, exhibit less inspiration to initiate and discover the unknown. This finding coincides with Cazden & Beck's (2003) argument as questions that require only one correct answer, signifies that not all students participate in the discussion, therefore result in an unequal power relationship in classrooms as Bishop & Glynn (1999) contend.

Teachers need to be aware of the types of questions that they ask in the classrooms because if low-level questions dominate the classroom questioning discourse, it is more likely that understanding would be hindered and if students did not understand, there is a possibility that students are still in the zone of ambiguities and uncertainties and therefore, not able to make a difference. However, a substantial improvement in post training data was shown. Teachers' questions and the way the questioning episodes were reconceptualised as a result of acquiring new skills and knowledge through the research and training process. As reflected in some of the participants' reflections, children enjoyed some of the changes and these changes were more likely to impact on children's learning.

Baseline data in stage two revealed that teachers dominated the whole discussion, and this also implied that children were not given opportunities to interact with the teacher and most importantly with other children. Similar to baseline data in the first stage, teachers dominated the whole questioning episodes. Again, this finding also implies the imbalance of power relationships in classroom questioning discourses. However, children's questions were increased in post training data which reflected that the interactions increased in the classroom. This implies that students and teachers have been engaged and established the capability and capacity to change in that space of pure difference (Martusewicz, 2001) and have.

Baseline data in stage three showed that teachers did not wait for children's responses in the pre-training phase. Closely related to the first two stages, the implication for this finding is that teachers still hold the control in the classroom and therefore, results to an unequal distribution of power. However, there was a substantial increase of time teachers wait after they posed a question to students and another increase of time before they gave feedback to children's responses in the post training. These changes implied that children's answers to the questions were more likely to be better and longer because of the longer time given to them to think about their answers. The increase in time teachers wait before they offered feedback to children's responses implied that children were more likely to be given more opportunities to expand on their responses and formulated complete and accurate answers. Furthermore, students were given opportunities to become equal players in the zone of ambiguities and uncertainties that resulted to attainment of exciting and joyful destinations.

EFFECTIVE STRATEGIES

For students to achieve exciting and joyful destinations, teachers need to bridge the gap in addressing power relationships in a classroom and ensure that all students have a fair share of participation in classroom questioning discourses.

Teachers need to reconceptualise how they structure and process the questioning episodes for students to engage in the zone of ambiguities and uncertainties. They can achieve this by;

Asking quality questions that are open-ended and require the students to think deeper – Quality questions as defined in this research are questions that are open-ended, developed at higher level of Bloom's taxonomy, are purposeful and well-planned in advance. Dillion (1989, as cited in Walsh & Sattes, 2005) calls these questions "educative questions" and argues that these questions are purposeful, clearly focused, carefully conceived and well formulated. These questions will proffer opportunities to the students to think deeper in finding answers, hence, participate in the discussion. For example, one of the most common question that parents ask their children is "Who hits the rock with the cane?" Instead of asking that question we can ask; "What do you think would happen to the people of Israel, if there was no water in the rock that Moses hit?" Asking this type of question allows more opportunities to the children to think deeper and yield many diverse possible answers. Therefore, a possibility that all students become equal partners in the classroom questioning discourse.

Ensuring that during discussion teachers must position themselves in a space where they can visually see all the students. Previous research like Kerry (2002), Walsh & Sattes (2005) have done research on this practice and have found that teachers tend to ask questions to students who sit in the "action zone" or "target area." This zone is defined as the area of the classroom in which the highest number of teacher-student interactions, occur. This means more questions are directed to students who sit in this area of the classroom and usually, this is the area where most of high achievers sit. If interactions are concentrated within this zone, this denotes that low achievers are not involved, consequently disproportionate participation in the discussion.

Allowing sufficient "Wait Times" - It is imperative for teachers to wait after they ask a question (Wait Time I) and before providing a feedback to students' responses (Wait Time II). As previously discussed in the beginning of this paper Wait Time I and Wait Time II are two important practices that teachers must utilize during discussion. Teachers can scaffold students' learning within these contexts by providing feedback, expanding and rephrasing questions, expanding and amplifying on students' responses, and eliciting students' responses and questions. By engaging in these practices, teacher and students will have equal power and thus participation is distributed evenly.

CONCLUSION

The need for teachers to reconceptualise classroom questioning discourse is necessary for the benefit of all students' especially Pacific island students. Many of the participants in this research signalled in their reflections that they were not aware of the importance of using questions as a teaching technique. Most of the time, teachers assume that there is a plethora of quality questions in teacher resource materials, and that they could just ask any question that comes in mind, however, this research has indicated the importance of planning the questions before implementation. If children's learning is to be promoted in ways consistent with contemporary learning theories (Vygotsky, 1978, Bruner, 1996), then training teachers to ask high level, open-ended questions and learning the knowledge and skills on processing classroom questioning discourse is essential. If teachers are equipped with all this knowledge and skills, there is a possibility that all students will participate and most importantly everyone will share the same power in classrooms discussions.

To become effective teachers, we need to re-evaluate our values and beliefs and respond to the ever-changing world without compromising our essential values. Teachers need to keep a strong Pacific identity but adapt to the needs of the 21st century. As knowledge society dominates the new millennium, teachers need to make informed decisions pertaining to the types of questions they ask the children and how they process and structure the classroom questioning discourses, so that better outcomes and achievement would result for our Pacific Island children. Nevertheless, all parents have high hopes and expectations for their children in their educational journeys and that is to achieve Taunu'uga e logo malie.

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Reflective Thoughts on Engaging Students Through Skilled Questioning in an Inclusive Classroom

Jo Perry, Sarah Probine and Lila Tekene

Reflecting on the interface between theory and practice means exploring an uneven landscape that is different for each person. Such a journey means acknowledging the previous experiences, values and beliefs of each and the perspectives these bring to what is now know. Brookfield (1987) suggests that critically exploring what we know makes us

aware of the diversity of values, actions, social structures, and artistic forms in the world…we gain an awareness that others in the world have the same sense of certainty we do - but about ideas, values, and actions that are completely contrary to our own (p.5)

As we reflect on balance of theory and practice for students we must consider the diversity of knowledge and experience that comes with it.

The previous chapter focuses on one area of student engagement, namely how students can be supported and challenged to explore learning further by a employing a purposeful range of high- and low-level types of questions in the classroom and beyond. It was suggested that questions rather than answers are ways of really engaging the students with thinking about the content as theory and applying it as practice.

Tekene explains the different ways that teachers can support students in the process of questioning by giving them time to process, think about what is being asked of them and then formulate an answer. By incorporating open ended questions, the student can consider a range of possible answers and synthesise different perspectives. Through practical tasks these can then be tested in the environment to see if the theory or idea works. A second layer to this is teaching the children to set their own questions as they lead their own learning themselves.

The chapter also focuses on the unequal distribution of engagement from questioning for some Pacific Island students and suggests that teachers try to balance how they engage in a questioning environment in the classroom.

In new teaching situations question and answer development are very social activities where students can work in group situations and con-construct learning.

These are ideal learning situations for Pacific Island children and giving them these opportunities is important. In this situation, again it is the formulation of the question and the range of possibilities for answers that can better support and enhance the learning for the students.

So, how do we think about formulating questions that will stimulate higher order thinking and the co-construction of new learning? How do teachers formulate such questions? The author of this chapter suggests they should be well-thought out and practiced before coming to the classroom rather than ones that are spur-of-the-moment inventions. Indeed, as we plan for children the kinds of conversations that might unfold are something to engage with beforehand. However, perhaps there are a range of 'what do you think...' questions that can be adapted to different situations rather than losing the momentum of a classroom where children are engaged in exploration? Questioning has to follow the child's ideas and not hijack the conversation from where the child is engaging to what the teacher wants to know. So, it is a skill of practice.

This next chapter delves into questioning the nature of mainstream tertiary education in terms of supporting Māori students to enjoy success as Māori. Moeke explores a range of concepts surrounding the acknowledgement and integration of indigenous knowledge and how this can underpin both research and teaching. She argues that shifting the paradigm in this way could significantly impact Māori students learning and academic achievement in this space. Moeke questions the dominant Westernised research paradigms that have informed previous research in this field. In place of these, she offers the concept of Māramatanga as a more appropriate stance in which to begin questioning how embracing a Māori world view in a mainstream space through perception and understanding can work for the benefit of all learners.

Kaupapa Māori:
Te Mauri o Māoritanga

Mary Moeke

E ngā mana
E ngā reo
E ngā karangatanga maha
Nau mai, piki mai, kake mai
Haere mai ki Te Whare Takiura o Manukau

Tēnā koutou katoa,
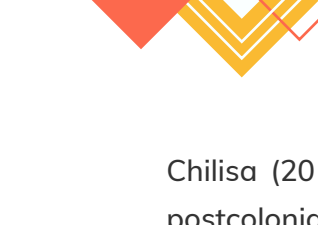
Ngā mihi matakuikui ki a koe i raro i te kaupapa o "Kaupapa Māori: Te Mauri o Māoritanga"…

This kaupapa Māori methodology chapter emanated from research work done through Te Whare Wānanga o Awanuiārangi in wanting to support Māori, enrolled in mainstream tertiary education from enrolment through to graduation. Success for Māori is success for everyone and improving outcomes for Māori is an ongoing priority for me as a Kaiārahi. There is a lot of data, research, teaching and learning initiatives, student and learning support within Manukau Institute of Technology where I currently work that have helped to build and support Māori success within the School of Arts and Education Early childhood programme that should be captured and made transparent for all to see and celebrate. But what of those that don't make it and why? Where are their stories being housed?

The integral point of difference shown in this chapter is that kaupapa Māori principles are particular to us Māori and can assist in re-orienting our mainstream environment and conditions for the betterment of our future retention and success as Māori.

This chapter does not come from one person or one mind but is a collection of knowledge by many. It is a process of thought following known cycles or step by step progression where a response to each step is required before taking the next step. The driving force behind it is to help future research and work where the focus area is on Māori student retention and success in mainstream tertiary, early childhood education. The new additional and exciting methodology of māramatanga is transformative in terms of privileging indigenous knowledge, voices and experiences because it supports the work of Māori and non-Western indigenous researchers the world over by building on, enhancing and adding to the great pool of indigenous research knowledge already in existence.

Another purpose here is to build one comprehensive picture of māramatanga by weaving all the themes into one unifying model for use in mainstream tertiary education to support Māori learners in meeting their academic, personal, social, cultural and transformational needs.

Chilisa (2012) paints a critical picture for the colonised 'Other' to understand how a range of postcolonial indigenous research paradigms situate the significance of positioning their voice in research which for many years has been heavily supported and framed by the dominant race, globally known as the Western.

Wilson (2001) argues that inserting an indigenous perspective into research counters a Western research paradigm.

In making this claim, Wilson's argument supports the notion that indigenous methodologies are a paradigmatic approach based upon an indigenous philosophical positioning or epistemology, meaning, that it is not the method that is the determining characteristic of indigenous methodologies, but rather the interplay or the relationship between the method, paradigm and the extent to which the method is compatible with an indigenous worldview. Herein, research on reframing the Māori-Pākehā binary by Bidois (2013) helps edge this study to advance and be contextualised within a New Zealand context.

WHAT IS AN INDIGENOUS RESEARCH METHODOLOGY?

Key to this is in knowing how paradigm (model), ontology (reality), epistemology (knowledge), axiology (values) and methodology (approach) understandings play significant roles in framing research as they all make up the indigenous approach needed for a researcher to be an active participant in applying the indigenous methods used to collect data and information (Bishop, 1997; Edwards, 2009; Wilson, 2001).

Kovach (2010) uses the words paradigm, ontology, epistemology and methodology in her indigenous research projects. She describes paradigm as a research context that includes a philosophical belief system or worldview and how that system or worldview influences a particular set of methods. Whereas Wilson (2001) words paradigm to be a set of beliefs that go together to guide actions. In his work Wilson claims that ontology, epistemology, methodology and axiology go together to form a paradigm which fits perfectly with the idea of paradigm being a model, casing, structure or frame.

CONCEPTUALISING MĀRAMATANGA

The naming of this indigenous research paradigm māramatanga indigenised methodology openly positions māramatanga as coming from mātauranga Māori. Māramatanga meaning enlightenment advances and maximizes Māori potential, precious energy, builds depth, competency and more so to have a space in which to dialogue and have meaningful conversations such as this.

Like kaupapa Māori, the conceptualisation of māramatanga has been developed through Māori oral tradition (Battista, 1997).

Māramatanga invokes deep probing questions and creates space for articulation, intellectual growth and deep thought. In addition, māramatanga offers indigenous researchers' new philosophical understandings and opportunities to explore wisdom, enlightenment, relationships between knowing, knowledge building, wise practice and dissemination from a worldview that is Māori based and Māori shaped (Edwards, 2012). Moreover, it is important to note that māramatanga is grounded within fundamental Māori values and beliefs.

According to The Reed Dictionary of modern Māori (Ryan, 1994, p. 148) "māramatanga means comprehension" which is defined by Collins (2006) as "understanding, conception, discernment, grasp, intelligence, perception and realisation" (p. 148). Arin & Katsev (2016) says it means understanding, clarity and illumination. Another meaning from Smith (2016) is the view of māramatanga as academic excellence. This approach takes the view that māramatanga is the capability of being able to consider a series of information, making sense of it and being able to apply it in practice that benefits Māori.

For Māori the concept of māramatanga is critically generated from having a sound understanding of mātauranga Māori (knowledge of all things Māori).

Māori academic Matenga-Kohu (2003) claims that mātauranga Māori began and still finds its way back to māramatanga the beginning of time, the beginning of the universe. Marsden (2003) and Ka'ai (2004) both argue this view in their works as well. In Reilly (2004), "all human societies mythological narratives about the creation of the world helped explain who we (humans) are and how we live our lives" (2004, p. 1). Equally importantly, Marsden (2003) connects readers to the creation of the world in terms of how Māori came to have māramatanga knowledge and understanding.

This purposive study seeks to attempt to contextualize māramatanga by using a mixed methods multi-dimensional approach that is informed by the works of other Māori such as G. Smith (1997), Marsden & Henare (1992), Royal (2008) and Edwards (2009) concerning māramatanga (comprehension) who currently engage with māramatanga to stimulate debate and to identify some key elements to underpin their work. A point I'd like to make here is that the diversity of different approaches opens up many possibilities for Māori indigenous researchers like myself to explore and expand on, meaning, that the key elements and theories suggested here are not definitive in any sense but represent the kinds of approaches I have chosen to take in my own use of māramatanga theory as a tool of analysis. Through qualitative and quantitative design this indigenous research methodology embraces a decolonisation of methods which inserts an indigenous data collection process into its study as it is guided by a postcolonial indigenous research paradigm (Chilisa, 2012).

INDIGENISATION THEORY

Smith (2012) describes the term indigenising as centering indigenous identity and indigenous cultural action. Mainly used in South and Central America cultural identity, cultural practices and differences here links indigenism perfectly with māramatanga because it allows for a conceptualization of Indigenisation that counters the negative undertones of its meanings in third world countries making indigenism ideally situated within an Aotearoa New Zealand research context as sociocultural norms; conditions and landscape have shape shifted to create space for Māori, Pākehā, migrants and Pasifika to talk back to and talk up to research.

Chilisa (2012) adds to enrich the discussion whereby māramatanga can be linked in saying that 'the Centre for Scientific Research Indigenous and Innovative Knowledge (CESRIK) proposal by University of Botswana was sanctioned by the United Nations Development Program (UNDP) because it clearly articulated two knowledge systems in operation' at a global level. One being Euro-Western and the other knowledge as being non-Western and peripheral that operates with the values and belief systems of the historically colonised.

This methodology study is indigenous enthused. It will be used to help future research and work where the focus area is on Māori student retention and success in mainstream tertiary. This chapter is bound by word count and a non-Western cultural view that what is good for Māori is good for all indigenous people included.

INDIGENOUS RESEARCH METHODS

Indigenous methodologies and methods are relatively recent to Western research methodological discourse. Therefore, the presentation of these ideas is meant to contribute to a critically reflective participatory dialogue that invokes what it means to bring old knowledges as indigenous into places that are new to them as academic research (Smith, 1999). This understanding is pivotal to supporting Māori as well as other non-Western communities of interest.

The term paradigm is used within this research context to include a Māori philosophical belief system or worldview and how that belief system or worldview influences a particular set of methods appropriately suited to Māori which is why these viewpoints have been written into this methodology chapter, so that upon articulating each step the reader of this chapter can get a clear picture of the writers intentions in terms of being inclusive of all knowledge systems and respectful of the researched.

Indigenous knowledges comprise a specific way of knowing based upon oral tradition of sharing knowledge akin with what different Indigenous researchers the world over whom have identified as marking the oral personas in research as collaborative storytelling, talanoa (converstaion), re-telling, re-membering, talking and whakawhitiwhiti kōrero (discussion) (Absolon & Willett, 2004; Ako Aotearoa, 2010; Bishop, 1999; Manu'atu, 2002; Thomas, 2005).

From a Cree perspective when using the term 'talking circle' or sharing circles as methods in relation to indigenous methodologies it means that this particular research approach flows from an indigenous belief system that has what Kovach calls "its core relational understanding and accountability to the world" (2010, p. 42). This link supports a Māori understanding of whakawhitiwhiti kōrero (discussion) and kanohi ki te kanohi tangata ki te tangata (eye to eye) as appropriate methods for capturing Māori voices, values and multiple realities (Iti, 2015). For Māori these methods flow from a Māori belief system that is relational to Māori and is accountable to Māori, whānau, hapū and iwi first and foremost, then leads out to the world. It is imperative that an indigenous researcher understands this side to Māori and that indigenous model orientation is a theory of how knowledge is constructed and as such it guides assumptions about what counts as knowledge and offers guidance for research methods (Reid, 2016).

THE RESEARCH QUESTION LEADING PROPOSED FUTURE STUDY IS:

How can indigenous research inform and develop a culturally responsive indigenised assessment tool to counter failure, non-achievement and early withdrawal of Māori in mainstream tertiary education?

A MIXED-METHODS APPROACH

Smith (1999, 2012), Denzin & Lincoln (2003), Porsanger (2004), Kovach (2010), and Lin (2012) are among many indigenous researchers that call for the mixing of methods as it reflects the reality of surviving as a minority or other which entails using every aspect of dominant power in line with decolonisation and indigenisation attempts to resist universal knowledge. In order to develop appropriate research instruments for this indigenous research a number of analytical tools have been sourced to achieve a multi-dimensional approach.

A mixed method approach allows for appropriation of ideas, knowledge, theory and arguments to evolve, unfold and form concrete evidence. A critical feature to note here is that the best suited methods used to collect data for the intended project include that of pilot, empirical, analysis, interpretive, action, critical, native and kaupapa Māori.

The best research design herein is that of mixed qualitative and quantitative. The reason Mutch (2005) gives is that a qualitative approach is more evolving and often circular where the logic is inductive from data to theory. Qualitative can also be thought of as multiple realities and therefore multiple truths whereby research evidence is credible if it represents as adequately as possible the multiple realities revealed by the participants (Chilisa, 2012). A distinctive qualitative research design frame starts with an emergent strategy that begins with the focus of inquiry or otherwise known as main research question as shown above in reference to the leading question guiding this research.

A quantitative approach is more linear and sequential than qualitative where one step determines the next, and each is dependent on what has gone before. The logic and reasoning here is deductive in that it requires researchers to work from a theory or hypothesis and then gather data to describe it or test it. If the results of a specific research project are valid, they can be replicated, or copied by another researcher when the project is repeated (Robert-Holmes, 2011). This critique anticipates a research project resulting in a pilot study as a means to trial and assess a culturally responsive assessment tool, making quantitative indeed applicable.

Chilisa (2012) further supports a mixed method approach in saying that quantitative methods complement a qualitative approach within indigenous research by testing, refining and integrating it into the global knowledge economy. Essentially, a criterion for judging a piece of research in terms of validity and reliability relates to the importance of methodological components framed within.

PILOT STUDY

A method deemed appropriate in this methodology is a pilot study because it involves gathering evidence and information from research participants before carrying out a larger study. This type of study is employed to help check that the research topic, research questions and planning are going along the right path which is highly critical at the beginning of this study because it will alert the researcher as to whether or not the research questions, approaches and proposed research methods are specific, ethical and in this case actually doable (Roberts-Holmes, 2011).

EMPIRICAL STUDY

This approach can be employed here to clarify further theoretical arguments, empiricists believe that the senses and empirical data are the most important sources of knowledge because they reflect seeing, hearing, touching, smelling, and more importantly observing. Here empiricists contribute in the use of deductive methods to generate generalisations from specific sensory data which in turn allows for genuine knowledge to be based on sensory experiences that can advance this project by means of observation and measurement (Chilisa, 2012).

ANALYSIS STUDY

This field of study is highly reliant on analytic tools and modes of analysis using technical, theoretical, statistical and mutli-methodological approaches to interpreting data. Analytic field notes in which tentative codes, categories or themes are determined during or after conducting research support the use of this approach. Analytic memo fits here as it aims to provide a formal draft of important codes, categories and themes that arise from qualitative research (Mutch, 2005). A pivotal connection here can be made to that of historical analysis which will add depth and meaning from a whole different level as it operates on analysing past events adding more value to this research.

INTERPRETIVE STUDY

Mutch (2005) narrates interpretive research as a piece of research that describes and interprets social situations and is often used as an alternative expression for qualitative research. Given the intended research participants are of Māori descent, an interpretive approach is ideal for this methodology because it connects and brings in the socio-cultural element needed within indigenous research as said by many indigenous voices (Bishop, 1996, 1999; Guba & Lincoln, 2005; Laenui, 2000; Smith, 1999, 2012; Walker, 2001).

ACTION RESEARCH

This approach adds value to māramatanga indigenised methodology because the focus is on the practitioner researcher investigating his/her own practice in order to make changes or improvements which is the purpose of developing a culturally responsive assessment tool as the current tool used to assess student knowledge and understanding is based on Euro-Western concepts (Cardno, 2003).

CRITICAL THEORY

This study is not complete without a critical theory element because this approach aims to uncover and seek redress for disadvantaged or silenced groups. This view involves the researcher being continuously open to alternative views and perspectives. The point here is to keep a critical stance throughout the research process (Roberts-Holmes, 2011). Another point to consider here is its philosophical approach to culture and literature that considers the social, historical and ideological forces and structure which produce and constrain it (Eketone, 2008).

NATIVE THEORY

This theory does not come from one person or one mind but is a collection of knowledge by many. It is a process of thought following known cycles or step by step progression where a response to each step is required before taking the next step (Amundson, 2016). According to Munford & Walsh-Tapiata (2001) critical theory seeks to challenge and transform oppressive structures in order to bring about social, economic and political change.

DEFINITION AND ANALYSIS OF KAUPAPA MĀORI

In her thesis chapter on kaupapa Māori, Pihama (2001) defines kaupapa Māori knowledge as the systematic organisation of beliefs, experiences, understandings and interpretations of the interactions of Māori people upon Māori people, and Māori people upon their world. Kaupapa Māori is based on eight key principles at present. These are tino rangatiratanga; taonga tuku iho; ako Māori; kia piki ake i ngā raruraru o te kainga; whānau; kaupapa; Te Tiriti o Waitangi and āta. Smith (1990) identified the first six elements. Whereas Pihama (2001) added Te Tiriti o Waitangi and Pohatu (2005) developed āta as a transformative approach within social services. Other theorists whom have also contributed to the growing body of knowledge relating to kaupapa Māori include Jenkins & Pihama (2001), Smith (2003) and Bishop & Berryman (2006).

Nepe (1991) transcribes kaupapa Māori as being the "conceptualisation of Māori knowledge" that has been developed through oral tradition. It is the process by which Māori mind receives, internalises, differentiates, and formulates ideas and knowledge exclusively through te reo Māori.

Kaupapa Māori is esoteric and tūturu Māori. It is knowledge that validates a Māori world view and is not only Māori owned but also Māori controlled.

This is done successfully through te reo Māori, the only language through which kaupapa Māori can be fully expressed. In the context of struggle for Te Kōhanga Reo and Kura Kaupapa Māori this assertion is a necessary one in the striving for the affirmation of kaupapa Māori research initiatives (Walker, 1990).

Articulated reasoning by Bishop (1996; 1999); Smith (1999); Pohatu (2000); Pihama (2001); and Smith (2003) make known that multiple realities have informed a kaupapa Māori approach making it exceedingly valuable in terms of its proven validity and reliability in being able to reflect Māori realities that are deep and multi-faceted. By continuing the use of applying kaupapa Māori research methodological principles in his work, Sexton (2011) "put Māori in the mainstream" as a way of comparing it with, alongside and down to mainstream epistemology. The rationale driving this māramatanga indigenised theory is similar in its view for Māori learners to be Māori as Māori in support of finding their place in tertiary education where they can attain knowledge and show application in passing each milestone which is the intended resolve of this critique.

Contributing to this work is Eketone (2008) who makes known a gap in academic writing where kaupapa Māori theory and research is said to be incomplete in noting it as a theoretical construct informed by two different theoretical perspectives, one being critical and the other constructivist native (2008). According to Munford & Walsh-Tapiata (2001), critical theory pursues to challenge and transform oppressive structures in order to bring about social, economic and political change where knowledge is authenticated through a social construction of the world, whereas Durie (2001) says the use of defining characteristics such as cultural values, whānau participation, Māori language, customs, and outcomes reflect Māori paradigms and Māori competency which is clearly made visible within kaupapa Māori. Smith (1997) further adds social change with a view to bring about change by acting collectively. Pihama (2001) exposes kaupapa Māori as an analytical tool of existing power structures and societal inequalities. Kiro (2000, cited in Eketone, 2008) supports and theorises critical theory as focusing on emancipation in line with kaupapa Māori.

HOW WILL MĀRAMATANGA INDIGENISED METHODOLOGY BE TRANSFORMATIVE IN TERMS OF PRIVILEGING INDIGENOUS KNOWLEDGE, VOICES AND EXPERIENCES?

This chapter acknowledges that there is a rich pool of literature and research prior to colonisation the world over that is easy to access and readily available which is why this research positions itself clearly from a postcolonial approach. I believe māramatanga indigenised methodology to be a new additional and exciting methodology that is transformative in terms of privileging indigenous knowledge, voices and experiences because it supports the work of Māori researchers and non-Western indigenous researchers the world over by building on, enhancing and adding to the great pool of indigenous research knowledge already in existence.

Another purpose is to build one comprehensive picture of māramatanga by weaving all the themes into one unifying model for use in mainstream tertiary education to support Māori learners in meeting their academic, personal, social, cultural and transformational needs.

Chilisa (2012) paints a critical picture for the colonised other to understand how a range of postcolonial indigenous research paradigms situate the significance of positioning their voice in research which for many years has been heavily supported and framed by the dominant race, globally known as the Western. Wilson (2001) argues that by inserting an indigenous perspective into research counters a Western research paradigm. In making this claim, Wilson's argument supports the notion that indigenous methodologies are a paradigmatic approach based upon an indigenous philosophical positioning or epistemology. This means that it is not the method that is the determining characteristic of indigenous methodologies, but rather the interplay or the relationship between the method, paradigm and the extent to which the method is compatible with an indigenous worldview.

Research by Moquin (2007) suggests a "third space" in which Euro-Western research paradigms are contested and declared invalid because they are based on culture that has been static and essentialised. Herein, research on reframing the Māori-Pākehā binary by Bidois (2013) helps edge this study to advance and be contextualised within a New Zealand context.

It is argued by Pihama (2001) that colonial patriarchal supremacist ideas entrenched in literature have provided a basis for much research related to Māori society where the sources are fundamentally flawed in their approach and their disregard of the roles and status of Māori women and therefore making it flawed in their approach and their disregard of the roles and status of Māori men. The importance of situating this piece here is that the problematic use of early documentation is and needs to be challenged continually because it has proven the colonial constructions of Māori women mitigate against our Māori interests and mitigate against the interests of Māori people, namely whānau, hapū and iwi. This view is transformative in providing another platform to speak from.

Racial tension unfolds as Kidman's (2011) work paints schools as relatively new zone of cultural encounter that consistently privilege notions of neoliberal ideologies and citizenship, both past and present. Improving assessment practices for Māori at tertiary level falls into a political sphere as it is and always has been Western orientated and dominated. This research aims to contribute by challenging colonial components and seeks to offer alternative options that will help Māori counter failure, non-achievement and early withdrawal of Māori in mainstream tertiary education by passing each milestone according to each criterion.

ETHICAL APPROACHES TO BE TAKEN

Work by Kung (2013) draws attention to the ever-changing and challenging educational context giving rise to a call for countering educational discourse both here in Aotearoa New Zealand as well as overseas. Furthermore, Kung's contribution here is an assertion that an ethical and moral dimension can be evidenced here in terms of teaching practitioner, which in this case applies to the research practitioner of this study.

An understanding of choosing the margins can be viewed as a way of countering educational discourse and has been clearly woven into this work and have come as a result of considerations, ethical approaches and issues noted by Mead (1995), Bishop (1996), Porsanger (2004), Kovach (2010), and L. Smith (1999: 2012).

Some of the matters and problematic areas regarding indigenous research written about include the following; critiques of previous research conducted by non-indigenous researchers known within a research paradigm as outsiders (Smith, 1999); plus indigenous epistemologies and epistemological racism (Bishop, 1996; Walker, 1990). A further concern raised by the following researchers was the importance of culturally safe research and protection from misinterpretation (Diamond, 2012; Edwards, 2009; King, 2003).

In considering ethical approaches for researching with and alongside Māori the following concepts will be put in place to safeguard researcher, researched and Māori communities involved:

Hui taumata mātauranga (host meeting to advance Māori knowledge)
Te reo Māori me ōna tikanga (language and practice)
Tapu me noa (protocols and processes)
Hauora (health and well-being)
Manaakitanga (respect, care, code of conduct, ethics)

HUI TAUMATA MĀTAURANGA

For Māori indigenous research, where connecting whānau, hapū and iwi are concerned the most respectful form and polite way to start the research conversation dialogue, it is first and foremost a priority to host a meeting. Here, the proposed research project will be outlined to highlight and showcase its critical contribution to advance Māori knowledge's and understandings which in turn advances and transforms Māori towards māramatanga (enlightenment, deeper understanding and knowledge enhancement) (Durie, 2001).

A significant link to māramatanga and hui taumata mātauranga are scaffolded through the concept of knowledge sharing. A fine example is the time Walker (1996) pitched and tailored his writing to suit for the general public instead of an academic audience and purposely shared his knowledge and understanding with people to bring about enlightenment (māramatanga) and social change.

His reason for doing so was a firm belief that is where social change began, in the hearts and minds of ordinary Māori people, whom he saw as being just as capable as academics of intellectual analysis. His rationale was that none of the Māori activists at the time knew Marx, Gramsci or Friere and yet they were successful practitioners of the academy's emancipatory theories. Other Māori academics known for knowledge sharing include Pere (1997); Ta Apirana Ngata (cited in King, 2003); Walker (1996) and Hunkin (2012).

TE REO MĀORI ME ŌNA TIKANGA)

Te reo Māori me ōna tikanga (Māori language and values) is vital for this research to evolve. For individuals not versed in Māori literacy and tikanga, Hunkin (2012) and Ka'ai (2004) argue that the depth and breadth of mātauranga Māori cannot be truly reached when the medium of dialogue is the English language. Meaning that māramatanga Māori cannot be truly acquired or obtained if spoken in English. Tito (2007) supports this view in saying that subsequently, Māori feel a sense of belonging where Māori language and healing is concerned. With this in mind, although I identify as Ngāti Awa, Ngāti Pōrou, Te Arawa me Ngāpuhi in knowing my limitations in terms of knowledge and experience, a Kaumatua and kuia will be consulted by me throughout the whole entire research project from beginning to end to safeguard myself the researcher as well as the research participants. In terms of forward thinking this will mean providing transport and koha as these two will need to travel with me in attending all hui with participants. Access to a marae complex is also needed to ensure kawa, tikanga and formal proceedings take place.

TAPU ME NOA

Knowledge of the Cosmic Tree and names of the 12 heavens are considered tapu and sacred, known only to few Māori. This project signifies the importance of tapu me noa as knowledge sharing being part of learning, growth and making sense of information about the world in which Māori are to survive (Diamond, 2012). More importantly, the sharing of Māori knowledge needs to be accurate so that the knowledge shared is true and correct (Smith, 1999; Pihama, 2001). Following this thread research shows that traditional Māori knowledge was passed down orally, and carefully controlled in many different spheres. Some mātauranga Māori was shared between tribes, some was limited to just one iwi, and some traditional knowledge was held by one hapū, marae or whānau. Therefore any discussion, practice and research involving māramatanga and mātauranga Māori must take into account this wider context (Mead, 2003; Walker, 2001).

HAUORA

Cautioned by Māori and other indigenous researchers, 'preparation is particularly important when the research involves sensitive inquiries as child abuse or family violence requires a empathetic, sensitive and appropriate response (Kovach, 2010). This means I need to be prepared if personal information evolves that requires counselling support. My knowing the research participants of this project are based in South Auckland , I am familiar with most of the Māori organisations here which puts me in a good position as to which service providers I refer participants to if they are not comfortable going to Te Tari Mātauranga or seeking support from Manukau Institute of Technology counselling services.

MANAAKITANGA

Te Ara Tika guidelines for Māori research ethics, is a framework for researchers and ethic committee members that says the concept of manaakitanga encompasses a range of meanings in a traditional sense with a central focus on ensuring the mana of both parties is upheld. In a research context it is associated with notions of cultural and social responsibility as well as respect for persons (Health Research Council of New Zealand, 2016). Another view of manaakitanga is that of integrity, sincerity and respect towards Māori beliefs, values, language and culture (Ministry of Education, 2011). Being of Māori decent I am well versed in the knowledge and understanding of manaakitanga and am familiar with what it entails, therefore I believe that I am well positioned to uphold this tikanga as a research practitioner as I live it on a daily basis. For me, this will mean having koha in form of food, taonga, petrol vouchers or gift vouchers to give to the kaumatua and kuia as well as research participants to show my appreciation of their support and contribution to my proposed study.

HOW WILL THIS METHODOLOGY BE TRANSFORMATIVE IN TERMS OF PRIVILEGING INDIGENOUS KNOWLEDGE VOICES AND EXPERIENCES?

The information in this chapter has critically emphasised a strong belief in māramatanga indigenised methodology to be a new additional and exciting methodology that is transformative in terms of privileging indigenous knowledge, voices and experiences because it supports the work of Māori researchers and non-Western indigenous researchers the world over. It is transformative in that it brings a deeper multi-layered approach that is steeped in mātauranga Māori and is articulate in how it reflects māramatanga.

From a Māori academic perspective whose interest here is in Māori student retention and success in mainstream tertiary early childhood education, it frustrates me to see the statistics go up and down, given the number of support systems and pastoral care currently in place.

As an active, reflective and participatory practitioner there are so many contributors to my failures in life as well as successes. Therefore, as an insider, unpacking the gaze and shifting the lenses has played a pivotal point in my new way of imaging and thinking inside as well as outside of 'the space' that was predetermined by ancestral links and whakapapa. I used to believe that hybrid thinking and upbringing had advantaged me in being able to walk confidently between multiple realms, but deep learning highlighted indigenous as the key. The main intention of this work is to create and develop a culturally responsive assessment model that engages with government strategies Tātaiako and Ka Hikitia to counter retention and success for Māori in mainstream tertiary education.

In summary, this chapter has taken into consideration some of the matters and problematic areas regarding indigenous research written about and include the following - critiques of previous research conducted by non-indigenous researchers known within a research paradigm as outsiders, plus indigenous epistemologies and epistemological racism. Another concern raised by researchers was culturally safe research and protection from misinterpretation. Therefore, in considering ethical approaches for researching with and alongside Māori the critical knowledge and concepts argue that they must be put in place to safeguard researcher, researched and Māori communities involved.

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Reflective Thoughts on Using Indiginised Methodology to Research Better Engagement for Māori Students and How Movement can Better Engage Some Children with Learning

Jo Perry, Sarah Probine and Mary Moeke

It is important as we reflect on the interface between theory and practice as we push the boundaries of new knowledge and understanding in our 21st century learning environments.

No longer can we accept the marginalisation of some groups as we have previously prioritised a one-size-fits-all approach in teaching and learning.

In particular, we must seek knowledge from the tangata whenua about their perspectives on these concepts and what it is that both drives and enables inclusive success to be more certain for everyone. As the writer suggests, for a long time it has been Western ways of knowing and being that have guided research and the ways that success is ensured for learners in every learning event.

The previous chapter introduced the concept of Māramatanga and described its important in research and thus in the development of ideas about how we approach living in the environment and interacting with it. The methodology is supported by multiple world views and the numerous enlightening perspectives that then are possible to use for the development and emergence of new knowledge. These include indigenous knowledge and belief systems that are very different to the Western and which Moeke draws out into their different threads by her socio-cultural approach.

The author has laid out a world of Maori ways of seeing and a belief and value system that can be applied to teaching if we are to truly help Maori students. This approach and, in particular, understanding that indigenous values and belief systems can provide different pathways for engaging Maori students with their personal experiences, and world views is then appropriate in teaching and learning. Equally relevant is how these are then applied in practice so that the students become familiar with incorporating these dimensions into the worlds of practice they encounter. The perspective that this then provides positions the ideas of maramatanga as an alternative research paradigm.

This next chapter also considers pathways to success for learners but from a different yet equally valid perspective. Seniloli considers the impact of movement as a means to remove remaining primitive reflexes. She argues that the incorporation of movement programmes can support learners to access higher order thinking where they may previously have been restricted. Like Moeke, Seniloli is an advocate for those learners who currently sit on the fringes of success in the current mainstream education system. She asserts acknowledging the importance of physicality and its connection to brain function is a means to shift the paradigm and provide better learning opportunities for all children in schools.

These ideas are important for another group of marginalised students and creating truly inclusive programmes must be a high priority for all teachers in today's learning environment.

Reflexes and Their Relevance to Learning

Leanne Seniloli

INTRODUCTION

Knowledge and understanding of the impact of retained primitive reflexes and how they can impact learning is paramount for teaching in a diverse inclusive classroom especially in regards to children with non-specific and specific learning difficulties. It has ramifications for the physical, emotional, academic and social aspects of each child's school experience. Movement as the basis for learning is a well-known and accepted educational practice, and by incorporating reflex integration programmes, teachers can help children consistently access higher brain centres. It is one more strategy to add to teachers' kete of knowledge to produce better outcomes and in line with the Governments mandate that all students should experience presence, participation and achievement in schools.

This paper outlines the underpinning theories of reflex remediation, the research in the field relating to the prevalence of residual reflexes, and the impact of these reflexes on learning. It follows with suggested practical applications for classroom practice and concludes with a list of additional resources and references.

The New Zealand Government has initiated changes in its educational policies to increase presence, participation and achievement for all students since 1989 (Centre of Excellence for Inclusive Education, 2013). This supports schools to become more responsive to the diversity of individual children (Booth & Ainscow, 2011), as well as ensuring practitioners are reflective and informed with current research (Bourke, Holden, & Curzon, 2005). Diverse needs in the classroom include physical, mental, academic, behavioural and neurophysiological. Neurophysiology is the branch of physiology that is concerned with the study of the nervous system. In the area of neurophysiological diversity many children fall into the category of 'non-specific learning difficulty' where there is a co-morbidity of presenting issues (Blythe, 2014; Goddard-Blythe, 2010).

A non-specific learning difficulty is defined as "a learning disorder in one or more basic psychological processes involved in understanding or in using spoken or written language and executive functioning" (Hess, 2011, p. Para. 9).

This is often because higher cognitive processes are rooted in neurophysiological systems. These physical systems are the foundation of all learning and development.

The vestibular system for example is where we gain our sense of balance. This is often said to be our sixth sense, and it develops in utero. All learning is reliant on a mature vestibular system (Goddard-Blythe, 2009). The vestibular-ocular reflex arc is the 'wiring' between our balance system and our eyes. This is especially important in maintaining eye control needed in tasks such as reading and writing, as well as sports and fluid movement. The vestibular-cerebellar loop is another physiological system that is needed for learning. The cerebellum is the part of the brain that is responsible for the coordination and regulation of muscle activity (Goddard-Blythe, 2010).

Non-specific learning difficulties have been linked to the retention of primitive reflexes by Dr Peter Blythe (1990). It is through the above systems that primitive reflexes impact the body and brain communication, leaving a follow-on effect on classroom achievement.

According to Berk (2009) a reflex is an involuntary muscle reaction to a specific type of stimulation. Blythe and Goddard (2012), expand the definition stating that particular sensations or movements are known to produce specific muscular responses. Primitive reflexes are our survival instincts which support birth and the first few months of life (Connell & McCarthy, 2014; Goddard, 2005; Berk, 2009). These then develop into postural reflexes by 4 years of age (Goddard-Blythe, 2005).

The continued presence of primitive reflexes past the normal developmental period is known as Neuro-Developmental Delay (NDD) or more recently Neuro-Developmental Immaturity (NDI) and presents as behavioural, coordination, and academic issues with marked overall immaturity (Institute for Neuro-Physiological Psychology [INPP], 1999). As primitive reflexes are only to remain active up to 12 months of life, they are aberrant if they present past this time, and are evidence of a structural weakness within the Central Nervous System (CNS) (Goddard, 2005; Goddard-Blythe, 2011). Namely impacting the above physiological systems..

UNDERPINNING THEORIES AND RELEVANCE

Piaget's sensorimotor (reflex) stage is founded on the observations of primitive reflex control and learning (Talay-Ongan & Ap, 2005) causing reflex remediation to stem from a passive theory (Centre of Excellence for Inclusive Education, 2013). However, despite the prevalence of dichotomous views regarding physical intervention it can and should also include and meet holistic objectives for children (Tomporowski, et al., 2011).

Consequently, the acknowledgement that retained primitive reflexes can impact learning, and can also be remediated, largely requires an interactionist perspective. One being where the student and teacher create an environment best suited to the child's learning (Centre of Excellence for Inclusive Education, 2013). Programmes of primitive reflex remediation (such as the INPP method, Rhythmic Movement, and others) stem from the theory of embodied learning.

Embodied learning espouses that interaction between sensorimotor integration and the environment is critical for the development of cognitive abilities (Tomporowski, et al., 2011; Goddard-Blythe,

2010; Connell & McCarthy, 2014). Though some of the initial works of embodied learning stems from Piaget (Tomporowski, et al., 2011) much of the latter action-perception theories stress this also such as Kephart (1971), Ayres (2005) Fiorentino (1981), Bender (1976,) and Blythe & McGown (1979) (Mountstephen, 2009). Many of the aforementioned educationalists' assessment methods are used in gauging the presence of primitive reflexes.

PRACTICAL APPLICATION

A 2004 study of 672 children in Northern Ireland showed that 48% of 4 – 5-year olds, and 35% of 8 – 9-year olds evidenced residual primitive reflexes (Goddard-Blythe, 2005a). This number increased to 88.5% of 7 – 8-year olds in an area of social deprivation (Goddard-Blythe, 2005a). The percentage of students with speech impairments, special educational needs, or who are socially disadvantaged then jumps to an astounding 100% (Goddard-Blythe, 2005a). This demonstrates the underlying presence of primitive reflexes in learning difficulties. Additionally, a research programme conducted in England concluded that "there is a correlation between behaviour and retention of infant reflexes" (Marlee, 2008, p. 2).

There are many primitive reflexes that can hinder social, emotional and educational achievement. In regards to the impact on education the four main reflexes are the Asymmetrical Tonic Neck Reflex (ATNR), the Symmetrical Tonic Neck Reflex (STNR), the Tonic Labyrinthine Reflex (TLR), and the Palmer Reflex. These are used in the assessment measures undertaken in schools.

The Asymmetrical Tonic Neck Reflex (ATNR) is active between 0 - 5 months (McGowan, 2008). This reflex causes the arm and leg to straighten when the head is turned (Goddard-Blythe, 2005). These reflexes cause many issues with both reading and writing due to the eyes and hand tracking with the head (Blythe & Goddard, 2012). The most notable difficulty with the ATNR is mid-line crossing. One side of the body finds it difficult to operate on the other side of the body. Due to this the eyes will often jump at the midline when they are reading across a page causing difficulty, extra time to find the word again, and frustration. In addition, writing is often impacted being sloped up the page, or with the learner turning the page around to compensate for this difficulty. In addition, balance is impacted and the posture of the learner will exhibit the ATNR. ATNR will make copying and handwriting difficult and untidy. Additionally, these learners demonstrate redundant body movements causing the brain to be focused on keeping the body still. This also removes the focus and attention off learning.

The symmetrical Tonic Neck Reflex [STNR] would present in a school age child. The STNR is active between 6 – 11 months of age. Whereas the ATNR caused difficulty in communication between the left and right sides of the body the STNR causes difficulty in communication between the top and lower parts of the body. With this reflex the position of the head determines the position of the limbs (Goddard-Blythe, 2005). The STNR reflex is also thought to be the trainer of hand-eye coordination. In addition to the slumped upper body, the feet of the child are often tucked behind and

around the front legs of the chair essentially 'armouring' the child's body in place. Taylor, Houghton, & Chapman (2004) discovered that high scores for the STNR correlated to issues with impulsive, emotional, and problematic behaviours. A child with a residual STNR will often find it hard to sit still, constantly jiggling to adjust and readjust body posture. This is unhelpful in the learning situation and again removes the focus from the learning to the body. Also, the STNR will cause issues with coordination activities, such as ball sports. The STNR has been found to be a significant factor in children with Attention Deficit Disorder (ADD) and Attention Deficit Hyperactivity Disorder (ADHD) (O'Dell & Cook, 1996).

TONIC LABYRINTHINE NECK REFLEX [TLR]

The TLR emerges at birth and inhibition will start around 6 months of age (Goddard-Blythe, 2005). The movement of the head will determine follow on movements of the body. The TLR is seen in both flexion (forward movement of the head), as well as extension (backward movement of the head). A child with a residual TLR will have issues with balance and movement. The overall posture and muscle tone of the child will be slouched and relaxed. The eyes are also impacted by the TLR with depth perception issues, figure ground effect and the eyes 'playing tricks' occurring (Goddard-Blythe, 2005). This has ongoing impacts in education where the child's eyes need to be at peak performance for conveying messages to the brain. These are especially seen in visual-perception difficulties (can the child see and perceive what is before them) as well as spatial difficulties (Goddard-Blythe, 2005). In addition to these issues a child can also suffer from poor sequencing skills, and poor organisational abilities.

PALMER REFLEX

The Palmer reflex emerges 11 weeks in utero and is inhibited by 3 months of life. In a neonate this reflex is needed to support feeding and sensory exploration. However, in an older child this becomes a hindrance to educational achievement. The Palmer reflex affects how a child uses a writing instrument. As pressure is applied on the palm of the hand it causes a fist-like grip to occur (Blythe, 1990). This makes the pincer grip needed for writing and correct formation of symbols impossible. If the Palmer reflex remains, the child cannot proceed through the needed stages of release and finger mobility, preventing independent thumb and finger movements, which hinders fine motor control. The hands and fingers may also present as hypersensitive. In addition, it can have a lasting adverse effect on speech and articulation as the hands and mouth are on the same neurological loop (Goddard-Blythe, 2005).

IMPACT ON THE CLASSROOM

The prevalence and impact of primitive reflexes on academic achievement is clearly seen. Moreover, a study in Illinois linked poorly integrated primitive reflexes with visual development, balance issues and academic performance especially in reading (Wahlberg & Ireland, 2005). Therefore, retained reflexes negatively impact a child's learning as the body is automatically triggered into egocentric primitive movements (Bloomberg, 2015). Cognition is then exerted to maintain control over the body causing multiple interruptions to the child's thinking (Green, 2015).

Teachers must be aware that clumsiness, auditory and visual sensitivity, poor handwriting, reading difficulty, spelling difficulty and an inability to sit still, can all be by-products of poorly integrated reflexes (Blythe, 1990; Erdei, 2011)

Recent scientific studies support learning through movement as it increases deeper, longer lasting memory (Johnson-Glenberg, 2012). The New Zealand Curriculum also mandates physical education (Ministry of Education, 1993) and many schools also implement programmes such as Perceptual Motor Programme (PMP) (Moving Smart, 2015). Yet, these programmes do not address the underlying reflexes mediated from the brainstem.

However, one UK study established that the INPP schools reflex programme made the most progress in reducing the impact of these reflexes and increasing academic success (Marlee, 2008; Goddard-Blythe, 2010). Furthermore, another study saw an increase in reading 22 words per minute when compared to a control group - leading the author to ascertain that a classroom reflex integration programme is warranted (Wahlberg & Ireland, 2005). Research conducted in Sanwick, UK with 93 children showed reading scores of the INPP schools programme group went from the lowest in the class to the highest in 9 months (Goddard-Blythe, 2005a). Other research also supports these findings (Goddard-Blythe & Hyland, 1998).

The need for children to 'be ready for school' has led to large amounts of governmental funding so that all children can access Early Childhood Education (Ministry of Education, 2015). The ability to pay attention, hold a pencil correctly, sit still, and for the eyes to follow a line of print are needed for this to occur (Goddard-Blythe, 2010). This then, is reliant upon a child having all primitive reflexes inhibited and postural reflexes developed to support correct sensorimotor integration and developed balance systems (Goddard-Blythe, 2008; Berk, 2009; Goddard-Blythe, 2010; Goddard, 1996).

There is little critique to the fundamental finding that reflexes retained past the point of normative development impact on coordination and learning. However, one critique of a research project undertaken by Goddard-Blythe espouses that there were no improvements in the scores for reading and therefore the whole programme is fundamentally flawed (Hyatt, 2009). While the overall comparison does state that reading progress was similar for all children in this particular study, when a comparison was made with children who had high levels of retained reflexes and a reading age lower that their chronological age there was definitive progress (Goddard-Blythe, 2005).

SUMMARY

Movement and its powerful impact on learning is now generally accepted (Wahlberg & Ireland, 2005; Tomporowski, et al., 2011; Connell & McCarthy 2014; Goddard-Blythe, 2010; Bloomberg, 2015). The type, degree, and effort of the movement needed, however, is still debated (Tomporowski et al., 2011). Yet, if we recognise that educational achievement relies on effective cognition such as memory, working memory, executive functioning, and perception (McMorris, Tomporowski, & Audiffren, 2009), it is acknowledged that these functions rely on a mature central nervous system to operate. The physical body of the individual must be interacting efficiently with the environment to achieve these aims. In addition, many believe that for cognition to occur there must be physical output to integrate the knowledge (Tomporowski, et al., 2011; Connell & McCarthy, 2014; McGowan, 2008, Goddard-Blythe, 2005a). Therefore, the child's level of movement needs to be organised and mediated through a mature Central Nervous System otherwise the child will continue to interact with their environment through the primitive movements of reflexes, which hinder the educational goals of the child.

When primitive reflexes are prevalent there is an increase in educational underachievement. A movement programme such as the INPP schools programme has been proven to remediate primitive reflexes and enhance the learning opportunities of children in schools. Just as all children have a right to educational equality so should all children have a right to neurophysiological equality'. All movement is beneficial for children as the body trains the brain. However, not all movement remediates primitive reflex involvement. For children to have the best successes in education their physical bodies need to be operating at their fullest potential. The remediation of primitive reflexes supports the underlying physical systems which frees children for academic achievement.

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ADDITIONAL LINKS AND RESOURCES

🔗 For teacher training and Implementation of the INPP programme in schools

🔗 Easy to understand information and videos on the brain centres and their learning impact

🔗 Simple definitions of reflexes and their impact (PDF)

🔗 A New Zealand Based Perspective of Movement (PDF)

🔗 Reflexes in the classroom

For information on the INPP schools and individual programme:

🔗 The Institute for Neuro Physiological Psychology

🔗 Without Limits Learning

A Vision Therapy Perspective:

🔗 Minnesota Vision Therapy

🔗 Vision Therapy at Home

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The Changing Face of Education in the 21st Century: Two Different Perspectives, One Ultimate Story

Jo Perry and Leanne Seniloli

Two of the main themes in this book are the need to be able to meet the learning needs of every student and the changing face of education in the 21st century. In the previous chapters the authors have focused on engagement in general for teachers and then strategies to support engagement for all students whether they are faced with 'non-specific' learning challenges or their busy lives mean they have no time for fixed learning environments. Seniloli lays out for the reader an interesting discussion of the link between the body's early reflexes and how learning can be interrupted if they have not adapted into the mature levels of development necessary for usual developmental pathways. Understanding that children's eyes need to be able to follow across 'the centre line' when reading, they need to be able to hold a pencil correctly and sit still to listen are crucially important for further academic success.

The core of the previous chapter focuses on sensorimotor and cognitive development phases of children using movement. It underlines the important use of the brain to train and retrain the body beyond the narrow focus of academic support. The reflexes of the body can create issues that impede children's development, yet the remaining reflexes can be changed through different types of engagement, particularly movement, over time then the challenges can be lessened or removed. This is taking a step away from looking at these challenges as simply a medical issue and putting forward ways that the body can be changed by using its own mechanisms in different ways.

In reflecting on this matter, there is great possible innovation and challenge to the way we see development and the issues that can impede it.

The background knowledge that Seniloli discusses, issue a challenge to the way teachers think about movement and how the brain can create new neural pathways through guided movement and practice over time. Given this, how then will we look at the dedicated spaces in which children learn? What impact can a programme of the type she alludes to, have on children in their most formative years? Also, what will this mean for teachers and the way they think about children who find the processes of learning difficult? These are possibilities that are non- traditional and yet could improve the educational experiences of many children.

The chapter following looks at the same type of innovation in education but through a different lens. Traditionally, learning was seen as confined to dedicated spaces of schools, early childhood centres and tertiary institutions. Later on, these processes were untethered by the emergence of laptops, and now, the use of mobile devices has revolutionised delivery of content, the pedagogies of 'classrooms' and indeed the classrooms themselves. Now, the emergence of temporary spaces for learning for wherever the student is at the time have again changed the face of possibilities in teaching and learning. Perry discusses the use of mobile platforms in the Flipped classroom model and outlines some of the possibilities for students in accessing appropriate content wherever they are. Moreover, beyond just accessing content, the students can create their own content through on-line social platforms.

Learning and the resources that support it in this scenario, is flexible and intuitive, able to be manipulated and changed through interaction between students connected by mobile devices wherever they are. As we consider these possibilities we must also see knowledge differently. In the past it has been tried and tested over time and honed to something established and accepted. In the connected environments of mobile learning, knowledge is only ever partial, changing and reforming from immediate feedback and discussion. There is a speed to this process now that we must consider as teachers.

So, as with Seniloli's questions about adapting how we teach to better meet the needs of children, how do we teach in this fast-moving, connected world? What pedagogies will inform our teaching, what will content look like? Who is the teacher and what is their role? The literature (Cochrane, 2014) discusses the appropriateness of a social or co-constructionist approach but it is important to reflect on whether we should we try to impose old teaching theories or look for something new?

In these papers, we have and continue to see emerging innovative ways of enabling students to learn both in the traditional-style classroom and in ways that could never have been imagined until the technological advances of recent years. We find ourselves challenged to expand our ways of considering learning, empowering many kinds of engagement and accepting that this phenomenon is different for every person. .

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One Text Once A Week: Beginning the Story with Mobile Learning

Jo Perry

Teaching and learning have changed in focus from traditional models and with this the roles encapsulated within these concepts have necessarily changed too. These changes have seen a realignment of these processes from passive to active roles and from receivers to co-constructors of the end package – new knowledge, skills and understanding (Cochrane, 2014). In the world of work-based learning and students who are working full time, the traditional models will not be appropriate and delivery modes need to be rethought.

This is particularly so, if we are still to see learning as what Mezirow called a transformation of the experiences we use of explain events and environments (Carrigg, 1995).

This research project came about as a result of trying to engage students in a Flipped model (Bergmann and Sams, 2011) with an LMS (Learning Management System) and the content stored there. Flipping the Classroom is a model that divides the learning event into three elements. First, the pre-class notes so the students get an idea of the class content. Second, the in-class activities that are possible from the pre-reading and finally some reflective practice to consider the learning further. After many unsuccessful attempts to get the students to read pre-class notes or watch video, a particular event in the classroom caused me to wonder if I was on the right platform. I decided to explore M-technology which is usually associated with mobile devices like phones and tablets and, thus, is 'tool-mediated' (Cheung & Hew, 2009). It is a little more contentious when it comes to lap-tops which could also be considered as mobile. For the purposes of this paper, 'mobile' refers to cell phones working with individual cell numbers.

Mobile learning is an important idea for teaching and learning events that meet the 'anytime, anywhere' provision and the line between formal and informal learning is quite blurred.

As teaching and learning turn more and more to this idea, the pedagogies that are used to enable this are a combination of "mobility, connectivity, communication, content creation and context" (Cochrane, 2014, p. 65). So, there is the possibility, as Cochrane suggests, that m-technology and m-learning will disrupt the way we think about how we work in the classroom (pedagogy) and how we think about the products of learning and we have to think about what these words mean, especially creation and context and what these words mean for the student and the teacher as they are tied strongly with what engagement means.

FLIPPING THE CLASSROOM

The discussions around using m-technology suggest that there are basically three ways that learning can take place. The first is the simplest, consisting of delivery of content. This is a passive form of learning where the content arrives and the students engage with it through reading something or watching a video. As I began this journey, this stage seemed to fully appropriate for the outcomes needed. The students would look at/read/consider some content and arrive ready for class. The second possibility is where the student receives the content and engages with it for themselves on their own. This seemed to involve more an active process where possible change could occur. The third, the strongest idea is the engagement with each other and the content. Based on these ideas, my journey began.

THE LITERATURE

DEFINITIONS

Mobile Learning is usually associated with mobile phones and tablet computers and the necessity of a definition that includes some or all of the ideas associated with the term features in much of the research. From the beginning the concept is and remains 'highly device centric' (Krull & Duarte, 2017; Brown & Mblati, 2015; Chung & Hew, 2009; Ally & Prieto-Blazquez, 2014) and much of the early research contains reference to the types of devices that are being used, although, surprisingly, not how they are being used.

Together with this, in the research are questions about what devices should be included in the concept of 'mobile'. According to Sharples et al. (2009) Mobile learning is " the process of coming to know through conversations across multiple contexts amongst people and personal, interactive technologies" (p. 237). O'Malley et al. (2005) describe it as "any sort of learning that happens when the learner is not at a fixed, predetermined location or learning that happens when the learner takes advantage of the learning offered by mobile technologies" (p. 7). These writers are looking at the process of learning and Brown and Mbati (2015) are very clear about the place of technology in this process when they say "Technology should always be regarded as the enabler and not as the driver of our teaching and learning activities" (p. 117). These various ways of explaining what the concept that underpins using phone and tablets is about is one of the issues of the area...what exactly are we talking about? The idea of mobility is not just contained in the physical spaces where it is "relevant or just a backdrop" (Sharples, Sanchez, Milrad & Vavoula, 2009, p. 235)

There is also the mobility of technology, and conceptual, social and chronological space. Here, learning can be situated in social groups, not held in chronological time and is always partial. This is because the feedback and on-going momentum of change is fast enough to not ensure the time for consideration of new ideas. (Sharples et al., 2009). It is about learning that is not constrained by physical space of time but is engaged with, as learners move through the spaces and which become for a few minutes or longer, a learning space.

CHANGING TEACHING

Cochrane (2014) calls the technology of mobile learning "a disruptive device for pedagogical change" (p. 65). The idea of changing traditional ways of thinking about the process of teaching and learning is both challenging and exciting. Instead of fixed places both physically and in time, what will learning events look like that are broken in to bite-sized pieces of learning that can be engaged with anywhere, anytime and on any sized screen?

The ideas also challenge us to think about knowledge construction. Students come to the class fully conversant with social media platforms, where they engage, discus, give feedback and create understanding. Thus, we reconceptualise learners from traditional passive roles to a much more dynamic approach. At the same time teachers become "facilitators of authentic experience" (Cochrane, 2014, p. 73).

SPACES FOR LEARNING

When we think about the traditional learning spaces that have made up our places of learning, they are physically and temporally fixed. Students come to these designated places to learn knowledge that is agreed-upon, honed and tested. But in today's fast-paced world learning happens in the "gaps of daily life…" (Sharples et al., 2009, p. 235). Therefore, it seems I must now think about temporary learning spaces that can be opened anywhere and for any amount of time. So, the content that is sent out/made available and the spaces that it will be worked on are the teachers to create not just to fill with content.

These exciting new possibilities and what they will mean for teaching must keep in mind the learner, their skills and how and what they are going to achieve so that learning stays within their control. There are also issues with what students think about these new kinds of learning spaces given that they saw learning as in the classroom, once a week and there are a lot of other things to take up the rest of their time. As we think about fitting leaning in around the edges of other lives, we need to consider what other things are involved. What do these 'other lives' look like?

INITIATING THE PROJECT

This project came about because of my failure to get several groups of students to engage in the first part of the Flipped Classroom model. The second and third were no problem but getting the students to do the pre-reading or pre-class work always seemed impossible and the students still turned up in class wanting to have the content delivered in easy, bite-size chunks that they could use in the next appropriate assessment.

> The students were talking amongst themselves about a popular Rap star coming to New Zealand. I commented to them that he must be quite old by now. In an effort to show me I was wrong, each person in the group reached for their cell phone to check the internet. There were plenty of laptops in the room, but their device-of-choice was a cell phone (Research Journal, 2019, p. 20)

With one group of students I began to wonder if it was the way I was delivering the work, namely on the LMS where they had to log on and probably be at a fixed point in a traditional learning situation. The majority of the students were quite young and in class they were using phones to check out different facts. The idea for the project came about because students in one class were not engaging on the LMS which involved logging on to see what they needed to do. The students, indeed, spent little time on the LMS at all. When I asked why, they explained the many things they had to do outside of school and clearly saw learning as confined to the classroom on the day. At the same time, I could see that each one of them had a phone that they carried around and with which they engaged in 'chat' on social media platforms.

So, when it occurred to me that day in the classroom, that I was trying to engage them on the wrong platform, the possibilities for learning were suddenly much clearer. They often asked questions of me on text channels so engaging with them there seemed an interesting proposition.

I knew many Institutions had text systems in place to support communication and content delivery, but this would be a trial using free apps available to both them and me. For simplicity's sake, I chose Messages and 'WhatsApp'© to try the idea out, knowing they would probably already have one or both on their phones.

The new process also demanded a rethinking of my own skills and how I felt about this process. Many of my previous experiences included the inevitable 'issues with technology' that stopped the learning for the users. Therefore, sending this first set of weekly content via text was a big step. Far from the familiarity of a larger computer screen where space was built-in and attaching files, pictures and videos was common place and well developed, this was a small screen and very much about what the technology would allow.

CYCLE ONE

REFLECTION, PLAN AND ACTION

The first step in the process was to make sure that everyone was in the group and had access to the information. I knew there is an inherent distrust of the technology working perfectly for people who started life before the internet. The whole idea sounded great but would it work with the simplest of technologies, with students of many different ages, and across many different tools. As I explained the project there was an immediate show of hands that they didn't have and couldn't download WhatsApp which is where I had thought to start.

"Plan B was Messages, I am not sure why I didn't start there, I guess it seemed it had to be a dedicated app or similar for this, rather than just the run-of-the-mill ways to communicate" (Research Journal, 2019, p. 22).

The students all texted me and I spent a little time creating them all as 'contacts'. This is one part that did take a bit of time and I also coded them so they were not all muddled up with everyone else on my list. For example, one class was PBR S2 student name and the other class were C2 student name. This strategy would mean I could find them as I needed without taking too much time.

The second step was what to send first. Brown and Mbati (2015) make the telling comment "technology is an 'enabler' not a 'driver' of teaching and learning activities" (p.1 15) and this had to remain my first concern. The teaching and learning had to be very clear and the students all had many different versions of the tools as well as levels of expertise. So, I started with the simplest thing for a text platform: a commentary. It also represented the simplest form of m-learning i.e. content delivery to support what would happen in our next session. "One commentary, one text, 15 students. I was really surprised to get several immediate replies" (Research Journal, 2019, p. 23).

REFLECTION ON WHAT HAPPENED

In this first week I decided to concentrate on just commentary on what was needed for the class. I soon realised that this was not only about sending out the content but also growing my confidence and capability with this plan and with the technology.

"I was very satisfied with this first attempt as were the students who, several weeks later, mentioned that they liked being able to contact me immediately and have a quick response   I thought about this response a lot as it was firmly in the area of content delivery and seemed that they had simply transferred what they did in the classroom to the digital stage" (Research Journal, 2019, p. 29).

They were pleased to be able to tell me things quickly, if they didn't understand or were unable to come and this was exactly what they wanted.   However, on reading Hoppe et al. (2003) it quickly became clear that this was only part of the possibilities. Moving the simple content delivery to a more complex active, productive, creative and collaborative space was something much closer to a social constructivist approach of knowledge construction.

CYCLE TWO

REFLECTION, PLAN ACTION

After a couple of weeks using the texts for commentary about the upcoming class, video seemed a good next step. However, the devices for some of the students instantly became an issue as the older ones would not play the videos directly. This means there had to be back-ups in the fixed LMS system where the students could see the videos at later times. "I knew as soon as I stepped away from just commentary the issues would start. The literature that calls mobile learning at the beginning heavily 'device-centric' is quite right" (Research Journal, 2020, p. 30). The inabilities of the older cell phones were one of only two real limitations I found in this cycle. The other being how to move the students from receivers of content to co-constructors of meaning. In other words, getting them to work with each other to form new meaning and understanding. To try and develop this king of engagement, I also used shared Google docs, and Padlet boards each week. In these, they could record their thinking about various topics and share it with their colleagues, thus teaching themselves and challenging each other's ideas. As they were all engaged in different places and daily activities when they received the text, this learning was situated in their lives and had to 'fit' each person.

DISCUSSION

The question I set myself at the beginning of this project was "Can I flip my classroom using mobile technology?" and the answer is 'yes'. The idea and the technology together work but I have only tested this in the simplest of ways of transferring content and engaging in reflective thinking that is reported and discussed in class later. The themes that emerged from this research were about changing teaching and reconceptualising the spaces for learning.

CHANGING TEACHING

Designing teaching suitable for mobile environments is an important part of engaging students but to make it appropriate for small screens it needs to be delivered as small discrete events.

These can then be adapted to learning needs (Hoppe et al., 2003). So, for the next iterations of this project, I need to explore how I create a smooth transition for the students from being simply receivers of content to active creators of new understanding? This is crucial to turn these texts messages into the initiators of social and co constructed learning. Second, to better understand the process I need to decide for my own teaching 'what is the pedagogy here'? Do I simply apply the criteria of co-construction, or should there be more to it? At the moment, in the literature, the pedagogical conversations are about social constructivism, where learning is created in communities and in real-world experiences:

A strong emphasis can be seen on collaboration within a community (Collaborative Learning, Communities of Practice) ...moving to a learner-oriented paradigm focussing on student experiences in a social world (Activity Theory, Social Constructivism, Constructivism) and authentic learning experiences (Authentic Learning). (Krull & Duarte, 2017, p.10)

Siemens (n.d.) work on Connectivism better recognises the process of social engagement in many contexts creating new knowledge as well as the speed at which this can happen. These contexts are temporary and afford perhaps just a moment to interact with content and add to cumulative learning processes. Siemens goes on to point out "The natural attempt of theorists is to continue to revise and evolve theories as conditions change. At some point, however, the underlying conditions have altered so significantly, that further modification is no longer sensible" (n.d. para 10). Third, how do I create a continuum of engagement with the content I send out? I can certainly begin with the content. The next step is reflecting, reporting and discussing as part of the on-line experience rather than in the classroom and this would enable learning that could happen synchronously and asynchronously. To do this, I need to explore the tools that will enable this not overpower it. The final step is where students are engaging with each other and using what they find out to build their own and community knowledge. As Crompton (2013) points out this is when students engage in "learning across multiple contexts, through social and content interactions, using personal electronic devices" (p. 4).

RECONCEPTUALISING LEARNING SPACES

Alongside designing learning for mobile devices, the spaces that host the learning are also very different. Traditionally, learning spaces in schools and tertiary providers were fixed and used in set times across the week.

Mobile learning means that the spaces must reflect the often-temporary nature of such a space.

Crompton (2013) describes this learning as "personalized, contextualised and unrestricted by temporal and spatial constraints" (p. 47). This means that the spaces in which it happens can still be fixed but are often temporary to accommodate learning that happens when the student or the environment is moving. Sharples et al. (2003) explore the idea of mobility in physical space, through "technology, conceptual, temporal and social space" (p. 223). Literally, learning is untethered needing only a device and access to the internet. The technology enables a distributed system of meaning-making that promotes collaborative knowledge building. So, far from banning mobile phones in the classroom they can be used to connect and engage with authentic problems and realistic scenarios.

CONCLUSION

This project was about engaging the students with pre-class content in a way that mirrored their strategies in class: e.g. using the phone to check and research. However, it seems abundantly clear as we engage also with the idea of what engagement for students means and, particularly, the new concept of 'lurkers' we must anticipate new ideas and less emphasis on a one-size fits all approach. Indeed, collaborative engagement, which is seen by many as a marker of student learning, for some students may not be the deeply social event of the accepted meaning of the word. Indeed, for some it maybe interaction with knowledge, skills and understanding created by someone else which creates a deeply transformative event but which is a singular and very personal one. They may be alone, thinking, questioning and changing their own ways of thinking without events that involve interaction with others. This is a different event than socially constructed learning but are we to say it is less important? This brings in to question current ideas of engagement. If we look at the 'lurkers' on line then they are taking from each individual event what they need and what might be for them significant learning events. Because they are not in interaction with others in the accepted sense of the word it doesn't mean they are not learning. Perhaps the social group is not the most important element but the individual's engagement with their own learning. "It is certainly not a time for "business as usual". It is time to define and start driving innovation" (Belshaw, 2010, p. 63).

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How Do New Lenses on Teaching and Learning Change the Way We Look at Engagement?

Sarah Probine and Jo Perry

As tertiary lecturers in the School of Arts and Education, we are constantly thinking about increasing student engagement. As reflected in the collection of chapters in this book, teaching and learning has become increasingly complex, and fragmented across the spaces of the classroom, the digital world, and the workplace. This means that traditional understandings of engagement no longer suffice. This requires us, as teachers and lecturers to ask epistemological (what is knowledge) and ontological (the nature of reality and the relationships between things) questions about what we are trying to achieve? In this process, we are beginning to question what is learning? Whose knowledge is valued? What skills and abilities do we want our students to develop in order to be life-long learners, open to new ideas and research? How do we instil curiosity and innovation and make it safe for students to 'wonder' without being afraid that not know the answer will be interpreted in a negative fashion?

We have come to understand that our practices are deeply underpinned by sociocultural and social-constructivist theories. We engage in activities that not only enable the construction of new knowledge but also cause us to push the accepted boundaries of what such understanding will mean for personal practice now and in the future as we encourage the students to ask more questions and follow their ideas.

Knowledge in a tertiary environment can no longer be understood as something that can be transmitted from expert to novice. Instead, in order to honour and acknowledge the rich stories, beliefs, values and understandings our students bring to the classroom, we continuously seek to reframe our teaching in terms of our students' stories as well as to create spaces where we can tell our own in ways that connect with our learners.

The last chapter looks outwards to consider the potential of spaces outside of the classroom through the use of mobile learning. This innovative approach makes use of the small spaces of time, such as time spent waiting at the bus stop, or the long wait in a doctor's waiting room and reframes these empty spaces as new places for teaching and learning. This approach, again, aligns with a sociocultural and social-constructivist position as it acknowledges the full and complex lives of our students, the continuously evolving world of digital technologies and the profound impacts these are having on how we socialise, communicate and learn in the 21st century. In challenging teachers to rethink the pedagogies that guide teaching and learning, we again, question what we value and believe about children, interacting with the environments we live in and what they will need to move successfully in to their futures. Cochrane (2014) describes this process as "reconceptualising the role of teachers from content deliverers to facilitators of authentic experiences" (p. 73).

This next chapter is underpinned by similar theoretical concepts. Acknowledging knowledge is subjective and contextualised, the research outlined in this chapter explored the possibilities of visual and textual storytelling as a tool to examine self and personal history to examine early childhood teachers' visual arts pedagogies. Like Perry, Probine is interested in experimenting with new spaces for thinking about teaching practice, and as such, has been inspired by innovative approaches to research such as arts-based research, narrative inquiry and participatory methods.

These methods shift notions of engagement in research, creating space for participants to contribute their stories in innovative ways.

The mediums of journaling, artmaking and storytelling each offer participants more time and space to decide what and how narratives will be shared (Prosser & Burke, 2008). The subsequent chapter continues this conversation, questioning how these practices can be then applied to the context of pre-service teacher education in the arts?

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Autobiographies of the Visual: How Creative Examination of Life History Can Reveal How Threads of Experience Can Shape Early Childhood Teacher's Visual Arts Pedagogies

By Sarah Probine

"Teacher's beliefs about the arts, prior experience of the arts and self-efficacy in teaching the arts have important consequences for how it is taught in schools" (Kenny, Finneran and Mitchell, 2015, p. 160).

INTRODUCTION

I love a good story. I tell stories every day, at home, to my friends and colleagues, to my students. For me, stories are a means to connect with others and develop shared understandings. As an early childhood teacher and lecturer, I appreciate that storying is also a practice that can assist us to know ourselves.

Through the construction and sharing of stories about our lives, we develop find new meanings and stitch together new facets of our identities.

Visual arts making can work in a similar way. Irwin and Springay (2008) argue that engaging in living inquiry, a form of storytelling and reflection generated through the process of creating visual art, can also be a powerful way to inquire into self, knowledge and history.

This chapter draws upon an aspect of my doctoral research project which examined the contextual factors that influence how young children come to value and use the visual arts in their learning. The study, which took place in three early childhood settings in Auckland, New Zealand sought the perspectives of teachers, children and their parents/caregivers. The use of creative participatory methods allowed my participants to be actively involved in the research. This paper examines the findings derived from the teacher's narratives. In order to trace back how their pedagogical ideas had developed throughout their lifetimes; I invited the teachers to tell stories of their engagement in the visual arts throughout their life-histories as well as their current practices through the creation of visual journals. They were invited create visual art, write written narratives or reflections and/or source found images that evoked memories of past visual experiences. Later, I met each teaching team for a group conversation where they shared some of these stories and experiences as well as the shared philosophies that inform their practices in the visual arts. The teachers' stories reveal the potent influence of context on how artistic identity is formed and uncover key factors that impact how pedagogical beliefs about teaching and learning can develop in this domain. This research demonstrates that the examination of one's visual life history can be a process through which old wounds can be healed and new discoveries about the links between personal artistic identity and teaching identity can be formed, creating spaces for new interpretations of sociocultural theories to inform practices in the visual arts in early childhood in exciting ways.

EARLY CHILDHOOD VISUAL ARTS PEDAGOGIES – ISSUES AND CHALLENGES

Young children in the 21st century live in increasingly visual worlds and have continuous access to a range of multimodal texts. Despite this, in the wider educational sector little value has been placed on the development of visual literacy (Crafton et al., 2009). In the context of early childhood education, the visual arts have been proven by many, as a central means through which young children can communicate their ideas, reflect on experience and construct new knowledge within collaborative contexts (Brooks, 2009; Probine, 2015; Vecchi, 2010). In New Zealand, this understanding is supported by the sociocultural early childhood curriculum, Te Whāriki (Ministry of Education, 2017). This document states:

As global citizens in a rapidly changing and increasingly connected world, children need to be adaptive, creative and resilient. They need to 'learn how to learn' so that they can engage with new contexts, opportunities and challenges with optimism and resourcefulness (p. 7).

The curriculum further highlights the importance of children developing a range of ways to express themselves and cultivate their creativity. It recognises that the visual arts are one domain that allows children "to express their thinking about people, places and things" (p. 50).

Early childhood teachers play key roles in how visual arts curriculum is conceptualised and enacted. It is teachers that construct the environment, provide materials and decide how to engage with children's visual arts making. They determine when and where children will engage in visual arts and how they will respond to children's visual arts processes and products (Clark & de Lautour, 2013; McArdle, 2012; Wright, 2012). It is therefore of concern that the quality of visual arts curriculum that children experience in New Zealand early childhood educational settings is widely varied. What is determined as meaningful visual arts pedagogy in early years education has long been a source of debate with some teachers continuing to advocate for a hands-off approach and others adopting increasingly teacher-directed approaches (Lindsay 2017). In many cases, early childhood teacher's practices remain fraught with pedagogical confusion and at times, contradiction. For example, McArdle (2012) asserts that some teachers, who may support a hands-off approach can contradict this view by conceptualising highly teacher led craft projects to celebrate special events. Both these approaches fail to position children as agentic contributors to their learning through either failure to engage in meaningful dialogue about their art making or by controlling it to a point where children have little opportunity to contribute their ideas. Lindsay (2017) argues teachers who practice this way may lack personal confidence and content knowledge in the visual arts. This may be perpetuated by unexamined past events in their own educational histories through which their artistic identities were damaged or were not nurtured.

Since the conception of the United Nations Convention on the Rights of the Child (UNCROC, 1989), children's right to maintain their agency and to be active participants in their learning has become an increasing concern for some researchers and educationalists (Waller & Bitou, 2011). In line

with this position, a third group of early childhood teachers, influenced by sociocultural theories, have developed visual arts pedagogies that reside between hands-off or strongly teacher directed approaches (Pohio, 2013; Probine, 2015). Differing interpretations of sociocultural theories have also resulted in the development of a range of varying approaches to teaching the visual arts within this paradigm. For instance, some teachers believe their role is to guide children's art making, whilst not revealing the full extent of their own skills and expertise through concern that they could intimidate or overly influence the child (Bae, 2004). Others, such as Knight (2008) advocate for actively collaborating and creating alongside as well as with children. Knight (2008) asserts this position serves to readdress knowledge-power issues as both the child and the teacher are able to retain their agency through the process of co-constructing art together. The stories of these teachers' practices are, however, not always easy to access. The paucity of research in this area motivated me to seek centres that have developed rich, localised visual arts curricula. I was interested to discover the factors that had influenced and enabled these teaching communities to develop such practices and determine the impact this had on children's learning in this domain.

INTRODUCING THE STUDY: THE THEORETICAL FRAMEWORK

Both sociocultural theories and bioecological theories both strongly underpin the early childhood curriculum, Te Whāriki (Ministry of Education, 2017). These theories recognise that children are embedded within their cultural heritages and histories, their families, and communities. Knowledge is therefore, understood as subjective and contextualised. The increased emphasis on these theories in the early childhood sector since the 1980's has had profound implications for the role of the teacher. In this paradigm, the teacher moves from a position of being 'all-knowing' to one where children are also recognised for their prior knowledge and the contribution they bring to their learning (Knight, 2008). In terms of the teacher's role, an aspect of sociocultural theory that has significantly influenced early childhood teachers' practice is the zone of proximal development (ZPD). This theory has been interpreted in conversely different ways, with two of the most influential interpretations being that of scaffolding and co-construction. Bruner's (1962) conceptualisation of scaffolding, whereby the adult supports the child to accomplish a task by gradually relinquishing control is conversely different to that of co-construction, which aligns closely to Rogoff's (2003) theory of guided participation. This co-constructivist position recognises children as active participants in their own learning. Jordan (2009) considers co-construction is a much more complex pedagogical approach as the teacher must understand the child's prior knowledge, their cultural beliefs and values as well as their unique dispositions for learning. These theories were particularly relevant to my study of my participant teachers' life histories and how these connected to their current pedagogical ideas. They helped me to develop my understanding of how differing pedagogical approaches impact the development of artistic identity and influence how children learn through the visual arts.

Like sociocultural theories, bioecological theories recognise knowledge as subjective and in particular, highlight how a complex web of relationships occurring between people, places and things shape children's learning. A key aspect of bioecological systems theory is its focus on the interactions between the five systems that make up the model as well as the interactions that occur within systems rather than focusing solely on a single layer. This notion informed my decision to examine aspects of the chronosystem (time) as I gathered the teacher's autobiographies of the visual arts as well as observing their current practices in their early childhood settings (microsystems). My time spent in each setting was significant as Bronfenbrenner (1979) argues that the proximal processes (interactions between people) that occur within the microsystem which is the heart of the bioecological system are the most potent. Both children's home environments and their schools reside within this space. The mesosystem (interactions between settings within the microsystem) was another important aspect that informed the study design. This was due to Bronfenbrenner's (1994) assertion that when values between settings in the microsystem align, they can alleviate other external influences that could impact a child's learning negatively.

A third set of theories relating to how identity is formed over time, and how this articulates with teacher identity, informed this research. These theories were of particular relevance to the teacher's stories of their artistic life histories. Veale (2000) asserts that the early years are a fundamental time when beliefs about the value of art making as a meaningful pursuit are formed. She argues, like Bronfenbrenner (1994) and Vygotsky (1962), that interactions between key adults and children are a significant influence in shaping artistic identity. Further, personal artistic identity has been argued by Thornton (2013) to play a significant role in informing teacher identity. This view is supported by Kenny et al. (2015) who assert that previous experiences of the arts, values and beliefs surrounding the visual arts and personal confidence to teach in this domain are all influences on visual arts pedagogy.

METHODOLOGY, METHODS AND ETHICAL CONCERNS

The research was positioned in a qualitative interpretivist paradigm. This position acknowledges that knowledge is subjective and socially constructed and that the study of lived experience can uncover wider social meanings (Clandinin, 2014). Chilisa and Kawulich (2012) argue that research that seeks multiple subjectivities has the potential to challenge dominant discourses, in this case, about children and art making in the early years. My chosen methodological framework of narrative inquiry was positioned inside an ethnographic space. Ethnography, in which the researcher immerses themselves within the research setting, seeks to generate meanings through the process of 'living' in that place (Davis, 2014). My choice of narrative inquiry, in which I generated my own meanings as well as seeking the stories of my participants, was driven by my understanding that storying can be a means of understanding the theorising human experiences both at micro and macro levels (Richardson, 2002). Bradbury (2017) further argues that narratives support connections to be made between levels and that this approach can make visible, the complex web of relationships

that exist between people, environments, culture, education, language and families. Beauchamp and Thomas (2009) maintain that when teachers share stories about their lived experiences with others, they adapt and shape their identities according to their current context. Thus, narrative, whilst acting as a conduit to examine interrelationships, also has the potential to influence and reshape the thinking of the research audience.

I took a cross contextual approach which enabled the examination of bidirectional interactions and mesosystem exchanges occurring within each of the three microsystems involved in the study. Purposive sampling was utilised to select three early childhood settings in Auckland, New Zealand (Creswell, 2019). These settings were selected due to their rich visual arts practices that are influenced by sociocultural theories. Each setting was labelled with a pseudonym. Amanta, is a public kindergarten in North Auckland. The ethnic demographic of children attending is predominantly New Zealand/Pākehā with a proportion of children identifying as Māori, Chinese, Asian, Indian or 'other' nationalities. Awhero is community-based centre in South Auckland. The majority of children attending identify as Māori although a few children of Pasifika heritage also attend. Alfredo is a privately-owned early childhood centre in the central suburbs of Auckland. Most of the children are of New Zealand/Pākehā or Chinese heritage, with a small group identifying as Māori, Indian, 'other European,' Middle Eastern or 'other.' Phase one of the research took place in three classrooms catering to the oldest group of children (mainly 3 to 4-year olds). Data collection methods comprised teacher's reflective art journals and a group conversation, classroom observations and a questionnaire for the parents. A second phase took place in five homes of children (4 years old) attending these settings. During this phase, both the children and their parent(s) were given digital cameras to record visually relevant experiences over a number of weeks. A final method was a conversation with each child and their parent(s) centred around these images at the conclusion of this phase.

DATA COLLECTION METHODS INVOLVING THE TEACHERS

My decision to select data collection methods derived from both narrative inquiry and arts-based methods was based on their potential to also learn about the wider social, historical and political influences that impacted each setting. The inclusion of creative participatory methods allowed my research participants to explore their relationships with the visual arts by creating visual and textual field texts. This approach allowed my participants to "claim expertise about their own lives" (Webber, 2019, p. 121). I invited the teachers to share their stories of the visual arts throughout their lifetimes and to think about the factors that had shaped their current teaching practices in the visual arts. Trafi (2008) describes this process as "narrating aesthetic encounters" (p. 55) and argues this can generate new understandings about both the past and the present. I later met with each teaching team, giving them an opportunity to collectively share their narratives with each other, providing further insights into their visual arts pedagogies.

ETHICAL CONSIDERATIONS

Research that draws heavily on personal lives requires particular attention to potential ethical issues. Approval to conduct the research was granted by The University of Auckland Human Participants Ethics Committee (UAHPEC). All participants were issued with participant information sheets and consent forms and were made aware of their right to withdraw from the research throughout the data collection period. In addition, my approach to reporting the research was to work in collaboratively with participants ensuring they were comfortable with my interpretation and the stories and images were included in the reporting of the research.

DATA ANALYSIS

I approached data analysis, drawing upon my identities and accumulated knowledge as an early childhood teacher, visual arts specialist, photographer and tertiary lecturer. The creative nature of the data I collected meant this material initially drove analysis. I then composed interim research texts, examining the temporal, social and place dimensions of the data (Clandinin, 2014). Restorying allowed me to theorise new meanings through a process of applying reflective and theoretical leases that aligned with the research paradigm and the research questions (Creswell, 2019). Informed by bioecological theories, I sought to make connections between macrolevel contextual influences and the microlevel narratives I had collected. My analysis of visual data was informed by Collier's (2001) four phases of analysis. Visual analysis began with 'listening' to the data in its entirety before sorting images into categories. Questions generated during the initial analysis were then applied and a final analysis allowed me to make sense of the themes that had emerged. In addition to this process, I created visual narratives from the images themselves which assisted me to make sense of both visual and textual data (Bradbury, 2017).

THE TEACHER'S STORIES: KEY FINDINGS AND INTERPRETATIONS

Eleven early childhood teachers participated in my research. These included Fleur, Margaret, Sally, Maddie and Samantha from Amanta. Hannah and Susan were the participating teachers at Awhero. Whilst Hannah created a visual journal, Susan chose to tell her story at an informal conversation. This oral storytelling aligned with her cultural heritage as Māori. The participating teachers at the third centre, a privately-owned provision included Andrea, the centre's atelierista[1], and classroom teachers, Ella, Katy and Sabrina. In this next section I share fragments of their stories as a means to contextualise the key findings derived from this aspect of the research.

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[1]The term atelierista comes from Reggio Emilia. An atelierista is a teacher with specialised knowledge of the arts who works in collaboration with the children and teachers to explore and research ideas through a range of mediums.

THE IMPACT OF ARTISTIC ROLE MODELS IN EARLY CHILDHOOD

Seven of the teachers told stories about the impact of their creative parents, and in most cases, they referred to their mothers. Veale (2000) recognises that although parents are not often thought of as teachers of art, children can be significantly influenced by the key adults in their lives. For example, Margaret, from Amanta, wrote in her journal:

> "I have some vivid memories of spending sunny afternoons immersed in coloured pencils and scrapbooks. If I was to put my finger on it, I would have to say my love for the visual arts came from my mother. My mum loved to paint and draw and as a child I was in awe of her talent."

Hannah, from, Awhero, told a similar narrative about the influence of her creative mother and her father who was a builder and created a permissive home environment where she was free to experiment with the offcuts from his building projects. Freedom to create and explore, creating a degree of mess is identified by Ring (2006) as an enabling factor in the development of a positive view of the visual arts. What is significant in these stories is how parents themselves engaged in creative practices, role-modelling to their child how the visual arts were a valued cultural tool within their daily lives at home. These stories align with Bronfenbrenner's (1994) belief that the microsystem interactions between children and key adults have the potential to establish a lifelong value and confirm Veale's (2000) assertion that the visual arts are a fundamental period in which visual arts identity is established.

THE CONFUSION OF CONTRASTING PEDAGOGICAL APPROACHES THROUGHOUT SCHOOLING

McArdle (2012) argues that as children move through the educational system, conflicting pedagogical approaches in the arts can have a detrimental impact on their developing artistic identities. Stories told by six of my participant teachers ratify this view. For four of these teachers these events had taken place during their intermediate and secondary schooling. Margaret, for instance, shared this narrative:

Figure 1: Fragment from Margaret's Journal

"I encountered a teacher who was keen on abstract art. Well I wasn't. Consequently, I felt as though I was being pushed in a direction I didn't want to go in and had little interest in. I ended up hating the work an d resenting my teacher. The fact that when I put together my fifth form certificate art board, submitted it, and only got a 'C' grade back was devastating. I felt cheated and crushed. It wasn't so much that the grade wasn't high, it was a pass after all. For me, it was more about being made to create work/art that I never wanted to do in the first place. I felt like I'd been squashed into a box and that my freedom had been taken away from me."

The impact of this experience was significant for Margaret and as a result she stopped creating art for a decade (Figure 1). Rose, Burkitt and Jolley (2010) assert that highly structured visual arts experiences within children's educational experiences can result in them withdrawing from art making during adolescence. For Margaret, who had already developed a strong sense of her personal artistry in her early childhood, an overly restrictive visual arts curriculum had just this effect.

Two further narratives were told by Ella and Sabrina, both primary trained teachers working at the privately-owned centre, Alfredo. Their stories took place within their tertiary education experiences where they found the visual arts were positioned as a frill within the curriculum. Ella, for example, reflected in her journal "*if there was anything that we didn't have time for, because the focus was science, literacy and numeracy, then art was the first to go.*" Both Ella and Sabrina had little experience of the visual arts prior to their tertiary education. This meant they entered the

field of teaching with little content knowledge of this domain. This is particularly concerning, as both Barbot and Heuser (2017) and Linsday (2017) argue that failure to develop theoretical and content knowledge of the visual arts can directly impact the quality of education experienced by the children they teach.

RE-AWAKENING ARTISTIC IDENTITY

Fortunately, all of the participating teachers who told stories about the challenges of contrasting pedagogical approaches within their own educational experiences eventually found their way back to the visual arts within their personal lives. At all three settings, the teachers had re-engaged with their artistic identities and I discovered a strong correlation between personally held beliefs about the arts and each teacher's visual arts pedagogy. For several of the teachers, the process of reflecting on personal artistic history had been a means for making sense of these experiences in terms of their current pedagogical ideas. For instance, the head teacher at Amanta, Fleur shared this narrative:

> "In '94 probably most places were like this. There would be a certain time in the afternoon where you would have an art activity ready to go and you had to get through all 18 children. Boom boom, boom, one after the other, we would have the balloons out and you would say "next." On every form for the parents you would write "balloon painting." I remember thinking, did I really do three years for this? I didn't know what the answer was, but I knew it wasn't doing that. It feels a lot more comfortable now with what we are providing for children, and I know that will change again, it is never static."

Figure 2: Recycled palette wall in Amanta's entrance: Fragment from Fleur's journal

Fleur had later been exposed to the pedagogical ideas of Reggio Emilia which had provoked significant shifts in her teaching and had ignited her personal passion for upcycling (Figure 2). She articulated that although these ideas continue to influence her teaching, her visual arts pedagogy is not fixed but is constantly shifting due to the context she works in her commitment to embrace current research and ideas.

MARGARET TOLD THE STORY OF HER RETURN TO THE VISUAL ARTS:

"Then one day after I was a stay-at-home mum, I went to the art shop and bought a whole lot of paint and some canvases and did my first painting. And that was it, it opened the floodgates. My love and passion for paint, the way it moves, changes, blends and even smells all came flooding back. But this time I had the freedom to do whatever I wanted and however I wanted."

In her journal, she explained the impact reflecting on these past events had on her approach to teaching the arts. She had made the deliberate decision to reveal her artistic identity to the children she worked with, a practice supported by Clark and de Lautour (2009) through creating alongside and with children. She explained:

"When I work with children in this way it opens up opportunities for discussion and further exploration about techniques and intentions. I find myself acting as a resource, answering questions, suggesting alternative approaches, and provoking deeper thinking about their art."

Collanus et al. (2012) assert that teachers should develop awareness of previous theoretical frameworks in order to reconceptualise and align their visual arts pedagogies with sociocultural theories. The stories from this research, supported by earlier research (Probine, 2014, 2015) demonstrate that the examination of personal history is also an essential part of this process.

INSTITUTIONAL IDENTITY THAT VALUES THE VISUAL ARTS

Through the teacher's stories, I discovered that developing a shared visual arts philosophy and a specific and localised image of childhood are key aspects of positioning the visual arts as a valued cultural tool.

At each centre, the teachers told stories of how a clearly articulated institutional identity impacted their teaching.

At Awhero and Alfredo, this work had begun with the centre's founders and at Amanta, had been undertaken by the current teaching team. This work had allowed each educational community to interrogate the dominant discourses that often influence this domain and to decide how their distinct conceptualisations of childhood, perceptions of knowledge and learning, and the unique priorities of each educational community would inform their visual arts pedagogies. For instance, at Amanta children are viewed as adept visual researchers, capable of working with others and utilising creative processes to make meaning. In response the teachers articulated their commitment to following what they described as a circle of creativity. Fleur wrote about this in her journal:

> "The idea of modelling being a creator and inventor sits within the heart of our learning environment here. We want our children to think outside the square, be problem solvers and develop their ideas and theories through collaboration and consultation with others and by trying things out. We often refer to this as a "circle of creativity" where teachers work alongside children on an array of projects, where ideas are shared and unpacked."

Figure 3: Provocations: Fragments from Fleur and Margaret's journals

In the classroom, this means the teachers make their passion for visual arts visible in every aspect of the physical environment (Figure 3). They also make their artistic identities visible through their practice. The teachers work on their own creative projects, role-modelling creative processes. The teacher's conceptualise shared projects where they invite children to work collaboratively on larger visual arts pieces and finally, they engage in visual arts alongside children creating situations where both teachers and children can share their thinking processes, a practice Knight (2008) asserts opens up "pathways of communication" (p. 306).

Awhero's institutional identity is informed by a Māori worldview and the centre's philosophy is underpinned by notions of care and aroha. The centre is situated in one of the lowest socioeconomic areas of Auckland and was created in response to the belief that education can change outcomes for children. Its founders, like Pere (1982) argued that education for Māori must be underpinned by Māori epistemologies and ontologies. Children at Awhero are valued as taonga (treasure). They are understood not as individuals but as interconnected with their culture and ancestors. In addition to these ideas, the founders of Awhero were inspired by the pedagogical ideas of Reggio Emilia. Of particular relevance to this research is the central role the arts play within this approach and how they are valued as a cultural tool for mediating thinking. Soutar (2000) believes this notion aligns closely with a Māori world view. Susan, who holds the role of kaiwhakaatu (guide), explained to me how these concepts underpin the teacher's pedagogies and impact how the visual arts are integrated within the curriculum. She believes that children need to first acquire understanding of their cultural identity in order to develop a sense of self-worth. She values the visual arts as a domain through which children can develop this knowledge. She considers visual arts engagement is most effective when children work collaboratively and have opportunities to teach each other through tuakana-teina relationships as older, more knowledge children build meaning with younger peers. She said,

> "I give them the tools and the space but it's the peer learning that is the powerful thing. It's reciprocal".

Figure 4: Left: Dot painting by Mere. Right: Dot painting by Mila-Jo: Fragments from Hannah's journal.

Hannah also reflected on the impact of peer relationships. Having a noticed a group of children all interested in creating 'dot paintings', as part of this research she collected all of their artwork and examined it closely (Figure 4). She wrote:

> "My investigation into the use of this dot technique certainly opened my eyes into how children learn from their peers in the field of art. I knew watching other children create has a strong influence on encouraging others to have a go, but I have now learnt that techniques can also be shared and passed onto others and they in turn, take that idea and make it their own style sometimes with a twist."

All of the teachers at Awhero recognise the importance of relational learning through the visual arts, not just through the children's relationships but also through the relationships they have with each other. The culture of Ako at Awhero, defined by Tamati (2005) as "the fundamental importance of others in learning, of relationships and of sharing and contributing as members of a group, not in isolation from others" (p. 23) means that visual arts learning is valued as a collective process involving both teachers and children working together.

Alfredo is also strongly influenced by the pedagogical ideas of Reggio Emilia. At Alfredo, children are valued as theory makers and thinkers. The centre has been inspired by the notion of projettazione (flexible planning) which is an approach where children and teaches co-construct understandings through long term inquiry-based projects where the visual arts play a key role in making thinking visible. These ideas have had a fundamental influence on the centre's pedagogical structure, for instance, the centre has a full time atelierista, Andrea, who holds a Master of Fine Arts. In her journal, she described her role as a facilitator of ideas as she works with the children and the teachers on a daily basis. She shared a series of images in her journal where she had projected images of the ocean on the wall to support the children's embodied exploration of the ocean which the children then painted (Figure 5).

Figure 5: Fragment from Andrea's journal

In addition to her role, the centre, which is part of a larger franchise, has a pedagogical team that support teaching teams with specific areas of practice and regularly conceptualise tailor made professional development. This has a significant impact on both the culture of teaching and learning and the teachers' visual arts pedagogies. This has been particularly significant for Ella and Sabrina, who expressed a lack of personal confidence in the visual arts. Because of the opportunities these teachers have had to develop their pedagogical knowledge in this area and engage in daily collegial conversations with Andrea, they have developed deep pedagogical knowledge for guiding children's work through the visual arts.

THE SUPPORT AND KNOWLEDGE OF LEADERS AND ARTIST/TEACHERS

At all three centres, driven by each centre's leader, the teachers have established a position of 'not knowing' as advocated for by Rinaldi and Moss (2004). As such, all eleven teachers expressed that they view themselves also as learners. The cultures of continuous learning established at each centre have resulted in the teachers seeking multiple perspectives and differing pedagogical approaches to guide their thinking about the visual arts, for example, the pedagogical ideas of Reggio Emilia.

Figure 6: Interpretation of the scent of cinnamon: Fragment from Sabrina's journal

Each centre has the unique advantage of artist/experts who work alongside the teachers. This plays out differently at each centre. At Amanta, all of the teaches have reengaged with and embraced their artistic identities and have collectively decided to make this visible to their centre communities. At Awhero, Susan, who is an expert in rāranga (weaving) works with the teachers and children in a similar way that she does with weaving, gently offering guidance whilst leaving space for others to contribute their perspectives. Finally, at Alfredo, a centre strongly influenced by the pedagogical ideas of Reggio Emilia, Andrea holds the role of atelierista, and plays a critical role in the centre's approach. At this centre, her role has been particularly influential for those

teachers who are rebuilding their artistic confidence. This daily support means they have regular opportunities to ask questions and develop new skills with art media. Sabrina wrote about this in her journal:

Working alongside Andrea, someone with a rich background in the visual arts, even if it's just interpreting and talking through what a child's done in terms of whether they have drawn from another perspective or if they have they drawn something in pieces. Being able to talk with someone who understands that a bit more is really beneficial.

Sabrina shared a painting in her journal from a professional development session Andrea had led (Figure 6). Andrea had invited the teachers to consider the body as a tool for exploration and had asked them to interpret a scent through painting. Sabrina expressed how this experience had widened her view of how visual art can support learning as well as developing her personal confidence to create. Research by Kenny et al. (2015), Lindsay (2017), and Nutbrown (2013) suggests that many early childhood teachers lack pedagogical and practical knowledge of the visual arts and do not have access to artistic role models. I found that in this research, advocates for the visual arts are crucial as they ensure sustained focus on this domain and to act as daily reminders of the principal role the visual arts play in supporting children's learning.

INTERPRETATIONS AND CONCLUDING THOUGHTS

The stories and findings generated in this research reveal that it is vital that teachers to explore their personal relationships with the visual arts and take the time to make sense of the varied and often contradictory experiences they have had throughout their own lifetimes and educations. Several of the teachers expressed that engaging in this research prompted them to discover further connections between their pasts and their current visual arts pedagogies as well as to think more deeply about how visual arts can be defined (Figure 7).

Figure 7: Reflection about the purpose of visual art by Samantha: Fragment from her journal

The process of engaging in living inquiry, through reflecting on and examining personal history through text, image and conversation, can therefore, aid teachers to disrupt and examine the dominant discourses that influence this domain (Estrella & Forinash, 2007). This is due to the way storying and art making offer alternate ways of knowing and listening.

The teachers' stories reveal a myriad of contextual influences that impacted their visual arts pedagogies both negatively and positively. A significant finding was how each setting had spent substantial time deciding how they conceptualise their images of childhood, perceptions of knowledge and learning, and how to respond to the unique priorities of each educational community. Taking time to problematise these key questions is a fundamental aspect of how teachers can develop rich, purposeful visual arts pedagogies. Engagement in such reflective processes has the potential to fracture truths about the visual arts and the teacher's role which may otherwise be left unexamined. At the same time, each centre community expressed a commitment to not knowing and to continually researching and seeking new perspectives on how to teach in this domain. At each setting, the result of this work has been new and innovative interpretations of sociocultural theories which have resulted in shifts from a dominant interpretation of the teacher's role that position them as an onlooker, director or guide to new manifestations of the early childhood visual arts teacher as a co-creator and co-constructor.

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How Does Learning How to Engage in Art and Reflecting on Personal Artistic History Make You a Better Teacher?

Sarah Probine

Some years ago, Veale (2000) reported on a research project where she invited a group of Australian artists to tell the stories of their earliest memories of the arts in a chapter entitled, 'Art goes back to my beginning'. The professional artists involved in the study, delved back into their personal histories and located stories from their earliest years. They revealed narratives about opportunities to make art at home, their exposure to the art of others and the luxury of time to experiment and play with materials. Through doing so, they discovered new connections between their early life histories and their current artistic practice. For Probine, discovering this work was the beginning of a journey that has informed both her research and her teaching.

The stories told by the participating early childhood teachers in the doctoral study discussed in the previous chapter revealed that there is value in exploring self, engaging in reflective art making and developing rich pedagogical and content knowledge of the arts. This process can lead to a deeper understanding of the interface between personal and professional identities. These processes impact greatly upon the way teachers conceptualise children, childhood and the processes of learning in early childhood education.   This next chapter explores the role that pre-service teacher education and assessment can play in this process.

Who we are and who we become is a process that begins in early childhood.

This means that the role of the teacher is exponentially important. Teachers have enormous potential to impact very young children's lives and their developing self-identities as learners, and, as artmakers. Exploring identity within the context of pre-service teaching is therefore important in two ways. It is important that as tertiary educators, we recognise that the student teachers sitting in our classrooms were once children themselves. Our work with them is about supporting them to understand and make sense of their own histories of the arts, and also to reframe these past experiences in terms of their developing teaching identities and philosophies. The interplay between personal identity and teacher identity is a key concept informing this work (Kung, 2013).

The literature confirms that how we feel about the arts and our own self-efficacy to engage in them can potentially impact classroom practice (Lindsay, 2017; McArdle, 2012; Probine, 2018).

This makes it vital that student teachers have opportunities to develop their own artistic practice and in turn, their confidence to teach. In some cases, they are learning for the first time, in others, this re-engagement is a process of healing, and for others, this is an opportunity to revel in something they already love, but often simply don't have the luxury of time to engage in. However the events are understood, they create connections that enlighten and strengthen how teachers come to know themselves and realise the potential for children.

Developing artistic practice is not, however, just about developing confidence but is also about developing pedagogical ideas in the arts that are informed by sociocultural and social-constructivist theories.

If a teacher is going to attempt to co-construct understandings with children through the arts, they need first, to be able to speak the language.

The language of the art itself, the child and that of the connections both personal and professional, particularly from the affective zone, that emerge in the experience. This means re- imagining teaching and learning as a process of co-construction where the stories and experiences of both meld together to create new ideas and understanding. It is no longer a teacher-led experience but one that emerges from on-going experience of the environment.

The proposed research outlined in this next chapter aims to determine the effectiveness in two recently adapted and conceptualised assessments have been effective in supporting such development.

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Becoming an Artist/Teacher: A Proposal for Research to Ascertain How Pre-Service Teachers Can Develop Their Confidence and Passion to Actively Teach the Arts in Early Childhood

By Sarah Probine

INTRODUCTION

In 2018 the early childhood team at Manukau Institute of Technology redeveloped the Bachelor of Education (Early childhood teaching). A significant change was the development of a 30 credit second year paper called Tūhura Ngā Toi Āhuatanga: Exploring the Role of the Expressive Arts in Education. This paper built on an existing 15 credit paper. The shift from 15 credits to 30 was in recognition that the arts are a fundamental domain through which young children can explore, experiment, create and communicate aspects of their experiences and imaginations to others. This chapter outlines the research that informed the development of this paper and the adaption and creation of assessments that that aimed to better support student teachers to develop their personal confidence and pedagogical and theoretical knowledge to teach the arts. I outline a proposed research project that aims to ascertain the impact these changes have had on pre-service teachers' personal artistic identities and if their capacity to teach in this domain.

KEY ISSUES INFORMING THE PROJECT

Despite wide recognition of the importance of the arts in the early years, there remains substantial confusion about what the role of the teacher entails in this domain. Some teachers continue to argue that their role is to solely provide materials and encourage children's visual arts achievements from the side-lines. These teachers are informed by developmentalist theories derived from the progressive education movement that argue that children are innately creative and that adults should tread carefully should they overly influence children's thinking (Wright, 2012). More recently there has been a return to more teacher directed approaches. For instance, Lindsay (2017) found in her research that some teachers were increasingly conceptualising pre-conceived projects inspired by websites such as Pinterest. Such experiences offer children little opportunity to contribute their own interpretations. Lindsay argues these practices may be perpetuated by a lack of teacher confidence and/or content knowledge. For such teachers, these experiences can feel safe as the outcome is pre-determined. A third group of teachers influenced by sociocultural theories have developed approaches that reside between these two approaches.

Recognising that knowledge is subjective and contextual, they draw upon children's ideas, experiences and cultural identities to conceptualise arts curricula that enables them to work in partnership with children, collaborating, discussing, and co-constructing understanding.

These practices align with the early childhood curriculum, Te Whāriki (Ministry of Education, 2017).

In my role as an early childhood lecturer, teaching on Tūhura Ngā Toi Āhuatanga: Exploring the Role of the Expressive Arts in Education, these conflicting approaches are of significant concern to me. Our degree programme is field-based, meaning student-teachers spend time each week working or volunteering an early childhood centre. This offers them rich opportunities for experiential learning and allows them to make connections between theories and concepts and their practice with children. An implication of working in the field whilst studying, however, is that students experience these conflicting approaches to teaching the arts. Then can find this very challenging, particularly when what they experience in their centre contradicts what they are learning about in class. In addition to this, many of my students express their extreme anxiety about completing an arts paper at the commencement of each semester. They often explain how terrible they were at art at school and how there is "no way" I am going to see them drawing or dancing! In alignment with McArdle's (2012) and Linsday's (2017) research involving pre-service early childhood arts education, many of my students' levels of self-efficacy in these domains are significantly low. This is concerning because the literature reveals that if teachers do not have content and pedagogical knowledge to teach the arts they tend to shy away from this domain, or, as Lindsay (2017) argues, can return to previous approaches that enable them to rationalise stepping away from engaging the arts themselves, or alternatively, adopting highly teacher directed approaches. Based on my experiences of teaching this paper over the past eight years, I have been thinking about how to create curriculum and assessments that enable student teachers to break down these barriers and to regain their personal confidence in order to teach the arts knowledgably and adaptively.

UNDERPINNING RESEARCH

A key aim of my doctoral research (see my previous chapter) examined the life histories of the participating early childhood teachers at three early childhood centres in Auckland. Through the use of participatory reflective art journals, I aimed to discover factors that had allowed them to develop rich practices for teaching the visuals arts that were influenced by sociocultural theories about teaching and learning. These theories acknowledge that children themselves bring funds of knowledge and unique cultural perspectives to the classroom, therefore, meaning they have the capacity to contribute actively in conceptualising and participating in their learning through the arts. Through this research, I identified two key factors that enable teachers to develop the aspiration to actively teach the arts informed by these ideas as well as the desire to continue to develop their pedagogical knowledge throughout their careers. The first, is the examination of artistic life history through storytelling and reflection and the second, to have opportunities to develop practical content knowledge of the arts.

In the previous chapter, I revealed how for some of the teachers in my research, experiences during their schooling had fundamentally impacted how their artistic identities had developed. Negative interactions with teachers who attempted to overly control or did not support their artistic exploration resulted in these teachers shying away from developing further knowledge of the arts for significant periods of time. Lindsay (2017) asserts that these experiences can result in early childhood teachers who hold a deep belief that they are not personally artistic and creative. This is concerning as both Kung (2013) and Thornton (2013) assert that personal identity and teaching identity are intrinsically intertwined. Collanus et al. (2013) argue that in order to reconceptualise visual arts pedagogies so that they are informed by sociocultural theories, teachers need to make sense of previous theories and approaches and the history that shaped them. My research (Probine, 2014, 2015, 2020) further considers that the examination of personal artistic history is also an essential part of this process. Through doing so, teachers can reframe their stories in terms of their current realities as educators. This notion is supported by Beauchamp and Thomas (2009) who argue that teacher identity is in a constant state of change and by Olsen (2008) who describes teacher identity as:

The collection of influences and effects from immediate contexts, prior constructs of self, social positioning, and meaning systems (each itself a fluid influence and all together an ever-changing construct) that become intertwined inside the flow of activity as a teacher simultaneously reacts to and negotiates given contexts and human relationships at given moments. (p. 139)

Thankfully, the teachers who shared stories of negative encounters with the arts in my research each found their way back to art and had experienced re-awakenings of their artistic identities. These reawakening's had been enabled by examination of personal history and exposure to different pedagogical ideas such as the work of educators in Reggio Emilia. Another significant influence for some of my teacher participants was the impact of their pre-service training which exposed them to new theoretical frameworks and in some cases, opportunities to develop practical knowledge of the arts and to increase their knowledge of New Zealand artists. These experiences had allowed these teachers to pursue and develop expert knowledge of the arts enabling them to be better equipped to develop curriculum and respond to children's ideas and interpretations appropriately. This finding is supported by Nuttall et al. (2017) who argue that the theories and practices taught during pre-service teacher education have the potential to endure as teachers enter the field.

ASSESSMENT DEVELOPMENT

In 2018, the team teaching on the Bachelor of Education (Early childhood teaching) worked together to redevelop and create curriculum content and assessments that would respond to these issues. The first change was an adaption to an existing narrative journal assessment. The initial assessment had required student teachers to plan, facilitate and evaluate the impact of their teaching approach through four experiences in the arts in the areas of the visual arts, drama, music and dance in the early childhood centres where they complete their field-based hours. In 2015, strengthened by a previous research project (Probine, 2014) an additional reflective component was added to the assessment. Reflection about self is a widely recognised practice in the early childhood sector (Cherrington, 2018). Students are now required to reflect on four significant arts events within their life histories that had impacted their ability to teach the arts either negatively or positively and to consider what this could mean for their teaching.

In 2018, two further changes were made to this assessment. Students are now required to contextualise their journals in terms of the current literature and issues impacting the arts in early childhood and the wider educational milieu. A second change impacts how their journals can be presented. Whilst previously this assessment was submitted as a word-processing document, students can now choose to present this assessment as an art journal. This enables them to utilise artmaking as a means to reflect on their artistic life histories, a process valued by Trafi (2008). This change responds to the unique strengths and differing abilities of students and provides an alternate means of examining self. The change recognises that for some students, combining personal reflection with artistic practices a better fit for how they process information and articulate ideas (Kind, 2010). My own research has found combing these elements can be a potent combination when examining how artistic and teaching selves intersect (Probine, 2014, 2015).

In addition to the adaptions to the narrative journal assessment, a second e-portfolio assessment was developed with the aim to develop student teachers' personal confidence and knowledge to teach in a specific domain of the arts. Students are required to choose one discipline that they lack confidence in or are curious to learn more about. They spend the semester developing their understanding of this domain. At the conclusion of the semester they conceptualise an experience in their early childhood centres where they share what they have learned. An evaluation determining if and how their thinking around this domain has shifted concludes their portfolio. This assessment responds to Lindsay's (2018) argument that teachers with little content knowledge or confidence to teach the arts are more likely to align their practices with teaching approaches that allow them to take on a role of onlooker or are highly teacher directed. She asserts both these approaches can feel safer as they do not require meaningful engagement from the teacher.

Students are supported throughout the semester as they learn about the theoretical underpinnings of differing approaches to teaching the arts and are exposed to examples of how the arts can be integrated into a multiliteracies curriculum, for example, the Reggio Emilia approach. They learn about differing cultural perspectives surrounding the arts and engage in a series of practical workshops are also provided for student teachers to develop practical skills and pedagogical ideas for integrating each arts domain in the classroom.

These changes have now been implemented for three semesters. Anecdotally, the feedback from students has indicated that many have made significant shifts in their mindsets regarding their ability to be creative personally as well as conceptualise curriculum that integrates the arts in meaningful ways. Some students who were determined they would not engage in certain arts experiences find that, contrary to their initial feelings, they have engaged, survived and most surprisingly even enjoyed themselves. These anecdotal stories prompted me to consider a research project that collects student's narratives through a more formal research project. This research will allow me to better determine the true impact of these assessment changes as well as the ability to disseminate my findings to a wider research audience.

THE PROPOSED PROJECT

Now that these changes have been implemented over three semesters of teaching, my intention is to invite students from the existing of Bachelor of Education (Early childhood teaching) who have successfully completed Tūhura Ngā Toi Āhuatanga: Exploring the Role of the Expressive Arts in Education to participate in a narrative inquiry research project. The research will be underpinned, as it was in my doctoral research project, by sociocultural, bioecological and postmodern identity theories. These theories recognise knowledge is constructed and is influenced by a complex web of contextual influences including relationships and interactions, cultural values and beliefs and history. These theories recognise the impact of lived experience on identity formation and teaching pedagogy and contend that both identity and pedagogy are fluid in nature, meaning they are in a constant state of change (Pillen et al., 2013).

METHODOLOGY AND DATA COLLECTION METHODS

Due to the emphasis both assessments place on storying and reflection as a means for understanding self and how this impacts pedagogy, I have chosen to work with a similar methodological framework that I used for my doctoral research, drawing upon narrative inquiry situated in a qualitative interpretivist paradigm. Narrative inquiry is relevant to this study due to its potential to support understanding of how "the social, cultural, familial, linguistic, and institutional narratives within which individuals' experiences were, and are, constituted, shaped, expressed and enacted" (Clandinin, 2014, p. 18). Leavy (2015) argues that the process of storying and restorying can "reveal multidimensional meanings and present an authentic and compelling rendering of the data" (p. 46).

Data collection will comprise two methods. The first form of data will be the assessment materials themselves (narrative journal and e-portfolio). The reflective and evaluative nature of both the narrative journal and the e-portfolio means they hold the potential for rich data that could reveal the impact both assessments have had on student's self-efficacy in the arts as well as to ascertain if their confidence and ability to teach in this domain has shifted. Permission will be sought to use student's final summative submissions for both the narrative journal assessment and the e-portfolio. Aspects of each assessment that involve images of children will not be included as data.

The second method will comprise an online questionnaire that will invite students to reflect on longer term impacts of engaging in this paper on their practice in their early childhood centres. Students will be asked to identify themselves in both questionnaires so that their responses can be related to the assessment materials they have shared, however, they will be invited to select a pseudonym they wish to be identified by to ensure their identities are protected.

ETHICAL CONSIDERATIONS

Research that seeks the lived experiences of participants requires careful ethical consideration (Madison, 2005). A further layer of ethical consideration is the position of power I hold as an early childhood lecturer who has the responsibility of marking the assessment work that will be used as data within this project. In response, I have chosen not to involve existing students currently enrolled in this paper, but instead, to invite students who have successfully completed the paper and who had their assessment materials graded and commented on before the conceptualisation of this project. Students will be informed that their participation is entirely voluntary and that they will in no way be disadvantaged by a decision not to participate or to withdraw from the research

DATA ANALYSIS AND REPORTING

Clandinin (2014) asserts that due to the subjective and personal nature of narrative inquiry it is impossible for the researcher to disregard their own subjectivity and its impact on the interpretation of data. In keeping with this notion, I intend to take the position of the serendipiter (Fitzpatrick, 2017) as I approach data analysis, meaning I will draw upon my experience as an early childhood teacher, arts specialist and tertiary educator as I seek connections and patterns in the data. Re-storying will be used both as a tool for analysis as I create interim field texts and as a mode of reporting the findings of the research. Fragments of visual data will serve to further contextualise the retellings of the participants stories.

CONCLUDING THOUGHTS.

Gibbs and Simpson (2004) assert that "There is more leverage to improve teaching though changing aspects of assessment than there is in changing anything else and, at the same time, teachers know less about how students respond to assessment than anything else" (p. 22). This proposed research will enable the changes made to Tūhura Ngā Toi Āhuatanga: Exploring the Role of the Expressive Arts in Education over the past three years to be examined, allowing us to improve the effectiveness of the course for future students. This research has potential wider impacts for the graduates of this programme by improving the depth of their theoretical and content knowledge and personal confidence to teach the arts in early childhood. Dissemination of this research to the wider early childhood sector could also offer new pathways for teachers already working in the field, allowing them to make sense of their beliefs and values surrounding the arts both in their own life histories and within their teaching practice. This is important work due to the significant impact teachers have in creating cultures in schools and in shaping values for the arts in the early years, values that can endure into adulthood (McArdle, 2012).

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How Do We Reframe Storytelling as a Pedagogical Tool in an Increasingly Complex World?

Sarah Probine and Jo Perry

Human beings are social in nature. They enjoy sharing events and encounters with others and the various communities in which they live out their lives.

Clandinin and Rosiek (2007) contend:

Human beings have lived out and told stories about living for as long as we could talk. And then we have talked about the stories we tell for almost as long. These lived and told stories and the talk about the stories are one of the ways that we fill our world with meaning and enlist one another's assistance in building lives and communities. (p. 35)

As such, storytelling is one of the oldest pedagogical tools and yet still, in the increasingly complex world of the 21st century, a powerful one. The previous chapter possibilities of visual and textual storytelling as a tool to examine self and personal history. Probine has experimented in her research with the notion that the visual can be a powerful means of exploring stories of experience. In this process of exploration, the student may encounter different experiences that have evolved from the process of reflection and find new understanding and personal growth as a result. Writing our own stories as we explore and expose the events of the past and the way they impact on the future can continue to develop the way in which we practice with children and the early childhood communities in which we work.

The next chapter, instead of focusing on storying as a tool to introduce, explore and examine concepts with students in a digital space. It examines the challenge of taking storytelling, something that is by nature organic due to the way a story shifts and morphs to suit the context in which it is being told, and through a process of reframing to work in a digital space. Such a digital platform requires the story to be pre-planned and pre-fabricated which means that the thinking about how the story should be told needs to happen prior to the telling. This is very different to the naturally occurring methods used in face to face classrooms. The challenge, then, is how to maintain the 'humanness' of the story so that the listener is still drawn in, still connects the story, making links to their own experience and developing new pathways of thinking. Intriguingly, in this previous chapter, Perry found that stories come to life through the marrying together of several elements; the story itself, images and music.

What does this then mean for the way we weave snippets of experience, characters encountered along the way, meanings fleetingly realised and then just as quickly morphing in to something new and different? Can we still employ storytelling in the same way in teaching and learning and still enthuse others with intrigue and passion? Interestingly in both the traditional and the digital the common link is still the human as storyteller. In the first the human is there in a synchronous situation with the learner and in the second they are the shadow of a presence in an asynchronous relationship. However, it is still the events of human interaction with people and environments and as such there is still the familiarity cause by recognising that which makes us all human and connected.

As we develop these 'new takes' on this old strategy to create meaning, we engage with the students in different ways to record their professional journeys and reframe the way they engage with their learning in an ongoing fashion. By creating artefacts of this nature, we again question what it means to 'know' something about ourselves and the way we operate in the world and what it means to teach. We situate and sometimes deliberately remove ourselves from environments that have excited us or made us feel uncomfortable and/or inadequate. In knowing more about these things, we can reassess the strategies and resources we bring to working with children and engaging them with the tools they will need to find their way in their worlds.

After all, their world is not defined by words, but is marked by many layers of the visual, sound, auditory, and texts representing many different multiliteracies.

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"Can I Take Story Telling Across the Digital Frontier?"

Jo Perry

INTRODUCTION

Storytelling is part of the way humans interact with each other.

Lambert (2012) describes it as "...what we do as humans to make sense of the world. We are perpetual storytellers reviewing events in the form of relived scenes, nuggets of context and character, actions that lead to realisations" (p. 6). Ohler (2013) calls humans "above all story-telling creatures" (p. 3). These traditions, both oral and written, have long been the way important events have been held in memory and folk lore. Such stories have also been used as examples to teach about and learn from previous events. In my practice they are not a pre-planned part of teaching and learning but a natural part of the sequence of conversations in the classroom. However, in recent years, the move to online learning where I am not engaging in one-to-one conversations, has taken over the way that I operate. It has led me to question and to reflect at length about how to take storytelling, as I have always used it, into this new way of being. This research details my journey of discovery in a process of pondering and setting questions to discover what is needed to answer the questions posed.

THE LITERATURE

A UNIQUELY HUMAN RESPONSE

The seminal work on digital stories came from Lambert and the Centre for Digital Storytelling (2012) where they used stories to capture small narratives by enabling individual people to drawn on their own histories, family rituals and experiences. This process could be seen simply as a receipt of information from one person to another. However, if the listener can be engaged in the story, the process can be transformational for both sides through making connections to their own experiences and creating a level of familiarity through human responses to all sorts of experiences. In this process, as both storyteller and listeners reflect on the experiences they come to know and understand themselves both as individuals but also part of the collective.

> "... the flexible and dynamic nature of digital storytelling, which encapsulates aural, visual and sensory elements, utilizes the multitude of cognitive processes that underpin learning, from verbal linguistic to spatial, musical, interpersonal, intrapersonal, naturalist and body kinaesthetic" (Lynch, & Fleming, 2007, p. 7)

WHAT MAKES US HUMAN

A major theme in the literature on storytelling is its embedded position as part of what it is that makes us human. Christiansen (2011) describes storytelling as "a uniquely human experience through which people make sense of past experience, convey emotions and ultimately connect

with each other" (p. 289). Carr (2010) links stories to personal and collective values from the past that are applied to now and the future and new ways of living. Ohler (2013) suggests that "...as we use the powerful new tools we take for granted to satisfy our ancient need to give voice to our narrative, digital stories are simply the latest manifestation of one of human kinds oldest activities: storytelling" (p. 2). Even though storytelling has been part of our human evolution, we are still able to contextualise digital stories as part of that same social interaction, and thus as a marker of our social history as humans. As Hessler and Lambert (2018) explain...

> ...stories that come from a place of deep insight, and with a knowing wink to their audience, and stories that tease us into examining our own feelings and beliefs, and stories that guide us on our own path. But most importantly, stories told as stories, that honour the simple idea that we want to relive what the author experienced in time and space (p. 54)

USES FOR DIGITAL STORIES

a. Reflecting on Events

A first use for stories, both traditional and digital, is to enable us to reflect on events. Ladson-Billings (2000) suggests it is an important way for "teacher candidates to reflect on their practicum experiences in diverse classrooms classroom" (p. 209). By engaging in telling stories in this context, the understandings reached can show a marked improvement in practice. Carr (2010) builds on this when he explains "when we bring an explicit long-term memory back in to working memory it becomes short term memory again. We reconsolidate it, it gains a new set of connections, a new context" (p. 7). In terms of critical self-reflection, this process is important in deepening understanding of why we act/react as we do. Lambert (2012) suggests that "the process of identity construction in the 21st century will be accelerated, fluid and dislocating as has been virtually all aspects of our current economic and social experience within our societies" (p. 12). Thus, telling our own stories deepens the richness of life in the fast changes we are experiencing.

b. Sense Making and Teaching

A second use for stories in the literature and strongly connected to the idea of storytelling as a human trait is their use as sense making and teaching tools. Ohler (2013) suggests that "stories allow us to take snippets of life and put them together in ways that make it possible for us to learn and remember new things" (p.9). Christiansen (2011) describes digital stories as "short personal narratives that use still images and music captured through the use of digital media" (p. 290). These might be the stories of practice, the anecdotes from practitioners that make pedagogical decisions clearer or explain events in terms of developing learning.

c. As 'How-to' and Introducing Ideas and Resources

Digital stories can also be used to teach skills. Christiansen (2011) calls this 'purposeful action' (p. 209). When specific skills are needed to improve practice, sometimes it is necessary to walk through the process in a way that students can see and copy. She explains: "In addition, stories are increasingly recognized as central to learning facilitating a shared framework for understanding and enabling people to learn from each other" (p. 290). Introducing new topics in teaching is also a blank that a story can fill. By giving examples and introducing contextualized vocabulary "stories shape curricula, build units of learning and frame academic arguments" (Ohler, 2013, p. 9)

So, there are many uses for storytelling and its newest digital manifestation that help to personalise and guide students in their learning journeys.

Digitizing the process of storytelling adds wider layers of possibility where once the only canvas was imagination.

Ohler (2013) goes on to describe a process of "reframing personal myths" (p. 12) in many different possible identities that are very much open to personal choice and perspective. This research, therefore, focuses on my pathway in learning what works and what are the elements that should be involved in my stories of and for teaching and, in doing so, more about who I am as a teacher.

THE PROJECT

This research was designed to explore the process of moving traditional stories of practice into the digital environment. In this way it is described as initially a study of personal practice and so is clearly consistent with self-study methodology. Tucker (2011) describes this form of research as that which is "...designed to encourage teachers to be agents of their own change initiatives while working collaboratively with colleagues" (p. 2). Self-study research in education has combined the roles of teacher and researcher on the premise that teachers can understand and improve their practice by examining it closely themselves. Hamilton, Smith and Worthington (2009) look at how this methodology is positioned where "the current present pushes against borders, boundaries and margins" (p. 18). The data was collected in a reflective journal, through critical self-reflection and discussion with critical friends. It was then thematically coded. Ethical approval was gained in 2019 and the project began in 2020.

THE PROCESS

CYCLE ONE:

Reflection: I started this knowing that it was important to me not to lose storytelling from my practice. During the process of thinking about this project, I had reflected about how I used storytelling in my practice and whether I would be able to just replicate this in the digital environment. I also knew a little about the storytelling process I used (Perry, 2016) and that as Lambert (2012) explains, I "rehearse, review and experience again and again "(p. 8) so the story is relived each time I tell it, and there is space afterwards to reflect again on the detail.

To try and make sense of the relationship between what I already knew about stories and how I could use them in the digital environment, the question I set for cycle one was very simply 'how do I make one and tell a story on-line'? This would enable me to compare the process I would be developing with the oral tradition. Most of the literature talks about why we should use them but does not describe the process so I decided to use the simplest software, create a story on Microsoft Power Point © and turn it into a video.

> *"I decided to use pictures of my family and some from the Net just to see what happens. It took several hours choosing photos and arranging them on the slides and this amount of time really surprised me" (RJ 1, 2020, p.2).*

> *"I didn't use any animations or transitions, I decided to see what it would be like just plain and what kind of impact the pictures and words would have" (RJ 1, 2020, p. 1)*

REFLECTIONS ON WHAT I LEARNED IN CYCLE ONE

First, when I played the little video back, I realised that the story was in my head and not on the slides enough to make sense to anyone else. So, the story had to be fully told in a good balance of words and pictures. It had to have a connecting thread running through it. Second, it was completely silent. It had no words and no music to pull it along and link it together even a little. In other words, it was missing the elements of a story. Third, the time of creation was lengthened by me making decisions as I went along and not planning the whole thing first. Fourth, the choice of pictures was important as they had to suggest the story explicitly and implicitly.

CYCLE TWO

Based on the conclusions I drew from cycle one, I re-planned for cycle two by first learning how to add music to Power Points and videos. This gave it some connection even if the story was not full enough. I didn't want to overpower the story with words and I really struggled to get this balance. Second, a digital story works on many levels and dimensions. The listener must be able to follow on all of them and together they are the story. Third, I had to plan and visualise the whole video from beginning to end and gather what I needed before starting construction. This was totally new as I found myself creating the story very purposefully and not just crafting the story using words in the natural flow of conversation, as I had done with oral stories.

I decided to go back and create the same story as cycle one but add music and build each slide using animations and timing in power point.

> "Today, I learned to find the copyright-free music and the use the converter on-line and then to save the small music clips to my own computer. I played with the animations and timings and then added the music. I will always remember the first time I played the second version of the video because it was startling. The music really held it together and created the connectors. There was room for more, but this was a very different resource now. I played it over and over because it was so much better and so different." (RJ 1, 2020, p. 9)

REFLECTIONS ON WHAT I LEARNED

> "Before I got going today, I made a plan. Just a page of little boxes and I wrote in each what the screen would be about. Then I decided from among my own photos which would be used for each screen. The planning knocked about an hour off how long the construction took." (RJ 1, 2020, p.11)

This cycle took a lot longer than the first as I used what I had learned to make several more stories, this time of content. I used these to explain some of the online content for the students. Then, one Saturday, I found some examples of digital stories on-line. These were students work about their backgrounds and families. These were very different than what I had been doing. They did not use animation and timing, just some quiet music that let the pictures speak. At the same time, they had added spoken words. I thought about this and decided to try it with a story of practice. One of the ones I often tell in class.

> "I thought about the story of 'S' and the washing today as an example of how culture is learned. Thinking about it, first and foremost it wasn't planned. By that I mean it wasn't in my lesson plan or the thinking I had done before the class. I seemed to just end up in a place where I remembered it and it naturally flowed from what we were talking about." (RJ, 2020, p. 7)

The difference between this story and when I might tell it in the classroom is that it had to stand alone. It doesn't have the context conversation that it would have in the classroom. It might have some commentary on the Learning Management System, but that doesn't bring the personal details that students 'know' about the teacher/narrator.

REFLECTION ABOUT WHAT I LEARNED

The use of spoken words in the first video linked the old storytelling traditions to the new digital platform and really enabled the telling of a story. This was an important element to reflect on as the process here was intentional, I would not be able to do this in a natural, evolving way when the paper was fully online. It was obvious that the stories from practice would have to be purposefully made and added to the content. The sessions needed to be planned strongly from the message they were meant to give and the skills that were to be developed. No longer could they be part of a conversation that just evolved and things that I remembered.

> *"I started to make the new digital story today. Although I planned the process, pictures, what I wanted to say and what I wanted it to look like, the technology was far more complex. There were now two sets of audios, the music and my voice. I had to be exact with the timing and I had to repeat the voice over to get it loud enough to be clear over the music. I found I couldn't turn the music down enough or my voice up enough. I need to speak a little louder into the microphone but the two slides I managed were ok, there are another 3" (RJ 1, 2020, p. 11-12)*

DISCUSSION

TELLING THE STORY

The process of making Digital Stories was always going to be one of exploration and 'finding out'. It was interesting to watch the first and last ones now and to realise how much of the story and the connections were in my head at the start. I had to learn to tell the story in the same way as I always had but not necessarily through spoken words. It could

DIGITIZING THE PROCESS

I recognized from the outset of this project that the process of storytelling would be much more planned than previously in my practice. In a face-to-face meeting online, the story can be orally told, but siting amidst the content for the course it must speak for itself. So, the process of storytelling must be step-by-step. Christiansen (2011) agrees with this saying: "despite the use of new technologies 'the story' remains central as a way of giving meaning to experience" (p. 290).

In the actual process, planning does serve a strong purpose. The process of thinking through the

whole story and the way it will be told to make a point or illustrate something to be learned is the same digitally or orally (Ohler, 2013) but in the former, the positioning of contextual details is vital. The narrator must create the picture and the connections even if they are implied. It must remain, however, just enough to tell the story and not overpower it (Meadows, n.d.)

The question of visuals is also important. In the digital world, they are copyrighted and licensed, so I began to have a rule to use only my own. Hessler and Lambert (2018) focus on visual choices as one of their core seven steps for storytelling. They are used to focus the eye on something that can be described by a voice or as part of a story. They often stand alone and can be cropped and grouped to focus on one or different elements to strengthen the story.

CONCLUSION

I have always known that storytelling is important in my practice and that as a "storytelling creature [I]… use stories to do many essential things, like teach practical skills, build communities, entertain…, make peace with the world and cultivate a sense of personal identity (Ohler, 2013, p. 3)". It was, then, a great pleasure to realise that I can take storytelling into the new digital environment in the way that I want to, creating my own to support the teaching that I do and that the storytelling process is similar in both oral and digital traditions. The difference is that the human is there and present in synchronous time in one, but asynchronously leaving a path of thinking and interpretation of experience to follow in the other. As the digital story is an artefact that can be revisited across time it has many more layers of meaning as well. The narrator cannot carry the story with hand and facial gestures, it is the music, timing and the choice of words that do not overpower that become the important elements.

But the core remains the relationship between the storyteller and the listener and the recognition that we are all fundamentally human.

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Trusting Oneself in the Winds of Change

Jo Perry and Susie Kung

The discussion of student engagement and how it affects both students and teachers in all areas has permeated the chapters in the book. We have seen the breadth of the literature that explains what is meant by the term as well as many different strategies to develop it successfully. The previous chapter explores the possibilities of taking our ancient human need to tell stories into the new digital environment and, even though the human presence remains, it is in a different role divided from the listener by time and space. Many of the theorists take pains to link the digital version to the traditional ways of storytelling but it is many ways different. In some ways digital storytelling stands between the written and the spoken word being not part of either but a different phenomenon. Here oral storytelling remains in the memories of the listener, in connections they make and words they may remember, whereas the digital version is a physical thing and maintains that throughout. Nonetheless, the essence of these stories helps us to make sense and link to each other on the simply human level.

In the next and final chapter, we return to the teacher and the teacher's journey. The previous chapters have focused on their commitment to supporting student engagement from many different perspectives. In this one, Kung takes us on a very personal journey as she moves from the face-to-face classroom into an online/blended arena. She begins with the forced response to the recent pandemic of being one minute in a physical classroom and the next learning to survive online.

As her journey progresses, she explores her own experiences of feeling the strengthening winds of change, questioning how she will take her strongly relational teaching approach into and across this new frontier.

In these changes, she writes of feeling accountable to her own values and beliefs as she creates a new landscape to teach in. This is the dilemma of change that all teachers feel when our fast-changing teaching worlds look so very different than that which we have grown used to. We are faced with how do we 'make it work' without losing touch with the philosophical positions we teach from. Any dissonance of this nature is difficult and often feels threatening. It is awkward, ill-fitting and strange until the pathway of a new alignment emerges from the mist and we gradually settle and make it our own.

Kung makes innovative use of poetry to draw the reader in to her thoughts about the new environment and in doing so adds traces of autoethnography to her own methodological pathway of self-study and appreciative inquiry. This third element "makes it clear that writers are part of their work, part of the story they tell, they are connected" (Dauphinee, 2010, p. 1048).

So, what does this final chapter mean for our practice? First and foremost, it is the 'self' who teaches. All of who we are now, have been and plan to be is the human who teaches, there is no separate personal or professional self. Second, aligning teaching with values and beliefs enables us to be authentic, true, powerful and clear. As Kung says, there is a sense of surety when we can teach from that platform. For many writers, taking time to find out your philosophical stance maybe seen as self-indulgent but in shared conversations with trusted colleagues, there is little space for this. Self-study methodology enables this and as Kung comments, the value of looking at our own practice has become clearer to many practitioners as has the learning that can come from hearing the stories of others. At the same time, Kung discusses drawing old stories to rethink the new events and strengthen the connection to her values and beliefs. Again, the past becomes the platform for as well as the provocation for the 'new normal' as we continue to move forward. Strampel and Oliver (2007) remind us:

> Reflection is a way of thinking; it is a form of contemplation that determines how one comes to act on new understandings. This contemplation involves being stimulated by new information, bringing prior experiences to the forefront of one's mind and considering how old knowledge affects new situations, it is about looking internally to one's own thoughts and externally to the issues at hand...it leads to conceptual change, knowledge transfer and change. (p. 980)

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Braving the Winds of Change: A Self-Study Journey

Susie Kung

ABSTRACT

Educational online technologies have transformed the tertiary teaching-learning spaces globally. Teacher education has to respond and adapt to this rapidly changing space. There is an increasing call for teacher education to evolve in tandem with the growing expectations of a fast-moving, technologically advanced society. Despite the exponential growth of online learning and also blended learning, there is still insufficient research conducted to examine one key stakeholder to the success of this relatively new mode of delivery: the teacher educators. This article reports on a self-study project undertaken by a teacher educator to examine her teaching life in this season of change. Using an appreciative eye and supported by a critical friend, life-giving experiences were 'stalked' from the past to give greater meaning and clarity to her experiences moving from a face-to-face onsite delivery programme to a blended and then, quite swiftly, an online mode of delivery in response to the COVID-19 pandemic. Weaving the principles of Appreciative Inquiry, a positive-driven mode of inquiry, this teacher educator captured the journey which re-energised her professional practice. This article describes the journey crossing the divide and the accompanying heartfelt discoveries.

INTRODUCTION

On The Edge: Facing the winds of change
The Winds of Change
We must all ride in the winds of change …
A test to see if we can endure
Some things that we know and some we are not sure
So, in order to adapt we must rearrange
For we all must ride the winds of change (Ronald White).

There is credible evidence that there is a change in the educational landscape. In the past, knowledge was passed from oral traditions and then to written books. These were then gradually deposited in libraries. However, nowadays knowledge is easily found on the Net. It is readily available to everybody and produced by everyone (Betagna, 2015). There is, thus, a quick spread of new information and communication technologies (ICT). The exponential spread of Social Network, Social Content and Social Tools means education has to adapt and respond to this tidal wave that is moving swiftly in the world of education. Educational developers and academics alike are looking to ways of effectively incorporating digital and online resources, into course design, with a desire to increasing student engagement and subsequently, achievement (Crawford & Jenkins, 2017). Manukau Institute of Technology (MIT) is no exception. There has been and continues to be massive endeavours to provide the necessary ICT skills to move the whole organisation swiftly and efficiently, and in particular, its academicians/teaching staff, into the blended teaching space.

There are diverse definitions for Blended Learning, but there is a general agreement that it involves a mix of traditional on-site instruction with innovative learning technologies (Sloan Consortium, 2003). It is suggested that the social networking element of this new approach will interest the 'digital natives' and will increase engagement in the learning process (Prensky, 2001). Robinson (2004) adds that exponents of Blended Learning claim that this is a beneficial mode of delivery and suitable for this generation of learners. In addition, it is also argued that the systematic integration of online and face-to-face engagement will promote meaningful interaction between students, teachers and resources (Garrison & Kanuka, 2004, cited in Rowe, Franz & Bozalek, 2012). In addition, it is cost effective in that there is less competition for physical classroom space; it provides students with more flexibility to learn where, when and how they choose, while educators continue to guide their learning experiences. Robinson (2004) adds that this mode of delivery has the capacity to broaden learning opportunities in both independent and collaborative ways and enhance the application of knowledge. However, a word of caution is expressed by Tuapawa (2017), when he reminds us that despite the remarkable growth and demand for online learning, there are still significant obstacles in the effective use of educational online technologies (EOT). Some of the challenges identified include: "attitudinal inclinations and institutional barriers; inadequacies in instructional design; and a lack of training or ineffective or insubstantial training; resistance to change; lack of motivation and technical limitations" (Tuapawa, 2017, p. 163).

I read Tuapawa's work with great interest. How many of these above challenges are faced by me as I try to cross the divide? I remember a wise speaker reminding us at the MIT Arts and Education Symposium (2019) that "Your change is not their (the students) change; it is their normal." For an educator who believes strongly that relationships are the mortar that holds everything together in the teaching-learning space, I asked myself this question, "How can we create a relational space in a blended learning environment? Is a blended teaching-learning space capable of attaining knowledge as expressed in the concept of Matauranga Maori?" Royal (2003, p. 79, cited in Gibbs, 2006) explains what true knowledge means. A person truly knows when he/she understands both in the mind and in the spirit. He further clarifies that a truly educated person who has attained true wisdom is firmly anchored in his inner self/the core of who he/she is. He/she is self-assured and certain about his/her convictions about deep-seated questions about the meaning and purpose of life. His/her own life will reflect inner clarity.

What is the true meaning of truly knowing and true wisdom? Is education meant to help students journey into attaining 'true wisdom'? As I move into the blended space in my teaching life, I also ask myself, "Can Blended Learning, a new and innovative medium of delivery, be harnessed to attain true wisdom?" Has it got the potential to do so and what might such teaching-learning spaces look like? Might educators like me who have lived, breathed and advocated for face-to-face mode of delivery be able to upskill and use this mode of delivery meaningfully to help students achieve true wisdom as in the spirit of Matauranga Maori?

CROSSING THE DIVIDE 1:
COVID AND THE PUSH TO CROSS THE DIVIDE

Beginning from China on December 2019, the COVID-19 epidemic has spread all over the world in a short period of time and has been declared a pandemic (Sencan & Kuzi, 2020). The pandemic has become an international concern and poses challenges to psychological resilience in all fields, one of which is education. In education, there was an urgent need to look for an effective learning strategy to respond to the pandemic both nationally and internationally which necessitated online learning to be expedited. Online teaching and learning is not a new phenomenon. For the last many years, it has been used but mainly as a part of face to face teaching. During the COVID 19 pandemic, the educational environment has taken a paradigm shift in going online fully (Khan & Jawaid, 2020). Manukau Institute of Technology also took the same route in response to the declaration of the pandemic, a declaration of emergency and a lockdown. Out of necessity, our traditional face-to-face filed-based teacher education programme, with very short notice, went distance and online.

CROSSING THE DIVIDE 2:
STANDING STILL; TAKING A SIGNIFICANCE PAUSE …

It Is I who Must begin

It is I who must begin.
Once I begin, once I try –
here and now.
right where I am.
not excusing myself
by saying that things
would be easier elsewhere,
without grand speeches and
ostentatious gestures,
but all the more persistently
- to live in harmony
with the "voice of Being",
as Iunderstand it within myself
- as soon as I begin that,
I suddenly discover,
to my surprise, that
I am neither the only one,
nor the first,
nor the most important one

to have set out
upon that road.
Whether all is really lost
or not depends entirely on
whether or not I am lost
(Vaclav Havel, cited in Intrator & Scribner, 2003, p. 189).

THE JOURNEY: WHY SELF-STUDY?

The growth in the field of self-study of teacher education practices has largely been motivated by teacher educators' desire to better understand teaching and learning about teaching. The field of self-study has grown rapidly in the last 10 years. This has inspired many teacher educators to recognise and respond to the call to research on their own practice which will, in turn, grow the knowledge base on teaching and about teaching. Self-study has thus been an important vehicle for many teacher educators to find meaningful ways of researching and better understanding the complex nature of teaching about teaching involving teacher educators themselves. In self-study is the belief in the power of experience as a valid vehicle for the rejuvenation of practice (Loughran, 2005). It is self-initiated and focused (LaBosky & Richert, 2015). All though, by its very name, self-study suggests a research journey involving 'one self', Loughran and Northfield (1998) clarifies that the journey invariably requires the involvement of the 'other' to find 'one self'. Thus, it must move beyond personal reflections of practice so that the learning about teacher education practices might be of significance to other teacher educators (Lunenberg, Korthagen & Zwart, 2011).

For some, self-study is a study of a problem rooted in the researcher's own practice (Lunenberg, Korthagen & Zwart, 2011) and is improvement orienteered (LaBosky & Richert, 2015). Thus, there is an aim to improve practices and also make a meaningful contribution to the general knowledge base of teacher education (Zeichner, 1999). Loughran and Northfield (1998) highlighted the strength of self-study as a means to examine closely one's pedagogy, searching for alignments and misalignments between beliefs and practice. Thus, this journey involves experiencing oneself as a living contradiction. Loughran (2005) cites studies which indicate that this need to address instances of living a contradiction, has inspired many teacher educators who believe in 'walking the talk' to embark on self-study projects so as to practice in ways where there is a closer congruency between articulated beliefs and practice. However, recognizing when one is a living contradiction and doing something about it are very different matters. For those who do recognise and choose to respond to this sense of dissonance, self-study beckons. I am one such teacher educator. Living in contradiction does not sit comfortably in my teacher being. I believe in authentic teaching posture when an educator can speak truths from one's own heart and speak with authority because one is able to author one's own words (Palmer, 1998). Thus, as I face this strong and relentless winds of change in the way teacher education is envisaged and lived, I see the urgent need to find the time and space to speak to myself. Self-study thus has become a vehicle to go inwards to reconnect with

the essence of who I am as a teacher educator and how to I respond in such shifting educational landscape where there is an alignment between my beliefs and my practice?

Researchers embark on a self-study project with different motivations. This includes a desire to better understand their professional development, professional identities, professional relationships with their colleagues. Others focus more narrowly on their teaching, investigating specific aspects of their practice or the relationship between their beliefs and actions (Berry, 2004). It is noted that self-study is not a prescriptive methodology (Le Bosky, 2004; Loughran, 2005) and Ritter (2017) cautions that this methodology remains an extraordinarily complex process. I belong to the group who is motivated in discovering the relationship between my beliefs and my practice as a teacher educator responding to the changing teaching-learning spaces in tertiary teaching in times of rapid change. In response to the encouragement that self-study is not a prescriptive methodology; I have decided to weave the core principles of Appreciative Inquiry into my self-study project. Appreciative Inquiry (AI) is a strengths-based research approach that was developed by Cooperrider in the late 80s as an alternative approach to traditional organisational development models. As a qualitative and interpretive research approach, Appreciative Inquiry is underpinned by a social constructionist philosophy (Cooperrider & Srivastva, 1987) where there is this belief that the social world is created and co-constructed in dialogue through debates and the stories we tell each other (Denzin & Lincoln, 2000; Gergen & Gergen, 2000). Cooperrider and Srivastva (cited by Gervase, 1995), argue that unlike action research which is a deficit-based model focused on solving a problem, AI is affirming in that it assumes we can discover that positive side of us. It targets appreciating what it is about the social world that is positive and exploring the possibilities of making it happen again, and yet again, in the future (Reed, 2011; Reed, Pearson, Douglas, Swinburne & Wilding, 2002). Cooperrider argues that organisations do not need to be fixed; they need to be affirmed, "every new affirmative projection of the future is a consequence of an appreciative understanding of the past or present" (cited by Bushe, 1995, p. 2). Hammond (cited by English, et al., 2003) encourages us to bring the best from the past forward. AI promotes the use of a new lens for seeing old and current issues. This metaphor of looking through new eyes meant looking at new issues with "newness and refreshing ways of doing things" (Bushe & Kassam, 2004, p. 4). In other words, we are looking for that which supports peak performance as a whole.

AI began life as an Organisational Intervention Tool (OIT) to help ailing companies recover. Since the 1980's, AI has been applied to other areas in the business world and also been used in disciplines beyond business. In education, for example, the AI process has been used to appraise tertiary lecturers' professional performance (Giles & Alderson, 2008; Chapman & Giles, 2009; Giles & Kung, 2010). In addition, AI has been used to appraise professional development systems (Goldberg, 2001), to explore the nature of organisational cultures of educational institutions (Giles & Yates, 2011a, 2011b) and to test AI as an interview tool for field research (2005). There has also been a study which explored the exciting potential of AI in practice application in medical education (Sanders & Murdoch-Eaton, 2017), an interdisciplinary collaborative study examining the use of AI in different contexts (Meier & Geldenhuys, 2017). More recently, AI was used to support practice development

in health care (Hung, 2017), the application of AI and social media in a clinical environment (2018), and using AI to harness opportunities to enhance distance learning (Miles, Mensinga & Zuchowski, 2018). Finally, AI has been developed as a means to capture effective tertiary teaching-learning spaces from the lens of students (Kung, Giles & Hagan, 2013) and a follow-up research looking through the eyes of the lecturers (Kung, Giles, 2019).

There is a rising group of researchers attempting to use AI in combination with other methodologies. van den Berg, Dewar and Smits (2028) used the Participatory Action Research model and AI to research healthcare practice in the Netherlands. Martyn, Scott, van der Westhuyzen, Spanhake, Zanella, Martin & Newby (2019) used a participatory action research model combined with an AI framework to design, deliver and evaluate an interdisciplinary continuing education (ICE) programme for a regional health workforce. Goh and Loh (2013) wove the spirit of Appreciative Inquiry into an Action Research model to empower student teachers for professional development through the project approach.

It is noted that Cooperrider has intentionally avoided giving a specific method for AI instead he prefers to offer a set of principles to guide our search for the most affirmative mode of inquiry (Bushe & Kassam, 2004). These core principles that I have woven into my self-study are:

> The inquiry begins with appreciation. AI requires a positive attitude that something must work in any given situation (English, Fenick & Parsons, 2003). It looks for that silver lining in the cloud.

> The principle of simultaneity: Inquiry is intervention and that the moment we inquire; change occurs.

> The poetic principle: Organisational life is talked about continuously and collectively in the stories members tell each other. This suggests that we can harness the power of story-telling as a catalyst of change in the 'inner dialogue' of the organisation (Bushe, 2001).

> The positive principle: To provoke, activate and sustain change requires optimism and bonding among members. AI theorists insist that feelings such as excitement and hope, are engendered in the AI process (Bushe & Kassam, 2004).

The main intervention model is the 4-D cycle proposed by Cooperrider and Whitney in 1999 (cited by Bushe & Kassam, 2004). For this self-study project, I have decided to use Bush and Pitman's (cited by English, et. al., 2003, p. 83) 1991 alternative model called the two-pronged approach: 1. "Stalking the flow" – It begins with discovering the best of what is; what generates peak performances. These are told in the form of stories. 2. "Amplifying through fanning" – The search continues for 'life-giving forces' through the process of inquiry itself. The elements that contribute to exemplary performances are reinforced and amplified.

I asked myself the following questions as I embarked on this journey of self-discovery in this season of change:

> When was a time when I was most engaged, energised and alive in my teaching life?
>
> If I had three wishes to improve the health and vitality of my teaching life, what would they be?
>
> What have I learnt from this season of change in pedagogical, instructional and delivery mode to insure ongoing success in my teaching?

The data for this self-study has been mainly gathered through a journaling process and stories were generated from the past and brought forward to the present as a means to harness the energy and excitement to sustain ongoing success in the present. It is envisaged that a positive affirmation of the present will project a positive vision for future practice. These stories were written descriptively in a journal and then re-told in story form to my critical friend. The dialogue on the stories and the identification of emergent themes were identified collaboratively.

This is a small-scale first attempt at a dialogue with self with the aid of a critical friend to examine my core beliefs and corresponding practice around teacher education in times of change.

Crossing The Divide: A self-study journey – The Threads We follow

The Way It Is
There is a thread you follow. It goes among
things that change. But it doesn't change.
People wonder about what things you are pursuing.
You have to explain about the thread.
But it is hard for others to see.
While you hold it you can't get lost.
Tragedies happen; people get hurt
or die; and you suffer and grow old.
Nothing you do can stop time's unfolding.
You don't ever let go of the thread (William Stafford, cited in Intrator, 2005, p. 183).

DISCOVERY ONE: TEACHING IS ALL ABOUT THE CONNECTIONS: CONNECTION WITH SELF AND THE STUDENTS THAT I TEACH

I reflected in my journal on when I developed the conviction that teachers need to teach firmly anchored in self-knowledge. I have always had a hunch that teacher identity – what teachers believe about teaching and learning and self-as-a-teacher, is of vital concern to teacher education. There is the uneasiness that the teacher's 'self'-hood has not become a legitimate topic in education and in our public dialogues on educational reform. As the trend now moves globally into blended or online learning, I have begun to reflect on how this will affect the way teacher educators help student teachers examine their 'teaching self' in a blended teaching-learning space. I have come to realise that we only catch glimpses of our 'teaching selves' and that they show up quite rarely, sometimes occasionally, and very often fleetingly, in face-to-face classroom situations and in other more informal conversations in hallways and cafeterias. I have come to realise that teacher educators need to have an awareness of their own identity if they are to be in the position of assisting student teachers on their teaching journey (Palmer, 1998). How do I as a teacher educator develop my own awareness of self while facilitating such a concern in the student teachers I work with? How do I equip myself to stay true to my beliefs around teacher education as we increasingly move through times of change in the delivery of education? How do I continue to teach with identity and integrity? Integrity is perceived as 'wholeness in being' and identity is the ability to recognise the evolving interconnection of life influences, both inner and outer forces, that intersect to make me who I am (Palmer, 1998). These questions have not been asked recently of self and I welcomed this self-study project as a means to reflect on my practice in this particular season of my teaching life.

I reflected on another point in my teaching life when I had embarked on a self-inquiry project. I recognise that when I take such significant pauses, it is because the inner self is ill at ease with a possible misalignment between beliefs and practice. Out of that first self-inquiry, I arrived at the conclusion that good practice requires authentic posturing (Giles & Kung, 2010). I heeded Palmer's call to author my own words so as to speak with authority and from the depths of my soul (1998). Co-constructed from my "stories" was the need to walk the talk, consistently modelling my deepest values and to do so I needed to understand that this requires an imprinting of my identity on to my teaching (Palmer, 2004). I have come to realise that whether I like it or not, I teach out of who I am. I thus heeded Snook's (2003) advice to be aware of how my personality intrudes on each interaction at every point.

I asked myself, have I lately been listening to my inner guide, the custodian of who I am? It is my compass in life and reminds me of my truth as I negotiate the ever-shifting landscape of my teaching life. I recalled a pivotal moment in my online class recently. My students were supposed to articulate their philosophy to early childhood teaching. I had this moment where I decided that I needed to be brave and model what was expected of them and spoke truths from my heart about my core beliefs about teaching. I spoke to them about Palmer's (1998) reminder that a pre-requisite to good teaching is inner wholeness, but wholeness is not equal to perfection: "it means embracing

brokenness as an integral part of life" (Palmer, 2004, p. 5). I shared with my students my own imperfections and how I have embraced these as part and parcel of who I am. I talked about what I value from the depths of my being – the values of aroha and manaakitanga and about my passion for mana-enhancing interactions which respect the valuing of each person. I talked about how one needed to love one self, others, one's organisation and one's community to be a good educator. I noted that when they did their presentations, they spoke with conviction and confidence and with inner clarity their beliefs about early childhood teaching. This brings to mind Palmer's strong belief that if we have the courage to remove our masks, we invite our students to do the same and when we have spoken from the depths of our soul; the students will respond accordingly and we arrive at a space where "deep speaks to deep" (Palmer, 1998, p. 31).

Out of my self-study, I have come to recognise that in every class that I teach, my ability to connect with my students, and to connect them with the subject, depends less on the techniques that I use than on the degree to which I know and trust my selfhood- and am willing to make it available and vulnerable in the service of learning. As part of the process in developing the student teachers emerging philosophy to early childhood teaching, the students had to draw a timeline and identify significant experiences that have shaped them to be who they are today. I reflected on that class in my journal. No amount of expertise in using techniques could have drawn out the rich dialogue and sharing in community that day. A lot had to do with my willingness to share my own personal life stories that have helped shape me to be the teacher educator that I am today. The responses from the students ranged from their articulations of how they now understood my practice better to their willingness to share in community their own life stories and made meaningful links between their identity and practice. Both the students and I recognised that something special had happened in class that day.

My practice is empowered by my firm belief that teacher educators are less dispensers of head knowledge than they are sources of life and vision. Students are seen as valuable, unique individual beings who bring with them a strong inner self into the teaching-learning space. I also recognise that I believe in the nurturer professional model in my practice. This focuses on the student-teacher relationship and the emphasis on nurturing and caring for the students (Ezer, Gilat & Sagee, 2010). Snook (2003) and Giles (2008) also advocate for the personal side to teaching and the ethics that support this. Goodfellow (2008) explores the concept of 'presence' and explains that it is situated with caring relationships and includes the heart and soul of the teacher's professional practice. Noddings (1984) adds that 'presence' requires engrossment being receptive to others. This commitment to pass on the nurturer professional model on to my student teachers is embedded in the way I plan for that safe, respectful encounter in class. This included how lessons were conducted and the way resources and activities were selected with the ultimate aim of opening up the space for students to look for answers that are deep within themselves in relation to their emergent understandings of self as the teacher and practice. I also practice consciously to model and promote care and respect for my student teachers.

DISCOVERY TWO: TO TEACH IS TO CREATE A SPACE; A PEDAGOGICAL SPACE FOR CONNECTIONS

I have read a poem penned by my good friend, Yvonne Culbreath, a teacher educator who shares a passion for relational pedagogy and the importance of preparing a welcoming, respectful space in the classroom for our student teachers. Below is a poem she composed specifically for her Year One students:

Come into this place

Come into this place with respect,
for those who once were
Come into this place with honour,
for the feet that once walked these shores
Come into this place with peace,
From your heart to mine
Come into this place with laughter,
which transcends all time
Come into this place I greet you
with arms open wide,
Embracing a new dawn
Untouched, innocent
yours and mine
Come into this place with love
That has no end
As we affirm and value each of you, our students, our friends
Approach this path with caution,
Ensuring your tread is sure.
Believe in yourself it is crucial,
As never, never before.
Remember who you came with,
As you journey this shore.
For the coastline is only a guide,
You are the one, the compass, of that I am sure.

(By: Yvonne Marie Rongo Culbreath. Reproduced by kind permission)

This poem resonates with my firm belief in providing spaces where students are able to make meaningful connections between self and others in mana-enhancing ways. An inviting space that draws them in: a peaceful and enjoyable space that is happy and aroha permeates the space. A space where the student teacher's inner self is invited to emerge and where self is trusted to provide the way and teacher educators and the teaching-learning space are but guides.

I have led a research which aimed to uncover teacher educators' perspectives on what effective tertiary teaching-learning spaces look like. One theme that came out strongly was the importance of planning a space as a relational home. The teacher educators in this research intentionally prepared a place and space that is homely and that both teachers and students need to feel safe and respected in this space. They spoke about the importance of building relationships in that space where students have a sense of belonging. They articulated with passion the deliberate preparation, organisation and pedagogical intentions for group work as a means for forming relationships. They showed good understanding that trust is essential to these initial activities and that relationships take time to grow. These teacher educators point to the critical aspect of working relationally, and the opportunities and possibilities that this opens. This points to the importance of the intentional creation of relational spaces as a means for effective teaching and learning. This space is created and re-created with new classes. Thus, there is a recognition that the teacher educators need to find new ways to construct a relational context (Kung, Giles & Rogers, 2018).

I went down memory lane in my journal and remembered another piece of research, which sought to understand the students' perspectives of effective teaching-learning spaces, concurred that students too value spaces which provided opportunities for them to know self and others in the class. They enjoyed the deep dialogue in class with each other and the safe space provided by the teacher educator for them to get to know self and others. The students recognised that the teacher educator's way of being was integral to their learning experiences. They endorsed the belief that knowing self and knowing others provokes deep, critical, reflective thinking. The space for, and the priority of relationships appeared to open personal and relational possibilities (Kung, Giles, Hagan 2013). In my journal I wrote down in bold and capital letters that relational spaces and the intentional planning for such encounters are highlighted as good practice by the student teachers.

I reflected on these two research projects that I had led and asked myself what might I discover if I were to engage in another project to gauge the students' response to blended learning and the swift, unavoidable move to studying online? What might their responses be like? Will blended teaching-learning spaces enhance or inhibit relational pedagogy that the participants from both of the above research projects spoke endearingly about? I moved from capturing my thoughts on these two projects to thinking about how I intentionally set up my teaching-learning space and what does that space speak of? I intentionally bring cut flowers from my garden to not only brighten the physical space with its delightful colours and sometimes fragrance too but also to convey the message that the environment is the third teacher. I wanted to not only prepare the space so that it is welcoming but I wanted a peaceful space so that the space does not clutter my students' minds. This is to liberate the mind to mediate and think deeply about what matters in teaching self and children. I intentionally set up my class early in the morning and the students are greeted with music as they enter the classroom.

I then moved on to reflect on my online space – a space that both the teacher-educator and the students inhabited for slightly over two months. I asked myself what did I do in that space to enhance relationships and to make it a homely space for the students where they feel at home in the space? Attendance was good and participation was also good. The students appeared to understand the necessity of the move to online studies but feedback indicated that they either preferred face-to-face classes or blended delivery; some on-site and some online learning. None were overly excited by the tools that I had used to increase or at least maintain engagement. However, from my reflection, I have come to realise that I need to learn more advance ICT skills to increase my ability to teach firmly anchored in my belief that there must be a valuing of our students. I also understand that I must cross the divide; to move into their digital world; to feel comfortable in their world if I ever have a chance to help them access the inner self. To this end, I have enrolled in an Online Community class and must say it has given me good experiential learning on what it feels to be studying online. Tuapawa (2017) reported in his research the frustrations, annoyance and concern when confronted with technical or accessibility issues. These created barriers that negatively impacted on their learning. My own students had expressed similar frustrations. I identified even more closely with my student's anxiety when I was doing an online presentation as part of the course requirement. While I was presenting I had accidentally clicked the wrong button and couldn't see my own computer screen. It was my lecturer's calm, composed and empathetic response which helped me to recover and found my footing again. This has taught me the important role played by support and encouragement as students develop confidence and skills in embedding technology into their learning.

DISCOVERY THREE: THRIVING IN TIMES OF CHANGE REQUIRES COURAGE, SELF-MOTIVATION AND COLLEGIAL SUPPORT FROM COLLEAGUES AND ORGANISATION.

Palmer (2000, p. 7) likens the inner self to a wild animal – "tough, resilient, savvy, self-sufficient, and yet exceedingly shy". He reminds us not to demand the inner self to appear but if we quietly, respectfully and patiently wait for it to come out on its own terms, this inner self may show itself. As I reflect on my teaching journey through this self-study, I liken myself to this wild animal who is reluctant to come out of my comfort zone. I must admit that the world of technology used to be an experimental excursion for me only. I believe strongly that technology is but a tool for effective teaching and learning and it is the teacher who decides which tool is suitable for each teaching-learning experience. The tool must never be the master. I remember passionately penning an article (Kung, 2010) appealing to educators to listen to Collins (1998) writing about the difference between the "system" and "life" worlds. He explained that the system represents the technical elements of modern life which has colonised the "life" worlds which sustained traditional community values. He argued that the invasion of the system into the lifeworld is a threat to our humanity. Thus, began my crusade to revisit and reverse this trend. But here I am in 2020, faced with lockdown and a

sudden move to online learning because of the COVID-19 pandemic. I had to move into the online space quite quickly. It requires courage to look within oneself and recognise that one must embrace change and adapt because your change is the students normal.

I have arrived in this space where I had to challenge myself about the values about education that I hold close to my heart. I recalled in my journal, Palmer's (2004, p. 9) call to me to live "divided no more". I have not read this book for the past ten years. I turned to page 3 and there was Douglas Wood's (cited in Palmer, 2004, p. 3) writing sitting there. I embraced it like a long-lost friend:

> "Jack pines … are not lumber trees (and they) won't win many beauty contests either,
> But to me this valiant old tree, solitary in its own rocky point,
> is as beautiful as a living thing can be …
> In the calligraphy of its shape against the sky is written strength of character
> and perseverance,
> survival of wind, drought, cold, heat, disease …
> In its silence it speaks of … wholeness … an integrity that comes
> from being what you are.

I am called back to wholeness. To be who I am. I questioned myself if I value aroha, mana and manaakitanga, surely, I must equip myself to 'cross the divide'? If believe in value-driven practice and am inspired by the Teacher's Council's call as enshrined in "Our Code, Our Standards" (2017), and live the values of whakamana, manaakitanga, pono and whanaungatanga. There is a strong alignment between these beliefs as articulated by the New Zealand Teacher's Council and my own philosophy to teacher education. Teachers are called to create a welcoming, caring and creative learning environment that treat everyone with respect and dignity and we are to show integrity by acting in ways that are fair, honest, ethical and just. I reflect on my own personal belief systems around mana-enhancing ways of being and interacting with others that preserve their dignity which calls me to upskill so that I can form more meaningful connections with our students who are digital natives. The value of Pono also requires me to act in ways that are fair, honest, ethical and just. Thus, this teacher educator, has begun to cross the divide and this is a season of renewal and growth as she continues to reflect, grow and stay true to the core of who she is.

Palmer (2004) reminds me to be courageous as I embark on this journey towards wholeness. Greenfield (2015) encourages me with her writing on teacher resilience and how this can be protected and promoted. One proposal is that we need to move away from associating resilience with teacher retention but rather focus on those teachers who thrive rather than survive. This resonates with the positive Appreciative Inquiry lens which promotes optimism rather than pessimism. Greenfield's study also examined the role of individual personal quality and organisational culture and environment that promote teacher resilience. Collegial support appears to be critical in promoting teacher resilience alongside internal factors, such as self-efficacy and intrinsic motivation. Her writing provoked me to reflect on my level of resilience and my ability to thrive rather than only survive in this season of my teaching life. There is massive empathy and genuine support among

my colleagues and leader which has given me the space and time to pick up my ability to use technology meaningfully and courageously in my teaching. In a study on the New Zealand early childhood teachers/teacher educator's motivation to teach (Kung, 2011) it is highlighted that these teachers were intrinsically motivated with a strong desire to serve, children, family and community. Ezer, Gilat and Sagee's (2010) study also confirms that student teachers are intrinsically motivated and feel called to a purpose and a mission. Such intrinsic motivations have also anchored my teaching life across different time and space. By using positive lens to reflect and review my current vista, and with the right support of colleagues, my confidence in crossing the divide is looking good.

CONCLUSION

I have used the self-study methodology to examine my own professional practice in this season of change in my teaching life. I had decided to embed the principles of Appreciative Inquiry into the process because I wanted this self-reflective journey to be positive-driven, in collaboration with others and to view my current teacher education landscape using positive lens. I am instinctively drawn to story-telling as a mode of meaning-making of my experiences so both Appreciative Inquiry and self-study fit the way I inquire into my practice. Self-study has uncovered important facets of my beliefs and practice about teacher education. It has also helped me to capture, unpack and reflect on the complexities of teaching in a fast-changing tertiary teaching space. It has helped affirm my strengths and trust the positive elements that will support my journey into using technology more meaningfully and effectively as a tool for enhancing the teaching-learning space. The process has motivated me and given me confidence that I have the skills, ability and support to cross the divide – from a confidence in face-to-face on-site teaching mode to a more blended teaching space or even a fully online space. From this self-study I recognise that this form of research can contribute to a process of growing professionalism for an individual teacher educator. It is envisaged that the benefits of self-study have the potential to move from personal gains to institutional gains. This includes the possibility of reshaping the teacher education curricula and programs, and collective gains for teacher education is the ongoing professional dialogues and sharing of insights on the benefits gained by individuals who have undertaken this form of study.

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