THINKING ALOUD & TOGETHER:

PEDAGOGIC STAGES IN

THINKING, SPEAKING, MAKING AND WRITING IN ARTS EDUCATION.

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Prologue

In writing this thesis I considered many educational imperatives that have been part of the thinking around teaching and learning in recent years. For example: the technicisation and instrumetalisation of education has moved to make it a tool for the neo-liberal agenda for consumerist productivity rather than for personal development. An agenda for testing, measurement, and standardisation has attempted to be a lever for improvement. Other relevant issues which I could have taken as my subject in pedagogic research might have included globalisation, sustainability, identity and gender or LGBTQ+. All of these are pertinent and pressing concepts in society and pedagogy worthy of research. Nonetheless, critical thinking and critical writing are a pedagogical approach that I am particularly drawn to, a position I want to take and a theme I want to pursue because of my experience in the class room in HE and FE, where students appeared to be resistant to philosophical ideas. I also felt that an understanding of criticality was lacking within my own formal education up to this point and it was something I wanted to address for my own development as well as to be a better teacher. In developing criticality with my art students I perceived that this criticality might make space in education for community, listening to each other, and mindful, ethical deliberation. I have chosen to research critical thinking because of how important it has become in my own development as a teacher and how this might be shared with my students.

I am always thinking about my own creative and research practice; it reaches beyond the academy where I am a teacher to the emotive and artistic parts of my life where I am a musician, a wife, a mother, a believer, and an artist. Critical thinking and critical writing, as an expression of my creativity is a new aspect of myself that has become a joy. During Primary education I was in the special needs class run by the canteen servers. Later teachers were at a loss as to which streaming to put me in because of undiagnosed dyslexia. I became electively mute to avoid the shame of saying the wrong answer in class. These negative experiences changed incrementally as an adult, through postgraduate study, discovering fiction in audio books and watching performative poetry readings at literature festivals. I suddenly saw critical thinking and writing as an absolutely creative process for creative

people; in the imagining and composing, the painting with words, the performance and staging of those words. I began to see the link between critical thinking, critical writing, and critical speaking which can be seen in the performance of words, in teaching, in presenting a paper and in 'Q&A' panel discussions. I have come to understand that playing a fiddle solo in my Irish band uses similar skills to presentation of an academic paper. Skills such as imaginative composition, practice, performance, confidence, knowing the subject or the music so well that I can be myself are pertinent to these several worlds. This was a paradigm shift for me and I wanted to share this practical thinking and writing strategy with my art students, to challenge the stereotyped perception that artists can only make art.

Although I came back to writing through fiction and performance, criticality and academic writing developed for me in the postgraduate study of becoming a teacher. By having discursive learning contexts at a hotel by the sea, this emersion into learning allowed experimentation, trying out academic reading and thinking in a safe environment with other teachers. This model of scaffolded democratic pedagogy enabled my academic persona to step out from the shadows of my dominant self as a creative. I am now able to confidently use the lexicon and vocabulary of the academy and critical pedagogic research has inspired doctoral scholarship. The nature of developing democratic critical thinking and writing became a conceptual and tangible experience I wanted to explore further with my students within the art school. To give students the key to unlock apparently excluding academic language, allowing them to free this 'superpower' and be more able to read academic texts and have confidence in their analysis and understanding of those texts. This means they can then use and adapt this knowledge in the written aspects of their course work (reports, dissertations, reflection, artist biographies). Unlocking critical thinking for my students might give them the facility to understand, read, think about and discuss academic texts and academic language, in the context of a creative art practice.

Returning to education is terrifying and requires bravery in my experience, but I have also found it to be rewarding, fun, and horizon expanding. Being a student and a teacher for me is not just a head exercise. It also involves the body, the mind, the spirit and the heart. My motivation for undertaking this thesis is twofold, for my students and for myself. I empathise with my art students taking their first steps in the academy, learning the culture, visual cues and language. I have been there myself, just as confused and equally at sea with how to behave, what to say, or how to interpret what was going on in classes. I want to be a kind of pedagogic Spirit Guide for my students. Offering the pedagogic interventions (Diary Project, Book Club, Poetry Group, Debate Club and Critical Thinking Club) to the art students was initially established to collect data for this thesis. It became more than that, the values these interventions embody include a social and friendship space, where the participants and I could be together respectfully as creatives eating lunch, exploring texts and objects around art, philosophy, ethics and politics. We walked a creative and critical journey together. Continuing that professional relationship post-graduation I continue to work with ex-participants in creative projects (as with the Vernon Street Poets) and we spend enjoyable time together. Experience has revealed that teaching requires effort, care, respect, understanding, creativity, being together with students, democratic classrooms, and being a co-participant in the community of inquiry. Heart is implicit in my values, the way I teach, the research design of the pedagogic interventions for this thesis and in my interactions with the participants and the 'village' that has lent a hand facilitating my research.

Abstract

According to Brown (2018) and Fisher (2013) there is a thinking skills deficit in the education system in the UK. Central to this thesis is the question of the extent to which Critical Thinking (CT) can be taught or whether CT can only be gained in conditions conducive to its development. In relationship to the existence of a thinking skills deficit, this thesis argues that Arts students can become confident critical thinkers who are able to understand and apply complex theories and concepts to creative projects through pedagogical scaffolding interventions (Vygotsky, 2012) based on dialogic practices and democratic principles at work in a *Community of Inquiry* (Lipman, 2010). This qualitative research study employs a constructivist ontology combined with an interpretivist epistemology (Coe *et al.*, 2017) combined with *Narrative Inquiry* (Clandinin and Connelly, 2004) to discuss the datasets generated by the research from a range of pedagogic interventions designed to develop critical thinking (or 'thinking skills'). The study puts Lipman's framework of *Thinking Dimensions* to work in the opening up of liminal educational spaces in the university which serves as the focus of his study as a way of working through the ideas and issues underpinning the notion of thinking through making in the creation of art works. Thematic analysis is employed to bring to light findings from this study in the form of five practice-focused (Dewey, 2009) conditions in which CT can thrive. From the dataset analysis understanding is developed regarding how carefully scaffolded CT pedagogic interventions in facilitated groups can support students to develop their *Pedagogic Rights* (Bernstein, 2000) *Enhancement, Inclusion* and *Participation* of their experiences of education in the Arts.

Key words: Critical Thinking, Community of inquiry, Pedagogic Rights, liminal spaces, educational experience, Thinking Dimensions.

Dedication

To all the educators in my family, past, present and future. From an Irish Piano teacher, a Yorkshire Froebel's early years teacher, a Ministry of Food educator during WWII and a Lancashire headmistress. Most importantly my parents who taught for their whole career at a local Art College which is the site of this study. They taught from the 1940s to the 1990s in FE vocational and Trade Diplomas in Jewellery Design and making. Seeing teaching first-hand as a child (in school holidays) instilled in me the goal of pursuing a useful and good life as a teacher. The values and belief of sharing knowledge in a democratic setting and that learning was a lifelong pleasure have never left me. My family legacy of teaching is the origin and inspiration of my career, scholarship and joy in education.

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Chapter 1

Context & Problem

An Introduction to An Investigation in Practitioner Research… Following a Hunch

In this thesis, I write auto ethnographically where I describe where the impetus for this research came from and how I responded. In a darkened lecture theatre with its wooden parquet flooring and the old slide projector still presiding, I looked at a pile of thirty essays on art history from my students. I had been reading through them for a first skim to get a feel for the approaches students had taken. I had a burning question. Here I was in an Arts University, a place of cutting-edge creativity and contemporary Arts thinking and yet surprisingly many of the essays before me lacked criticality. Why was that? A large proportion of my students were at that time adult learners. These were students some of whom had careers, brought up families, shouldered responsibility, then why could they not transfer this practice-based understanding and knowledge of the world into their written work for an Arts course? Why did the students not use criticality and questioning? I had a gut feeling that given research time, literature and guidance, I could find the original evidence to back up my hunch. My curiosity caused me to question myself and my teaching practice. At this point, I began to formulate some ideas around how to use practice-focused research to develop teaching and learning around the development of Critical thinking (CT).

The development of CT in practice-based education could be argued to be a key element of an Arts education (Biesta & Lutters, 2017; Barrett & Bolt 2020; Somerson and Hermano, 2013). Many Arts students are confident when engaging with making and designing but may avoid ethical, philosophical or spiritual questioning as part of their practical research investigations. This may be because of a lack of confidence or experience in those areas of thinking, writing and speaking or other factors may be at work. The purpose of this thesis is to bring this phenomenon to light in order to understand it better.

This research explores questions around whether CT can be taught, or if it can only develop in particular conducive conditions. Set in an UK Arts University, this research is framed by a constructivist ontological paradigm (Coe *et al.*, 2017, p.16). The Arts University which constitutes the site of this study is both ontologically and philosophically linked to the Bauhaus (Germany, 1919-1933) Arts School tradition (Griffith Winton, 2016) where intersectional, creative and critical thinkers may

decentre Western thought and educational hierarchies by instead constructing collective, peer-based educational processes, challenging traditional modes of learning (Tabačková, 2015). In turn, these make room for the Altermodern (Bourriaud, 2009), meaning an encouragement of mutual inquiry, transformation and translation between cultures. In this creative context a cultural confluence approach (Merriman and Pooveya-Smith in Kavanagh, 2005) embeds cultural inclusion, adaptive and agile knowledge sharing (Watson, 2014) and engenders inclusive, democratic education.

Arts students' experiences are captured in this thesis when they participate in the pedagogic interventions employed in this study. These interventions aim to develop criticality in thinking, speaking, making and writing. In the conduct of this study, I am the researcher, the writer, the analyst, a practising artist and an educator of thirty years. My own understanding of the practicalities of thinking and making have helped to design the pedagogic interventions that are described in the writing of this thesis. My intention is to capture the interest and deepen the engagement of Arts students. My hope is that my students' engagement in these interventions will be a starting point to making CT a part of their creative practice by encouraging them to engage with and regard criticality as being as creative and as important as visual expressions of creativity.

As discussed above, in developing strategies to introduce criticality to Arts students, a central question is if CT can be taught, or can we only create conditions in which it can flourish. Some authors argue that CT skills can be taught, with many self-help style books on the market offering to provide readers insights into how to improve their capacity for CT. For example, authors such as Richard Paul (the Critical Thinking Foundation, established 1981) have published a whole series of books teaching their brand and method of criticality. Other more recent authors include: - Costa and Kallick (2000), hooks (2007), Weston (2007), Cottrell (2005), and Fisher (2013) who present a number of perspectives on this question. Tool-kit style of books are investigated and critically considered in Chapter 2. Equally there are many authors who take CT in education as their subject who put forward the idea that criticality has more success when it is participant directed and developed as part of a practice-research curriculum. Proponents of this method include the two key texts contributing to this thesis Lipman (2010) and Brown (2018), other authors

include, Coffield (2000), Biesta and Lutters (2017), Gregson *et al.*, (2020), Somerson & Hermano (2013) and Barrett and Bolt (2020). This thesis explores and critically considers the positions put forward by Lipman (2010) and Brown (2018) in order to open up the debate.

Democratic Education

A hallmark of democracy is widely regarded as a social system where the control of an organisation or group is held by the majority of its members. Within an Art educational setting, this thesis explores the extent to which engagement in CT pedagogic interventions might enable students to democratically question the established power structures within the education system, the politics that govern UK educational systems and increase students' capacity to investigate creative, theoretical and practical alternatives. Hargreaves (1997) insists that we need to dismantle and reconstruct the old educational institutions, Brown agrees.

> *"Democracy is also a high-risk strategy… the transformational power of critical thinking, critical thought, and the democratic institutions which are its social and political expressions do not follow predetermined paths or produce guaranteed outcomes. But neither do their alternatives"* (Brown 2018, p. 189)

Brown (2018) believes that the opening up of liminal and democratic educational spaces promotes a freedom to pursue CT, which in turn provides a way for students to investigate and engage with political, religious, ethical and philosophical issues in critical and creative ways.

The current UK neoliberalist agenda would have us believe the role of education is solely to fuel the economy and that vocational and Arts focused students should be educated in preparation for problem solving for industry (Hyland, 2017; Coffield, 2010). On the other hand, educational thinkers foreground the importance of learning for learning's sake in the pursuit of leading a fulfilled life (Biesta & Lutters 2017; Brookfield, 2012). However, this is only part of the story … and a rather binary one at that. The question may not be so much one of whether Arts education should be useful or life fulfilling as one of how a balance between these binary positions can or should be struck in systems of education. Data from this research explores this issue in some depth.

Lipman says (2010) CT cannot grow without the development of *caring thinking and creative thinking*. Many of the participants in this study are mature learners, lifelong learners, and from widening participation backgrounds. Golding & Foley (2017) describe how adult learners bring their life experiences with them when they return to university to resume their education. Learning from lived experience is distinct and different to the construction of knowledge learned from books and academicised understandings of the world. Drawing upon the experiences of adult learners brings a richness and depth to classroom discussions. An overriding concern of this thesis is to give these students a voice and offer them opportunities for empowerment. Until recently the voices of these learners were largely missing from mainstream education and research.

This implies that many adult learners and creative Arts students are not at University for extra qualifications, but rather in pursuit of self-development and the pleasure of learning for the sake of learning, with no consumerist agenda. Brookfield (2004) argues that this kind of learning can lead to a truly democratic society since CT and learning can help people to challenge societal metanarratives.

Statement of the Problem

This Chapter describes the research problem and the context in which it emerged. Arts students are often resistant (Baldissera, 2020; Garrett, 2016) to academic aspects of course work, including thinking, writing and speaking. This is in contrast to their enthusiasm for skills development and practical workshops. Arts students often are keenly interested in practice-based research and thinking through making. It could be argued that if reduced to practical skills only arts education could be accused of limiting human experience with not enough attention being given to other ways of knowing or experience (epistemology). Somerson & Hermano (2013) believe that practice and ways of knowing (epistemology) are enmeshed when Arts students are immersed in a culture in which asking questions, having ideas, making objects and exploring materials are all valued. They call this an "activating experience", a form of critical making, of thinking with the hands, of being alive in a choate moment in human experience (Dewey, 2009). Many students choose an Arts University in order to immerse themselves in the practical application of creative

skills. This thesis explores the extent to which CT might be a useful element in enhancing teaching and learning in Arts education.

Another important question might be how, when and at what stage to introduce CT so students can confidently use critique to develop their own work. I manage and have taught across FE and HE Arts programmes during my educational career. With many students being adult and lifelong learners, they often have missed the opportunity in earlier educational experiences to work with CT. Therefore, developing CT can often involve an un-learning process which involves introducing ideas of CT that are practice based, and arts relevant. This includes asking students to put previous ideas and preconceptions to one side and be open-minded, allowing students to create their own powers of critical thinking and find their own creative choices and research paths (Garrett, 2016).

Is Critical Thinking Part of a Reasonable Arts Education?

To be reasonable is to have developed the capacity to make sound judgements that are fair, sensible or to behave in a way that is moderate or to take as little or as much action as is appropriate to the situation in hand. Lipman (2010, p.22) argues that reasonableness means compromise. He sees educational settings as a place where students learn to be reasonable with each other, so they grow to be

"…reasonable citizens, reasonable partners and reasonable parents".

Considering Bernstein's (2000, p. xxi) *Pedagogic Rights* of *Enhancement*, *Inclusion* and *Participation*, reasonableness especially enables the third *Pedagogic Right*, that of *Participation*. Through reasonableness students are able to claim the right to participate in the construction of their educational experience. This thesis explores the extent to which an Arts education involving CT, and the cultivation of reasonableness and participation in its curriculum might build students' powers of critique and their capacities to question and challenge their own artwork which might then extend into wider social and political contexts.

Norris and Ennis (1995) describe that CT as reasonable reflective thinking that is focused on deciding what to do or believe. Fisher (2013) contends that CT in the curriculum makes students more thoughtful, more reasonable and more humane.

Kozulin (1998) through the work of Vygotsky (2012) foregrounds the importance of developing psychological tools based on the psychological development (of speaking and thinking using words and thoughts). Kozulin asserts that this is a process full of upheavals, crises, and structural changes rather than a gradual unfolding.

Bauhaus & Black Mountain College and their Relevance to UK Arts Education

Looking at the history of CT in Arts education in the UK it is useful to consider the historical attempts to introduce CT in post WW1 Germany's Bauhaus set up between the wars as an art school and America's Black Mountain College (1933-1957) in Ashville North Carolina. The correlation being that many lecturers from the Bauhaus escaped from persecution in Nazi Germany in the 1930s and were then employed by Black Mountain and at Art schools in the UK, such as in Newcastle School of Art and the Central School of Arts and Crafts in London. The Arts University positioned at the centre of this study was directly modelled on Walter Gropius' (1883-1969) Bauhaus Basic Programme (Yeomans, 1987).

Fiedler & Feierabend (1999) report that in the Bauhaus the *Basic Programme* encouraged the study of craft, art and technology together. The *Basic Programme* included a broader curriculum of culture, philosophy, and politics as integral to the Bauhaus pedagogical methods.

Figure 1.1: The Bauhaus Basic Programme for Artists and Designers, designed by Walter Gropius in 1919. (Wilshere, 2016).
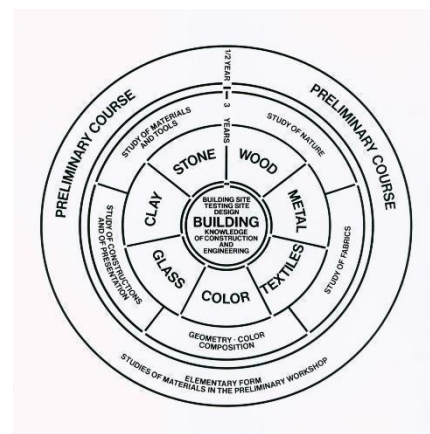
Griffith Winton (2016) explains that the curriculum had CT and radical concepts as its core objective. To reimagine the material world in order to reflect unity and utopia. Students came from a diverse range of social and educational backgrounds and lecturers included such visual artists as: - Paul Klee (1879-1940), Vasily Kandinsky (1866–1944), and Josef Albers (1888-1976) & Anni Albers (1899-1994), among others. One of the metanarratives of the artists and designers who

directed Bauhaus Modernism was that good design can cure the ills of society (Neumeyer, 1994).

Gillies (2016) describes how Black Mountain College became a refuge for Arts lecturers from the Bauhaus fleeing from Nazi Germany during the build up to WWII. It took visual art as a model for the writing process as a means of seeing, thinking and perceiving. This approach contributed to the culture of experimentation and spontaneity building upon CT and practice based educational methods. Trussell (2000) draws attention to how Black Mountain College's education system as springing from the ethos of the Bauhaus and the visual language and performing arts that was its inheritance developed into what was later known as American Abstract expressionism seen in its graduates such as painters Cy Twombly, Franz Kline and Kenneth Noland. Trussell (2000) describes a sort of mapping between the two institutes, Bauhaus and Black Mountain. One originating in Germany the other in the United States. The pedagogic systems were mapped one to the other with the continuation of lecturers from Bauhaus who fled Nazi Germany and came to the USA to continue their ethos of CT in arts education.

The school was ideologically organised around John Dewey's principles of experiential education, which emphasised holistic learning and the study of art as central to a liberal arts education. Many of the school's faculty and students were or would go on to become highly influential in the arts including composer John Cage, artist Robert Rauschenberg, architect Buckminster Fuller and choreographer Merce Cunningham. Thinking through making, and CT in the curriculum was key to this experimental school. In the context of the UK, Brown (2018) invites us to consider how and why a CT deficit in education (and in particular Arts education) has developed in the curricula despite post war Modernist revival of Arts education from Germany and America.

Burke (2001) and Smith (2014) draw attention to how the neo liberalist agenda of consumerism above all has diverted students away from Arts education towards Maths. English and Scientific STEM subjects. Smith (2014) comments that this has been done at the expense of excluding the arts from the curriculum and Fujimura (2020) suggests that a neoliberal ethos makes creativity something useful rather than a place of participation, imagination, construction and change.

Neoliberalism in Arts education uses consumerism and the notion of reasonableness to divert the energies and attentions of Arts students, constraining their creativity and leading them to conservatism and unthinking/uncritical productivity. Lipman (2010) and Brown (2018) put forward the idea that educators could harness reasonableness to encourage and allow creativity in a dialogue that allows many perspectives to be heard (Biesta & Lutters, 2017).

Conceptual Framework

In this research I have worked with a framework by Lipman (2010) which encapsulates some ideas about thinking in education, the *Thinking Dimensions* (see the adapted table in Chapter 4). Lipman explains the concept of the *thinking dimensions* (2010, p. 197) calling it a *multidimensional thinking approach.* He elucidates that a pedagogy of the *thinking dimensions* can only be enabled through a *Community of Inquiry* (Lipman, 2010; Fisher, 2013; Chapter 1) maintaining educational equilibrium through a reflective thoughtful educational paradigm. Lipman (2010) stresses that this is not in order to find an absolute truth but instead to create a space for remaking, improving, and revising of ideas and concepts, where all members of the *Community of Inquiry* work together in a spirit of self-correction and development.

He also sees the *thinking dimensions* of *critical, creative and caring thinking* as a way to understand knowledge and theory so they can be applied to teaching and learning in the classrooms. Also, so they can be used in student projects and in student's artistic endeavours. This is so that theoretical comprehension might move from contemplation to action through practice-focused research.

Purpose of the Study

This research investigates the extent to which a *Community of Inquiry* developed in the pedagogic interventions can create an educational space in which it is possible to explore CT through group dialogue and so connect with personal stories (my own and those of my students) through *Narrative Inquiry*. In Chapter 5 Lipman's *critical, caring and creative thinking* (2010) anchored in Brown's concepts of liminal and democratic learning spaces are critically analysed and discussed in relation to their

capacity to enhance participant educational experience and develop new curricula understandings.

Research Questions

- Can Critical Thinking be taught, or Can We Only Create Conditions for its Development?
- Does Plausibility, Transferability and Reasonableness have a Place in an Arts Curriculum?
- What is Thinking Aloud and Together?
- Could Pedagogic Interventions Increase Motivation of Arts Students to Think Critically?
- What Might Encourage the Development of Critical Thinking in Arts Education?

Definition of Terms

Critical Thinking in Education

CT skills are, as Lipman (2010) tells us, elusive to define. Through the *Thinking Dimensions* he has constructed word clouds for *critical thinking*, *creative thinking* and *caring thinking*. He argues that they create a symbiosis. Lipman attempts to articulate practice-focused ways in which thinking in education can be developed with a range of students from young children to HE students.

Brown (2018) takes a different approach to Lipman although his aim is the same, to develop ways of thinking critically in educational contexts. Speaking mostly to educators he asks them to think about how, where and in what way thinking is taught. Paul and Elder (2022) suggest that there is a cross-societal need to readdress CT. They point out that critical thinkers are clear as to the purpose at hand and the question at issue. Critical thinkers question information and challenge taken for granted assumptions, unsubstantiated conclusions and superficial points of view. They strive to be clear, accurate, precise, and relevant. They seek to think beneath the surface, to be logical and fair. They apply these critical skills to their reading and writing as well as to their speaking and listening.

Practice-focused research in relation to the development of CT in education is an important element of this thesis. Such authors as Coffield & Williamson (2011) offer an alternative way of practically thinking critically and talking about education. The above authors argue that where communities of discovery are built between learners and educators working together in collaborative and cooperative ways, democratic education flourishes.

Dewey (2009) points out that the way to develop thinking in art and education is for students to experience situations in which thinking can happen. Not just talking about art but experiencing it in a gallery, not just thinking about thinking but talking, debating and discussing thinking. Not just philosophising about education but listening to stories from the classroom, from educators and students, demonstrating thinking in education in action in practice-focused realities.

Practice-Focused Research & *Praxis*

Practice-focused research Nelson (2013) relates, is a form of academic research which incorporates practice in the methodology or research output. Leavy (2019, p.4) points out that it is also a transdisciplinary approach to knowledge building, which can be utilised during all phases of research, formulating a research question, data generation, analysis and interpretation. Practice-focused research methods can adapt the principles of the creative arts in order to address research questions holistically. This process of inquiry therefore involves researchers engaging in practice, be that teaching practice or the making of art as a way of knowing (McNiff, 2014).

The relationship between practice and theory has traditionally been seen as a dichotomy but practice-focused research brings theory and practice together and as can be seen here, there is a growing body of practice research academics across a number of disciplines who use practice as part of their research.

Aristotle describes a number of ways of being and/or doing. For example, *Theoria* (constructing a theory), *Poiesis* (making something when ends are known), and *Praxis* (conduct in a public space in the interests of the common good where ends are unknown). Practice-focused research engages all three of the above forms of knowledge/ ways of being (Lawton and Gordon, 2005) (see further exploration into

practice and *Praxis*, Chapter 3). Brown (2018, p.84) notes that in Ancient Greek, *Praxis* referred to a social activity engaged in by free people (Dunne, 2009, p.10), the political theme of *Praxis* and of making people free is also found in the writings of Freire (2017) who defined *Praxis* as a transformational process of changing structures via thought and action. He believes that oppressed peoples could use *Praxis* to acquire a critical awareness of their own condition. This thesis explores the extent to which engaging in CT can encourage thinking through doing. Somerson & Hermano (2013) suggest that CT offers one form of translation of Arts practice into the written language of the academy. Barrett & Bolt (2020) point out that practice as research creates knowledge that could be utilised in multiple contexts beyond the Arts. Furthermore, they explain that practice-focused CT might help Arts students develop a deeper understanding of how knowledge is revealed, acquired and expressed.

Sennett (2009) and Hyland (2017) continue the discussion saying that being a craftsperson creates tacit knowledge and develops a 'thinking' hand. This idea is central to the development of CT in Arts education with Arts students. The aim is that through thinking aloud together, speaking, making and writing, participants develop deeper ways of knowing and illuminating their Arts practice. Barrett and Bolt (2020) call practice-focused research "muscle memory" and believe it imputes a deeper connection with thinking through making.

Broadhead and Gregson (2018) note that Aristotelian *Phronesis,* inherent practical wisdom, reveals philosophical contexts for CT about the theoretical underpinning of art and design. The situated and personally motivated nature of knowledge acquisition through practice-led approaches presents an alternative to traditional pedagogies that place emphasis on more passive modes of learning (Brown, 2018).

Perhaps the investigation of the processes involved in higher-level learning requires the use of new research methods. Barrett & Bolt, (2020, p. 2) say:

> *"Practice led research is a new species of research, generative enquiry that draws on subjective, interdisciplinary and emergent methodologies."*

The term *emergent methodologies* are used to describe an Arts methodology which is both interdisciplinary, interpretive and diverse. Barrett & Bolt (2020) in a similar way to myself, are researcher-practitioners from an art and design context. Also, from this subject area Ettinger (2006) further extends the term *Praxis* by making the word *Praxical* as a more nuanced definition of the way theory and arts practice work together in the creation of visual arts.

Community of Inquiry

Garrison *et al.*, (2000) write that an educational *Community of Inquiry* is a group of individuals who collaboratively engage in purposeful critical discourse and reflection to construct personal meaning and confirm mutual understanding. Pragmatist John Dewey (1859-1952) established the concept of *Community of Inquiry* (2009) as a philosophy of practice and usefulness in education. He encouraged students to work with solutions to engage with criticality. Xin (2012, p. 20) relates that Dewey invited and enabled his students to experience the world, education, art and politics as a way to think for themselves, make judgements and form their own opinions.

Lipman (2010) is credited with further articulating and building on the idea of a *Community of Inquiry*. The idea of groups of students working together to investigate subjects and ideas is further considered by Brown (2018, p. 189) and Fisher (2013, p. 53). They understand that *Community of Inquiry* is important if students are to learn in an atmosphere of equality and joint inquiry. In a *Community of Inquiry* students collaborate and negotiate demonstrating cooperation and dialogue and draw strongly upon democratic values. Lipman argues that students may develop listening, respect, challenge, reasoning and inference (Lipman 2010, pp. 20-21) through engaging in CT. Brown (2018, p. 2) contends that *Community of Inquiry* maximises student access to what he calls the "legacy of the critical traditions" from the Greeks. In a *Community of Inquiry* students have an opportunity to find a space in which to think for themselves, make their own connections and embed their learning.

Liminal Space in Education

Bourdieu (1993) points out that to consider liminality is to think about the presence of power in educational spaces. Foucault (1988) investigates historical educational power and asks us to examine imbalance and exclusion. Bernstein (in Bourne,

2003) sees a link between liminality and boundaries. The word liminal meaning occupying a position at or on both sides of a boundary or threshold. In this context liminality describes the places my pedagogic interventions are planned to take place, within the boundaries of the Arts University. The word liminal has its roots in the Latin word *limen* meaning a threshold, a crossing point, a transitional moment. Rohr (2021) explains that in an interpersonal context liminality indicates significant times, events, and places that open us up to being seen and heard by each other as whole human beings.

Liminal is related to the word, 'interstitial', meaning in between spaces. Lorenzi & White, (2019) say that creativity is often confined to interstitial zones in education, this could indicate in-between social spaces outside formal teaching zones. Rohr (2021) says that not only is the abstract notion of liminal space held in the present moment but that we are in liminal space whenever past, present, and future time come together in a full moment of readiness. An intention of this study is to explore the influence of pedagogic interventions employed in this research and their potential to provide those interstitials, yet creative and liminal spaces for different kinds of learning to occur. In this research I am discovering within the Academy new liminal educational spaces in which to explore criticality and art with participants.

Narrative Inquiry

Narrative Inquiry has its origins in the social sciences and anthropology (Clandinin and Connelly, 2004). It involves understanding experience as lived and told stories.

> *'Life as we come to it and as it comes to others-is filled with narrative fragments, enacted in storied moments of time and space and reflected upon and understood in terms of narrative unities and discontinuities…We were focused on trying to understand experience. We saw our research problem as trying to think of the continuity and wholeness of an individual's life experience.'* (Clandinin and Connelly, 2004, p. 17).

Narrative and stories have a socio-cultural familiarity in terms of kinds of languages used and sets of tropes. They become part of the landscapes of our collective childhood in the West. Fairy tales, mythology and folk tales are our heritage and are embedded in our collective memories. *Narrative Inquiry* is an academicization of

storytelling within educational settings. Habermas (in Lawton and Gordon 2002, p. 232) points out that myths and narrative are concretised modes of thought that integrate different aspects of life within a single domain. Habermas describes these aspects as 'intellectual domains or arenas of discourse'. They include the material world, others in the world, aesthetics and story. *Narrative Inquiry* is created around these concepts. The *Narrative Inquiry* employed in this thesis aims to capture participant stories of CT development in Arts education with reference to Habbermas' domains.

Practice research and *Narrative Inquiry* are closely linked within qualitative research paradigms such as in Arts Education and the social sciences. Leavy, (2019, p.8) attributes this to factors, including the *narrative turn*, which she explains as the emergence of *Narrative Inquiry* inside and outside of the academy. Further she argues that Arts-based researchers and practice researchers have a greater capacity to see a synergy between story and practice and between Arts-based research and other disciplines which favour a qualitative methodology such as autoethnography. Bochner and Riggs (2014) and Denzin & Lincoln (2000) have worked particularly in the field of educational research. They document the *narrative turn* in research and in critical storytelling and have tracked its use across a variety of disciplines, beginning in the 1980s and its increasing popularity today. In *Narrative Inquiry* researchers seek to avoid objectivising participants so as to preserve the complexity of human experience (Josselson, 2006).

Whole Human Being Pedagogy

Hemmingway (2011) tells us there is a "fifth wave" of public health action with a focus on well-being, which involves an articulation of a current need to discover a new image of what it is to be human, in order to begin to address the challenges of promoting well-being. *Lifeworld* care is an alternative way of viewing human beings that emerged from the Phenomenology theory of Husserl (1859-1938) meaning the philosophical study of structures of consciousness and experience and the objects of direct experience. Husserl suggests that any human view of the world without subjectivity has excluded its basic foundation. The phenomenological understanding of *Lifeworld* is articulated through temporality, spatiality, intersubjectivity, embodiment and mood. Hemmingway believes that in *Lifeworld* care (2011), researchers see their participants as people in the round, fully formed,

not just a partial glimpse of them. A person's well-being is key to this concept, and she believes it will involve discovering a new image of what it is to be human. The CT pedagogic interventions planned as part of this research are designed to be facilitated with a light touch, recording data and collecting narratives and participants' educational experience, governed by Lipman's *caring thinking* (2010). Participants are treated according to *Lifeworld* care, as whole human beings.

Scott & Usher (1996, p. 2) remind us that educational research is by necessity social and that all human action is meaningful. Further they suggest that (1996, p.18), by seeing the participants as whole humans and using *Lifeworld* care that in research such as the pedagogic interventions, participant narratives might be shared to make sense of the social context of the Arts university.

Procedures

In this conduct of this thesis, I set up five pedagogic interventions

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Planning for the Pedagogic Interventions

Diary Project (Burke, 2001)

Book Club (Hill *et al.,* 1995)

Poetry Group (Maynard & Cahnmann-Taylor, 2010; Norton & Gregson, 2020)

Debate Club (Snow, 2010)

Critical Thinking Club (Lucia & Swanberg, 2018)
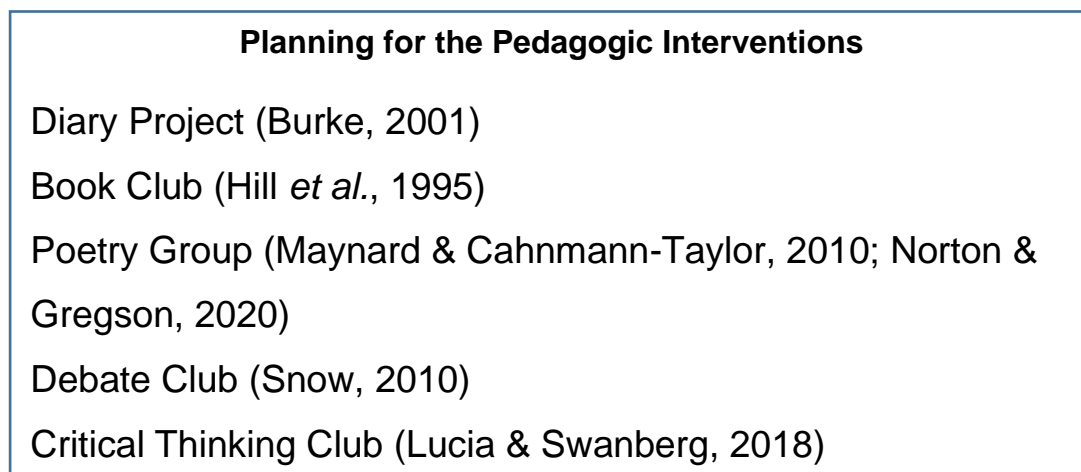
Figure 1.2: The pedagogic interventions

At the Arts University in which this study is located there are annually 3,600 students. The pedagogic interventions framing this study facilitated 153 volunteer participants over three years, inspired by the educational texts of Lipman (2010) and Brown, (2018). Participants are of different ages and from different social backgrounds, including post-compulsory students and adults, lifelong learners and some participants from Widening Participation backgrounds (see Chapter 3). The aim and structure of the extra-curricular CT interventions are similar to one developed by Lucia & Swanberg, (2018) for their students.

Lucia and Swanberg (2018) Model of a CT Club

Lucia & Swanberg (2018) are professors who teach medical students in the US.

They created a Journal Club which included journaling, academic reading, academic writing and a discussion group in effect a critical thinking club.

Their aim was to introduce first-year medical students to CT and real-world application of thinking skills needed throughout their practice-focused careers.

They saw this extra- curricular CT group activity as a companion learning and assessment instrument for their students.

Students wrote a daily journal mapping their introduction to and development of CT.

After pre-reading students discussed academic texts and wrote an essay on what they had learned, which was graded by the Professors.

The Journal Club was mandatory and part of the qualification.

Figure 1.3: The Lucia and Swanberg (2018) Model for developing a CT Club in an educational context.

Significance of the Study

The likely intended contribution to knowledge from this thesis concerns the practical application of theoretical and conceptual frameworks discussed above as a way of developing CT with students in a practice-focused (Barrett and Bolt, 2020) Arts context (Leavy, 2019).

I regard one of my roles as a lecturer and manager is to develop pedagogical interventions that help Arts students develop the practical and critical academic skills necessary to complete course work and so to graduate. I also want to work with students as whole human beings in a respectful, democratic way. I have begun this scholarship in order to explore pedagogic interventions and teaching methods that might support the development of CT skills and student motivation for thinking critically. This thesis adopts a qualitative practitioner-led constructivist research

paradigm in which I design and facilitate pedagogic interventions in order to put theoretical education ideas and conceptual frameworks from Lipman (2010) and Brown (2018) into practice.

Limitations of the Study

This is a qualitative study with an emphasis on some of the soft skills associated with CT such as kinaesthetic, creative and naturalistic. These are explored with participants in the pedagogic interventions examining whether they are suitable for Arts education with Arts students. This may impact on the reception of this research in quantitative contexts because of the prominence of interpretative modes of analysis, and a lack of numbers-based data.

Other limitations are the coverage and range of participants who contributed to the study. They are all self-selecting volunteers. Barriers may include that the interventions are an extracurricular class. There may be internal or external factors such as time, money, commitments, funding, peer pressure, caring commitments or employment pressures for participants who want to contribute but who could not.

There may also be a limitation because of unconscious bias and the friction of being an insider and an outsider in that I am the research designer, research facilitator and research analyst in my own institution, with my own colleagues and students. A further limitation is that only two educational institutes are used and that they are in a similar geographical area of the UK. These issues will be discussed in Chapter 3 research design and in the discussion of Chapter 5.

Organisation of the Study

When organising the research, it is important to define the parameters of the study. These include that the participants came from two institutes, the Arts University an FE/ HE small specialist Arts institution and the College a small residential FE institute focusing on basic entry level skills and qualifications. Qualitative approach was taken because of the use of autoethnography and *Narrative Inquiry* as methods to interpret the data which came in the form of participant interviews, visual arts objects and ethnographic observations.

Understanding the ethics of running the pedagogic interventions working with participants and holding data play a large part in the planning of the research process. In the interventions and in dataset collection the rights and feelings of the participants are taken into consideration. When using participant quotes or referencing writing, giving an authentic account of the context and meaning aims to avoid deception and misrepresentation in my thesis. The identities and interests for those involved are protected using anonymisation of the names of the educational institutions, its geographical location and the real names of the participants. This protects both confidentiality of participants and the institutes. The data collected are safely and securely stored and will be destroyed five years after the dissertation has been submitted. This thesis is organised into and reported in Chapters as advocated by Denscombe (2017) and Bell and Waters (2018).

These are as follows: -

Thesis Chapters

Chapter 1 Context and Problem: vocational Arts students can be resistant to the written element of Arts course work, while being enthusiastic about practical sessions. This research seeks to develop CT skills, with Arts students in a *Community of Inquiry*.

Chapter 2 Literature Review: A deep dive in books journals and research into education, CT, philosophy and social science looking for ways to put theory into practical application.

Chapter 3 Methodology: Here is laid out the heuristic constructivist ontology, the hermeneutic & interpretivist epistemology and the qualitative, inductive methodology of the research along with the research design of the pedagogic interventions.

Chapter 4 Data Analysis: Here I identify patterns, themes and research findings.

Chapter 5 Discussion and Findings: This Chapter considers the findings from Chapter 4 and discusses these themes triangulated with the literature.

Chapter 6 Conclusion and Recommendations: A consideration of the meaning of the findings, their implications and further recommendations.

Figure 1.4: The Chapter structure for this thesis

Chapter 2

Literature Review

The Nature and Ethics of a Literature Review

This literature review critically examines existing research evidence on the pedagogy of CT. The theoretical frameworks of Lipman (2010), Brown (2018) are applied through the pedagogic interventions in my own teaching practice situated within a small specialist Arts university. Bourdieu (1989) comments that theoretical frameworks must be based on contextual reality in order to increase the chance of successfully answering a research question, an approach he terms *ethnomethodological* meaning the study of how social order is produced in and through processes of social interaction.

Thompson, (2018b) writes that literature reviews are part of forming an identity as a scholar. When literatures are used in conjunction with critical interpretation, they can form a base for deeper understanding of subject areas such as education. When used in combination with a researcher's own ideas and findings the review can propel the development of the researcher's own voice. Writing a literature review is the knowledge work that underpins the processes of producing a thesis. A literature review is more than a laundry list of books, journals and articles read, instead it is an active reading and thinking process involving critical evaluation, categorisation, and synthesis of texts to provide a useful base for research.

CT within the discipline of education is substantively investigated and its theory and philosophy contextualised in Arts education. Writing autoethnographically and using the first person, I also depend upon an accumulation of knowledge and experience derived from over twenty years of managing and teaching in FE and HE. My intention is that this research will be of practical use to educators in general and to Arts educators in particular.

In writing this thesis I became increasingly aware of my own biases and preferences and as a result I am beginning to understand the social power structures that affect my own thinking and actions. My social, historical and geographical locators significantly impact the way I structure my universe as does the epistemological thinking within the Arts university paradigm in which I teach and manage (see Chapter 3). Having made steps towards this understanding, I can see the decisions and choices I have made in building the text and make it transparent for the reader (Nowell *et al*, 2017; Scott & Usher, 1996).

Authors who write on the subject of writing have been important in this process, as have those who offer advice regarding thesis structure and the organisation of content, (Bell and Waters, 2018; Denscombe, 2017) and those who write about data analysis (Kara, 2015), trustworthiness in educational research (Nowell *et al.,* 2017) and the process of creativity and editing in academic writing (Thompson, 2014).

In this thesis I learn to ensure that my assumptions are questioned, challenged or avoided and that my claims are supported by literature from current sources. Also, I have endeavoured to search deeply and widely into literature surrounding the subject of CT in Arts education. Reading other academic texts such as doctoral submissions (Burke, 2001; Powell, 2017), academic journal articles and attending conferences as well as being published in peer reviewed journal articles and book Chapters (see Appendices 9 and 10) have helped in the development of my writing skill and in developing my capacity to sustain and maintain academic rigour in the course of the writing.

The words ethics and morals derive respectively from the word in Greek (*ethos, ethikos*) and Latin (*mores, moralis*), variously translated as customs, manners or social norms has now become integral to how I think about educational research. Within the context of the development and implementation of the CT pedagogic interventions I have employed with students in Arts education, deepening my understanding of the terms CT and ethics has influenced the meanings I have made from my experiences of conducting this research. Ethics can be interpreted as decisions based upon individual character, the subjective understanding of right and wrong by individuals. Walker & Lovat (2014) suggest that morals emphasise communal or societal norms about right and wrong. From their perspective, ethics is a more individual assessment of values, while morality is a more intersubjective community assessment. The relevance of this difference is seen when Socrates' questions of how should we live and perhaps a more relevant question given our multicultural, multi-perspective culture could be how should we live together? (Lawton & Gordon, 2005)

What is called for when considering ethics and morals is empathy for the other person. What I mean by the other is when a person or group views or treats a person

or thing in a way that is different or distinct from themselves or something familiar or known about. Something or someone they regard as being intrinsically different from and alien to themselves. If ethical considerations are left to an individual assessment, driven by a single person, Walker and Lovat (2014) argue could be limited by self-interest and egoism. Any individual can be restricted by their worldview rather than being inherently aware of the existence and relevance of others. Since recognition of the other is implicit to moral questions, then moral questions must be answered on a larger scale. This requires having a shared dialogue because these questions deal with what is considered to be good and right and to be in the interests of democracy and justice.

Moral decision-making moves ethics away from an individual reflection, into a social space. In that socially constructed space such as in the pedagogic interventions reported in this study, it is understood that people in society are implicitly aware of the 'other' and 'otherness'. This thesis argues that dialogue, discussion, debate and active listening, using oral and aural skills, thinking aloud together begin the journey of understanding, empathising with, understanding and accepting the other.

Walker and Lovat (2014) argue that moral decisions, which consider the importance of the other and their context in the world, are wisest when they involve community thinking, based on democratic dialogue between everyone involved. That dialogue I argue should aim to be inclusive, non-coercive, self-reflective, and seek consensus rather than engage in a pursuit of absolute Platonic moral truth. In ethical dilemmas, the individual may draw on their frameworks of imperatives that they live by based on utility, the law or religion.

There is a difference however between what 'I' (first person pronoun singular) should do in an ethical dilemma, and what 'we' (first person pronoun plural) should do in a moral situation. How we see the dilemma determines the approach we adopt to decision-making. That is, whether I think about it via a monologue within myself using ethics, ethos, *ethikos* (Greek), or whether we, all together, enter into thinking aloud in other words a dialogue about the issue using morals, mores, *moralis* (Latin). The pedagogic interventions described in this thesis aim to open up a place and a space in which to discuss issues-based ideas in a community of discovery and practice.

A Timeline of Critical Thinking in Education

Critical Thinkers of Antiquity 2000BC, Socrates, Plato, Aristotle	
1860s-1960s Modernist Thinkers Dewey, Addams, Bloom	**1960s-1990s Postmodernist thinkers** Paul & Elder De Bono, Ennis
Contemporary Critical Thinkers 1990s-present time: Lipman, Brown, Fisher, Brookfield, hooks, Tishman.	**Arts Critical Thinkers**: Somerson & Hermano, Leeson, Mitchell
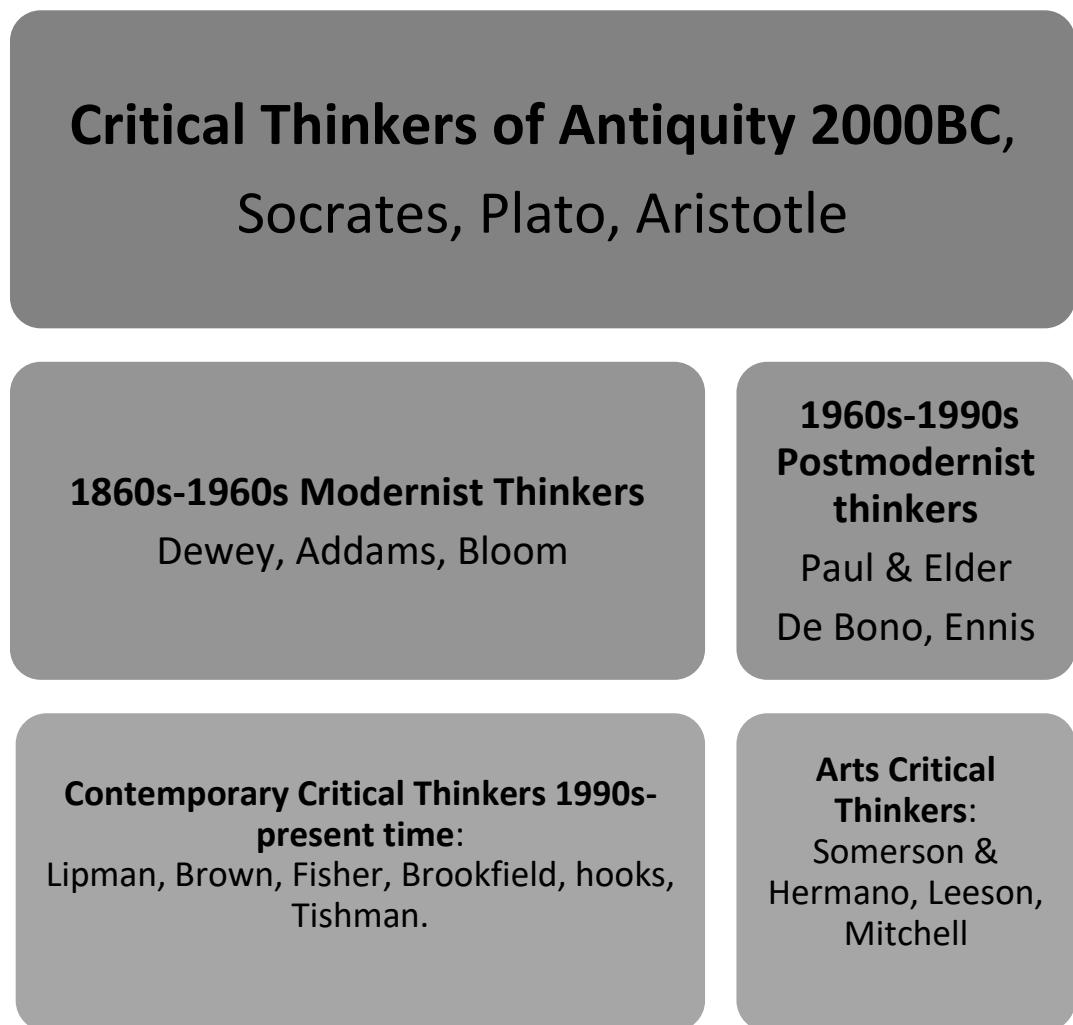
Table 2.1: Critical thinkers in education timeline

Socrates, Plato & Aristotle and the Development of Critical Thinking in the West

This investigation aims to find ways for Arts students to practically engage with and apply complex theoretical/ political or ethical concepts to their creative projects. This might be achieved through student engagement with the pedagogic interventions designed for this study. It is useful at this point to deepen my understanding of historical and contemporary ideas about CT in education and how they have developed over time.

The notion of CT in education could be said to begin with the ideas of Ancient Greek philosophers such as Socrates (470 - 399 BC), Plato (428 – 348 BC) and Aristotle (384 – 322 BC). They considered how people learn to think critically, creatively, and mindfully. Here, I discuss how these relate to the teaching of CT in an Arts curriculum.

Lawton and Gordon (2005, p.11) note that children in Greek antiquity were expected to learn from teachers or be trained in occupational skills by their elders. They were also expected to learn about the environment, belief systems, community and their place in it. At this point no distinction was made between practical skills, abstract thinking and philosophical ideas. All school education was (regrettably) for boys only. Girls were educated at home, learning domestic wifely skills (Lawton and Gordon, 2005 pp.13-14).

In the Athens of antiquity rhetoric and public speaking had an important place. The keys to subjects of rhetoric, and oratory were communication and clarity as well as the construction of an argument using logic and ethics. Socrates believed that mythological stories provided poor role models for human behaviour and looked for more reasonable and realistic explanations of the world and humanity. Unlike this thesis which utilises *Narrative Inquiry* and sees it as a vital method of data collection. Socrates' own writings have not survived, but they were recorded by Plato and verified by a contemporary, Xenophon (435-354 BC) (Lawton and Gordon, 2005 p.15).

The Socratic Method is one in which questioning is used as a system of intellectual inquiry, starting from an opening statement of ignorance. For Socrates, the only true wisdom is in knowing that one knows nothing. Socratic questioning typically asks 'why?', interrogating fundamental assumptions and beliefs, for example what are nature, beauty, ethics and truth?

Aristotle promoted a form of teaching that abandoned the established power dynamic of teacher and student. Instead, knowledge was acquired through inductive argument and generalisation using Socratic questioning. This relates to one of the questions investigated through this thesis, namely can CT be taught, or can we only create conditions to support its development?

Plato advocated a realist ontology, he was a student of Socrates and is credited with saying that for everything we see, there is a perfect version and perfect form to be found. He used an allegory of shadows on a cave wall viewed by prisoners who never see the perfect objects which cast their image. This was to illustrate the view that the world that humans see is one of imperfect glimpses rather than the ideal or pure forms. 'Perfection' is an absolutist concept. Within Arts education I ask students not to seek perfection but instead to investigate, experiment, question, make, test, perform, discuss and reflect.

Plato had a philosophy about the relationship between the individual and society. He believed that education is a necessary component of a good society. His thinking led to a vision of an ideal city or *Republic,* an imagined piece of social engineering with a tripartite education system producing *men of bronze* (workers), *men of silv*er (the military) and *men of gold* (the elite). Plato's Republic was invented for an imaginary small agrarian city where change rarely occurred. It was not designed for the fast-changing industrialised technological contemporary cities of Europe. In the *Republic,* citizens would be trained or taught from childhood within the bounds of their class. They were not to divert from the path or cross the boundaries of the imposed caste system.

The UK Parliament Education Act of 1944, the 'Butler Act' (Jeffreys, 1984) introduced a form of Platonic triple streaming in the form of Secondary Grammar, Modern and Technical Schools (Green, 2008). Private education did not come into the Act though it followed a similar streaming model. The act saw the reform as revitalising the country at the end of WW2 and planning for a post-war future. It was an idealistic time, hopeful for the country as a whole and hopeful for education in particular. This time period also saw the beginning of the National Health Service in 1948 a publicly funded healthcare system and a few years later the Festival of Britain in 1952 celebrating British innovation and design.

Plato argues that the evidence of the senses is unreliable and that the use of the senses and emotions had to be reviewed critically. In this respect Platonic philosophies are incommensurable with the interpretive methodology framing this

thesis, which is grounded in a heuristic epistemology, denoting a practice-focused approach to problem solving or self-discovery.

This study does not quest for perfect educational forms because in education, philosophy and life, fallible humanity does not declaim Platonic perfection. Emotions can also give us valuable and sometimes essential information about situations. Lipman (2010) questions whether we are talking about emotions as a subject matter of education or are we talking about the emotions playing a role in education. A third possibility would be to educate emotions themselves. Damasio (2000, p.7) affirms that emotions are distinct from feelings, he sees emotion as expressing the ecological relationship between the organism and the world, it is a kind of imaging, emotions depend on the imagery of the emotions, he calls it the "theatre of the body". (A further exploration of emotions and feelings in education in Chapter 4).

Aristotle rejected Plato's major thesis of idealism and the perfect form. He believed that what we think depends entirely on human experience. This could be misinterpreted as meaning that new students who have never experienced art or making art are waiting to be filled with artistic educational experiences. Freire refers to this model of education the 'banking' system (2017), with students seen as waiting for the educator to 'deposit' knowledge into their blank slate minds and presupposes that the power balance is all in the hands of the educators with students being mere recipients with none of their own agency in the transaction. Freeman (2017, p. 10) and Freire (2017) argue that history has shown that humans do not just live out their lives as passive recipients of some sort of fatal existence, and that the role of the democratic educator is to walk with students on their educational journeys sharing not imposing views upon them.

Aristotle sees education as a preparation for the 'good life'. He proposes that all people must learn for their own happiness and that the major task of education is to create a society where people cooperate with each other. According to Aristotle, moderation, reasonableness and ethical existence in all things lead to this 'good life'. Dewey describes this as *social cohesion through education* (in Brown 2018, p. 179).

Modernism and Critical Thinking in Education

Arts education has developed and grown in popularity over the past 100 years with the rise of the Art School during Modernism. One definition of the term Modernism refers to a global movement in society and culture from around 1860 to 1960 which saw the proliferation in the art world of various Modernist -*isms* in art such as Cubism, Surrealism and Futurism to name but a few. Modernism looked for a new way of expressing experience and values of modern industrial/ metropolitan/ urban life. Artists and designers around the globe used new imagery, materials and techniques to construct artworks that they felt better manifested the realities and dreams of modern societies (Tate, 2021).

Pragmatists, philosophers and educators like John Dewey and Jane Addams (1860-1935) formed part of Modernist epistemology. They asserted that philosophy, Art, epistemology, linguistics, belief, and science are most usefully understood in terms of their practical uses in society, for example the human right to an education and social justice. They developed ideas about inquiry and experience-based reflective learning. Making particular reference to the concerns of this research, Dewey (2009) believed that art and the creative experience should be a part of human existence, expanded beyond Platonic elitism of the 'men of Gold'. Dewey advocated the democracy of a right to education and the desire to be creative. Margolis (2009) defines a work of art as a physically embodied, culturally emergent entity, a human utterance that is not an *ontological quirk* but is equivalent to other human activity and culture in general.

European thinking on CT in education both for and against included Charles Spearman (1863-1945) who developed a theory of General Intelligence (1923), French thinkers, developed the *Binet-Simon Scale* (1961) in which they endeavour to test and measure thinking skills.

Figure 2.1: Binet Simon scale. Reproduction from 1961 Binet-Simon intelligence scale, showing three pairs of pictures, about which the tested child was asked, "Which of these two faces is the prettier?" The drawings were reproduced in the article "A Practical Guide for Administering the Binet - Simon scale for Measuring Intelligence" by J. W. Wallace Wallin in the March 1911 issue of the Journal, The Psychological Clinic (volume 5 number 1).

Thorndike (1874-1949) developed a theory based on the idea of inherited intelligence. On the basis of this he advocated educational practices like *teaching to the test*, *drilling information*, *practice tests*, *streaming* and *competition* (Resnick & Hall, 1998). This has some parallels with Plato's *Republic*, envisioning an ideal streamed, and stratified classed society. Walker (2012) suggests that Victorian Modernists such as Spearman, Thorndike and Binet & Simon and contemporary UK governmental thinking on education, espouse a quantitative paradigm where measuring, testing and collecting data are paramount. In tune with the metanarrative of Modernism. The above authors looked for the one best system for ascertaining intelligence. From this perspective, Teaching and learning appear to be ruled by industrial ideas of mechanism, industrialisation, efficiency and authority. Although these writers are interested in thinking skills there seems to be no room for question, challenge and investigative thinking within the *test* paradigm. They support the view that thinking skills are a fixed and unchangeable entity, to be solved by positivist solutions, something that is 'fixed' and unmovable, not something to be 'solved' or investigated, not something that can be learned or nurtured. A focus on task performance in education can result in a negative self-concept in some students, because if effort and ability are seen as negatively related, then someone who takes more time over a task is seen as having low ability.

The Smithsonian (2021) reports that psychological tests were commonly used during WW1 as a tool to rank and sort people. 30 years later the Watson-Glaser Critical Thinking Appraisal Form (1952) was developed. According to the directions the test aims to "find out how well you are able to reason analytically and logically." The test contains questions about inference, recognition of assumptions, deduction, interpretation, and evaluation of arguments. This test is still used by U.S. universities as part of the entrance requirements.
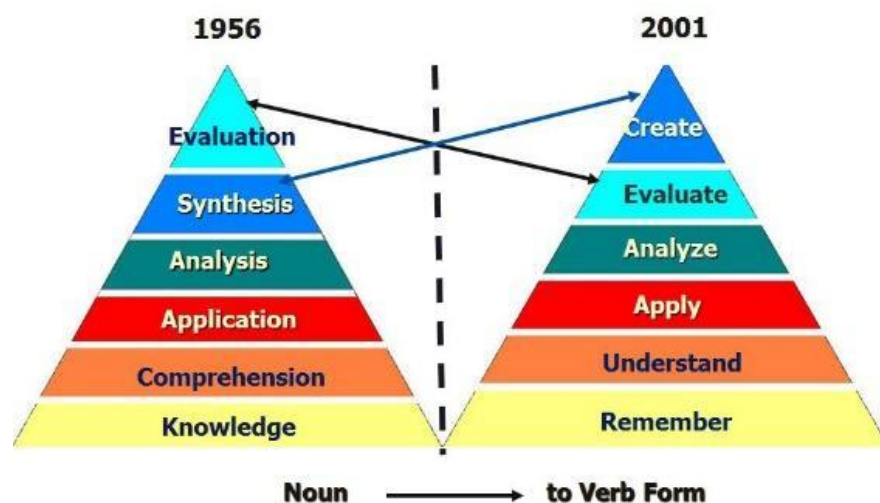
Figure 2.2. An adaptation from two taxonomies, Bloom et al., (1969) and Anderson et al., (2013).

Post WWII, Bloom *et al.,* (first published in 1956, later reprinted in 1969) devised a cognitive taxonomy of thinking skills and developed tests searching for a metanarrative, a universal quantitative truth about CT. Governed by ideas of efficiency and authority, Bloom *et al.*, and Watson & Glaser believed definitive lists and testing held the answers to the epistemology of thinking. Costa & Kallick, (2000, p. 2) suggest that the industrialisation of education through fixed point testing, measuring and negative competitiveness can lead to students who 'fail' these tests opting out of education, when they may in fact be capable of continuing.

Norris & Ennis (1995) and Anderson *et al.,* (2013) formulate revisions of Bloom's taxonomy see figure 2.3 above, not disputing but extending their work with further analysis. Ganeshan (2019) though, calls Bloom's taxonomy disadvantageous as it hinders more creative ways of learning and teaching and thinking skills. De Bono (1974) was not attracted by limiting taxonomies, countering instead with oblique

strategies and lateral thinking skills as an alternative way to develop thinking skills. Reassessments of established theory are always worthwhile and new literature sheds fresh interpretation on established pedagogical methods. The pedagogic interventions reported in this study aim to qualitatively develop thinking and writing skills with Arts students.

Figure 2.3: Fisher's five stages of developing thinking

Five Stages of Thinking Words

A curriculum of Concepts age 5 to 7

A curriculum of Concepts, age 7 to 11

A curriculum of Concepts age 11 to 14

A curriculum of Concepts age 14 to 16

A curriculum of Concepts 16+ age.

Fisher (2013, pp. 235-237)

Fisher describes these as the kinds of words used by children as they move through primary and secondary education. The students I teach in post compulsory education range from Access (Level 3), Undergraduate (Level 4-6) to postgraduate (Level 7) could be at any stage in their life from immediately post-school, midlife career change to post retirement. In Fisher's words, for example the first and second set of thinking skills show clear binary oppositions e.g., *problems/ solutions*, *agree/ disagree*. Such dichotomies leave little room for nuance. This style of thinking is more likely to be held by early years learners who may not have been introduced to questioning, dialogue and CT (Lipman 2010). It is not really until the third grouping that *thinking* words begin moving into more complex areas, for example *logical – illogical*, *implications and consequences*. These words have a binary emphasis, but the language is more complex and the ideas more in-depth and they cannot be answered with a yes or no. Fisher sets up composite layers and meanings: e.g., *assumptions (implicit)*, *ambiguous (vague/ imprecise)*. By adding the bracketed words, he suggests ambiguity and the possibility of multiple interpretations.

In the fourth grouping Fisher adds *consistent argument - circular arguments:* it could be acknowledged that there is much more nuance at work here, since both words connote argument, but one is unchanging and travelling in a straight line and the

other moving in circles. Here the difference is subtle and complex. In Fisher's final category of thinking there are no binary oppositions at all, the list is much more holistic, and concept driven, e.g., *slippery slope or thin end of the wedge.* Both phrases refer to a course of action with a potential negative outcome, likely to lead to something bad versus the start of something that will become more serious and unpleasant. The kind of thinking and questioning needed to distinguish between these two similar, yet different phrases need teasing apart. The first one denoting a leading to disaster and the second one meaning being at the start of something that will become more acute. In this way Fisher (2013) sees that language and its use helps students express themselves more succinctly. For participants in the pedagogic interventions the aim is that they will begin using CT with language skills and this will lead to questioning and using careful, authentic language to say what they mean.

Meta-Modern Critical Thinking in Education

Meta-modern (meaning after and beyond postmodernism) and postmodern theory are part of the epistemology of the Arts University in which this study is located. This is helpful in unravelling how criticality can be developed with Arts students. CT, like the postmodern era in which it was developed, is pluralistic and decentred meaning to remove or displace the individual human subject, such as the author of a text, from a primary place or central role. Postmodernism can be read in multiple ways (Scott and Usher, 1996, p.25), challenging definition, meaning, and timeframes. Postmodern thinkers believe that subjects are seen as inseparable from their subjectivity, history and socio-cultural location (Scott & Usher 1996). Senior teaching staff at the Arts University in the site of this study (including myself), who received their art education and formation during the 1970s and 1980s often anecdotally view postmodernity as part of their theoretical heritage, as creative practitioners and educators this will be discussed below. Concepts such as *post-humanism*, *agential realism*, and *situated practice* are part of the postmodern paradigm and thinking.

Brookfield (2004) describes how constructivism emerged from the application of *Critical Theory*, developed by the Frankfurt School (Lawton & Gordon, 2005, p. 230: a school of social theory and critical philosophy in the interwar period) which offered a critique of society and culture undertaken in order to reveal and challenge power

structures. Brookfield argues that constructivism posits that knowledge is constructed, rather than innate or passively absorbed by students or participants (Vygotsky in Kozulin, 1998) and that learning is an active process (Dewey, 2018). Constructivism seeks to understand how humans interpret or construct knowledge in social, linguistic and historical contexts (Denzin & Lincoln, 2000).

Postmodernism as part of Arts education also came from Critical Theory and connotes a foregrounding of complexity (Scott and Usher, 1996), uncertainty heterogeneity, and difference, challenging pre-existing mainstream assumptions and epistemologies. Decentring the knowing subject, allowing subjects to be autonomous from the world by transcending their subjectivity, history and socio-cultural location. Critical Theory sees knowledge generation as a practice of 'languaging' (Scott & usher, 1996, p.27) and of creative imagery, objects, performance and textual production. Sarup (1993) argues that concepts from postmodernism often surface in the content of Arts teaching practice alongside more contemporary concepts and theories about Arts education (Baldissera, 2020; Readings 1999).

Barad (2007) explains an element of postmodernism, is that of *agential realism* which implies that the universe comprises phenomena that are ontologically inseparable from inter-acting agencies. This could be interpreted as in a practice research context, students have agency over their practice and creativity and their ability to collaborate and interact with other agents / objects, which in turn results in *agential realism.*

Posthumanism, another aspect of postmodernism, challenges the notion that humans are and always will be the only agents of the moral world. *Post-humanists* argue that in our technologically mediated future, understanding the world as a moral hierarchy and placing humans at the top of it will no longer make sense.

Situated practice is another concept from postmodernism. Wolfe, (2010) and Haraway, (2004) note that *situated practice* indicates a politics and epistemology of location and positioning, where partiality and not universality is the condition of constructing knowledge.

Scott & Usher, (1996) assert that postmodernity reflects the contemporary decline of absolutes and universalism. Decentring is a postmodern concept used in this thesis when referring to teaching. The pedagogic interventions devised for this thesis plan to work outside the curriculum, creating areas of research for students and staff to work together in decentring traditional power structures usually at play in educational spaces (Foucault, 1988; Readings, 1999). Decentring of teaching begins with an attention to the situating and positioning of teaching and teachers. This is to refuse the possibility of any privileged point of view so as to make teaching something other than self-reproduction (Scott and Usher 1996).

There are many critics of postmodernity for instance Abbs (2003) argues that there has to be a more ethical and creative culture to replace the cynicism of the neoliberal postmodern stance of the 1980s. Abbs (2003) continues that the mocking ironies of postmodernism certainly will not be mourned, alternatively, themes and ideas of decentring and pluralist meaning making rather than dealing in universal truths are advocated by this thesis. Callinicos (1990) holds that postmodernism, rather than reflecting a significant cultural phenomenon, instead reveals a `disappointed, politically frustrated revolutionary generation who have become the new middle class, only interested in self-interested social mobility.' This view holds a mirror up to social phenomenon resulting in the excesses of individuation that was so lauded by the UK Conservative government in the 1980s. It would be unwise to assume that when educators become middle management, they automatically lose their values and integrity. Writing from experience, if teaching staff who have outlived postmodernism continue to use CT to inform and to question their management and teaching practice, they could side-step self-interest by continuing to use CT to understand their commitment and responsibility to the education.

Much contemporary literature on the development of CT in education originates in the 1980s and the 1990s. Two possibilities are that CT is irrelevant in education today having become over-complicated by differing ideas about what CT is and how it works or secondly that CT has become one of many policy imperatives that educators feel they have to add into the curriculum which could lead to initiative fatigue. This could be why Krathwohl (2002, one of the original authors of Bloom's taxonomy of thinking skills) sees the terms *problem solving* and *critical thinking* as having fallen out of use in education. I argue in this thesis that it may now be the

time for a reappraisal of CT and its application in education, in the light of new data and contemporary thinking.

The Department for Education (DfE, 2018) argues that a curriculum that includes CT can enable lifelong learners to participate in the great conversations of humankind via improved access to social capital through a network of relationships and cultural capital (Bourdieu, 1993). This would include global and local knowledge of literature, art, science, politics, religion, and philosophy. Social and cultural capital promote social mobility for lifelong learners in a class-riven society.

The UK Department of Education (2018) reports that UK social mobility is low by international standards and does not appear to be improving. One group where improvement is needed most to increase social mobility is non-traditional learners. Cultural capital is especially important for members of this group in order that they can feel at home in an HE system in which the majority of students are white, middle class and young.

Foresight (2016) says that CT helps adult learners adapt to change and promotes social mobility, inclusion and wellbeing. Kennedy (1997) outlines the need for adult learning to reach into the community, in order to increase social cohesion as well as to encourage social mobility. It can sometimes be assumed that adult and lifelong learners have life all sorted out, whereas in fact they often do not. CT can be a useful tool to understand their own academic and personal needs and growth. The Welsh Assembly (2008, pp. 11-19) regards CT as applicable to emotional, spiritual, and moral areas, i.e., those that make us human. Education is more than an assemblage of facts it impacts on hearts as well as minds.

Local-Global Perspectives and Policy on Critical Thinking in Education

Moving out of the West and considering CT in education globally, Curry (1999) suggests that through the 1980s and 2000s CT writers still remained detached from global and social contexts. Educational policy, global governments and UK think-tanks see CT as a useful tool in education, in particular for adults, students who are from a widening participation background and lifelong learners. Longfield, (2017) regards CT as necessary in identifying fake news on social media. Education World

Forum (EWF, 2018) sees it as a means of developing cultural capital and social cohesion.

> *'Social, cultural, health, economic, or political factors mean some students do not get a fair opportunity to achieve when at school age.'* (Broadhead *et al.*, 2019, p. 2)

Broadhead *et al.*, (2019) suggest that universities need to understand the non-traditional routes into HE. They believe there needs to be a shift of focus to an entire educational lifecycle, and that universities must do more to accommodate non-traditional, international and estranged students (i.e., those who study without family).

The United Nations Educational Scientific and Cultural Organisation (UNESCO, 2019) discusses the imperative for adult literacy. They insist that literacy is a driver for sustainable development goals which in turn promote a greater participation in the labour market, improved family health, reduced poverty, and expanded life opportunities. UNESCO has an expanded definition of the term literacy that now includes the digital.

> *'A means of identification, understanding, interpretation, creation, and communication in an increasingly digital, text-mediated, information-rich and fast-changing world.'* (UNESCO, 2019, paragraph 3)

Because CT can enable the development of autonomous thinking, it could be one method by which Arts student and lifelong learners can become digitally literate within this expanded definition, allowing the accrual of the cultural capital that can boost employment potential (Norton & Gregson, 2020). Digital literacy is also vital in Arts education for writing about and reflecting on students' practice and the artwork of others, for use in social media or creating a digital portfolio to be used in interviews, employment and exhibitions.

Leeds City Council (2015 p.19) see CT as a tenet of the religious studies (RE) curriculum from Primary education to sixth form, having a place in the discursive and reflective parts of the syllabus. The document says that CT generates

independent thinking skills, self-confidence, and a sense of identity. RE, like its secular counterpart Personal and Social Education (PSE), is a way to involve students in higher order thinking skills, discussion, and dialogue on current issues. The Welsh Assembly Government (2008 pp. 11-19) sees PSE as a way of equipping future Welsh citizens for life within the larger forum of the UK, and also to be global players. They want to offer a uniquely Welsh perspective in the theatre of world culture and economics. The Welsh PSE curriculum actively encourages a development of 'soft' skills, including emotion, spiritual issues, and moral standpoints, all of which are elements recognized and encouraged in CT.

The Arts curriculum is much in need of this aspect of CT. Engagement not only with Design and Art but also with current political ideas and how concepts within society impact them as people and future creative producers and communicators. Non-traditional, widening participation and adult students often have many life issues to deal with, although they have far fewer places in which to discuss them as well as being expected to have them solved already. Often it is precisely these issues that have prevented them accessing FE or HE earlier.

Welsh Assembly Government educational policy (2008) also sees a need for equipping students to challenge stereotyping and prejudice as part of PSE. The Arts University's policies on equality, diversity, inclusion, and sustainability initiatives would be well served if students' CT skills were also developed. CT through PSE and RE appear to provide an effective route into discursive and active dialogue and debate about current important philosophical subjects. If CT remains domain specific as Brown (2018) proposes, within RE and PSE then we could risk limiting students' ability to make wider use of these vital skills in other disciplines and subjects.

Longfield (2017) the Children's Commissioner for England raises the issue of 'Fake News' meaning false or misleading information presented as news. Fake news often has the aim of damaging the reputation of a person or entity. She points out that we must make sure that students are given the opportunity to develop vital CT skills in order that they can spot fake news that is designed to 'mislead and create divisions in our society.' Students need to be able to read and evaluate information. This is especially important in the digital realm and on social media platforms to avoid

passively absorbing scrolling information. It is vital that they have the skills to critique and challenge sources of information so they can make up their own minds.

The Education World Forum (EWF, 2018) questions, "What we should do with what we know: Developing education policy for implementation, impact and exponential success." The vast horizons of the internet are an undiscovered ever-expanding universe, both useful and addictive (Collins, 2020). What we "know" is no longer what we have read, absorbed, and taken on as our own, now the answer to almost every question (even if it is one of many biased opinions) is at our fingertips via our smartphones. CT can help us, use judgement, wisdom, experience to work out what questions to ask and how to recognise useful answers to them. It helps us think around and through problems. A major EWF theme is preparing students for the information digital age. Both those who are digital natives, as are younger students and for those who are more mature, they all need to be creative craftspeople with the knowledge and skills to work on digital platforms. They need to make information work in education and find moral, judicious, globally beneficial ways to use it, engaging CT skills to decipher it or they may reject technology as part of a philosophical or artistic stance.

Gibb (2018) speaking for the UK Department of Education predicts that CT could be one of the key strategies to increase cultural capital for less affluent students. Further he argues that education and CT could increase social mobility denoting the movement of individuals, or groups of peoples between social strata in a society. Gibb (2018) explains that with a successful CT curriculum students may be able to participate in global conversations of humankind such as sustainability and the environment. He believes that it is a mistake by educationalists to ignore subject specificity in the teaching of CT, this will be discussed later (Chapter 2) in relation to Brown (2018).

Tishman (in Costa and Kallick, 2000, pp. 49-50) asks the reader to consider cultural bias in CT teaching and learning contexts. She says that CT is useful in democratic cultures because it trains students for informed and intelligent democratic citizenship. In contrast, she says that in authoritarian cultures the same critical spirit (which includes asking questions, probing assumptions and seeking reasons) is seen as threatening the status quo and therefore quashed. Writing with the authority

of an Indian heritage, she believes that students from authoritarian backgrounds may thus be wary of CT and its inevitable questioning of cultural and religious beliefs. Lawton and Gordon (2005, p.228) say that education is mostly concerned with the transmission of values, knowledge and beliefs from one generation to the next. Whilst concepts of universal education and equality of opportunity may be accepted in principle, one problem that remains is a challenge to democratic optimism in the form of extreme cultural relativism. Meaning that in authoritarian or totalitarian countries, democratic education and the right to engage in CT may be more of an ideal than a reality.

Ilyas, from Indonesia (2015) outlines that CT is needed in Indonesian education to address two issues. Those of education and socio-political conditions, in order to help students to respond to an ever-changing world and because it might aid them in addressing the issues of dogmatism, propaganda and extremism that are found there. Machado (in Costa & Kallick, 2000, p.7), the Venezuelan Minister of the *Intellectual Department* says that all human beings have a basic right to the full development of their intellect. Also, that a country's overall development depends on the level of intellectual development of its citizens through education and the engagement of minds, bodies and emotions is necessary for transformational learning to occur.

Criticality questions biases and societal norms, for example intersectional thinking assumes a wider experience than white privilege in educational spaces (Lourde, 2017). Examples include hooks (2010) and Tishman (2018) who discuss CT in terms of intersectionality and interdisciplinary practice, framed by a feminist paradigm in order to develop a decolonised curriculum. Backhaus (2019), an Aboriginal Australian, suggests that CT is contextual and his understanding and alternate perspective of CT is based on philosophical assumptions shaped by the land, and oral traditions. He calls this *Countried Existence.* He outlines that indigenous, cognitive approaches to thinking are at least of equal importance to the thinking of white Europeans.

Power in Educational Spaces

Mitchell *et al.,* (2017) contend that research has the power to effect social change and that there are power relations inherent within the current educational system. This imbalance exists within the architecture that houses education and the hierarchical educational systems the UK system operates under. Mitchell *et al.,* (2017) observes a historical power asymmetry in the classroom and in the interpersonal relationships between teachers and students.

As a researcher and co-participant (Burke, 2001) I simultaneously experience being an outsider and an insider, part of the educational superstructure and someone critiquing the system. This can feel uncomfortable at times as I switch hats. Mitchell *et al.,* (2017) put the case that there may be scepticism from the powerful, academics or elite audiences towards student participant data. Such interpretive Arts-based research and qualitative findings could ask further questions such as who can possess power and have agency and who lacks it, or who can distribute, represent, or hold knowledge and who is excluded. This also is a power dynamic.

The Good of Reasonable Education

Reasonableness and rationality have been popular tropes since the age of enlightenment (1740-1770). Very simply put, the binary nature of the technical-rational dichotomy in the age of Enlightenment (Lawton & Gordon, 2005) holds a 'truth' that rationality is good, and irrationality is to be avoided, Readings (1999, p. 54) calls this a techno-bureaucratic notion of excellence. Such value-laden statements take on many interpretations when viewed through the lens of postmodernist theory where multiplicity and layers of meaning negate this either/or opposition, embracing a both/and disposition. Rohr (2018) calls this non-dual thinking (the opposite of binary thinking).

Lipman (2010, p.1) reports that in the past schooling entailed rationality and reasonableness, which were achieved by fostering student reasoning and judgement. He agrees with this tenet and contends that the schooling of future citizens in a democracy should aid students to think well and for themselves as a requirement not only for social utility. Meaning that democratic education must benefit the majority of a given population or society not just so students become well trained future employees and citizens, but also because students have the right to

nothing less than an excellent education. Lipman (2010, p.11) has strategies based on a more creative version of rationality and reasonableness, i.e., reasonableness not based on adherence to the rational but by virtue of a creative criticality, the practice of CT and the craft of informed judicious students thinking for themselves.

Brown (2018, p.180) writes that, for John Stuart Mill (1806-1873) the 'rote' learner is a microcosm of the servile society where progress is halted because thought and action have been 'embalmed'. He paints a picture of a school room where memorising facts counts as education and has new suggestions to avoid this model of pedagogy. Lawton & Gordon (2005, p. 231) discussing *Critical Theory* developed from the Frankfurt School of social research (which moved in 1930s from Nazi Germany to Columbia University and California USA) suggest that one aim of *Critical Theory* should be to question the instrumental rationality which believes that schools should function like courts, acting under a mandate of rationality, with a rationally defensible curriculum. Further, the rote school room predicts that children raised in irrational circumstances are more likely to grow up irrational and then raise their children irrationally. In this scenario 'reasonable' schools are the only way to produce reasonable future parents, reasonable citizens and reasonable values all round. This again sounds like social engineering and the Modernist universal ideas of a utopian educational system, involving a kind of paternalistic power dynamic that imputes that irrationality, difference, diversity or even creativity are unreasonable and therefore to be avoided.

Reasonableness such as keeping civil order in the street and the classroom is a good thing, as it brings order and safety, in an Arts pedagogic context added to order we also need the freedom and creativity of imagination. This is a human need that goes beyond the rational. It could even be interpreted that a pinch of irrationality allows free will and creativity (see artists van Gogh, Dali, Carrington and many more). Brown (2018, p.83) recounts that one of the traditions of CT is that it embodies 'explosive transformations' of human consciousness. This denotes the unlimited possibilities of social improvement implicit in the educational ideal of CT. He believes educational optimism is urgently needed. He sees this optimism as an antidote to a prevalent underestimation of just how necessary CT skills are for a successful adaptation to social and economic imperatives (Brown 2018 p.83).

Lawton & Gordon argue (2005) that schools of ethics in Western philosophy can be divided, very roughly, into three. Firstly, those that draw on the work of Aristotle which view virtues such as reasonableness, justice, charity, and generosity as dispositions to act in ways that benefit both the person possessing them and as Sennett (1998) writes that person's society/ community or in a *Synoecism* (communal meeting place). Secondly, Kantian ethics that make the concept of duty central to morality. Kant sees humans as bound by their knowledge of their duty as rational beings to obey the categorical imperative of respect to other rational beings. Thirdly, Utilitarianism which asserts that the guiding principle of conduct should be the greatest happiness or benefit to the greatest number.

Scott and Usher (1996, p. 24) consider an epistemology that rejects an overuse of technical-rationality, the industrialisation of education, regarding such a disproportionate focus on utility, as having no room for imagination, self-expression of artistic or emotional impulses. Danvers sees (2003) the UK education sector as needing to counter the drift towards a technocratic and overly deterministic approach to education. Scott and Usher (1996, p. 1) agree that there is an ongoing technicization of education. Rationality is only part of the story, if all rationality were rejected it may produce a world of lawlessness and irrationality. CT may offer a heuristic learning opportunity between rationality and irrationality. An Arts and social science-informed epistemology could nurture the development of *Praxis* in informed, committed social action in the interests of the common good.

Linguistics, Thinking and Writing

Vygotsky (2012) confirms that with the advent of language, human development changes from the biological to the socio-historical (meaning relating to or involving social history or a combination of social and historical factors). He understands that the comprehension of language and the confidence to use it, is *mind-work* which can systemically transform the whole of human experience in day-to-day learning 'experiments' as in play. In the Arts University CT in which this study is situated, skills developed in the pedagogic interventions are applied to practice research by students. This his newfound language and confidence might be used by students to construct meaning making from texts applied in the creation of artworks.

Vygotsky (2012 and in Connery & Marjanovic-Shane, 2018) believes the work of psychology is not the study of the mind but rather the analysis of word meanings. By extension words have varied cultural expressions. The intentional behaviour that is implied by the culturally contextualised setting in which a word is used is also important.

Hidden Gay Lives (2020) speaks of the specificity of linguistics especially to groups such as endangered, precarious and tribal peoples. He suggests that threatened people can form linguistic alliances against the rest of society by creating private vernacular, which Brown describes as 'discrete' languages (Brown, 2018, p. 50). *Hidden Gay Lives* (2020) gives the examples of the discrete or coded languages of the Romany people and individual family languages based on shared experiences and memories turned into shorthand language, using words connoting specific events. These become an excluding language to those outside the groups.

In the Art world different specialties like fine art, photography, or graphic design each have their own specific lexicon and domain language to do with particular actions, materials, tools and practical creative processes. Linguistics describe the words and language necessary to express inner thought processes and ideas. Dyslexia is disproportionately common in Arts institutions (Royal College of Art, 2015). Data from this study suggest that CT can be a way of using verbal questioning and oracy encouraging Arts students to interrogate their creative practice, for students with dyslexia using oracy can be an especially good way of facilitating them to express themselves (Dyslexia Fact Sheet, 2018; NHS Dyslexia Factsheet, 2018; McNicholas, 2012; Westby & Culatta, 2016).

It is hoped that discussions in the pedagogic interventions employed in this study will encourage engagement by all students especially the dyslexic or learning difference students. When CT is text based, especially when couched in academic language and presented in large blocks of words, a dyslexic student would be likely to disengage and turn off. Linguistics is the field in which the collision of resistant students and qualification-based pedagogies plays out. For the dyslexic person, finding the phrases and words to describe the academic world, breaking open the text and discussing it together could be the first steps towards students finding a

label, a word, a piece of language. For the dyslexic student the experience and the word together create language and construct meaning.

As Art is generative so too the language used to describe it is also creatively generative (see Dunnigan in Somerson & Hermano, 2013, p. 94) when describing *thinking through making*, he names this *thing-king* (See Chapter 2 & 3). When Arts students have language, they can express themselves, and communicate their experience to others. The privilege of the written word in our society is not to be underestimated. Exclusion from it by lack of comprehension, dyslexia, ignorance or lack of confidence is to live on and be limited to the outskirts of society. To be excluded from the written word could feel like being barred from an exclusive club, and could lead to resistance, resentment and stubborn intractability from students who feel excluded. This research aims to find ways for Arts students to access academic texts, to encourage students by using practical strategies to gain ingress into the language of academia.

Craft, *Praxis* and Practice-Focused Research

Practice research, practice as research, practice-based research, practice-focused research or/and practitioner researcher is a form of academic research which incorporates practice in the methodology or research output. (Nelson, 2013).

Rather than seeing the relationship between practice and theory as a dichotomy, as has sometimes traditionally been the case, there is a growing body of practice research texts and academics. Arts and psychology practitioner Ettinger (2006) produces academic texts and works of art. The practice-based research network (PBRN) is most often used in health care contexts but the concept and operationalisation of ideas in PBRN is also applicable in education and is characterised by an organisational framework that transcends a single practice or study.

Practitioner research is a transdisciplinary approach to knowledge building that could be used in educational contexts in general and in this case combines the tenets of the creative arts in research contexts (McNiff, 2014; Leavy, 2019). Practice research practises can be a methodological tool used by researchers across the disciplines during any or all phases of research, including problem generation, data

or content generation, analysis, interpretation, and representation (Leavy, 2015). These instruments adapt the tenets of the creative arts in order to address research questions holistically. This process of inquiry therefore involves researchers engaging in Artmaking as a way of knowing (McNiff, 2014; Leavy, 2019, p.4). Inquiry practices are informed by the belief that the Arts and Humanities can facilitate social goals such as democratic education, inclusive classrooms and the development of CT.

Leavy (2019) makes the case for the term Arts-based research and writes that there is some debate among academics as to whether Arts-based research is its own paradigm or a methodological field within the qualitative paradigm. She supports the claim that Arts-based research is a paradigm and as such it requires a novel worldview and covers expansive terrain.

Within the context of education at an Arts University, practice, research and *Praxis* are linked. The philosopher and educator Hannah Arendt (2018, a political philosopher, author, and Holocaust survivor 1906-1975) considered that *Praxis* aids in the struggle for liberation, both psychological, economic and physical. She describes *Praxis* as the highest and most important level of active life, saying that the intersection of philosophy and practice, ensures that action is not unthinking but is well considered and supported by good judgement and wise actions, this is also supported by Dunne (2008). She argues that more philosophers, educators, politicians, students and in fact all peoples need to engage in everyday political action or *Praxis*, which she sees as the true realisation of human freedom. This would seem to be a criticism of philosophers who develop their ideas in an academic abstraction, distant from the world of everyday actions. There appears to be a feminist practicality and work ethic about the views of Arendt, a willingness to engage in the petit narrative of *Praxis* and politics on a domestic level in order to comprehend the meta-narrative (Lyotard, 2004) of world politics.

Brown argues that (2018, p.84) *Praxis* is heuristic, embodied practice of self-discovery, and of practising ideas through the physical actions of the body. He asserts that *Praxis* has definition and meaning in the ontology (the branch of metaphysics dealing with the nature of being) of politics, education, spirituality,

medicine, social science, and Arts, being the embodiment of a practice firmly underpinned by theory.

Kolb (2015) takes this theory further where he contends that engaging *Praxis* with educators to describe a recurring passage through a cyclical process of experiential embodied learning, as demonstrated in his eponymous learning cycle.

Figure 2.4: McLeod, (2017) Kolb's Learning Styles and Experiential Learning Cycle
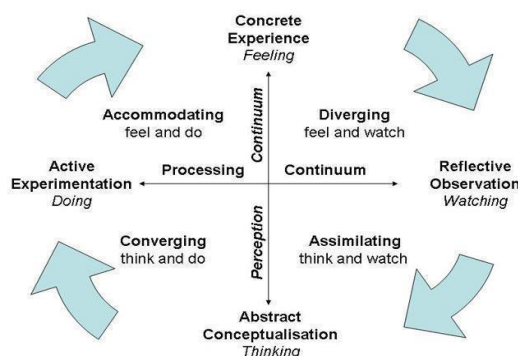
This cycle circles through: - concrete experience (doing or living an experience); reflective observation (reviewing and reflecting on that experience); abstract conceptualisation (concluding or learning from the experience); active experimentation (planning, trying out what has been learned) and back to concrete experience. This crystallises Brown's (2018) the *Praxis* of experience and embodiment whilst adding the elements of reflection or thinking and learning.

Coffield offers an emphatic critique of how Kolb's learning styles have been misappropriated in several documents (2013, 2012). He outlines the difficulty he has with theorists and advocates of 'learning styles' pointing out that educationalists need to be wary of teaching and learning that are generalised and divorced from content and context. Further, he argues that their learning styles theories are unreliable and have a negligible impact on practice. He notes that often educators lose the habit of keeping up to date with educational research and that the remedy for this is training based upon a firm knowledge base built on contemporary research and importantly informed by the craft of knowledge derived from the practice of teaching. Finally, he cautions against using learning styles that might trap or label students into fixed categories, instead of the freedom to learn that *Praxis* could offer as Burke (2001, p. 19) elucidates, the habit of *Praxis*, practice and kindness as addressing difference, reflexivity and context, whilst remaining committed to anti-classism, anti-racism and anti-sexism in education remains paramount. She goes

on to say that *Praxis* represents theory that is shaped by moral and social action and grounded in the practical and the political. Lather (1991, pp. 11-12) acknowledges that *Praxis* also includes reciprocity.

> *"A mutual negotiation of meaning and power. It operates at two points in emancipatory empirical research: the junctures between researcher and researched and data and theory."* (Lather, 1991, p. 57).

Here the practice of *Praxis* is acknowledged as being inclusive and fluid. Burke (2001) proposes that post-compulsory lecturers must develop a concern for research as *Praxis*, for example in consciously using research to help students develop cultural capital, understand and change their situations (Bourdieu, 1993).

Mezirow & Taylor, (2009) suggest that *Praxis* used for example in the Arts university in which this study is set, has the possibility to be transformative. *Praxis* might work with such research methodologies as feminism, identity politics, sustainability or decolonialisation. *Praxis* can be described as intersectional holding the tension (Bernstein in Bourne, 2003) between discrimination and privilege within the education context and pedagogic interventions employed in this thesis (hooks, 2010; Lourde, 2017).

Crouch (2007) alternatively points out that *Praxis* can only be explained and justified through research in the social sciences, possibly limiting its meaning-making potential to only that discipline and thereby excluding Arts-based, practice-focused research by Arts educators. Ettinger (2006) points out that the term *Praxical* may be more fitting for Arts practitioners as the term embraced the enmeshing of both theory and Arts-based practice.

Sennett (2009), Hyland (2017) and Korn (2013) have serious points to make about vocational education describing craft as encompassing engineering, teaching or computer coding as well as what would be traditionally understood as crafts such as woodwork, and practice-based endeavours such as playing the violin, making art or teaching. This links in with Mill *et al.*, (2015) and the Pragmatists in making a useful life for oneself as part of a community.

Craft and its practice have become very popular in books, podcasts, and social media especially through the Pandemic and lockdown, with a resurgent public interest and value of making, crafting and creating (Woodhouse & Hutton 2021). Crafts service a psychic and bodily need to make, create and build. A flat pack from Ikea is not enough, rather a desire to make something well. Dewey (2008) considers that in order for craftsmanship to be artistic it must be lovingly made. The maker must care deeply for what they are making. A piece of craft work is finished when it is perceived by the artist as being good. In my experience as a craft potter, knowing when something is finished is down to judgement, experience, perception, sensitivity, and quality, all of which direct what the craftsperson or lecturer does or makes.

Practitioner researchers in education such as Broadhead & Gregson (2018), and Hyland (2017) have found that practice-focused research, with a practical application of educational theories can lead to a renewing of the curriculum and a reappraisal of Cartesian technical-rational binary oppositions. Aristotle understood practical wisdom as *Phronesis,* stating that understanding cannot be taught, only experienced. Aristotelian *Phronesis* is a type of wisdom or intelligence relevant to practical action, implying both good judgement and practical virtue. Somerson and Hermano, (2013) incorporate the ideas of CT and the thinking hand to the practice of *thinking through making*. The latter is at the heart of their practical curriculum at Rhode Island School of Design, which is connected to Black Mountain College, and Leeds Arts University as part of the global Bauhaus legacy of teaching and learning in the Arts (Kentgens-Craig, 2018).

Biesta and Lutters (2017, p.77) put the case that connection and being in dialogue with the world, allows the head, heart and hands to work in union. They point out that the work done with the hands makes that connection with the world, that when we make things with our hands we are put into dialogue with the real, materiality and that this hand work has its own integrity, momentum and rhythm.

Sennett (2009) notes how hand-made objects from history denote the past lives of crafts and craftspeople. These craft-made objects demonstrate the skill of craftspeople, the way they thought about materials, used thinking through making, their ways of working with tools and acquiring skills. He understands that through

craft we can understand our own motivations and those of others and see a way towards making our lives as fulfilling as possible. This kind of thinking can only come about through the experience of doing (Dewey, 2009).

Barrett & Bolt (2020, p.33) regard practice-based research as being innovative and having critical potential. Personally situated knowledge adds authenticity to research by including lived experience to *Narrative Inquiry* and autoethnographic elements of my own research journey.

Leeson (2017) uses a research method in which she incorporates theoretical ideas about making art with her experience working as an Artist in local communities for social change. She believes that CT can only happen in situated practice and practice-based research. She further suggests that situated and embodied experience aid in understanding and expressing our situation and experience within the world. Specifically, the studio or classroom in which craft practice teaching and learning occur, in addition to the professional artistic relationships with colleagues and students. The *creative, caring and critical thinking* of Lipman's *Thinking Dimensions* happen in dialogue and community in the liminal spaces of the university, in the studio, lecture theatre, coffee shop, corridors and stairwell which are the very architectural structure in which our situated practice occurs.

'Thinking through making' is *embodied knowledge* according to Dunnigan (in Somerson & Hermano, 2013, p.95). *Thing-king,* (see Chapter 2) he asserts connects criticality in making and thinking and relies on embodied knowledge. This word signifies holistic reflection and integrates multiple ways of knowing. *Thing-king* has historical and contemporary frames of reference, connoting the creative act of the maker, the user of the created piece and the system that allows or enables this interaction. Dunnigan contends that artists and designers are form-givers who bring ideas and concepts into the material world using the epistemology that enables them to think around issues, including thinking through physical interactions with materials and tools to problem-solve.

***Community of Inquiry* and Thinking for Themselves, Together**

Figure 2.5: Community of Inquiry developers, Pierce, Dewey, Addams, Garrison, Lipman, Fisher, Stenbom Jansson & Hulkka.

The framework and guiding principles of C*ommunity of Inquiry* were first conceptualised and developed by Pragmatists, CS Pierce (1839-1914), John Dewey, and Addams who established the idea of *Community of Inquiry* as a philosophy of practice and usefulness. (See an outline of *Community of Inquiry* in Chapter 1). Pierce (1966) initially conceived of it as belonging to the scientific, quantitative community, whereas Dewey (2008) saw its major use being in education. Dewey (2008) was convinced that education had confused the end products of investigation with the raw, subject matter of inquiry and tried to get students to learn solutions rather than investigate the problems for themselves (Xin, 2012 p. 20). Addams (2019) believed that it could promote social justice and cohesion.

Shields (2003) explains that Pragmatists such as Dewey and Addams, have much to offer when discussing CT in educational theory and practice. She sees it as an ideal position from which practice-focused research can explore issues. Participants introduced to CT teaching may adapt their approach to problem solving, thinking, making and communicating. Collecting such data with participants could provide useful results and new ways to think about CT and its role in education and in particular Arts education.

Lipman (2010), Brown (2018, p. 189) and Fisher (2013, p. 53) consider *Community of Inquiry* an important and even vital contributor to the creation of an atmosphere of equality and joint inquiry. This fosters collaboration, negotiation, cooperation and dialogue skills. It also draws strongly upon the democratic value skills of listening, respect, challenge, reasoning and inference (Lipman 2010, pp. 20-21). In a *Community of Inquiry* students have an opportunity and are invited to think for themselves, make their own connections and embed learning.

Community of Inquiry theory was furthered by Garrison *et al.*, (2000) who are based at Athabasca, Canada's Open University. As their students are based off campus and around the world attending asynchronously by distance learning, their aim with *Community of Inquiry* is to build a sense of belonging. They primarily teach in a blended context meaning using online platforms to host and hold learning communities and educational materials. Friesen, (2012) notes that Athabasca as an Open University is linked in partnership to the global movement of Open Universities from Nigeria to Saudi Arabia, and from the US and India to UK, making their resources and educational reach vast so that *Community of Inquiry* can be interpreted across cultures and learners.

Community of Inquiry
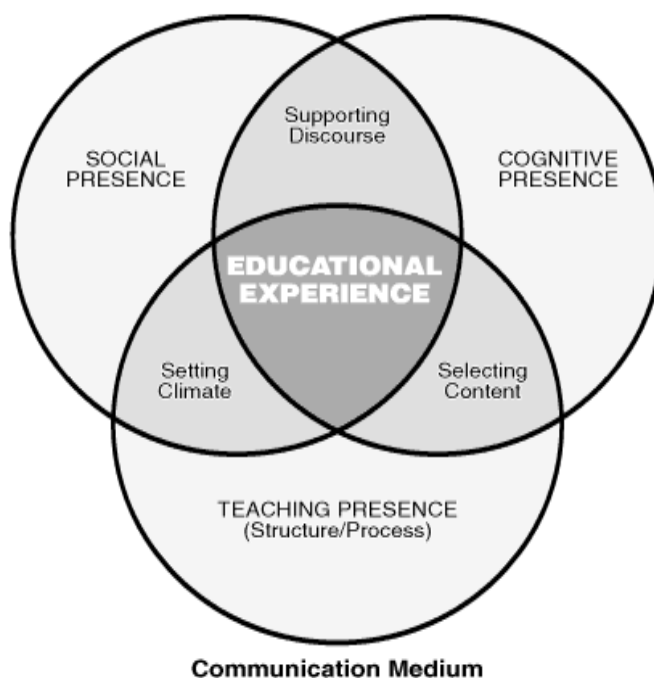
Figure 2.6: Garrison et al., (2000, p.2)

This diagram shows how the three presences are not separate entities but overlapping concepts that nurture the students' educational experience. Garrison *et al.*, (2000) believe that a worthwhile educational experience is embedded within a *Community of Inquiry* composed of teachers and students in a blended context who are key participants in the process. The model assumes that learning occurs within the community through the interaction of three core elements.

Cognitive presence is defined as the extent to which the participants in a *Community of Inquiry* are able to construct meaning through sustained communication (Anderson & Garrison, 1995; Garrison, 1991). *Social presence* is defined as the ability of participants to project their personal characteristics into the community, presenting themselves to the other participants as real people. If group interaction

is enjoyable and personally fulfilling, it will be more likely that participants will complete the qualification within their cohort enhancing the participant's educational experience. *Teaching presence* consists of two functions to be fulfilled by either a participant or undertaken by a lecturer/ researcher. The first of these functions is research design. The second function is facilitation. The element of teaching presence is to support and enhance *social and cognitive presence* for participants.

Stenbom *et al.*, (2016) build upon the work of Garrison *et al.*, (2000) in their concepts of *Community of Inquiry*. They propose an additional *emotional presence*. The consideration of *emotional presence* links with Lipman's *thinking Dimensions*, in particular *caring thinking.* In the model by Garrison *et al.*, (2000) the middle section of the Venn diagram entitled 'Educational Experience' is an overlapping of the three presences and could be interpreted as creating an emotional and experiential focus describing how students feel or emote in their educational journey. There may be positive and negative consequences of adding *emotional* presences into the design and facilitation of the pedagogic interventions. It could encourage participant sociability and social interaction, caution may be needed in the management of the groups to avoid uncomfortable dramas, angry outbursts, or an uncontrolled excess of emotion.

In a Critique of *Community of Inquiry* Xin (2012) explains that a number of questions and challenges of *Community of Inquiry* have begun to emerge in recent years, including a self-critique by Garrison. In the critique he inspects and extends the concept of *Community of Inquiry*. He calls for the educational research community to continue examining the framework and carry out further research on its strengths and weaknesses and to further develop new theories. Critiques and debates are beneficial as they identify potential problems and weaknesses in theoretical frameworks.

Xin (2012, p.18) argues that chaos and order are necessary parts of one process of knowledge construction in the form of the informal logic of conversation and the formal rationality of the academic approach, both of which are products of *Community of Inquiry*. Further she insists that there is still much investigation to be done regarding our understanding of the contexts, content, and structure of participant interaction in *Community of Inquiry* through social relationships and

intellectual development. *Community of Inquiry* in the pedagogic interventions are described in Chapter 4 Data Analysis.

Narrative Inquiry, Connected by Story

Stories are an integral part of our lives, from fairy tales to Ancient Greek mythology and more localised folk tales. In addition to childhood stories, there are those we see on TV such as soap operas, the internet, social media and even adverts which offer a sort of mini narrative. The pedagogic interventions employed in this research, which involve the telling or the listening to narratives offer a method of escapism or 'transportation' (Shipman & Mcgrath, 2016) from reality for participants as well as an understanding that their Arts University experience is part of a rite of passage into dialogic community. Akkerman & Niessen (in Märtsin *et al.*, 2011) understand that dialogical discourse provides a way of accounting for the complexity of social practices by moving beyond dichotomies such as individual and social or the knower and the known. Importantly, they caution against the risk of fixing the fluidity of the discussions they aim to preserve.

> *"In the last thirty years narrative is increasingly accepted social research. Possibly all social researchers are doing narrative enquiry in some way."*
>
> (Andrews *et al.*, 2008 p.1)

Narrative Inquiry might therefore be capable of functioning as a key to unlocking the connections between participants. *Narrative Inquiry* is one way of collecting qualitative data (Rooney *et al.,* 2016). In narrative research the role of story in an individual's learning is seen as central, shifting the focus from over-structured disengaged learning towards accommodating personal narrative styles and encouraging engagement and motivation in learning.

The terms *Lifewriting* (Steedman, 2003) which is most often used in the UK and *Autoethnography* (Bochner & Ellis, 2016) more in use in the US will be used here. In considering the difference or similarity to these two terms, the Oxford Life Writing Centre (2020) explains that *Lifewriting* can help capture the relationship between the individual and society, the local and the national, the past and present and the public and private experience. *Lifewriting* they argue can also help participants grapple with memory, relationship and self–representation.

Whereas *Autoethnographic* research is described in terms of how a researcher uses petite narrative (Lyotard, 2004) and self-reflection to understand a wider societal meta-narrative. Proponents of *Autoethnography* such as Bochner & Ellis (2016) and Reed- Danahay (2021) see the personal as political, examining the story of the self in relation to societal ethics and power relationships. They believe that *Autoethnography* has the potential for the development of advocacy and empowerment when used in qualitative practice-based research.

Participants might tell aspects of their story for the first-time and in articulating their experience they might feel both positive and negative. It will be important to offer behavioural principles underpinning the pedagogic interventions employed in this study as activities participants can opt into or out of. For the pedagogic interventions to work there must be an openness between all participants, along with a willingness to have their own thought patterns and habitual ways of thinking about beliefs challenged.

Gordon (2015) believes that creative *Lifewriting* or *Autoethnography* offer an opportunity to explore new perspectives and aid personal development and help students to incorporate socio-political discourses on identity into their view of themselves and the world. Bourdieu (1989) describes how cultural capital explains the way power in society is transferred and social classes maintained through familiarity with culture. He sees the family network system as the first teachers of cultural capital to children, introducing them to dance, Art and music, visiting galleries and museums and discussing literature and art over the dinner table. Participants engaging with the pedagogic interventions employed in this study might be re-connecting to their cultural capital, or developing new cultural capital through education, thereby enacting and embodying the democratising influences of their educational experience for all students and participants.

Baisnée-Keay *et al.*, (2018) voice the opinion that *Lifewriting* and *Autoethnography* can help students to take creative risks because it can aid the creation of democratic space and deepen and diversify knowledge and perspectives on subjects. They believe that all of this contributes to the relevance of *Lifewriting* and *Autoethnography* as a research tool and method.

The significance of *Narrative Inquiry* is described by Backhaus (2019), who comes from the Aboriginal Australian community. Australasia as part of Oceania is of particular interest to me as my Master of Arts dissertation focused on the arts and crafts of Oceania. Backhaus (2019) affirms that the *Countried Existence* of Aboriginal and Torres Strait Islander Peoples grounds them with resilience and strength in what he calls *sovereign thinking,* meaning that stories of and knowledge of their country/ their land is paramount, that it rules their lives as much as a monarch rules a country. Further he advocates *indigenous knowledges*, through the stories they share laterally with family and inter-ancestrally through their connections to what is known in Aboriginal Culture as *the Dreaming* (which is an Aboriginal philosophy and is based on the inter-relation of all people and all things). Here *Narrative Inquiry* is of vital cultural importance. The telling of personal and community stories is part of an oral history that is enculturated in the Aboriginal way of life. For Backhaus (2019), sharing Aboriginal traditional stories with a deep connection with Land, Water and Sky Country is important, this is based on a formative philosophical assumption, the *Countried Existence*, which emphasises the significance of context specificity of place as part of indigenous education. Expanding this notion, each participant who attends the pedagogic interventions employed in this study will bring with them their own *Countried Existence* based on where they come from geographically, socially and/or the interior worlds they might have created for themselves.

Duff (2018) writes from Oceania, about the New Zealand Māori community, describing the use of *Narrative Inquiry* in that culture, stories are named *Mahi a Atua*. *Narrative Inquiry* becomes one form of post-colonial healing therapy, connecting alienated *Māori* with each other. The storyteller, the keeper of oral history, is called a *Mataora*, or 'change-maker'. Students in the pedagogic interventions employed in this study may find expressing personal narrative to be transformative (Mezirow & Taylor, 2009) and freeing. They might find that sharing their stories may be particularly helpful in creating bonds and friendships and trust within the group.

Clandinin and Connelly (2004) consider *Narrative Inquiry* within the context of education, saying that since educational studies are a form of experience then

narrative is one way of representing and understanding this experience. They say that their research was born out of the frustration of struggling for years searching for more intuitive ways of coming to terms with life in classrooms. Narrative for them became a tool that could represent what they saw there in a way that enabled them to build healthy, productive, human relationships in this context although conversely narrative can also represent and describe negative situations.

Alexandra (2015, p. 43) considers the balance of power between the storyteller and the listener and wonders if some narratives are withheld because they do not fit into a political agenda or they expose conflicting interests. She comprehends that in research, participants, facilitators and collaborating funding agencies may well have different ideas about which narratives to tell, who is best positioned to tell them and how they should or should not be told.

When I work with participants at the Arts University in which this research is situated my aim is to give an empathic version of their narrative. Whilst doing my best to understand my own social locators and biases, I also understand that there are themes of research that I am particularly drawn to, such as widening participation and democratic educational contexts for education as non-hierarchical rhizomatic structure while putting to one side other educational themes such as literacy, HE policy or qualification research. Alexandra (2015) considers there to be much at stake in interdependent yet unequal relationships and believes that our narratives could begin to address such power asymmetries by giving participants a voice.

Resistance as Agency and Power in the Arts University

The pedagogic interventions employed in this study aim to aid Arts students in developing CT, helping them articulate tacit (touch-based) knowledge, the judgements and narrative they make about their art making can be difficult for some students perhaps resulting in resistance to the written element of an Arts qualification. Resistance can come in many forms, Baisnée-Keay *et al.*, (2018) write about it as a way to challenge societally imposed gendered and ethnic identities and they suggest that literature and the way it is read can help with this resistance when it is interpreted using Feminist theory. Further they argue that resistance can help students resist damaging ways of seeing themselves. Baisnée-Keay *et al.*, (2018) show how women in particular can use critical reading and critical writing to deepen

their relationship to the rest of the world, using literatures to widen the reader's perspectives, examine the texts, artworks and narratives as reflections or parallels to their own lives, or opposite to the way they live.

Bailey (2013) sees resistance as part of a teacher's role, if students are to take on the forces that negatively impact on their working lives such as lecturer time pressures and consumer-driven educational systems. He believes refusal is necessary for the good of students and lecturers. The pedagogic interventions designed for this thesis could offer alternative, non-curriculum time in the university day for students, providing space to think, write, make Art and discuss ideas with no assessment pressure.

Baldissera (2020) describes Arts students as using resistance and unproductivity as a critique of what she sees as the neoliberal instrumentalization of creative work. Meaning that she advocates resisting making Art works which promote capitalism. She is interested in decentred forms of creativity and thinking (postmodern theory takes decentring to mean, the knocking off centre of pedagogical norms, of teacher/students, artist/ buyer, power balance) as a way of expressing the vulnerability and precarity of Artists' working lives (Tabačková, 2015). Garrett, (2016) believes that 'delay,' 'hesitation' and 'detour' can provide a necessary pause in which to think critically about Art and Art history. She expresses that contemporary art could challenge 'historical and critical frameworks' by resisting for a moment the processes and structures of pedagogy. Ultimately, she believes this hesitation or resistance will lead to an expansion around the ideas of Art representation.

Pedagogic interventions designed for this thesis such as the Debate Club and its intended discursive format are intended to widen participants' views. The planning of this intervention aims to broaden and enhance participant perspectives by listening and contributing to discourse and discussion on social art, political art and ethics within Art.

Colgan (2002) in her thought piece, writes about resistant readers, saying that some book clubs could be seen as conservative, where the readership lacks diversity of class, race or background. Colgan's (2002) resistant readers are potentially political,

working-class readers who feel disenfranchised by the middle-class model of book clubs. In the design of the pedagogic interventions for this thesis, inclusivity and a democratic atmosphere is part of the ethos of the group. The texts will be carefully selected and plan to include ideas about politics, art, gender and identity, new technologies, queer studies and the art student experiences. With this variety I hope to capture the interest of my Arts students.

Matthew Lipman & Ken Brown

Can Critical Thinking be taught, or Can we Only Create Conditions for it to Develop?

In this section of Chapter 2, I will first look at Brown's ideas about plausible practice-based generalisability and transferability and assess their utility, then I will explore some of the criticism and developments that others have made to his ideas. I will then think specifically about how all of these ideas might be used in Arts education. Brown (2018), and Lipman (2010) are central to the development of a conceptual framework (See Chapter 3), data analysis and to my argument. They are both deeply committed to the right to a de-classed, democratic education system and to student's rights to access social mobility and cultural and social capital through the development of CT skills in educational settings.

Accounts of CT by theoretical educationalists can be thought provoking, although few have written about CT in Arts education. In this thesis I hope to discover ways in which CT and art thinking could be enmeshed with and underpin the thinking about the practical making and doing of art. Somerson & Hermano (2013) regard *critical making* as part of CT. Students activate their experience at Arts University by being immersed in a culture in which questioning concepts and materiality, using and inventing materials, working with the hands is the primary form of expression. Mitchell *et al.*, (2017) combine critical Art thinking with *change theory*, using creative CT strategies to work for social justice, in Arts programmes in South Africa. Making films with women and girls who have suffered violence. In these films they hope to raise awareness about crimes against women by showing the films as public consciousness raising events in schools, and other institutions, especially inviting those in authority. Leeson (2017) who identifies CT as *critical making*, sees it as *socially situated Art* practice (Haraway, 2004) meaning that it takes as its focus the relationship between the artwork and the social situation in which it occurs. She

firmly believes Art and practical action can contribute directly to social change. She works with low-income groups in London creating community Arts projects again to raise awareness of people marginalised in these communities.

Coffield (2000) writes that the area of lifelong and adult learning is under-researched, although there are some researchers are working in this area such as Broadhead & Gregson (2018) and Brookfield (2004) who conceptualise that democratic education allows students to feel valued, included, and able to participate (Bernstein, 2000) and when this is in place, teaching and learning can become a place of constructive and reciprocal dialogue. Burke (2001) understands that student's educational needs are more fully met when they have opportunities to exercise and participate in education using Bernstein's *Pedagogic Rights* (2000). Using spoken narratives in the CT pedagogic interventions in this study may offer participants a forum for story, debate and discussion. Hill *et al.*, (1995) write that a well-run adult literature circle could provide a space in which student independence, responsibility, and ownership can develop, not least because it is planned to be flexible and fluid, not prescriptive.

Tishman (in Costa and Kallick, 2000) and hooks (2010) believe that CT asks learners and lecturers to actively engage in the classroom in addressing questions of race, gender and class through the lens of criticality. Beck & Purcell, (2013 in Curran *et al.*,) examines how learners can direct their own learning via debate utilising critical reflection. This can result in the development of problem-solving skills which can be used to create solutions to important student issues like identity, spirituality, politics, the environment, sustainability and climate change. Piaget (1973, p127) believed that CT in education promotes understanding, tolerance, and friendship among all nations, racial or religious groups, which in turn could he argues help maintain peace socially in educational contexts and in community settings.

Lipman's Thinking Dimensions

Professor Matthew Lipman, (1923 – 2010) in the early 1970s noticed that students he was teaching at University of Columbia (USA) in their speaking, dialogic skills, logical reasoning and writing had an under-cultivated critical capacity. From here he was motivated to research and study the teaching of philosophical enquiry. He founded the Institute for the Advancement of *Philosophy for Children* (P4C) in 1974,

to explore how to improve student's engagement with criticality. Worley & Worley (2016) write that Lipman was motivated by the ideas of *Community of Inquiry*, first posited by the Pragmatist Pierce (1966) as community of scientific inquiry and built upon by Dewey (2018) who promoted experiential learning in a philosophical or educational *Community of Inquiry*.

Worley & Worley (2016) write that Lipman's method of increasing students' criticality by *activating thinking* tasks and logic exercises, was developed through reading philosophically stimulating narratives and gathering a *Community of Inquiry*. Lipman believes that in this way students could increase their CT skills. Lipman's methods have been assimilated in educational departments from around the world (Williams, 2016; Worley & Worley, 2016). Educators in the UK started developing their own P4C materials to teach criticality based on Lipman's methods. They began using a 'found curriculum' which included imagery, films, fiction, poems and objects as a way to begin conversations and as provocations (Murris, 2016). This enabled the educators of CT to develop their own practical strategies and teaching sessions using a *Community of Inquiry*. The 'found curriculum' was in effect tailored by facilitators for particular groups. Worley & Worley (2016) describe this as a good example of contextual specificity, whilst having enough universal strands to be accessible to a wide range of student abilities. In the pedagogic interventions, understanding the context of education at an Arts University in which this study is set will be helpful in comprehending what might interest Arts students.

Lipman (2010, p. 4) criticises the education system (especially in the US) for its 'fickle nature', at first promoting CT in the mid-1970s when it was a watchword but then ultimately losing interest. Few students will have the chance to access philosophy, debate and CT in the current compulsory neo-liberal informed education system in the UK, where first Critical Thinking A-Level courses and exams were discontinued in 2018 and General Studies A level ended in 2015 (Biesta & Goodson, 2010; Price, 2010). Lipman who worked with Splitter and Sharp (1995) on developing the P4C course asks how students can learn to discuss, think and reason in a rational way. They see the classroom functioning as a *Community of Inquiry* in the making of meaning and see CT as an important way to discuss topics for ethical inquiry, such as friendship, sexuality, peace, discrimination, health and the environment.

Critical thinking
— sensitivity to context
— reliance on criteria
— self-correction

Creative thinking
— imaginative
— holistic
— inventive
— generative

Caring thinking
— appreciative
— active
— normative
— affective
— empathetic
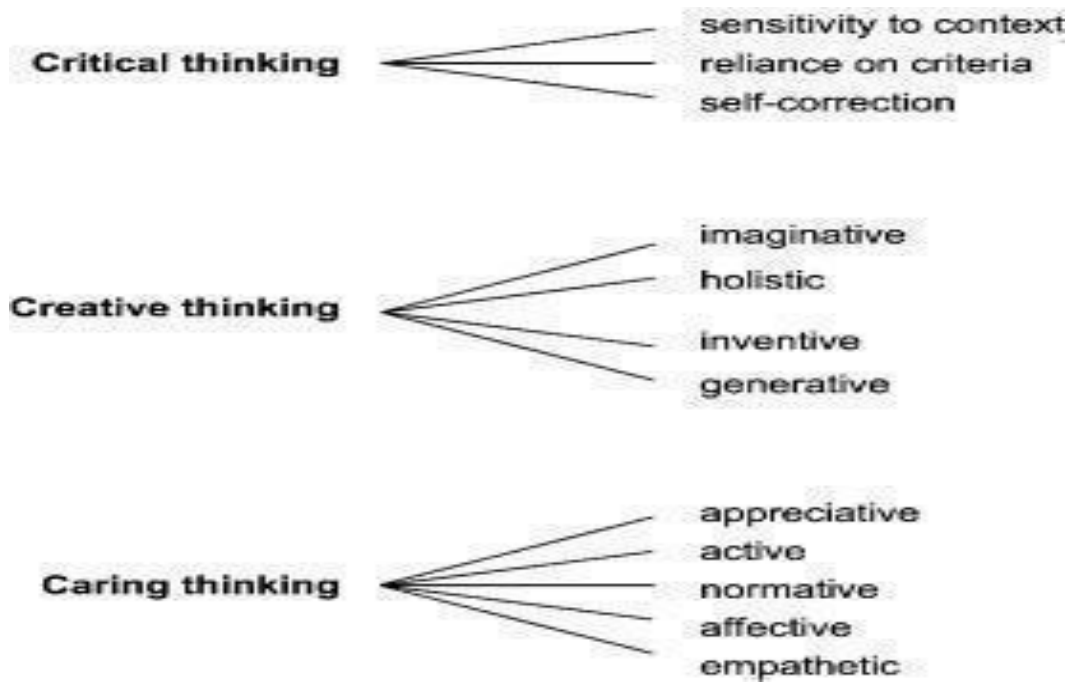
Figure 2.7: Lipman's Thinking Dimensions (2010)

Lipman's *Thinking Dimensions* (2010) shown in diagram (Figure 2.7 and figure 2.8) demonstrates the three domains of thinking proposed by Lipman, where he creates a collaboration between *caring and creative thinking* as equal partners with *critical thinking*.
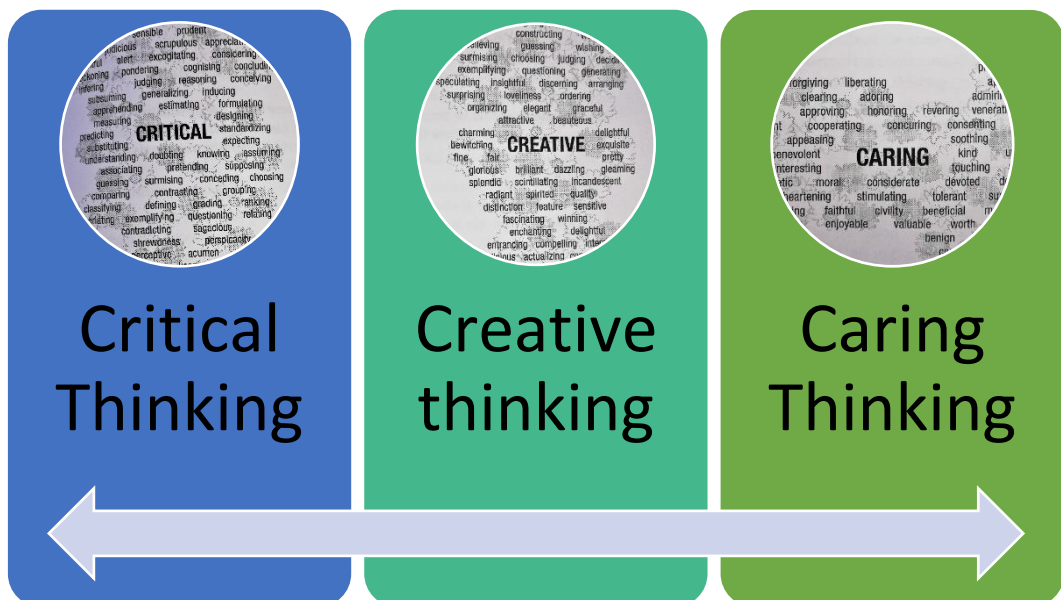
Figure 2.8, Lipman's three Thinking Dimensions with the word clouds, language he suggests goes with each kind of thinking (2010, pp. 137)

Norris & Ennis (1995) contend that CT encourages the participant to focus on deciding what to do or believe and that CT is reasonable, reflective thinking. Further Ennis (in Baron & Sternberg, 1987, pp. 9–26) considers CT in education using Bloom *et al.*, (1969) *Taxonomy of Thinking Skills* as a starting point to construct his ideas around the critical and emotional disposition of learners engaging with CT. Ennis came to understand that criticality can move beyond the logical, skills-only framework to include personal qualities such as open-mindedness and sensitivity to the feelings of others. That CT can expand beyond pure logic and head-based thinking, to embrace a wider scope of 'soft' thinking skills which might also include heart-based thinking, the feelings, and emotions of the critical thinker.

Rogers (1994) asks what helps people be themselves, be a fully rounded person using academic, caring and creative types of thinking, or come into presence/ existence. For the participants in this study this might mean in the context of the pedagogic interventions employed, that they be present in the educational moment, fully participating, being who they are authentically and understand their social locators, (this is expanded on further in Chapter 3). Scott & Usher (1996) describe social locators as meaning combination of factors including gender, race, social class, age, ability, religion, sexual orientation, and geographic location that makes social location particular to each individual. Understanding and acknowledge social locators, may be beneficial for participants who through the process of knowing themselves better are more able to hold excesses in check, allow reasonableness (Brown 2018; Lipman 2010) positivity, empathy and encouragement in the pedagogic interventions (Fisher, 2013; hooks, 2010).

Case (2016) writes about presence and sees it as recognising intersectionality and class in herself and her students. She puts the case that, 'Who I am and how I present to students' influences how students view me and frame my presence'. An aim of this study is to explore if being real about my presence as a researcher and facilitator might encourage students and participants to be more present, more themselves. Biesta & Lutters (2017) call this being fully present in an educational situation.

Deyhle (1998) writes about teaching as a staging or a performance, saying that researchers become a part of this drama and must acknowledge the effects of their presence in the room, or they will miss key aspects of the drama enacted around them. The participants and I are potential actors in the vignettes, critical incidents and case studies that are reported on and analysed in the pedagogic interventions employed in this study and discussed in Chapter 4. The quotes and scenes reported here are not with strangers, rather I am part of that group, not standing on one side with a camera or a notebook. The group develops in particular ways because of my role in relation to that group. Drama happens in the group, maybe I may even inadvertently cause the drama or give it a forum.

Lipman (2010) believes that *caring thinking* is a paradigmatic example of emotive thinking, and that a relevant vocabulary is needed to think, discuss, and learn about emotions. If we want to educate students with regard to emotions in relation to their artwork particularly, we need a vocabulary that encompasses what is of value and why we value it. Like poetic ethnographic prose, both free verse and formal structures in poetry can offer a freedom to possibly be more honest and explicit about one's observations and feelings, whether as an ethnographic outsider, or as a cultural insider.

Garrison *et al.*, (2000) use a collaborative-constructivist method when building on Lipman's concept of *Thinking Dimensions*. Collaborative and social-constructivist contexts are defined in McLeod (2019) as a process in which knowledge develops from individuals' interactions with their culture and society. Garrison *et al.*, (2000) develops the idea of the three *Presences-cognitive, teaching* and *social presence* by combining the ideas of Piaget, Vygotsky and Lipman. Von Glasersfeld (1994, in Ernest) developed the idea of *Cognitive Constructivism,* seeing knowledge as being actively constructed by learners based on their existing cognitive structures. Garrison *et al.,* (2000) explores this idea describing it as *cognitive presence,* as the process of meaning construction in a *Community of Inquiry*. Garrison *et al.*, (2000), reinterpret the process of social and collaborative constructivism as *social presence,* where participants are able to be their authentic selves, projecting their personal characteristics into the *Community of Inquiry*. Being authentic brings confidence.

With regard to the concept of *emotional presence,* Cleveland-Innes & Campbell (2012) and Stenbom *et al.*, (2016) see that it can be used with the other two

presences in one-to-one tutoring, mentoring, tutorials or supervisory sessions, developing student confidence. They see that remote asynchronous learning brings a different level of emotional response and confidence from the students and comprehending *emotional presence* allows students to express how they feel about moving between teaching modes, and especially moving suddenly (such as in the pandemic) from face-to-face teaching to asynchronous learning. *Emotional presence* might be addressed in lecturer planning and facilitation as a way of acknowledging the academic and the emotional responses to learning and may engender student confidence in themselves. The specific learning context of asynchronous teaching and learning during the pandemic could also lead to students having a shared experience for an unusual situation which may have one form of expression through acknowledgement of *emotional presence,* leading to more confidence, feeling listened to, seen and heard (Hemingway, 2011)*.*

The Arts University in which this study is set can often be a daunting place for new students as they try to work out where they belong, Broadhead and Gregson (2018) write about adult, lifelong learners entering a new learning context, in which they may well be unsure about the subject specific language and customs of the institution. Drawing upon the work of Bernstein (2000), they argue that for students to feel they belong they also need to feel included, confident and able to participate in order to take part in constructive and reciprocal dialogue. Liminal spaces such as the pedagogic interventions advocated by Brown (2018) may possess the capacity to create a sense of belonging and community, which in turn could give students confidence in their classes. Data and literature around these concepts are discussed in the analysis and discussion in Chapters 4 & 5.

Thomas (2012) believes that if students feel they do not belong or have a community, they may think about leaving their course. Their reasons for this can include feeling they do not fit in, struggling with academic work, feeling isolated, experiencing imposter syndrome, and feeling unable to achieve their goals. Lipman (2010) believes addressing emotions in an educational context is essential. This is because when students are in touch with their emotions and feelings and use *caring thinking* along with *critical thinking and creative thinking*, especially in an Arts education context they can focus. They can see emotions as a source of salience for creating artworks and feelings can heighten awareness by redirecting attention,

providing orientation, and discovering patterns of sensibility within Arts production. Emotions are not cut off from logical thinking, Lipman (2010) believes we need an emotional response alongside *Phronesis*, making considered wise judgements about practical matters, emotional thinking might be used in conjunction with practical thinking through making and intellectual thinking (see Chapter 5).

Feelings can be an emotional state or reaction, or they can be an idea or belief, especially a vague or irrational one. Emotions are a strong feeling deriving from circumstance, context, mood, or relationships with others or it is an instinctive or intuitive feeling as distinguished from reasoning or knowledge.

Aristotle (384 BC -322 BC) wrote about what he named the *Virtues* for a good life, some of the virtues concerning emotions and feelings include the terms, *Magnanimity, Patience*, and *Friendliness*. These emotional *Virtues* overlap Lipman's *caring thinking dimension* of *generosity, tolerance and sociability* (2010) they reflect the ethos of the pedagogic interventions and the kinds of atmosphere I aim to engender in the participants. Dewey (2009) defines feelings and emotion in education as being a mutual accommodation, engaging with community and empathy in the classroom.

Piaget (1973) approaches feelings and empathy by defining *accommodating thinking* as a way of students expressing feelings in an educational context, whereas Vygotsky (2012) associates emotions and empathy with *encouraging thinking*. Klee (1968) an Artist and lecturer at the German Bauhaus Art school comprehends emotions and feelings with the drama of magic, nature, the cosmos, as a spiritual connection of humans to the earth, the elements, and creativity. Whereas Somerson (2013) from Rhode Island School of Design understands student feelings in education as a way to curate change, create connection and develop creativity.

Feelings and emotions are considered in this thesis within the context of an educational setting by thinkers and educationalists as being part of the human condition. The human condition (Rogers, 2004) is the characteristics that compose the crucial elements of human existence, those of birth, growth, emotion, aspiration, conflict, and death. Rogers (2004) believes that the human condition is the embodiment of a *fully functioning person*, who is alive to experience and is able to

comprehend their own existence, is prepared to express their feelings and act with freedom, who is critical, caring and creative and lives a good life.

The human condition encompasses both emotions and feelings, Damasio (2000) posits that emotions are distinct from feelings, he sees emotion as expressing the ecological relationship between the organism and the world, it is a kind of imaging, emotions depend on the imagery of the emotions, and he calls it the theatre of the body.

Lipman (2010) suggests that emotions and feelings can go two ways, in positivity or in negative outbursts. He continues stating that dramatic displays of hatred succeed only in making other students uncomfortable or threatened. His solution here is a discussion within a *Community of Inquiry,* where an ethical inquiry could examine such a situation and decide whether it is irrational, unreasonable, or strictly a personal matter. Lipman is writing from an American perspective, (which I consider to be different from a UK perspective, culture and context from my experience of living and working in the United States for five years) it must be noted that all cultures have their boundaries of acceptable socialised emotional behaviour, this will be predicated by that cultural context and historical time within that context.

Brown's Liminal Educational Spaces

Ken Brown is an educational philosopher and societal commentator. He completed his PhD in 1996 and based his first book *Education Culture and Critical Thinking* (2018, first published in1998) on its findings, followed by his second, *Right to Learn* (2002). There is little biographical detail available about him, yet his ideas are clearly articulated in his publications. He believes that the educational system we see in the UK today was structured during the Victorian age (Brown, 2002, p. viii). He says that at this time there was a 'Geological immobility of social strata' epitomised by a 'Platonic nostalgia for stable rank and order', which were founded on generally accepted 'truths' about human class and destiny. Such historical viewpoints can provide a useful comparison to better understand our current UK education system, to help to draw parallels and see differences (Lawton & Gordon, 2005). I believe that the remains of these Victorian views are still visible in how rank and order is seen in society and education today. The UK is not a classless society. Burke (2001)

suggests that in neoliberalism, class is not just predicated on birth rank but also on the political power money can wield.

> *"Critical thinking must be understood in historical and philosophical terms [and a]…recognition of an individual right of enquiry and criticism which has clear democratic and libertarian implications."* (Brown, 2018, p.2).

Brown (2002) asks about the future of democratic education in the current governmental milieu of task and test-based curricula at all levels of compulsory and post-compulsory education. He supports the notion of a 'learning society', involving inclusive access to lifelong education for all. He suggests alternative ways of providing education if we take the human right to education and CT to be central. Brown (2018) represents one position, this thesis hopes to bring to light other important historical and political texts on CT in education (and particularly Arts education) that may have been overlooked in contemporary thinking.

Brown (2018) points out that summarising UK educational culture is a difficult task because it is such a complex area that no one author can hope to get a full panoramic picture of it. He brackets together the philosophy and history of education, to the culture in which it is expressed and with CT. His writing is philosophical in nature considering culture and its vision as shaping the education policies that culture produces. Brown (2018) affirms that, "I explore questions without pretending to offer categorical solutions ". It could be argued that when such thinking is illuminated in contemporary publications it may also be useful for authors of these texts to outline the practical applications of such theories in today's educational system.

Brown (2018) argues for subject specificity in the teaching of CT and the development of thinking skills with students. He sees linguistics as an epistemic bedrock for the development of CT and democratic educational values. He thinks about language and the labels and names we give to thought in Western society and asks us to become aware of where the words come from and the power balance/ imbalance these words demonstrate when archaeologically investigated. He believes that knowing the etymology of the language we use can more clearly express our thoughts in teaching and learning.

To develop CT skills with students, perception and knowledge through a schematic and static curriculum undermines the Greek beginnings of critical thought and ignores the freedom to inquire which it could be argued is the purpose of education in free democratic societies (Brown, 2018, p.1). Brown also believes that the Foundation for Critical Thinking initiated by Richard Paul in the 1980s plays an important role in the dissemination of practical concepts to develop thinking skills, (2018, p. 3). Brown considers that the Foundation for CT delivers a major contribution to the debate on the accessing of CT as part of the democratic values of education.

Education Brown (2018) tells us, is conducted in a context of inevitable uncertainty about ends and means. Uncertainty for students has been highlighted since March 2020 when education and the world encountered the Covid19 pandemic. Uncertainty also for the governmental management of education because of the economic impact of the pandemic and the way teachers and lecturers have had to adapt traditional classroom teaching and learning to asynchronous blended learning. This translates to students being hesitant about whether to come into university or stay at home, especially because of the conflicting governmental travel advice for international students (Hunter, 2021). Some students have decided to suspend studies 'till it all blows over' or have deferred their place altogether (Fazackerley, 2020).

Brown (2018) explains that this very lack of certainty has implications for the ways in which a society views learning and organises teaching. Plato saw education and politics as being entwined. They can liberate or enslave according to dominant visions of the relationship between human minds and human society according to the institutionalised expression of that ideal. Foucauldian discourse questions arise around power/ knowledge (1988), who can hold knowledge who has the right to speak their experience, and have it taken seriously by government or society (Foucault, 1988). Practitioner research in this thesis and the triangulated literature from leading authors on education and CT hope to address this by offering a variety of experiences and 'truths' about education expressed by participants.

In both of Ken Brown's books (2002 & 2018) he decries the lack of CT in the current UK curriculum, one remedy he suggests is home-schooling. When I first

encountered this text, I was sceptical despite his persuasive arguments. Ironically many parents have been forced into the position of teaching their children at home necessitated by the global pandemic and lockdown. Parents struggle to comprehend and in effect teach a curriculum they are not trained to deliver, and much resistance and resentment has built up for teachers, parents, and students during this time (Meredith, 2020). Outside the pandemic era, some parents who choose to home-school may have religious views, chronic illness or disability, had a bad experience at school or live too far away in rural areas. Home schooling may offer education and important life skills such as running errands, caring, shopping, cleaning, and cooking and subjects outside the National Curriculum.

Controversially, as Brown (2018) says, this may not be a bad preparation for life, for thinking critically, for problem solving and seeing the potential for transferable skills. It could be argued that the children of home-schooling during the pandemic will emerge better critical thinkers, more prepared and experienced in life skills as well as academic learning, than those who have had uninterrupted schooling. Sadly, not all experiences are good or positive and some children may have disengaged with education during the pandemic and lockdown, feeling overwhelmed or experiencing digital poverty not having laptops/ computers or the internet availability, making connecting with school and classes very difficult.

Heuristically I begin with my own context as a lecturer at an Arts University, working with adult, lifelong and widening participation learners reflecting on its wider meanings in education and society. This puts the thesis within a particular and Arts-based pedagogic paradigm, by making my professional experience or emphasis clear and the choice of a practitioner research methodology taken from my own experience as an educator, gives authenticity, autoethnographic originality (Bochner and Ellis, 2016) and weight to the narrative of the investigation (Clandinin & Connelly, 2004). In the thesis, I ask what the historical and societal power structures in educational spaces might be. An investigation and understanding of this situated pedagogic practice (meaning an immersion in meaningful practices within a community of learners) is hoped will aid the reader in the specialised language and customs that occur within the field of the Arts University reported here (Biesta and Lutters, 2017; Somerson and Hermano, 2013; Leeson, 2017; Langlois, 2020; Barrett and Bolt, 2020).

There are potential pros and cons to my heuristic of introducing CT in the context of an Arts University in which this study is situated. For example, as a design student I was not introduced to CT as part of my curriculum, so an assumption is that I am now working with students who also do not have those knowledge or skills in thinking critically about their own creative practice. A con maybe those students just want to make Art and not engage with criticality. In addition, Martin (2015) & Jay (2014) both write that as academics they see that there may be a rise in what they call the ideology of CT to the detriment of other educational imperatives such as growth mind-set which fosters an attitude of positivity, is always open-minded and ready to learn which may be of equal use to students, Dweck (2017). Agresto (2014) wonders whether there may be possibly more time spent being critical than being thoughtful, in the teaching of CT. This aspect must be taken into consideration in the design, planning and facilitation of the pedagogic intervention groups (see Chapter 3).

Brown (2018) uses the term *liminal* to speak of informal areas between places, i.e., not the classroom or the auditorium, but the places in-between such as staircases, corridors, small rooms between rooms or impromptu seating areas. This is important because I am also writing about people between places, for example lifelong learners, widening participation and non-traditional students who may be re-entering education after a long absence or who have not yet accessed post-compulsory education. The students who take part in the pedagogic interventions fall within these groups (see figure 3.4. Chapter 3, section on the research population). This study hopes to recruit student participants from FE, and HE courses at the Arts University and the College which provide the field and contexts of this research.

Brown (2018) advocates conducting education in informal spaces as a way for developing thinking and criticality (see Chapter 1) the word liminal has its roots in the Latin word *limen* meaning a threshold, a crossing point, a transitional moment. Brown believes (also see Chapter 5) that in this space of liminality in CT pedagogic interventions could help participants understand, question or challenge established educational power structures within education and the Arts university in which this study is set. He goes further to argue that liminality promotes a freedom to pursue philosophical and creative ideas around politics, religion, ethics and philosophy through the lens of CT.

In the pedagogic interventions employed in this study I aim to create and use informal, liminal learning spaces to work with these groups of students wherever possible, not least because some of the most important learning experiences in my own life were in spontaneous, informal, organic groups, with open-ended aims (see a further investigation into liminality in Chapter 5).

Plausible Practice-Based Critical Thinking Speaks to Subject Specificity

McPeck (2018) argues that there are no general thinking skills, since thinking is always thinking about some subject-matter and Johnson (in Winch, 2010) is in agreement. McPeck asserts that what we think about is connected to a specific subject, time or place. He says that it is 'futile' for educators to teach thinking as if it were a separate subject. Instead, lecturers would be better placed encouraging students to become autonomous thinkers by developing skills in discussion and argument. Brown (2018), in considering whether CT can be taught, reminds us that the specificity of CT is all important and whilst he agrees that CT is a necessary part of a good educational curriculum, he does not believe that CT can be transferred in a generalised or universal way. Rather he believes that each educational domain could look at the ideas and ethos of CT and include criticality in that subject area.

Teachers and lecturers may have various interpretations of what criticality is and how to activate it in classes by finding practical applications for it in their curricula. This very much concurs with a theory of Lipman (2010) that autonomous learning is most effective through initial scaffolding and then letting students discover for themselves a path to CT. Bailey (2013) hints that the industrialised measuring and testing of people within educational contexts, she believes, is diminishing the good education can do. Further she explains that the effect of criticality, whether in disciplinary specificity or not, impacts on students. Brown (2018) has a view that reasonableness implies a form of generalisability.

Generalisability is a binary opposite to subject specificity and so the two concepts challenge each other. McPeck (2018) insists that any topic requires background knowledge about the subject. This implies that deep level criticality can only come about with thorough subject understanding, questioning and challenge. McPeck (2018) has his critics, including Paul & Elder (2022) who point out that there are

counter examples of generalisability and transferability in writing and speaking in education. That there are teachable general thinking skills such as the overviews of CT he offers in the Foundation of Critical Thinking publications on the subject.

Lucas and Spencer (2017, p.18) add an alternative perspective on generalisability and specificity. Their purpose is to encourage teachers to teach not just CT but also critical creativity. They suggest two positions. Firstly, critical creativity can be domain specific for example in the sciences, or it can be domain free, as in the case of critical creativity. A simple interpretation is that this division hinges on epistemological decisions and differences between disciplines and subjects. Namely the positivism of the scientific world on the one hand or that of hermeneutics and interpretivism of social sciences and creative Arts on the other hand.

'Specificity' for Lucas and Spencer (2017) is a loaded term aligning itself with the Modernist paradigm which says that there is one measurable truth. Their interpretation questions the notion that Brown (2018), McPeck (2018) and Oakeshott (2015) present, that CT can only be taught within a domain and is integral to subject specificity. If they are correct, then elements of generalisability add to make possible the transferability of CT skills. While subject specificity is necessary to understand a field and its lexicons and processes, any vocational or academic discipline is more than one insular world. Such disciplines must be on the one hand inward facing to experts in the field for students to learn from and on the other be outward facing to the wider educational community if a silo-ing of technique and concept is to be avoided (Norton 2013). This inward facing echo chamber of learning experience would make the student experience too restrictive and non-transferable (Kara 2015, p.3).

It seems that both specificity and generalisability are too absolute, especially in the freedom and experimentation of an Arts curriculum. Rather than creating binary oppositions, more nuanced thinking may well be optimal for encouraging CT in Arts education. Helping students to work in *Praxis*, making a balance between specific and general CT skills, and between their internal experience of being a creative practitioner and information from literature and teaching.

Transferability

Oakeshott (2015) predicts that in pedagogy, generalisation and CT cannot be vaguely channelled into what he calls 'meaningless' transferable skills. Brown (2018) regards generalisable thinking skills as myth. Alternatively, Sennett (2009) questions whether CT is transferable by stating that 10,000 hours of practice and repetition are necessary to develop mastery in a specific craft or discipline. He concedes that with a little retraining, and with the right practical bent, for skills like using the hand, judgement, sensibilities, and eye a craftsperson such as a potter might retrain and transfer skills to be a sign writer or another practice-focused discipline. Hyland (2017) posits it becomes less transferrable in the move from sedentary worker to embodied practice-based work because the tasks are just too different. If correct, his suggestion has significant shortcomings within Brown's (2018) idea of generality.

Brown (2018) names the non-transferrable skills as *Indigenous Methodologies* that use specialised *disciplinary languages,* and that significant thought is domain specific. He regards these as implying a folk or local knowledge about the specificity and subject characteristics such as those implicit in an Arts University such as the one reported in the site of this research. Bernstein (in Bourne, 2003, p.500) calls this *Horizontal Discourse*, knowledge and understanding that is local, segmented, context dependent, tacit, and multi-layered. Here at the Arts University *Horizontal Discourse*, *and Indigenous* methodologies may have a parallel (this is discussed further in Chapter 5). The Arts University in this study is among a handful of specialist institutions in the UK dealing solely with Art and Design. There is a particular lexicon, meaning making, language-form and meaning of words inherent to Art and Design. Be that painting, making a pot, weaving, or printing. Each Art pathway has its own tools, processes and words associated with the discipline, making social sub-culture constructs within the overarching superstructure of Art and Design.

Oakeshott (2015) explains that there must be an 'exfoliation' or rejection of generalisation from curricula. On the other hand, Lave (1988) sees subject specificity and situated specificity as good ways to begin to teach CT skills, but then moving to a more generalised and plausible mode of thinking (Bassey, 2001).

Possibly, we can only know the world from a study of cases, from there we can draw conclusions and make assumptions based on data. It is plausible that if two people have had an experience and if they have a common ground, such as being in education during a pandemic there may be indicative aspects that may be more generalisable. Bassey (2001, p.5) offers the word 'plausible' as an alternative to 'generalisable' and further, persuasion or the term *fuzzy prediction* (Bassey, 2001, p.5). *Fuzzy prediction* or plausibility rather than generalisability offers in Bassey's view (2001) a best-estimate-of-trustworthiness which, in the absence of empirical evidence, is based on my professional judgement which arises from literature and experience.

Lave (1988) takes theoretical specifics (from mathematics) and uses situated, embodied practice (Haraway, 2004) by taking maths theory to the social situation of the supermarket for example. In this way she uses her theoretical underpinning of culture theory, theories of practice, and Marxist discourse and creates specific learning opportunities in real life for her students. Her investigation uncovers a new perspective on thinking and human thought processes, highlighting a dialectic between persons-acting, and the settings in which their activity happens.

Tishman (in Costa and Kallick, 2000, p.49) suggests that when looking for broad transfer of skills across educational contexts, taking a character-centred rather than skill-centred view of intellectual behaviour makes more sense in the teaching of CT skills. Working with students as people rather than a cohort could be beneficial. By offering my students CT initiatives such as the pedagogic interventions employed in this study and giving students agency to choose aspects of their own education using Bernstein's *Pedagogic Rights* (2000) we may find glimpses of how CT might best be developed. It is hoped this thesis will give students the space to participate at the Arts University in which this study is set, to feel included and that they have a stake in their teaching and learning. (See Chapter 3 for a description of how and why pedagogic interventions employed in this study were chosen).

Chapter 3

Methodology & Method

Constructivist Ontology

What is the form and nature of the social world in Arts Education?

⬇

Interpretivist Epistemology

How can what is assumed to exist be known in Arts educational teaching and learning contexts?

⬇

Inductive Methodology

What procedure or logic should be followed, and Which Frameworks are going to be the most useful?

⬇

Practice Research Methods

Pedagogic interventions. Collecting accounts of lived experience. What techniques of data collection could be used?

Figure 3.1: The beginnings of theoretical thinking behind this thesis, adapted from by Coe et al., (2017, p.16)

The Beginnings of Theoretical Thinking Underpinning this Thesis

3.2. Constructivist Ontology, in which I begin a process of constructing meaning heuristically from multiple social and educational realities.

3.3. Interpretivist Epistemology – where multiple developing interpretations of a situation are hermeneutically observed and are indicative of phenomena within the texts, the social and educational reality and myself.

3.4. Inductive Methodology – starts with participants at the Arts University and inductively moves towards potentially generalisable understandings of wider educational context and concepts.

Figure 3.2:Beginnings of Theoretical thinking behind this thesis, adapted from Coe et al., (2017, p.16).

Scott and Usher (1996, p.1) note that literature on research methods in education tends to surround two main points. Firstly, technical literature focusing on practical issues and problems in the context of teaching and learning. Secondly, research informed by debates on methodological issues in the social sciences. Coe *et al.,* (2017, p. 5) point out that it is difficult to construct or conduct educational research without also addressing issues in these two areas from both ontological and epistemological perspectives.

Such philosophical issues shape the direction of research and help frame the questions asked in the conduct of the research. They also invite us to consider how these questions might best be explored. This thesis begins by looking at constructivist concepts (Vygotsky in Kozulin, 1998; McLeod, 2019) in relation to the assumption that meaning is constructed in the Arts University that serves as the context for this study. McLeod (2019) and Dewey (2018) contend that all human learning is most usefully seen as constructed and this process is an active one.

Waring (2017, p. 15 in Coe *et al.,*) points out that educational research needs to involve disciplined and balanced enquiry, viewed through the lens of criticality and that qualitative educational research inevitably brings with it a high level of complexity. Similarly, Scott and Usher (1996, p.1) challenge the binary notion of the technical- rational assumptions that often-beset educational research. They point out that an over emphasis on the practical and technical elements of educational research has tended to dominate the discourse causing a loss of philosophical nuance in educational thinking which they describe as the 'technicisation' and 'trivialisation' of educational research.

Bell & Waters (2018, p.7) draw attention to the pitfalls of jargon used by some researchers in specialised fields. In this process of research and writing, I aim to make clear and readable the ideas in the methodology, adding in meanings, translations and explanations to aid the reader. Denscombe (2017, p. 3) comments that good social researchers face a number of decisions, options and alternatives about which they must make strategic and informed choices. Kara (2015) and Barrett & Bolt (2020) note that methodological boundaries are expanding, and Arts-based and social science research methodologies are at the forefront of an exciting growth in education, philosophy and research. Coe *et al.,* (2017) ask researchers to understand that their research is framed by a series of ontological assumptions about the form and nature of the social world and how this might apply to their research context, in this case Arts education.

An Ontological Beginning

The constructivist ontology employed in this study takes human thought and experience as being constituted of multiple realities (Coe *et al.,* 2017). Dewey (2018), Vygotsky (in Kozulin, 1998) and Piaget (1973) are key theorists contributing to this discourse. McLeod (2019) points out that from a constructivist perspective such as the one underpinning the pedagogic interventions employed in this study, knowledge is regarded as being actively constructed, rather than passively absorbed as Brown (2018) and Barrett & Bolt (2020) describe in the school rooms of the past.

This research approach adopted aims to encourage students to problem-solve together. The heuristic approach does not represent a quest for perfection such as Plato's pursuit of perfect forms. On the contrary from a pragmatic perspective, it seeks authenticity and understandings that are good enough to be recognised as being trustworthy. My participants and I are inevitably steered by our social, historical and geographical locators, together in the pedagogic interventions we explore our educational 'realities' understanding that we all begin with biases (Scott & Usher, 1996).

Heuristically this thesis does not separate the individual from the experience. As such, it has an iterative and interpretive foundation that is capable of acknowledging the human condition, including human fallibility. From this perspective, we can only connote meaning using heuristic, constructivist, and interpretive methodologies. Whilst scientific empiricist measurements built on a set of variables have their uses, in complex social and educational fields the research quotes above suggests that they are significantly less appropriate in the context of this research and are not used here.

One starting point for this study is that the learning environment is socially constructed, connecting discussion to context. Dataset construction is created from the perceptions and lived experiences of social actors (Bryman, 2012). In this research, the actors within this context are the participants with myself as the researcher/ teacher/ co-participant, the co-writer (Durrant, 2015; Herda 1999; Burke, 2001).

In addition, within the socially constructed world of Arts education a number of socially fabricated relationships exist. For example, there are historical power dynamics within pedagogy that have a relationship to wider society. Historically this places the teacher at the front of the class, holding the power and agency while it is assumed the student waits to be filled like an empty vessel. As outlined in Brown (2018) and Freire (2017) who are particularly critical of this 'banking' method of teaching and dispute this through concepts of democratic education, in situations where Bernstein's *Pedagogic Rights* are upheld and enacted (Bernstein, 2000).

There are ontological assumptions that are particular to the Arts University that forms the site of this study. For example, it is assumed that in the social world of the Arts, form, colour, utility, materials, creative skill and imagination, typically in a visual form are all regarded as an artist's ways of constructing meaning and communicating. From reading Coe *et al.*, (2017) I can see and describe this ontology at work in my own institution. Personal experience (Dewey, 2018) has shown that in FE and HE institutions and from attending standardisation events around the UK, Arts Universities are different from other HE institutions and academic university courses.

The pedagogic foundation of the Arts University in which this study is set is based on practice research, thinking through making and the Bauhaus model (Fiedler and Feierabend 1999), whose ethos of cutting-edge art, craft and design is underpinned by a philosophy of aesthetics, and social conscience which remains relevant today. Bunting (2019) puts the case that the Bauhaus was not immune to an attitude of gender inequality to women (who were consigned to the weaving school only) that came with the inter war era and was espoused by the Director Gropius who believed women simply were not capable of thinking beyond two dimensions. Savigny (2014), Todd (2015) and Bates (2015) explain that a limiting, sexist attitude is less palatable to today's women artists and women academics.

Democratic education seeks to challenge such misguided societal norms by asking questions, such as how we can make this broken thing better (society/ inclusivity/ NHS, government, the art world). Other questions may include how can education work across disciplines and with disparate groups of peoples to expand and deepen understanding, enrich perspectives and give something back to the world? This thesis explores the extent to which CT in Arts education could play a small but important part in this inclusive vision.

An Epitemological Foundation
What is Hermeneutics?

Epistemologically, hermeneutic observations are indicative of phenomena within the social/ educational reality and knowledge is interpreted. Zimmemann, (2015) explains that hermeneutics is derived from the Greek word, ἑρμηνεύω (*hermēneuō*, translated as 'to interpret). This word is thought to have derived from the Greek god Hermes who delivered messages between the gods and mortals. Aristotle's work Περὶ Ἑρμηνείας, translated as *On Interpretation,* c. 360 BC was written on the relationship between language and logic and could be seen as the conceptual beginnings of hermeneutics.

Iser (2006) puts the case that in the past hermeneutics began as a way to understand sacred text and was developed by Schleiermacher (2016), to make meaning out of mystical writings not with positivist answers but interpreted by grace. Sherwood (2019) reports that in today's secular UK society faith might be seen as unpopular, hard work, or as Green (2014) writes, it is old fashioned, out of date or unenlightened. Coe *et al.*, (2017, p. 6) explain that understanding my values is vital to understanding my claims as a researcher. I live by faith; my deepest motivations are directed by a greater good, a set of values found in Christian sacred texts. Hermeneutics was developed to make meaning from these mystical writings. Having studied A Level Theology, hermeneutics was a method we used for interpreting, finding meaning and creating understanding now for a text partly written 4,000 years ago (Wandsbrough, 1990). The hermeneutics of CT in Arts education calls for a leap of faith by the reader to enter into a construction of my particular understanding of CT development built on practice-focused research contextualised in Arts education.

Hermeneutics is commonly used in the secular interpretation of texts. Gadamer (2013) explains that Modern hermeneutics helps extract meaning and gain analysis from a range of language based, intertextual and practice based/ teaching and learning contexts. In this research, literature and transcripts produced in the pedagogic interventions are subjected to hermeneutic scrutiny. Zimmermann (2015) points out that every pursuit of knowledge, whatever the discipline, is based on personal commitment, creative imagination and passion. Knowledge is not disinterested. He further explains that people hermeneutically uncover daily

meaning from religious texts, newspapers, books, tweets, family conversations, broadcasts and memes. I draw meaning from the datasets so as to better understand myself as an educator and a person and so to more effectively work with my participants/ students/ staff in academic, educational management and practice research contexts.

Iser (2006) notes that in contemporary hermeneutics the prime concern is the theory of understanding. He considers that in hermeneutics, there is a dual objective, firstly how the gaps in understanding between the text and the recipient might be negotiated and secondly how the past can make meaning/ understandings in the present. The use of hermeneutics itself as a device in this thesis becomes a way of compounding and constructing meaning, understanding past/present and connection.

Pragmatic epistemology as Dewey (2018) emphasises, taking experience seriously, involves hermeneutically searching for meaning through careful thinking (Coe & Waring, 2017, pp. 18-20). For Scott and Usher (1996, pp.18-22) all human interaction is meaningful and is given meaning by the interpretation constructed by a person or organisation. In this study, the social phenomena of education in terms of their socio-cultural, historical and philosophical roots (Zimmerman, 2015; Gadamer, 2013; Iser, 2006; Scott and Usher, 1996) are particularly germane. From this perspective, my participants and I are what Coe & Waring (2017, p.18) call *interactively linked*. Findings are created as the investigation proceeds since what could be understood is inextricably caught up in a dynamic between co-participants and co-authors (Burke, 2001; Durrant, 2015; Herda, 1999).

Hermeneutics Pre-Understandings & Fusion of Horizons

It is impossible to escape from our 'pre-understandings' even temporarily, these are not closed prejudices or tendencies, they create open-mindedness because in the process of interpretation and understanding, pre-understandings are put at risk, tested, and modified through the encounter with what is being understood. When working with participants in the pedagogic interventions Gadamer (2013) suggests that I must be aware of my own pre-understandings and as Scott & Usher (1996, p. 22) advise, work with the positive ones that are creative, expanding and opening up

ideas whilst acknowledging and subverting the negative ones that constrict and shut down thinking. Scott and usher (1996, p. 21) point out that hermeneutic pre-understandings are similar to social locators, indicating personal history, class, experiences, time, place, culture, gender, and ethnicity. A person's situated perspective and understanding colours the knowledge seeking process.

Zimmermann (2015) explains that when we understand something, we widen our perspective, we develop our pre-understandings and fuse someone else's viewpoint with our own. In this encounter, we are transformed because it broadens our mind. Herda (1999) adds to the discussion when she points out that through hermeneutic reflection, we might be able to reconsider our pre-understandings and our own lives. Further that this asks for the unfolding of our social locators, or historical consciousness. Herda (1999) believes that during conversations between people a fusion of horizons takes place between the speaker and listener. Gadamer (2013) points out that one person's horizon may be limited but if they are open, it can connect with other horizons and standpoints, and in some ways fuse horizons. The fusion of horizons constitutes a standard of objectivity, which can function as an alternative or at least a complement to objectivity. Hermeneutic/ interpretive understanding is therefore a learning experience involving 'dialogue'.

Scott and Usher (1996) describe Gadamer's concept (2013) of a fusion of horizons constituting a benchmark of objectivity whereby numerous perspectives have accommodated each other to form a congruence, an intersubjective agreement or a consensus on meaning despite differences. A hermeneutic conversation is established in this thesis in order to make sense of and gain some understanding of texts, practices, critical incident vignettes or interviews. The research experiences become a field for interactive practice-focused learning and in dialogue between the participants and myself, or between my self-reflection and the texts.

Hermeneutic Circle

Scott & Usher (1996, pp. 18-20) explain that hermeneutic understanding and knowledge is concerned not with generalisation, prediction, and control but rather with interpretation, meaning and illumination. In social research both the subject (the researcher) and the object (the participants) of research have the same

characteristic of being interpreters or sense-seekers. They continue, pointing out that human actions are interpretable only within the hermeneutical circle and indeterminate, so not fixed or rule-bound but fluid. The kind of understanding required is circular because it is already an interpretation. Research involves interpreting the actions of those who are themselves interpreters. It involves interpretations of interpretations. It is impossible to separate oneself as a researcher from the historical and cultural context that defines one's interpretive framework. The subject and the object are commonly located in pre-understood worlds consisting of both explicit and tacit knowledge, Gadamer (in Scott and Usher 1996 p. 19) and cannot therefore be separated. Pre-understandings are perspectival and partial, and interpretations are always circular. Interpreting the whole depends on interpreting the parts, this part and whole theory is called the hermeneutic circle of interpretation. Knowledge formation is circular, iterative, spiral – not linear. Hermeneutic understandings are never fully aware, never fully specified. The participants and myself in the pedagogic interventions reported in this study are interpreters and meaning-producers of our own context.

An Inductive Methodology

The decision-making process is based on views, beliefs, and values, informed by chosen literature and my own teaching experience that guides my research choices. It uses an inductive approach, one where I consider contextual and conceptual frameworks offered by Lipman (2010) adapted in the research design and in operationalisation of theoretic themes in the pedagogic interventions discussed in Chapter 3. Beginning with this framework, I am able to use thematic analysis to make sense of the datasets.

An Arts-Based Research Paradigm

Critical thinking is a complex cognitive process (Paul & Elder, 2022) so it was imperative to reflect this complexity in the datasets collected and analysed in this study. These might only be analysed using interpretation and a qualitative method. The decision to use a qualitative research method (Denscombe 2017, p.180) is based on the practitioner research nature of this study. The datasets collected from the pedagogic interventions are generally non-numerical, narrative based, using hermeneutic interpretation with literature and my own experience to construct meaning.

Barrett & Bolt (2020) contend that qualitative, practice-focused research is an emergent methodology. Leavy (2019, pp. 4-5) asserts that practice-focused research is a paradigm in itself, full of complexity, requiring an expansive world view and demonstrating a distinct set of concepts, theories and research methods, contributing knowledge to the field. Whereas others suggest that it is one methodological field among many within the qualitative paradigm. Having spent time on research in the British Library *Ethos* database for PhD theses, I have found that there are many scientific studies, with a very small proportion of Arts based, or practice-focused research papers. The paradigm of the creative practitioner, with its emphasis on practical ways of knowing and knowledge construction is emergent and scholarship in this area needs more voices.

Practice-focused researchers making artworks, epistemologically create research knowledge based on practice and thinking through making. In this way, the Arts can be said to create and convey meaning. Arts based research and practice are predicated on aesthetic knowledge or, as Bourdieu (2010) explains, it can be our cultural capital, which directs our cultural understandings. Bourdieu goes further to argue that aesthetic knowing is an understanding of distinction, and this is filtered into the way we write about cultural activity and the way we consider the production of aesthetic works of art, as practitioners, designer makers or Arts academics. Beauty and aesthetics are not usually associated with academic research, but when the practice research is centred in the field of the Arts then beauty, utility and the construction of Arts-based research knowledge and meaning are part of the same paradigm.

Sennett (2009) explains that the beauty of a crafted object or even a research product (the artefact created using thinking through making) can affect the maker, and the viewer. As with Lipman's *caring thinking* (2010), compassion or emotive empathy might be a response to a crafted object or piece of writing. Gerber *et al.*, (2012) believe that practice-focused research and Arts-based research can provide ways of knowledge construction and meaning-making that cannot be amassed by abstract academic thought alone. They have constructed a four-part understanding. Firstly, that Art is able to convey truth(s) or bring about awareness (both knowledge

of the self and of others). Secondly, the use of the Arts is critical in achieving self-awareness or knowledge of others. Thirdly, that Arts-based understanding values pre-verbal ways of knowing, that creating, making, designing, performing might have action first and words afterwards. Lastly, Arts-based knowledge construction includes multiple ways of knowing, such as auditory, sensory, kinaesthetic, and imaginary knowing. These steps towards comprehension involve the hand, the eye, the mind, and contain embodied understandings of Arts-based practice.

Working with a Conceptual Framework

A theoretical framework based on the *Thinking Dimensions* by Lipman's (2010), set out in the table below, is employed in the process of thematic analysis to investigate the datasets. The complexity of qualitative analysis of a large dataset necessitates a solid framework such as the one offered by Lipman (2010) and adapted for this thesis. He offers guiding principles, as a starting place for researchers, lecturers and students to think about how to take CT and put it into practice in an Arts educational context.

Thinking Dimensions	Indicators	Process Criteria	Operationalised Actions
Critical **Thinking**	Sensitivity to Context	Special limitations, Exceptional Circumstances	Methodical, Considering Thoughtful
	Reliance on Criteria	Consistency & Relevance, Acceptability, Principles	Pondering, Reasoning Formulating, Ordering
	Self-Correction	Questioning one's own procedures and methods; Discovering one's own weaknesses & rectifying	Substituting, Doubting Grouping, Keenness, Questioning
Creative **Thinking**	Imaginative	Defiant, Expressive & Passionate Visionary articulate	Inventive, Designing
	Holistic	Self-transcendent, Unified & Concordant	Intuiting, Composing Constructing
	Inventive	Experimental & Surprising, Inquisitive, Independent	Choosing, Deciding
	Generative	Maieutic & Productive, Stimulating	Generating, Actualising
Caring **Thinking**	Appreciative	Valuing, Celebrating, Respecting, Persevering	Loving, Generous Giving, Appreciative
	Active	Organising & Participating, Managing, Building	Forgiving, Comforting Merciful
	Normative	Requiring & Obliging	Honouring, Cooperating Moral
	Affective	Liking, Honouring, Reconciling & Encouraging	Considerate, Tolerant Encouraging
	Empathic	Considerate & Compassionate, Curatorial & Nurturing, Sympathetic, Mindful & Serious, Imaginative	Patient, Uniting, Unselfish

Table 3.1: An adaption of Lipman's Dimensions of Thinking (2010, p.200)

In addition to Lipman's *Thinking Dimensions,* Brown (2018) has a theory of education in liminal spaces, which has contributed to my research design. He considers that education ideally happens,

> *"In alternative learning situations which by design or necessity, place a premium on collaborative discussion and inquiry between intellectual peers."*
> (Brown, 2018, p. 186)

I chose informal and liminal learning spaces for the CT interventions, as Foucault (1988) suggests we might reduce and disrupt the impact of the usual power asymmetrical dynamics historically held in the architecture of education (see Chapter 2). Coe *et al.,* (2017) point out that power and in particular, an imbalance of power is central to comprehending social phenomena. They believe a key focus for educational practitioner research is to firstly see and secondly address this power imbalance. They suggest educators engaged with research work in a transformative and emancipatory way in our educational contexts. The pedagogic interventions reported in this study might be a small step towards this *Praxical* ideal. Working outside the classrooms and lecture theatres provide spaces for participants in this research to engage in different ways within the group, the materials, texts and artworks. Reducing this history could increase the psychological educational spaces for experimentation and for participants to try new ways of thinking about Arts-based practice. Barrett and Bolt (2020) believe that artistic practice can be viewed as the production of knowledge or philosophy in action. If this is the case then making painting, a drawing or building a pot is to enact Heidegger's theory on *handleability* in creating a material focused phenomenological (meaning study of the structures of experience and consciousness) perspective.

Ethics in Research Design Methods

Participants, institutions and geographical areas are anonymised to protect participants (BERA, 2018). Details of identities and institutions are stored in encrypted digital files. As Kara (2015) suggests, effort is taken to read and use knowledge wisely and ethically in the construction of the thesis. For example, using the motto *do no harm* (BERA 2018) as a guide, research transactions endeavour to act fairly, representationally and to avoid deceptions in dealings with participants

and institutions. Ethical consent was gained from University of Sunderland at the outset of the research.

Ethical concerns are significant, particularly in reference to planning, conducting, and evaluating research, which involves human participants. This study aims to minimise risk to participants, as there is no experimental treatment or exposure to physical or psychological harm. Post-intervention meetings are facilitated for participants who have questions or who may have felt stressed by the content of the discussions. As this is an experimental approach, care is taken that participants are listened to if they are uneasy. Care is taken to ensure that the participants fully understand the nature of the study. This is done by giving a participant information lecture before each pedagogic intervention starts, outlining what the study is for and how it might be used in the pedagogic interventions (see Appendix 2). In addition, students are given an information sheet summarising their potential part in the study with contact numbers and emails available for if they have questions, as well as participants signing a standard University participant release form (see Appendices 1 & 2). A signup sheet is available after the lectures for potential participants to receive a confirmation of participation email to check if they definitely wish to continue the research, but also to inform them that they may drop out at any time during the research process (BERA 2018). Ethical considerations extend after the writing time for the thesis. The confidentiality of datasets is maintained for six years after the completion of the thesis and then destroyed.

Dialogue, which encourages oral and aural skills and promotes thinking aloud together, is part of the structure of the pedagogic interventions. According to Walker & Lovat (2014), every society including the UK has an ethical value system(s) predicated by history, law, religion, philosophy and so on. Conversations about ethics and morals in the context of culture and society therefore are important for this thesis and are vital to make the value systems explicit.

Being an outsider/insider in practitioner research could be seen as an ethical issue in this research study. Data is collected from my own students at the Arts University in which this study is set and students from The College (a partner institution of the

Arts University in the study). Care is taken in remembering throughout this study the ethical issue of insider/outsider in data collection. Durrant (2015, p. 6) as researcher and facilitator describes how he asked his physical education trainee teachers to volunteer to work with him just as I did with my Arts students (Norton, 2019) and Burke (2001) does with her cohort of Access to HE students. Bell & Waters, (2018) recommend using practitioner research to validate the practice of teaching. Burke (2001) writes that practitioner research can also be useful for generating applied practical knowledge that is empowering, collaborative, democratic and emancipatory. Thompson (2014) points out that practice-based research studies can be powerful in local contexts and in identifying *wicked problems* meaning unsolvable societal dilemmas (such as sustainability and the environment) or design problems (Wooley, 2019; Ritchie, 2013; Ackoff & Addison, 2010) within Art and Design practice.

Alternatively, Hanrahan (1998, p.316) suggests that the outsider/ insider issue may only be a problem in a positivistic/ scientific system because in a qualitative, non-dual, hermeneutically interpretivist paradigm, insider/ outsider become less relevant terms. In a constructivist model of teaching and learning agents seek to understand how humans interpret or construct knowledge in social, linguistic and historical contexts as both insider and outsider (Schwandt, in Denzin & Lincoln, 2000). In this research, I become both the outsider and the insider by designing, facilitating, collecting and analysing datasets and at the same time inevitably in the research, part of the group, part of the creativity under investigation. I become, with my participants, part of Gadamer's hermeneutic circle (2013). Part of the whole and encompassing the parts.

Durrant (2015, p. 86) describes himself as an outsider on the inside and hopes to deconstruct historic pedagogic power dynamics seeing people in his groups as 'co-participants', he places himself in the research process. There are pitfalls to being an insider/outsider. Noffke & Somekh (2013) comment that in an organisation, power relations and differentials may complicate the participant/ researcher relationship. In addition, Coghlan and Brannick (2014) point out that researchers might be pressured to act unethically by making findings suit organisational objectives instead of letting the data speak for itself. Maynard and Cahnmann-

Taylor (2010) discuss how ideas of insider/ outsider can offer those in research important insights and challenges to often-tacit cultural assumptions. Using Geertz's (2017) thick description, I think and write *autoethnographically* (Bochner and Ellis 2016) in this study about being an insider/outsider in the pedagogic interventions (see Chapter 4 and Chapter 6).

Scott and Usher (1996, p.10-11) maintain that practitioners are also always researchers who have an imperative to be researchers of their own practice. In my research, it is important to be aware of the dangers of being the insider and the outsider in the research. Mitigating this asks for clarity of which 'hat' I have on in the different contexts (as researcher/ as facilitator). Working with a critical friend if I felt uncomfortable or had questions about a situation in the pedagogic interventions is very useful and productive for the research. I can discuss with my supervisor or critical friend at the University any troubling issues, as an outsider, they can see my position or problem with a new perspective and 'fresh eyes'. By working with academic peers, my supervisor and a critical friend, I am able to reflect on the interventions, reconsider my actions and words as the outsider and the insider, and so moderate my interactions based on feedback.

Community of Inquiry

The concept and guiding principles underpinning a *Community of Inquiry* are defined and described in Chapter 1 and 2 Lipman (2010) supports the idea that the *Thinking Dimensions* could be a key part of the *Community of Inquiry*. Rees (2011) points out that in a *Community of Inquiry* the idea of combining learning and community is firmly rooted in constructivist and social learning principles. It seemed to me that an Arts educational environment could provide a context in which to explore the potential for *Community of Inquiry* development in order to aid CT development, which is why this model is adopted in the research. I want to explore the extent to which a *Community of Inquiry* may offer participants a forum for dialogue on both personal and political topics and offer a way to support the development of what Broadhead & Gregson (2018) drawing upon the works of Aristotle *Phronesis* or tacit knowledge on their creativity and wise judgement on their practice through group discussion and experiential learning.

Narrative Inquiry

Narrative Inquiry is described in Chapter 1 and in Chapter 2. It was chosen as a qualitative research method because of the importance within this study to listen to participant stories. This is done in order to interpret connections within the group, to other participants. It is also to use narrative to connect to the texts and artworks being offered as part of the cultural capital development (Bourdieu, 1986) of the individual and the group, see Chapter 5, Clandinin and Connelly, (2004) and Gregory, (2009), advocate *Narrative Inquiry* in qualitative research as being useful for finding stories in field notes, autobiography, diaries, interviews, family stories, photos and life experience. In the pedagogic interventions reported in the study, *Narrative Inquiry* is one way for participants constructively (Vygotsky, 2012) and democratically (Dewey, 2008) to create meaning from their educational experience.

Autoethnography

Autoethnography (Bochner and Ellis, 2016) is described in Chapter 2 and involves the use of reflexive thinking, using my own life stories as a hermeneutic lens and instruments of illumination and meaning making and as one of the methods for collecting datasets. By thinking about my own educational story in close regard to CT may (Scott & Usher, 1996) give me insights into what may be more universal generalisable or plausible ideas about CT in Arts education and CT in education in the wider sense. I hope that my story of CT interventions in a small specialist University (Lyotard, 2004) may be a reflection of other *petite narratives* across a range of educational contexts and together they could tell a story of lived experience in education.

Research Design

Research design is not just a work plan. Its purpose is to help respond to the research questions. When designing research, it is good to ask what type of evidence is needed to best respond to questions in a convincing way. Research design also needs a balanced approach looking for evidence that has the potential to prove and disprove my preferred explanations. Yin (1989, p. 29) writes that research design deals with a logical problem and not a logistical problem, that the

researcher reasons and asks why, of the datasets. The responses derived from data analysis need to be organised, securely stored, and easily accessible.

Decision-Making in Arts Based Research

Some of the key decisions when designing an Arts-based social science research project include, (Denscombe, 2017, p. 5) relevance, feasibility, coverage and ethics. Emergent research design (Pailthorpe, 2017; Kara, 2015) is used, meaning that whilst conducting qualitative research, the writing adapts to new ideas, concepts, or findings. Emergent research is usually a component of *Grounded Theory*, but here the theories used are heuristic and hermeneutic, interpretivist and constructivist.

Denscombe (2017, p. 231) describes how in particular contexts, (such as the Arts University in the site of this study), symbols are produced, and meanings used by a social group (Arts students/ Arts lecturers) to make sense and meaning from the world they jointly inhabit. Such symbols can be interpreted in a way similar to that of literary critics with a text. In designing the methodology and methods for research, an Arts-based adaptation of the social science paradigm suggested by Denscombe (2017), Bell & Waters (2018) and Kara (2015) is adopted. Denscombe (2017, pp. 3-4) is used to explain that the Arts-based researcher is faced with a variety of options and alternatives when it comes to a research design and there are many strategic pathways to choose from, but it is necessary to make these choices reasonable and explicit in order to increase trustworthiness of the qualitative research reported here.

Feasibility: Practicalities of the Research

There are few financial costs to the research, in that room hire is not necessary for meetings, all the participants are volunteers and unpaid, the resources to be used are the University library, and the only outlay is for refreshments for the meetings. All primary source data is from the pedagogic interventions devised for this investigation. In terms of coverage, each intervention and each of the methods are designed to cover the aims and underlying questions contained in the research. The largest resource used in the creation of this research is my own time which I freely give in the pursuit of understanding and my own development in research skills and pedagogic strategies to deepen my teaching practice.

Pedagogical Interventions

Diary Project

A **Diary Project** is the first pedagogic intervention employed in this study, where participants are asked to write journal entries in their own time. By diaries, I mean here a place for freedom of expression, where one can be oneself. Many artists keep journals as part of their art practice such as Freida Kahlo (1907-1954), Eva Hesse (1936-1970) and Charlotte Salomon (1917-1943). My aim is to expand students' notion of what can be usefully included in them. This intervention is offered to students, lecturers and instructor technicians who are skilled craftspeople who teach in the University craft workshops such as the print room and ceramics studios. For students the aim is exploration of whether the diaries might offer a place for increased confidence in their writing and development of CT. For the academic and technical colleagues, the aim is to provide a reflective space to think about teaching and learning, community, collaboration and CT. It may even lead to an increased confidence in introducing philosophical and reflective practice with themselves and their students.

Burke, (2001, p.9) found written journal accounts from students to be a good way to capture student experience of widening participation in education, through recording students' life stories, spoken narratives and diary entries, she also uses her own educational story as a starting point. Schön (1991) calls these, reflection in action and has used diaries successfully in the past. Sá (2002) describes diary writing in education as an important data source and says that in education, there are many interactions that cannot be merely observed by the educator and so a reflective diary journal entry written immediately preceding a teaching session can capture learner thoughts, attitudes, feelings, and perceptions. Lucia and Swanberg (2018, see chapter 1 & 5) report that Journal Clubs are already a well-documented instructional method (in the US) and that they offer students a focus on using journal entries to critically evaluate current literature and a place to think about how theory might be applied to practice-focused research. From these researchers and practitioners who have successfully operationalised diary writing with their students, I can see that a Diary Project with my participants may be a useful way of capturing reflections on the beginnings of CT development.

Participants in the Diary Project are offered a number of ways to record entries. This can be through traditional notebook and pen diary writing, social media platforms to create a Diary Blog, a reflective teaching diary, participants could use the reflective diary they already keep, scanning sections of it to send by email, taken from the twelve-week window all diarists are using.

Participants are able to create a visual or a fictional diary. Participants also access the Book Club as a forum for discussions on the Diary Project. The initial participant information presentations suggest to potential participants that writing can be just as creative as making art. It offers the opinion that the Diary might be an opportunity for CT to occur in their studentship and careers. The experience sampling method ESM, (Hektner *et al.*, 2006) is a thought-provoking idea where participants use an App on their phones and are asked to journal at random times of the day (times generated by the App) and using a stopwatch to time the writing and set boundaries around journaling times (Runyan *et al.* 2013). This way of journaling offers convenient access to writing by using mobile technology, although the programmer/researcher would have to have operator knowledge and students would have to have devices in order for this to work. In addition, the timed writing may be found by participants in the research to be too restrictive, and rule based. This technology is not used in this study.

Book Club

The **Book Club** is the next pedagogic intervention employed in this study, where participants discuss pre-arrival texts as a group. I have chosen this design to develop critical reading, CT and critical speaking with students in this intervention. Leavy (2013) suggests *fiction-based research* which utilises the strong emotion that fiction can engender to connect with readers, and which may portray real life and genuine human experiences. She believes that *fiction-based research* can develop empathy, emotional responses and self-reflection with students who may share ideas with others, critically examine their own experiences, engage in social reflection and consider how culture shapes society based on the text being read together.

Daniels (2002) and Hill *et al.*, (1995) in their writings on adult reading circles use the method, 'I choose, we chose, you choose' to move the participants from supported reading to autonomous reading. In addition to the increasing autonomy there are also wellbeing benefits of reading and discussing literature in groups which is highlighted in Shipman & McGrath (2016), who in a therapeutic context, use fiction to facilitate the discussion of difficult emotional topics and find that narrative can be used as transportation to take the readers away from distressing real-life experiences. They found fictional texts shared in a group to be useful in exploring alternative or fictional selves and lives. I wanted to develop CT with my Arts students, considering the experience of Hill *et al.*, (1995) offered me to plan for the format and structure of a Reading Circle or Book Club. I want to offer participants a place to express emotions, not just academic thought. In this respect the ideas and practical examples of Shipman & McGrath (2016) are useful.

The Book Club may be useful in developing participant CT skills and could also benefit participant wellbeing. Mcardle & Byrt (2001) and Hemmingway (2011) describe how the NHS is already using *Bibliotherapy*, denoting expressive writing and poetry therapy as part of its non-medical strategies for wellbeing. That is, wellness through reading, storytelling, autobiography, and *life-world care*, seeing the person as a whole entity including the emotional, creative side. Mcardle & Byrt (2001) point out positive treatment outcomes have been reported by using *Bibliotherapy* as part of wellness reading groups. They also recommend a collaborative approach among practitioners. They are writing about health practitioners, but this could be equally effective in the pedagogic interventions employed in this study, where lecturers could work closely with colleagues and Student Welfare in supporting students with emotional unwell-ness issues in a mainstream classroom setting. The interventions although are aimed at developing CT could also operationalise Lipman's *caring thinking* (2010). Participants in the group may engage with emotional issues, as facilitator it would be up to me to see if topics are straying into therapy, in which case gently signposting participants to other services and taking care of the group happiness as a whole.

Poetry Group

Poetry Group is offered in the second year of study giving participants spaces to write and perform their own poetry. Desjarlais (2010) suggests that linguistics and language in context are powerful truth-telling media for participants in groups to express themselves. Poetry is one medium in which to linguistically express emotions, memories, reflections both personal and political. Durrant (2015) hypothesises that participants could be empowered to be able to be whole people, relatively freed from power dynamics and traditional roles of student and teacher.

In this intervention, participants may connect to poetry and performance as a thinking through making activity to promote CT. Within the group participants, writing poetry could speak and write about all aspects of their lives, accessing wellbeing and the *lifeworld care* (Hemmingway, 2011). Participants might also access Lipman's (2010) *creative thinking* and *caring thinking*. In poetry, academic, political and personal issues are often involved in its themes. Poetry is a written form, but it is also a performative, spoken word activity. Participants might listen to a poem by a published author, with a view to widening their vocabulary, study poetic form and discover themes in literature and art that they might use in their creative practice.

It is suggested to participants that they could respond creatively by writing a poem and perhaps perform it to the group. I aim to encourage confidence in practising speaking aloud in front of others and listening to their peers for delivery, style and drama. Aims of research design are that a practice of weekly writing for fun is taken into writing for course work. Poetic themes are suggested and developed firstly by me and then participants are encouraged to develop their own. Young (2011, p.51) suggests that poetry literature circles can help students engage with texts, build verbal communication skills, tap into the power of expression, make personal connections to text and build analytical thinking skills all of which contribute to the development of CT skills. Retallack & Spah (2006) suggest that there are many possibilities, pleasures, and risks when teaching poetry and in particular the multiplicity of contemporary poetry. They say that educators could facilitate experience and make meaning with students using poetics. They aim to create a poetic learning environment that is blatantly "multi" as in, multicultural, lingual, racial,

and ethnic. I aim to offer democratic learning experiences in pedagogic interventions.

Debate Club

Inspired by Fielding *et al.*, (2005) a Joint Practice Development (JPD) project in the **Debate Club** is offered to participants in the study. Working between student groups from the Arts University and The College and is jointly facilitated in each institution by Proteus and myself (anonymised names and institutions, BERA, 2018). This is an informal discussion and debate group. In both institutes, a provocation piece is read aloud introducing the subject under discussion that week which acts as a prompt to start CT and the debate.

The aim is to develop CT by increasing participants' ability to construct an argument, which in turn is a sub-skill of academic writing. Another aim is to include and promote debate around the multiplicity of thinking about art, design, crafts as well as political issues such as sustainability, gender and migration. Proteus (a contributing researcher) and I aspire to encourage students to honour their own heritage but also to look outside themselves to a wider more informed worldview.

The topics for discussion contain diverse cultural references and encourage participants to think widely. Kennedy (2009) suggests that debate increases student knowledge and contributes to widening participant views and opinions. Skills students may engage with include verbal presentation to an audience and speaking in a group. The sub-skill of negotiation, accountability, formulating an argument, independent thinking are also encouraged with listening skills and objectivity. Facilitators aim to actively promote an attitude of fairness and equality.

The Arts University and The College have home students and students from other cultural and ethnic minority backgrounds with English as a second language. We plan to co-opt student support staff to work with participants. Snow (2010) believes that debate and discussion are a catalyst for comprehension. Kuhn *et al.,* (2016) in his book *Argue with Me* believes debate is vital for students to be able to listen,

receive multiple points of view, and help develop their own understanding of issues and their voice. He contends that debate in education could develop critical thinkers to prepare for the demands of education, careers, and citizenship. Mutual respect and tolerance are embedded throughout the pedagogic intervention developing CT where participants are given thinking space and time to express their ideas and opinions in the group.

Critical Thinking Club

A **Critical Thinking Club** is offered in the third year of study, where the participants engage in academic reading, debate and thinking through making, bringing together all the other practical methods from the pedagogic interventions into one final intervention. (See table 4.2 for details of the interventions and participants). An aim for this intervention is for participants to make art and feel the connection between thinking and making. In the intervention the academic reading and speaking work to a culmination of objects/ writing/ images/ performances, physical making and doing as part of their creative Arts practice. By cycling through academic reading, debate and finally artwork, thinking through making, students will be prepared for practice.

I design this final pedagogic intervention to be participant driven, in terms of the textual matter chosen and the Arts projects with which they might collaboratively engage. In this process I am a co-participant (Durrant, 2015; Burke, 2001) not dictating the programme but facilitating a light touch teaching style where the participants really feel as though they have a say and a stake (Bernstein, 2000) in the group, that it is theirs as much as mine.

Lucia & Swanberg (2018) believe the success of such clubs depend on participants and the facilitators having a clear purpose (why are they attending, what do they want participants to achieve), incentives, and be led by an experienced club leader. They point out that flexibility is important. The facilitators must be responsive to participant suggestions and ideas and act on them. In addition, they say that the club must be *Vertically* integrated into the curriculum. Bernstein (in Bourne, 2003 p. 500) suggests that *vertical knowledge* or discourse is hierarchical, systematised knowledge and *Horizontal Discourse* is local knowledge, which is context

dependent. Lucia & Swanberg (2018) imply that for CT to be *Vertically* integrated then participants must see CT as embedded in the teaching and learning planned for the course. My intention is to implement CT skills development after this research and pilot stages of applying educational theory to teaching contexts. By reflecting on the interventions, I hope to plan how best to add CT skills development to the Master of Arts curriculum that I manage and teach.

Participants/ Research Population

The five different pedagogic interventions reported in this study are offered to participants at the Arts University and The College from the areas of FE and HE. Choosing liminal spaces for the pedagogic interventions offered quiet and undisturbed/ out of the way places in the educational building and held outside teaching time. Volunteer participants are recruited from Access to Higher Education Level two and Level three Diploma in Art and Design, Extended Diploma, Foundation in Art and Design and the range of eleven Master of Arts programmes (Creative Practice, Graphic Design, Fine Art, Curation Practices, Illustration, Graphic Novel, Digital Fashion, Creature Design, World Building, Animation and Photography).

Setting the Scene of Trustworthiness

Phase One
Diary Project 2017
Book Club 2018

Phase Two
Poetry Group 2018
Debate Club 2019

Phase Three
Critical Thinking
Club 2019-2020

Figure 3.3: Phases of critical thinking interventions

Nowell *et al.*, (2017) argue that to be accepted as trustworthy research design must be precise, consistent and exhaustive. This is achieved through systematising data and disclosing methods of analysis in enough detail to enable the reader to replicate the interventions in their own context.

Guba & Lincoln (1989) also remind us that qualitative research must demonstrate credibility. They offer a *credibility criterion* to aid trustworthiness. The first criterion of credibility is met in evidence of prolonged exposure with the participants and the datasets over three years from 2017 to 2020. Prolonged engagement with data also includes case studies, interviews, observations in field notes, critical incident vignettes and interaction with participants, (these data collection methods are discussed in Chapter 3, in more detail).
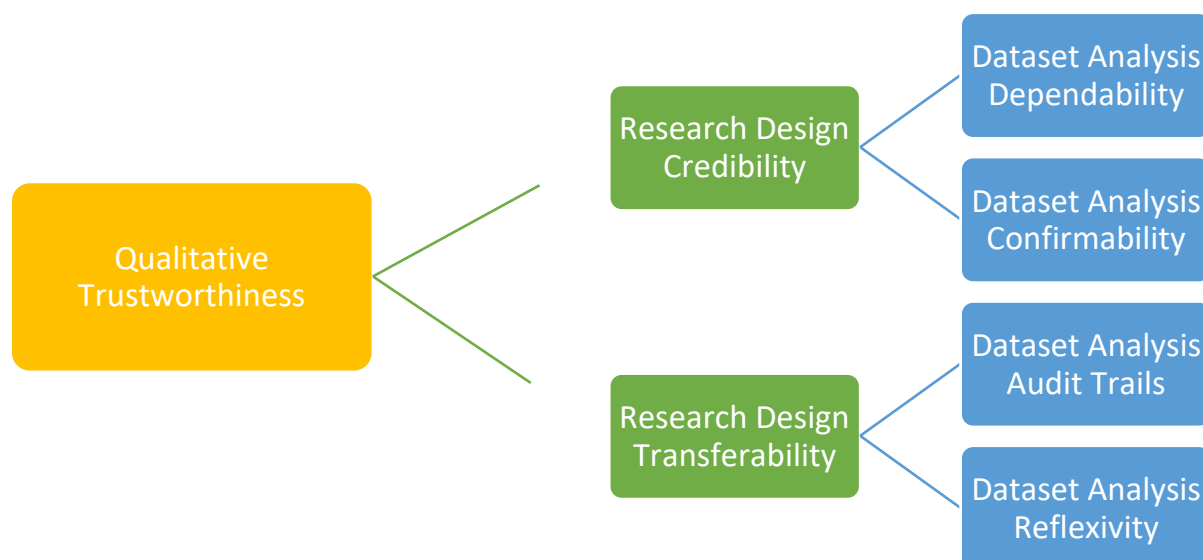
Figure 3.4: Horizontal diagram visualising 'Qualitative Trustworthiness' adapted from Nowell et al., (2017)

The trustworthiness of analysis is further demonstrated by the triangulation of data. Key literature from Lipman (2010) and Brown (2018), together with relevant published texts, participant datasets and my own field notes and personal experience and reflections on the pedagogic interventions. Another aspect of trustworthiness (Nowell *et al.,* 2017, p. 3) argue is the transferable nature of knowledge, and practice, they refer to this as *generalisability of inquiry*. The intentional transparency of the decision-making and methodology used to construct the five pedagogic interventions. In this way this Chapter goes some way to fulfilling the *generalisability of inquiry* where this particular case in an Arts university such as

in the site of this study can be easily repurposed and transferred to other educational settings by other educators. Nowell's criterion of generalisability is also fulfilled in the publications and papers I give on the subject of this scholarship (see Appendices 9 & 10) and the extent to which my findings resonate with the experiences of other Arts educators and teachers of other subjects. The intended audience for the papers and publications are educators, and educational advisors from a wide range of teaching, training and learning contexts both in FE and HE, in the UK, Europe and globally.

Data Corpus Management

Nowell *et al.*, (2017) point out that claims made for the trustworthiness of the analysis of qualitative datasets are strengthened by meeting the criteria of dependability and confirmability, clear audit trails and researcher reflexivity. Systematic dependability means that the research is logical, traceable and has been sorted, organised and clearly documented. Confirmability of the research is demonstrated in the form of audit trails where the collected records of raw data are carefully stored digitally and in hard copy. This could include files and folders of field notes, diary entries, and transcripts of interviews, photos of the group and questionnaire responses. Nowell *et al.*, (2017) recommend that all the data objects are stored on a spreadsheet, this has the advantage of systematising the analysis of data, relating and cross-referencing data and creating a clear audit trail. In my diary and field notes, the plan is to record the practice occurring in the pedagogic intervention and employ self-reflection on my own teaching practice.

Dataset Collection
Interview

Informal interviews are conducted with a number of set questions asked to students (see Appendices 5, 7 & 8 for examples of the questions asked and some of the replies) on their educational experience. The interviews are held in informal settings such as a café, or at lunchtime in the classroom. Handwritten notes are made during the interview and transcribed later. An ethnographic approach is taken. Kara (2015) suggests that ethnographers gather data from themselves or others in a collaborative way, looking at memories, thoughts, senses, relationships, emotions, documents and artefacts. During the informal interviews, I use an unstructured format for gathering data. I speak to Art students and Art teachers.

I also use video interviews in pedagogic interventions reported here, in single and pairs/ small group interviews. Pirie (1996) writes that video recording is a permanent record that can be revisited during the data analysis stage. A problem could be that filming introduces what has been known as "reactivity" (Savage, 2016, p. 6), also known as the "Hawthorne effect", into data collection. Powell (2016; Cohen *et al.*, 2000) elucidate that this term describes a change in behaviour of the participant because they are being observed. Powell (2016) suggests a way to avoid this would be to have a remote recording device. I do not agree with this subterfuge, which has ethical implications about asking permission, I prefer to be open about filming with the students giving them the option to opt out.

Lipman (2010) argues that dialogue involving mutual agency can open a way of communicating that is not pressured or self-conscious. To illustrate this, I include *Thick Description* (Geertz, 2017) of an encounter with a graphic novelist Una, who was giving a reading at a bookshop. She suggested that in an interview the best way to get to know someone's thoughts and feelings is through conversation and dialogue. She found that traditional questions and answers made her nervous and unable to speak freely. When she invited more interactive repartee, she no longer perceived the questioner to be an attacker but rather an active participant in a mutual discussion. This lends support to the work of (Lipman, 2010) and based on Una's experience and advice, I am running my informal interviews in the same way. I ask two or more participants to participate in a conversational dialogue. Here questions may be as likely to be responded to by another question as by a response or an anecdote or fragments of stories. This rhizomatic (Deleuze & Guattari, 2014) way of recording tangled conversations may very well suit the Arts University reported in this study and in its freethinking experimental ethos. Video interviews are filmed very informally on a camera phone. The informality is to encourage the unstructured flow of a conversation allowing students to be more themselves and speak freely.

Survey

Bell & Waters (2018), Kara (2015) and Denscombe (2017) all suggest that a survey, either web-based on an online platform such as *Survey Monkey*, or a paper-based questionnaire is a useful method for collecting data. The link to the *Survey Monkey* questionnaire or surveys are emailed to participants and the web-based surveys are designed to be quick and easy to access. Criticisms are that if students are not confident on a computer, tablet, or smartphone they cannot do the survey without help. The survey excludes participants who do not have a computer at all. I gave a paper-based version of the survey to these participants. The survey in being quick and easy means participants may not read the questions properly, skimming them, or responding in a rush to get it done, not thinking about the response.

Social Media

Social media, although not a major part of the pedagogic interventions reported here, are a useful instrument for communicating the project to a wide audience. Arts Council England (2018, p. 3) says that CT promotes imaginative risk-taking, providing solutions to questions and issues within our material, social and virtual worlds. The research is promoted on *Twitter*, a Blog hosted by *Blogger* called 'Talking About Art', on *Pinterest* and *Instagram* with mostly images of anonymised students and student work done during the pedagogic intervention and on *Tumblr*. Analytics on these platforms are operationalised in order to capture public engagement with the research and the ideas and theories used to bring the research to life.

Poem/ Diary/ Artefact/ Object/ Artwork

Object making, creative writing and artworks are encouraged to be made during the pedagogic interventions. The Diary project asks participants to write a CT journal over a twelve-week period. Over five months participants in the Poetry Group write weekly poems, this produces a set of poetic works to be offered as data for the research. The CT Club asks students to make artwork, artefacts, and objects as a response to being in the group and anticipates the curation of an exhibition at the end of the intervention.

Field Note, Observation and Diary Entry

Maynard & Cahnmann-Taylor (2010, p.4) and Rosaldo (1993, pp.29-30) say that CT can be found in fragmented, postmodern, ethnographic encounters amid cultural borderlands or boundaries (Bernstein in Bourne, 2003). These liminal, interstitial or fragmented spaces are not siloed spaces but places for creativity. The pedagogic interventions employed in the study provide participants with the methods (Diary, poetry writing and making) to capture this experience of being on the boundaries. Bernstein (in Bourne, 2003) calls them tension points where criticality might happen, the development of CT skills might be a way for participants to reflect on the tension points in their own educational experience. The boundaries could be an interdisciplinary space where creative and vocational students such as the participants are free to collaborate, use CT and make wider connections with each other and research.

Boundaries sometimes exist between education and anthropology, Art and education, practice and research and thinking and doing. This is not always a useful binary and one that the participants and I in the pedagogic interventions employed in this study might discuss, consider or challenge. The boundaries can also be places holding the tension between educational policy and the creative critical reality of teaching. Maynard & Cahnmann-Taylor (2010) make the case that researchers working in more innovative modes of anthropology, education, social sciences, Art writing, practitioner research and Art practice are pushing the bounds of traditional methodologies. Working in an innovative mode is key for my participants who are artists, designer-makers, craftspeople where the creativity and expression is of primacy.

Nowell *et al.*, (2017, p. 4) argue that trustworthiness relies on researcher reflexivity. My field notes and diary entries open up space for reflection on experiences of the pedagogic interventions employed in this study, the participants' engagement with CT and my teaching practice, which are all part of dataset analysis. As Nowell *et al.*, (2017) point out, data collection and analysis happen concurrently, it is important to identify iterative and reflective processes, the back and forth between thinking and

data. In qualitative research, the process of data collection, data analysis, and scholarly writing does not always occur in distinct steps. They are often interrelated and occur simultaneously throughout the research process, and I am finding that this is the case in this research.

Case Study

Case studies, hooks (2010) and Denscombe (2017) explain are a useful method of clustering themes within the datasets. The advantages of using case studies in this research are that they are an accepted way in the social and natural sciences of collecting original data, where I can work with small-scale investigations such as the pedagogic interventions employed in this study. Using the format of a case study, I introduce related ideas around the thesis themes and preferences, which give the case study distinctive character. In each case study, I provide a spotlight on the Arts University in which this research is set as well as in The College which also contributes as a site of this study as well as more detailed case studies of particular participants. Case study is captured in a natural setting, using the classroom sand spaces familiar to the participants, not constructed. Case study focuses on relationships, dialogue and trust between my participants and myself.

Some of the disadvantages of case studies are there can be a lack of credibility and an overgeneralisation of the findings (because of the interpretive nature) it produces 'soft' data (rather than hard statistics). This is countered in the data analysis by using the work Nowell *et al.*, (2017) to highlight areas of the trustworthiness of the research, such as spending a long period with participants and providing complex analysis of rich datasets full of detail. Other issues that may occur include a blurring of boundaries between researcher and participant, teacher, and student during the case study, which can cause difficulties at procedural moments in the academic years such as at assessment time blurring the lines between friend and participant. This is alleviated by using the double marking method, so all assessment feedback is benchmarked, and two perspectives are given. Another issue may be negotiating access (to people or buildings), this is resolved by the study h being set in the Arts university which constitutes the site of this research, the place where I teach and participants in the study who are colleagues and my own students.

Critical Incident Vignette

Qualitative datasets information from this research are collected and analysed using my field notes and observations, surveys, and interviews. Within these datasets can be found specific events or critical incident vignettes that happen during the pedagogic interventions explored in this study. Case studies and critical incident vignettes are similar in that they both contain the narrative of an event, which I record for analysis. A case study might be complex with several sets of information from a variety of sources whereas a critical incident vignette is short and simple and provides a limited amount of background information. Within the pedagogic interventions reported here, sessions there reveal critical incident vignettes, pointing to themes emerging from the datasets with which to respond to the research questions posed in this study.

Macfarlane (2013) suggests that writing up critical incident vignettes employs my own writing skills in the construction of the vignette from facts and quotes given by participants. This is an enjoyable part of the writing process, but a pitfall could be dramatising or embroidering the event with verbose language or emphasis that the participants did not intend (BERA, 2018). This is countered by working with a critical friend who proofreads and offers suggestions where writing may become over dramatic. In addition, regular meetings with my supervisor are useful in discussing the writing style and the content of this thesis.

The critical incident vignette allows me to construct a small narrative, a scene based on facts held in the datasets, based on my memory of that moment and over layered with what the participant or I thought and felt at the time. Being in possession of facts and datasets is a privilege and a responsibility. Kara (2015) points out that one of my ethical duties is to represent participants' actions or words fairly and truthfully, remaining close to the spirit of the proceedings and rendering these faithfully in the writing of the thesis. Critical incident vignettes from the datasets are located, analysed and discussed within Chapter 4. Here they are used to illustrate narratives, themes and moments in the pedagogical intervention groups, illuminating ideas and rhizomatic connections, to make a coherence within the thesis.

Data Analysis Method

Thematic Analysis

A major advantage of thematic analysis is that it contributes a flexible way of working with dataset analysis (Nowell *et al.*, 2017) and can thus provide rich, unexpected insights and detailed knowledge. It also offers an accessible and systematic way of making sense of data, particularly for those in the early research of their careers such as myself. Thematic analysis offers a clear, uncomplicated, and straightforward qualitative study that does not need the technical knowledge that discourse analysis or conversational analysis might require (Javadi & Zarea, 2016). Thematic analysis can be a starting point to identify and summarise key themes using visual markers denoting basic coding using symbols/ colours as can be seen below in an example from the thematic analysis coding from the Book Club interviews. (Also see Appendix 11 for thematic analysis of an interview with Skerion and Hebe).

Figure 3.5: An example of my Thematic Analysis symbol coding, from the Book Club individual interviews 2018

Theme - Enjoying creative writing
Theme - Enjoying the *Community Of Inquiry*
Theme - Was scared/ apprehensive at first
Theme - Linking with college work, developing creativity
Theme - Helping mental health wellbeing
Theme - Planning ahead, projecting forward, ambitions, development self develpment
Theme - Bringing other in including others, new collaborations
Theme - Group bonding cohesion
Theme - Informal learning environment
Theme - Social cohesion
Theme - Developing English as a second language
Theme - something just for adults with lives and families

Figure 3.6: Colour-coded list of key themes from the poetry group thematic analysis 2019

The above are real examples from thematic analysis of my datasets in symbol coding and colour coding. They show the breadth of ideas brought out by participants and are grouped together under themes/ codes. With my qualitative datasets I found that a good starting place was counting firstly numbers of participants engaged in each pedagogic intervention, please see the pie chart below.
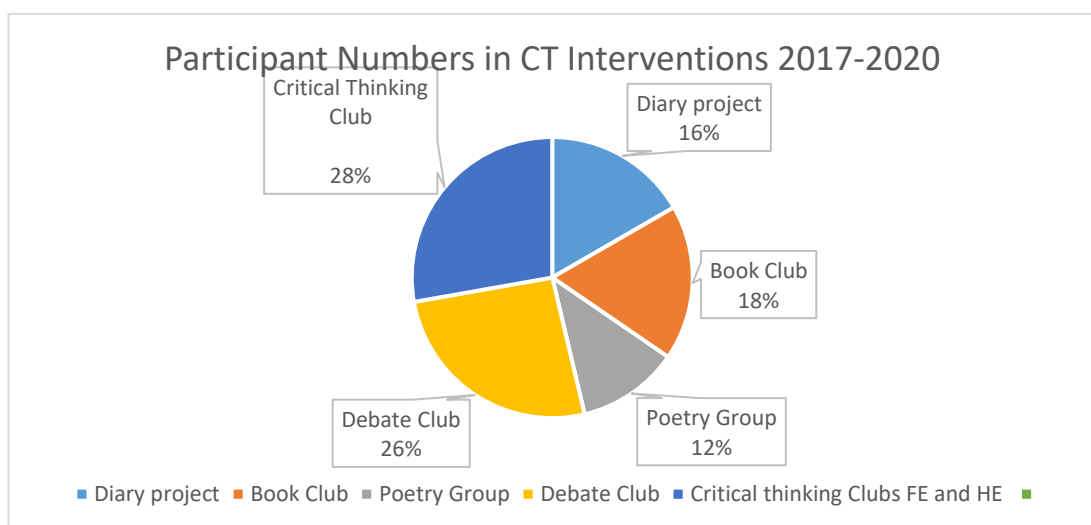
Figure 3.7: Pie Chart Participant numbers in CT interventions 2017-2020

I then counted how many instances of *Community of Inquiry* Cognitive, Social and Teaching presences were evident in each of the datasets.

Book club Triangulation findings from my field notes

The three *Community of Inquiry* Elements from Garrison *et al.,* (2000)	occurrence across all the questionnaires
Cognitive Presence	37
Social Presence	51
Teaching Presence	49

Table 3.8: The occurrence of the three 'Community of Inquiry' elements across all the field notes (Garrison, Anderson, & Archer, 2000).

Then I counted how many times a theme, which I had a hunch was used many times was said in interviews/ surveys/ field notes cross referenced with Elder *et al.* (2013) *Intellectual Traits* (see Appendix 12) and Garrison *et al.,* (2000) presences. (See Chapter 1)
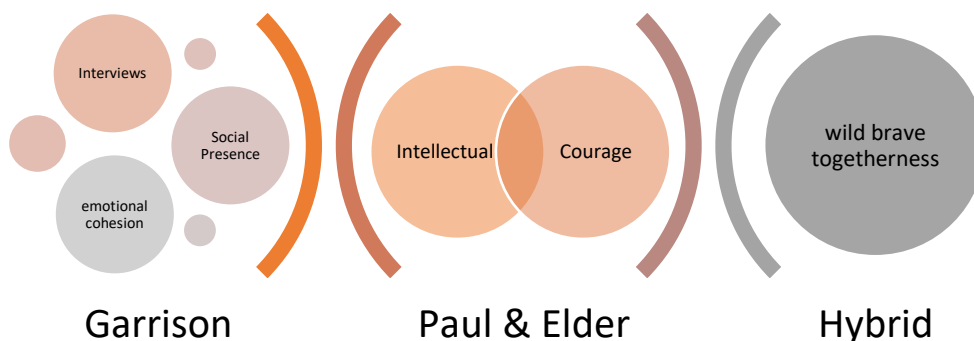
Figure 3.9: Circles Diagram Triangulating data from the Book Club interviews

These initial analysis techniques although they allowed basic analysis were too complicated. The datasets then were read and reread. I went back to advice from scholars (see below) about how to group qualitative data from datasets simply but meaningfully. My fortunate problem is that I have 153 participants over three years from five interventions. This seemed at times as if it were a huge and unwieldy/ disordered sea of data.

After discussions with my supervisor and peers, I went back to basics. I asked myself who writes my key texts and came to the conclusion that they are Lipman (2010) and Brown (2018). I decided that I needed to make a conceptual framework based upon their ideas, by which to analyse the datasets. I was confident that with perseverance and reading of the datasets that they would eventually tell me something important and relevant about developing CT skills with Arts students who participated in the study and offer me some responses to my main research question.

My mantra was, 'let the data speak'. This meant having an open mind, a humble spirit and a flexible approach. This allowed me to move on from the counting, adapt Lipman's (2010) *Thinking Dimensions* framework, and operationalise it with my datasets. Denscombe (2017) and Bell & Waters, (2018) agree that themes unearthed in this way capture and unify datasets bringing together fragments of ideas or experiences, to create meaning (Robson & McCartan, 2016).

One disadvantage of thematic analysis is that whilst it is adaptable, this flexibility could lead to inconsistency when developing themes. Robson & McCartan, (2016) explain that consistency and trustworthiness can be encouraged by making explicit my qualitative and hermeneutically interpretivist epistemological position in this thesis.

Braun & Clarke (2006) argue that researchers should strive to understand and regulate their own biases so that when developing the themes, the text does not become a simplistic view which could destroy the value and validity of thematic analysis, this is avoided by being transparent about my social locators (see Chapter 2). Another hazard Vaismoradi *et al.*, (2013) point out is over-paraphrasing the datasets with little attempt to analyse or extract meaning from them. This issue is avoided by the use of relevant literature, triangulating ideas to dispel ambiguity and bias. Nowell *et al.*, (2017) note that as qualitative research is increasingly recognised it must maintain rigour and be conducted in a systematic and methodical manner to be credible and relevant to the Arts and wider academic communities.

My aim in 'showing my workings' here is to demonstrate although with a messy beginning I reached a temperate and reasonable way of analysing my datasets.

Lightly Holding the Narrative

After data have been collected, Denscombe (2017, p. 237) describes how the results of the dataset collection represent the heart of the report and consists of moments within the datasets which illustrate and illuminate the text, drawing attention to what is most important. Campbell-Galman (2013) explains that 'bottom up' inductive data sorting uses the data itself to make ideas and theories. In thematic analysis, data is iteratively linked and is analysed in a cycle of reading, linking, labelling, and coding, to discover patterns and themes. An inductive stance uses *Narrative Inquiry*, to collect stories with participants and then hermeneutically, heuristically, contextualises them with practice-focused knowing and literature.

As a creative practitioner, I am always looking for patterns in the world around me. In the datasets, I am searching for a coherent picture of CT in Arts education. Thompson (2017) advises that when finding a pattern, it is advisable to test it. Bernstein (in Bourne, 2003) suggests that testing may involve observing if the newly found theme or pattern can hold the tension between the datasets and the literature and investigating how it fits into the wider field of Arts education.

Holding the tension is putting my ideas and me into liminal space. Here can be seen where the pattern becomes a fight of opposites, when the motif becomes inconsistent, when the associations become contradictions. Perhaps the only way to hold the tension is to stand still, savour the uncomfortableness of not having all the answers, not seeing all the patterns, not making all the connections. Not controlling but loosening my grasp as a way to hold the tension lightly.

In order to see the rhizomatic (meaning the tangled and interconnected root system described by Deleuze & Guattari, 2014) narrative threads which run through the datasets in a more holistic way, it is useful to see connections to the wider context of Arts education. Testing the pattern may involve finding commonalities, refining

ideas of what the data might show me so I can begin to make inferences. Looking for additional confirming or disconfirming material is also important for a pattern to hold firm. The generation of overarching categories allows me to look for associations and use pre-existing practitioner research and scholarly knowledge, which can also be a good test.

As Thompson (2017) comments, responsibility for making sense of the data comes down to me as the researcher. It is a huge responsibility knowing that after reading, thinking and considering I must make decisions about definitions, codes, themes and deliver what the analysis eventually means in the context of CT in Arts education. In addition, demonstrating that the dataset analysis is systematic and consistent, in this respect Thompson (2017) is in agreement with Nowell *et al.*, (2017).

From findings (see Chapter 4) in the dataset analysis, I can begin to build a set of practises and strategies based on research. These may be of use to other educators hence the positionality of the writing is utility or functionality. Arts students may be able to develop their thinking, speaking, making and writing using more critically. Other educators may be interested in this too. This thesis has functionality, (Campbell-Galman, 2016) using a practical teaching framework based on the works of Lipman (2010) and Brown (2018) to develop teaching curriculum for Arts students. It is practice-focused, and the practice is teaching.

Campbell-Galman (2016) believes that more can be made of the data by exploding it, opening up the data, fracturing it, helping move the thinking on from dataset to data. Further, they say in order to understand the component parts or ingredients of the dataset, their meanings and relationships must be 'exploded', scattered, dashed to pieces or struck asunder.
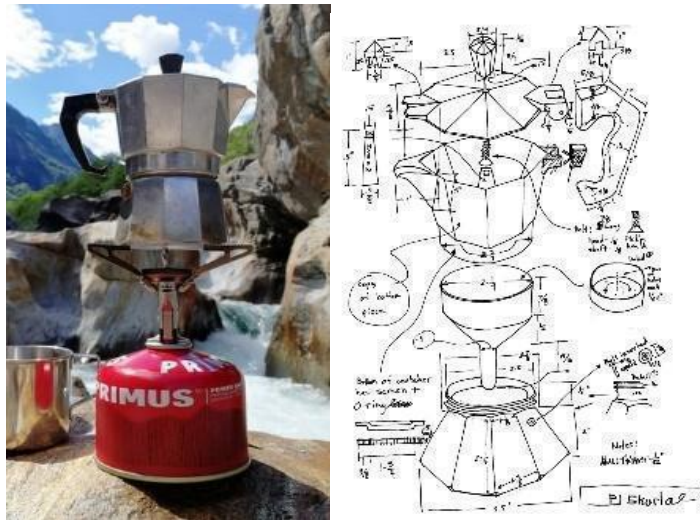
Figure 3.10: Bialetti coffee pot (Mooze, 2018) and (Fuller & Weaker, 2013) exploded diagram

When the dataset is exploded, the component parts and how they fit together can be clearly seen as in the above image. In this thesis, the constituent parts can be sorted and re-sorted in order to respond to the research question by using the conceptual theories and frameworks. The datasets collected could be interpreted in many ways, by exploding the datasets the best fitting interpretation can be discovered. This action may take several iterations before the best interpretation is found, the one that sheds most light on the research question.

Making a fast interpretation of data or using the first meaning I develop may not always be the most apt or useful. The gathering of themes and development of the narrative of the thesis could signpost Chapter titles and subheading names. In the creation of these labels, my beliefs and assumptions may come into play. Bernstein (in Bourne, 2003, p.500) specifies that in a constructivist paradigm, the educator uses their social locators and life experiences together with those of the students to dissolve boundaries and tension points, instead developing ways of relating academic knowledge (*Vertical Discourse*) to local, tacit knowledge (*Horizontal Discourse*). This could encourage participants to think critically about their art practice and their local/ global context, to understand and potentially to transform or reject their own cultural capital and position in society.

Maynard & Cahnmann-Taylor (2010) explain that theoretical articulations are of great value, as they give language to the particulars of lived experience helping interpret meaning across many different contexts. They, in a similar way to the research design, are interested in the recording of lived experience, using *Narrative Inquiry* to discover the surprise of the unknown or not yet fully known and the dissonance between what is expected and the unexpected within the datasets.

What is a Discussion?

Definition of a Discussion

The origin of the word discussion comes from Late Latin (meaning the written Latin of late antiquity used primarily in the 3rd to 6th Centuries) *discusses* meaning examined and from *discutere* to investigate, to scatter, to dash to pieces or to shake and strike asunder. This complex unpicking of what a discussion is could provide a greater insight into the process of gathering the component parts of the thesis in order to look at them. This is done with the literature, triangulating and discussing some of the concepts and ideas brought forth during this investigation. As the Late Latin (3rd to 6th Centuries) describes, this is not a peaceful process. If the definition is taken literally then it suggests that to some extent I must 'dash to pieces' the findings from the datasets and deconstruct the interviews and observations in order to understand the educational actions occurring in the interchanges. The ideas must be shaken out and scattered before the reader in order to make meaning from them. In order to see the structures of power and knowledge (Foucault, 1988) that exist and how they work as part of Western society. In particular to examine ideas and assumptions made about Arts education. As explained earlier in this Chapter, the approach adopted in this thesis is interpretive and qualitative and aims to respond to the research question, "Can CT be taught, or can we only create conditions for it to develop?" The social science thesis structure of IMRaD (Introduction, Method, Results and Discussion as outlined in Newbold, 2018) is a loose starting point. An adaptive form of IMRaD is used to begin designing and facilitating primary research for the pedagogic interventions.

Writing Up Versus Procrastination

Bell & Waters (2018, p. 231) report that when the hard work of gathering and analysing the evidence is complete, then it is time to write the final report. Wolcott,

(2009, p. 31) calls this 'thinking on paper'. Bogdan and Biklen (2006, p.172), write about the problems of getting started, they offer the following observation that novice writers such as me, can often be procrastinators. They put the case that although Early Career Researchers (Pearson for the BERA Blog, 2021) may never feel 'ready' to write, that writing is a practice, a routine, a discipline that must be followed through once it has been committed to. Bell & Waters (2018, p. 232) say that a study is not done until it is written up, that it should not be a frantic race to the end of the thesis rather it is a process composed of varied stages all of which need to be recorded at the time of completion. They continue that first drafts need to be re-written several times. Each of the six Chapters in this thesis needed many iterations. Bell & Waters (2018) say that writing requires discipline, planning and self-control until the task is done. In addition, they recommend keeping the bibliography up to date. This means re-checking references made at the beginning of the research process. Academic texts, especially digital versions can be often updated, and books reprinted in further editions.

Campbell-Galman (2016) points out that creating a piece of practice research writing could be like writing a cookery book, in which the instructions are simple, concrete and procedural spelling out processes. In this thesis, the detailed, thick (Geertz, 2000) descriptions of the pedagogic interventions employed in this study are provided and presented. This is in order to reflect on the procedures, methods, participant interaction and datasets collected. Raw datasets are collected from the interventions, then cooked (Levi-Strauss, 1986) and rendered digestible, meaning the analysis of datasets produces theories and findings that can be read or used in teaching and learning practice.

In the writing up, researchers using a qualitative approach must also be storytellers, telling the narrative of the datasets. Wolcott, (2009, p. 17) observes that the ability to tell and write a good story is crucial to the enterprise of being a qualitative researcher. As I understand it a possible analysis formula could be:

Data + Literature + Critical Thinking = Narrative Account.

Campbell-Galman (2016, p. 49) tells us that writing up research is interpreting the narrative and discussing the findings. In describing how the project is designed,

facilitated and analysed, the 'how to' becomes clear for the reader and may even be replicated in the reader's own teaching context. Further Campbell-Galman (2016, pp. 50-54) advises that in the writing up of a thesis the researcher constructs layers of meaning and interpretation. Writing up is about zooming out to bigger contexts and fields of meaning. It is about asking what the social, cultural and other implications for this work might be. Asking why the research matters, and what might be fruitful areas for future research (Wolcott, 2009, p.59).

Chapter 4
Data Analysis & Identification of Findings

Creating the Conditions for Thinking Aloud Together

Data collected	Between 2017-2020	
Value	Category	Percentage
153 Participants	Total number of participants	100%
47 Participants	Average attendance at CT clubs	31%
63/545 Participants	Participated in Questionnaires	12%
139 Participants	Participated in Interviews	91%
8 Participants	Case studies	5%
153 Participants	Creative response 363 (poem, short story, drawing/painting/sculpture, craft, song, sound art)	
	Socio economic data of participants	
47 Participants	Dyslexic	31%
19 Participants	BAME	13%
70 Participants	WP/ lifelong learners	46%
82 Participants	Adult learners (over 24 years of age)	54%
6 Participants	Estranged	4%
39 Participants	Men	26%
113 Participants	Women	74%
1 Participant	Transgender	0.7%

Table 4.1: Collected data across all the CT interventions

There are 153 participants who volunteered from the Arts University and the College (See Appendix 13 for a list of the anonymised names of the participants). A large dataset was collected so that the project might be as useful as possible for a range of participant engagement, analysis, discussion, and conclusions and be of relevance to the FE and HE sector. Volunteer participant ages range between 16 and 60 plus years old. Volunteers display a mix of social and professional backgrounds, and different levels of educational attainment. Ideally participants

would have represented a better mix of students, workshop support staff and lecturers from a wider range of cultures, backgrounds, abilities, mix of genders and disabilities. Bale *et al.,* (2020) report in an Arts education study there is an overwhelming majority of white, middle-class female students in their particular field of study (a small specialist Arts College) and as a wider norm in UK Arts institutions. Due to constraints such as student time and lecturers' teaching priorities, there are fewer lecturers than students in the study. Since the topic focuses on how to increase CT in an Arts University, the research works primarily with students in the hope that my current and future students will be the main inheritors of a CT developed curriculum.

Table of Interventions	Phases	Began	Ended	Duration	Number of Participants	Methodology
Diary Project	Phase One	13/12/2017	07/03/2018	12 weeks/ 3 months	27	Narrative Inquiry/ *Community of Inquiry*
Book Club	Phase One	17/01/2018	25/04/18	15 weeks / 4 months	19	Narrative Inquiry/ *Community of Inquiry*
Poetry Group	Phase Two	10/10/2018	03/04/2019	26 weeks/ 5 months	19	Narrative Inquiry/ *Community of Inquiry*
Debate Club	Phase Two	24/04/2019	12/06/2019	5 weeks / 1 month	42	Narrative Inquiry/ *Community of Inquiry*
Critical Thinking Club	Phase Three	18/09/2019	20/03/2020 (Lockdown)	27 weeks/ 5 months	45	Narrative Inquiry/ *Community of Inquiry*
				108 weeks total	153 total participants	

Table 4.2: Dataset collection methods - the five pedagogic interventions

This Chapter offers a narrative analysis of the datasets generated for this thesis. I employ an adapted *Thinking Dimensions* theoretical framework developed by Lipman (2010) of *critical, creative and caring thinking.* The analysis also to a certain if lesser extent explores concepts of informal or liminal educational spaces for

teaching and learning proposed by Brown (2018) alongside Bernstein's (2000) *Pedagogic Rights*. These are used as a lens through which the datasets collected from the pedagogic interventions are viewed. Here I triangulate the data corpus, with the theoretical framework of Lipman (2010) and Brown (2018) and Bernstein (2000) , to identify patterns, themes and research findings in data generated in the course of this research. From the dataset analysis I offer a set of five conditions under which critical thinking in Arts education could organically, rhizomatically grow and be practically employed, scaffolded in an open and democratic way in a *Community of Inquiry.*

The Conditions by Which Critical Thinking Could Occur

Condition 1; Dialogue: Practical Examples from the Data

● An Encounter with Ethics and Morals

● An Encounter with Otherness Solving Wicked Problems; an Encounter with Otherness, Thinking Aloud Together.

Condition2; Entering Liminal Space Democratic Spaces

● Engaging Psychological Tools as Method for Constituting the Context

● Recognising Liminal Space

● Opening Space to Think/ Space to Speak and Whole Person Wellness

Condition 3; Coming Into Authentic Presence & Wholeness

● Flourishing as Whole Human Beings on Our Own and in Each Other's Presence

Condition 4; Stages in Thinking and Language Development

● Thinking, Speaking, Making & Writing the Language & Stages in the Development of Thought and Language

● Admitting Feelings and Emotions

Condition 5: Confidence Belonging and Community

● Confidence "I Get Shy Because of My Accent" Courage and Confidence

● *Communitas* (So Enthralling Just Want to Be Part of It) Confidence Connecting in Community and Agency - Critical Thinking Unfolds like a Map

● "I've Got Something Else in Me" Democratic Education Creating Tension Points and Possibilities Between Past, Present and Future Lives

● "Crossing the Line"

● Agency, "Obviously I'm a Big Fan of That" Agency - Feeling You Belong and That You Have Some Sort of Say Over What You Belong to.

● The Messiness of Growth – Bernstein

Figure 4.1: The five conditions by which CT could develop
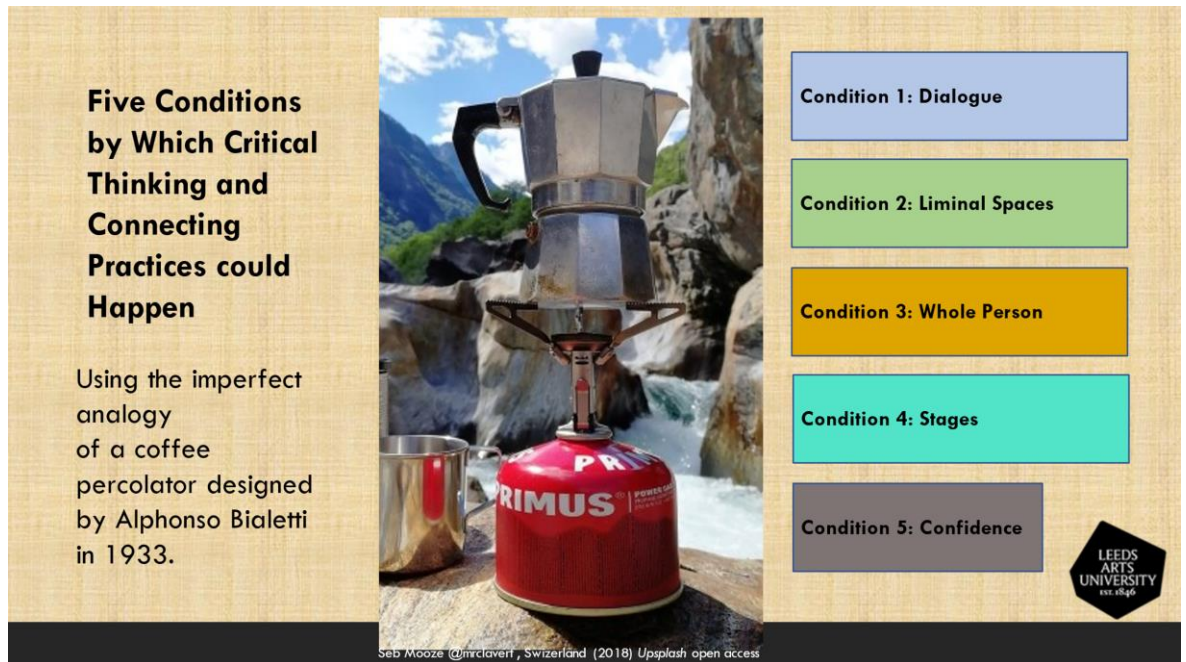
Figure 4.2: Bialetti diagram the five conditions by which CT could occur (image from Unsplash open commons, Mooze, 2018)

Condition 1: Dialogue

In the critical incident vignette below, students begin their journey into CT as individuals. These individuals are responding to a theme of Vietnam used as a starting point to create Artwork for a group exhibition and have begun using their creative practice to answer a group-created brief. Participants in the research already have skills as graphic designers, illustrators, make-up artists, filmmakers and textiles designers. Although a couple of participants start to feel an ethical issue arising about cultural appropriation to do with how to respond to the Vietnam project, these remain individual thoughts until the group meets together for a session of the CT Club (field notes 18/01/2020). At this point, the ideas and thoughts become speech. The individual ethical issues bubble to the surface one by one as participants verbalise the thoughts they had been having. Suddenly individual ethical issues become a *wicked problem,* a moral societal issue.
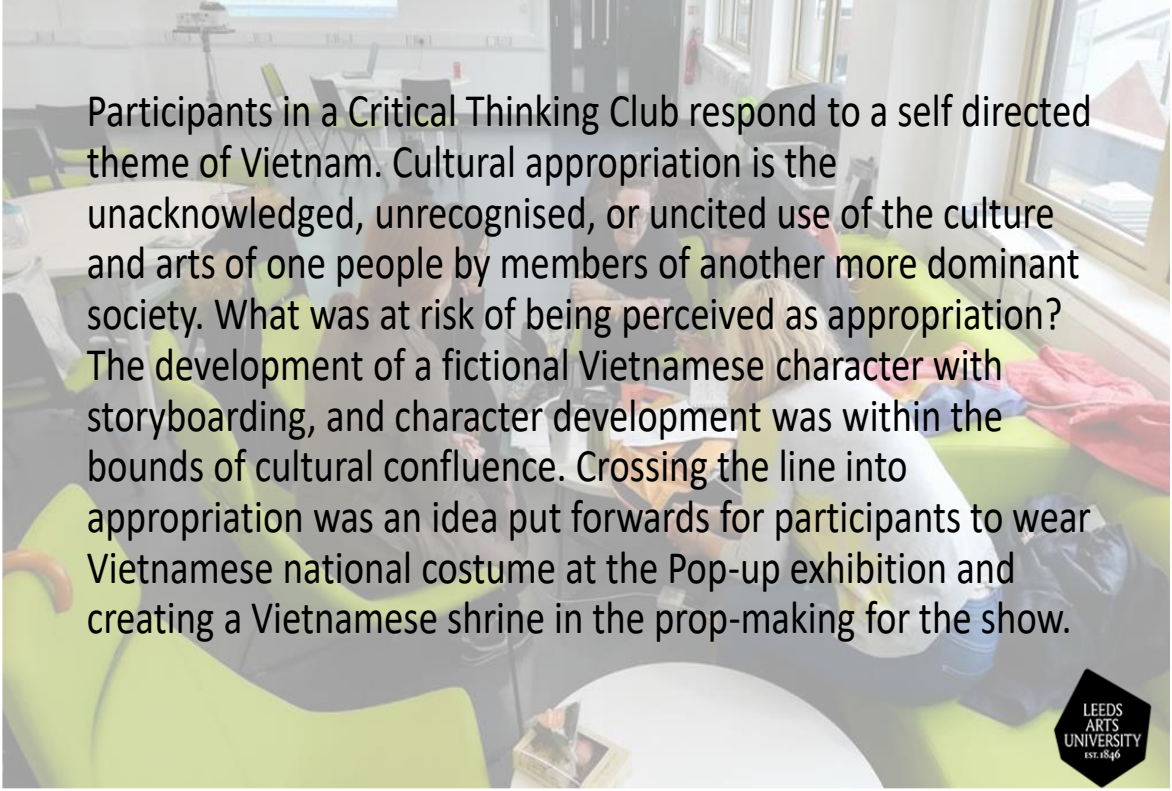
Although Walker & Lovat (2014) maintain that there is a valuable difference between ethics and morals, I would also argue that, like all binary oppositions, the reality lies in a postmodern multiplicity of perspectives and meanings, somewhere between individual ethics and societal morals. Morals and ethics are not binary oppositions with right and wrong, good, and bad at opposite sides of the spectrum. They represent alternatively, a palette of hues, tints, and tones of moral and ethical behaviour with plenty of overlapping. In the critical incident vignette, we can see that both ethical and moral thinking occur in an effort to solve the *wicked problem*. This critical incident vignette describes a circumstance where participants unravel a case of cultural appropriation.

Solving Wicked Problems an Encounter with Otherness

Figure 4.3: Mood board made by Iakovos, Critical Thinking Club

Critical Incident Vignette

Participants in a Critical Thinking Club respond to a self directed theme of Vietnam. Cultural appropriation is the unacknowledged, unrecognised, or uncited use of the culture and arts of one people by members of another more dominant society. What was at risk of being perceived as appropriation? The development of a fictional Vietnamese character with storyboarding, and character development was within the bounds of cultural confluence. Crossing the line into appropriation was an idea put forwards for participants to wear Vietnamese national costume at the Pop-up exhibition and creating a Vietnamese shrine in the prop-making for the show.

Figure 4.4: Cultural appropriation Critical Incident Vignette

Participants in the CT Club reflect on a three-month group project developing designs and artwork for a pop-up exhibition on the suggested theme of Vietnam. It is helpful to contextualise this critical incident vignette with the field-notes (18/01/2020).

> *"The CT Club wants to make a collaborative art project about a Vietnamese fictional character… The ethical issue of cultural appropriation was brought up very importantly by Kacia, after all these weeks…no one had thought of it."*

Eikóna speaks about the moment Kacia points out cultural appropriation,

> *"In an ideal team you would have spoken about this before, taken time. I guess when we are working in collaboration, that's the sort of thing you should do."* (Eikóna, Critical Thinking Club).

Using CT together and asking hard questions of a project is difficult and may be unpopular in the group with so many participants involved in the debate and discussion. For the person who points out an uncomfortable truth in a group such as the CT Club it is a risk, and it is brave. I sought advice from a colleague who had taught textiles in Sri Lanka for several years in order to get some perspective on the project and encourage cultural confluence (meaning a flowing together of ideas or of cultures, Sharma-Tankha, 2020).

"Critical Thinking Club is a meeting place, a point of accountability, a sharing point." (Efpraxia, Critical Thinking Club).

Lipman: Dimensions	Indicators	Process Criteria
Caring Thinking	Appreciative	Valuing, celebrating, respecting, persevering, loving, generous, giving, appreciative
	Active	Organising & participating, managing, building, sociable, forgiving, comforting, merciful
	Normative	Requiring & obliging, responsible, honouring, cooperating, moral
	Affective	Liking, honouring, reconciling & encouraging, generous, considerate, tolerant, encouraging
	Empathic	Considerate & compassionate, curatorial & nurturing, sympathetic, mindful & serious, imaginative, tolerant, patient, uniting, unselfish

Table 4.3: An adaption of Lipman's Thinking Dimension of Caring Thinking, (2010, p. 271)

When Efpraxia speaks about accountability, she demonstrates a shared *responsibility*. In Lipman's *caring thinking* he considers the term *normative* or

reasonable. The group for Efpraxia, is a place of reasonableness and empathy, where participants *respect and honour* each other's ideas and beliefs, so in creativity they can grow. The CT Club is creating a pop-up exhibition, where individual ethical ideas and creativity must be considered as a group. *Wicked problems* crop up in design projects unexpectedly. By using dialogue and collaborative thinking and considering the accountability of the group, participants are able to confront the *wicked problem*, and come up with a range of solutions.

CT Club is seen as a place to challenge ideas. In this way Kacia feels able to raise her voice about the Vietnam project. Her confidence stems from *caring and empathic thinking* leading to *considerate and responsible* behaviour among the participants where challenging ideas are given a forum (Lipman, 2010). Johnson (2015) argues that white privilege means that if we do not consider the implications of our actions, we might use another culture's artefacts as entertainment, out of context, or for our own profit. I have a responsibility to educate myself about and guard against cultural appropriation if I as an individual wish to act ethically in Art and Design and as a human being. Eikóna realises on reflection that the group should have thought about the morals of the project a lot sooner using *critical thinking.* She *questions* herself and the group.

> *"I think the discussion around Vietnamese cultural appropriation was a real critical moment…."*

Eikóna is first of all using Lipman's *critical thinking.*

Lipman: Dimensions	Indicators	Process Criteria
Critical Thinking	Sensitivity to Context	Special limitations, Exceptional Circumstances, methodical, considering thoughtful
	Reliance on Criteria	Consistency & Relevance, Acceptability, Principles, thoughtful, self-control, pondering Reasoning, formulating, ordering
	Self-Correction	Questioning one's own procedures and methods, substituting, doubting, grouping Keenness, questioning Discovering one's own weaknesses & rectifying, consider, design, competency

Table 4.4. An adaption of Lipman's Thinking Dimension of Critical Thinking, (2000, p. 242).

Using criticality the group consider, challenge and *question, feeling* that a *sensitivity to context* is also needed in their thinking. Eikóna sees a turning point in the project as the participants speak about not only the individual ideas for Art works but also the pop-up exhibition, as having a theme. Eikóna is a photographer and has been up to this point thinking about her individual photographic contribution to the pop-up show. Now she has an overview of the project as a whole, as participants contribute ideas verbally. Eikóna then moves to Lipman's *caring thinking, acknowledging, and owning* the omission of morals in the collaboration, i.e., her critical juncture. She continues that the group should have,

"*…reflected, thought, evaluated and then moved forward again. "*

Eikóna *acknowledges* what has been left out, not just in her own project but also in the group, preparing for the pop-up exhibition. Lipman's *caring thinking* means that Eikóna is *mindful* about the actions of the group and from her experience in

employment she talks about the stages of reflection that should have been gone through in order to avoid cultural appropriation. Eikóna is *serious* about the Artwork being produced for the pop-up exhibition and how the group should move forward. Lipman's *caring thinking* allowed the CT Club participants to have a dialogue, and come to a deeper understanding of *otherness*, an enhanced comprehension of the *other.*

Condition 2 –Democratic spaces

Psychological Tools as Method for Constituting the Context

In the pedagogic interventions I seek to find the places where informal teaching and learning spaces can be. To find spaces where participants can explore ideas, theory and practice free of expectations and qualification-based learning. Education has a historical power dynamic (Foucault, 1988) among individual members of society and in the context of culturally coded architectural spaces where education happens. These power dynamics exist and must be recognised and acknowledged in the spaces used to conduct the pedagogic interventions.

Vygotsky argued that educators can create and cultivate sociocultural tools or conditions where people can think (Kozulin, 1998). Connery & Marjanovic-Shane, (2010) describe how Vygotsky prioritises the cultural over the social within the context of arts education and creative practice-based research. In the Poetry Group pedagogic intervention, it could be said that I also am foregrounding the cultural. I am creating the cultural conditions for Arts students to explore philosophical/political/spiritual ideas, to think and talk together. Culture is an umbrella term which encompasses the social behaviour in human societies, as well as the knowledge, beliefs, arts, and habits of the individuals in these groups. Dewey (2018) believed that all culture is language, linking culture to speech, semiotic symbols and signs.

Critical Incident Vignette:

Self-Expression & Student Voice in Education

Terpsichore feels relaxed in the informal group setting in an unused lecture theatre where we eat our lunch together. The chairs are rearranged into a circle, the centre of which is sometimes used as an informal stage for participants to stand and perform their poems. This context has allowed Terpsichore to get to know the other participants much better, creating a bond away from the classroom.

> *"I think I can't maybe change a lot of things, but in my writing, it helps me almost feel a bit better about myself, that's what surprised me. I really enjoyed the intimacy of the group. I don't know whether it's the setting or the environment because it's quite dark in the lecture theatre and we all know each other now. We can be quite open and the subjects that we have covered are quite emotional."* (Terpsichore, Poetry Group).

Terpsichore speaks of being able to speak her truth in a democratic educational space, where she is seen, heard and respected. She may not be able to change national/ global politics or societal behaviour but in this shared context, she has a voice. She tells us how her experiences as an Asian woman in a hijab, local peoples' non-acceptance of otherness, bigotry and racism has led to her being racially abused in the streets, but here she has her place, and is accepted in Arts university society. Liminal space in the Poetry Group offers her a no-pressure group with which to be creative, to express real emotions and be her genuine self. Lipman's *thinking dimension* of *imaginative and creative thinking* gives Terpsichore the courage to be *defiant, expressive and passionate*. She tells us through the words in her poetry that in the past she has experienced being patronised, underestimated and stereotyped. Compelling evidence in this thesis demonstrates, poetry writing and using CT has offered her another way of expressing her voice, of speaking her mind among colleagues. (Poem below by Terpsichore).

Figure 4.5. Critical Incident Vignette, self-expression and student voice in education.

Human Hierarchy
You say we are supressed
You say we are obsessed
Silent, be silenced
Organised and systematic
Demonetization of Muslim women
Nanana

Human Rights for the Human Privileged
Human Rights for the Human Hierarchy
You want to rip me, strip me
Pull me naked and bare
Because of the cloth I want to wear
Your version of the empowerment still lies in government in a hetero male's patriarchy
Nothing's changed from the colony days
Your obsession with the exotic other
From Gunjan to Tahiti, to next man in Fiji
Nanana

Figure 4.6 Poem by Terpsichore, Poetry Group and Debate Club.

Through the pedagogic interventions I am exploring and piloting a socio-cultural pedagogy with the participants, enabling them to develop creative psychological tools to add to practice-based research. Arts students create meaning-making from language signs and symbols in the context of an Arts education and an Arts practice. The role of speech and writing is important in the pedagogic interventions, I am using speech and dialogue as an intellectual instrument for thinking and making (Mercer, 2000).

Critical Incident Vignette: Finding Space to be Creative

Efpraxia is a dyslexic, autistic woman who carved out a career as a graphic designer in a highly competitive and commercial creative industry. Her choice to come back into education has allowed her to play again with ideas and images and she participates in the Critical Thinking Club outside class time.

> *"This CT Club is the opposite of the rat race this is more like a mouse hole … a playground." (Efpraxia).*

The CT Club participants' feedback to me that they enjoyed small weekly tasks or creative challenges, running alongside the longer project of creating a pop-up art show. Planning is loose and collectively collaborative, building on and responding to ideas. Efpraxia describes interacting with planned tasks,

> *"I sat down one day and thought right make something. Go for it. Whatever it is just make something. I will make a little paper theatre, a tiny one. That sounds fun, I think I'll do that today. It's more about me sort of being instinctive and playing with it. Let's indulge, have a break from coursework." (Efpraxia, Critical Thinking Club).*

In this paper theatre Efpraxia is working in an illustrative way, using materials such as paper, card and coloured pens glue and scissors she has created a piece of kinetic art, a game, a story telling device, a toy. Using a very hands-on method she puts to one side her computer-based background in graphic design for this materials-based artwork. The themes she uses here depicting the rabbit form of Eostre, Germanic goddess of dawn celebrated during the Spring Equinox are typical of the subjects she chooses to depict. Her work is all about narrative and she uses this paper theatre in an attempt to get the audience to interact with the figures to develop their own tale.

Efpraxia working outside class time enjoys being creative for the sake of making, with no qualification-based purpose but that of enabling Lipman's *creative thinking* with *experimental and inquisitive imagination*. The way she works with the task is very much a dialogue with herself, almost giving herself permission and encouragement to get started and then to use critical making.

Figure 4.7: Finding space to be creative. Efpraxia in the Critical Thinking Club.

Lipman: Dimensions	Indicators	Process Criteria
Creative Thinking	Imaginative	Defiant, Expressive & Passionate Visionary articulate, inventive, designing, imaginative
	Holistic	Self-transcendent, Unified & Concordant, belonging, community, intuiting, composing constructing
	Inventive	Experimental & Surprising, Inquisitive, Independent, choosing, deciding
	Generative	Maieutic & Productive, Stimulating, making, actualise, generating, actualising

Table 4.5: An adaption of Lipman's Thinking Dimension of Creative Thinking, (2000, p. 259).

During the pedagogic interventions employed in this study, I set up pairs or group interviews to collect data, working on the premise that participants would be more relaxed and feel less singled out if the interviews were held together in a small group (Baker, 2017; Kara, 2015). My intention here is to create an informal non-threatening space in which two people can engage in a relaxed conversation with the other participants seated in a democratic liminal space for teaching and learning, a circle. Sometimes other participants chip in or contribute, the informality of the conversation and the interview can be seen in the recorded conversation. In this way Lipman's *creative and caring thinking* is seen to be at work as evidenced in the following examples, when students *celebrate and encourage* each other in the poems they are writing or the artworks they are creating and in their *respectfully* listening to each poetry performance or hearing ideas and plans for creative projects.

Critical Incident Vignette: Liminal Mindful Space for Students to Think

Participants Hebe and Skerion are in conversation during a group interview. In the interview presented here, the participants specify that the pedagogic interventions offer them a space for mindfulness and thinking time outside the formalities of class.

> *"Hebe: It's [poetry is] something else to think about rather than constant Uni work.*
>
> *Skerion: Yeah, it has had an impact on my work …*
>
> *Hebe: yeah, maybe not directly…*
>
> *Skerion: Not specifically. It's just the fact that you want to come and have some headspace… I find myself now, everything I think about. Future projects. I want to see if there's any way that I can implement poetry … or even a reflection period when I've finished Uni."* (Hebe and Skerion, Poetry Group).

Hebe sees the value in having space and time to think, separate to working, studying or being with his family, time is a luxury. Possibly poetry and poetic reading and writing offer him a chance to connect and gives him 'something else to think about'. Meaning developing understanding of and a link to his emotions, and feelings. This is unlikely to be encouraged in his part time bar job or in the academic seriousness of study. This is a human connection.

Figure 4.8. Critical Incident Vignette, the pedagogic interventions offer space to think

The purpose of this pedagogic intervention is to enable and encourage participants to develop a community, a space for the group to connect at a deeper human level through the poems they write and perform each week. In this way, the Poetry Group works with Lipman's sensitivity to context (2010) and is an example of situated writing practice (Haraway, 2004) developing, with Hebe and Skerion's conversational exchange demonstrating the development of a *Community of Inquiry.* They see that the group offers a respite and a different way to connect with the world and to each other and to learn together by listening to each other, building on each other's thinking, and sharing their writing skills. Hebe is not sure that those new skills will directly influence the writing he does for his course work, but Skerion sees the transferable nature of the learning in which he is engaged.

In the second part of the conversation Skerion takes time to analyse what the Poetry Group has given him, saying that he makes a connection between the writing he does at Poetry Group and the writing that he does in pursuit of his academic qualification. The group, or community, is doing him practical good, encouraging and enabling him to develop practical wisdom in the company of and in the light of the experiences of others enacting Aristotle's *Phronesis* (Broadhead and Gregson, 2018). The *Community of Inquiry* provides him with the 'headspace' he now knows he needs. The aim of this pedagogic intervention is to facilitate the development of a participant's thinking, writing, listening, and speaking skills to construct a sense of reasonable calmness (Brown, 2018), a sense of place and a capacity for meaning-making both in the Poetry Group. Participants also transfer their thinking in the Poetry Group to other contexts such as in their course work and giving a wider scope to participants' community and home life. For example, Hebe tells us that, as a result of being part of the Poetry Group, he and his partner sit down together each week to write poems in response to the weekly tasks, as an alternative to passively watching TV.

Skerion goes further, seeing a real future where poetry is part of his creative practice as much as painting, designing or academic writing. His use of the word 'implement' is significant, denoting a work-like approach, as if Poetry is a tool, an implement with which to enjoy learning and life in all its fullness. Finally, he tells us that the act of translating thoughts into words, into writing is a long process, but in the translation lies a transformation of thought into the object of a poem, into words, as if poetry writing has become a medium for him to express himself. In the Poetry Group, Skerion is engaging with the huge ideas of life, of philosophy, beauty and function, and all the considerations Arts students ponder together in the Poetry Group could be said to have freed participants in poetic form.

Space for Thinking, Speaking and Whole Person Wellness

Teaching can be seen as a two-way street. Over the three years of the pedagogic interventions employed in this study, I have developed a more democratic approach to my own teaching practice. I wanted to understand how to loosen my power-hold on the planning and structure of the sessions and so to allow more room for participants to develop agency within each of the pedagogic interventions explored in this research. The practice and habit of weekly writing in the Poetry Group proved

to be beneficial to Hebe who saw an advantage in sitting down each week and producing a poem.

> *"You just want to write down your thoughts, … it's quite cathartic in a sense. It has helped me just to calm down, just get my thoughts out."*
> (Hebe, Poetry Group & Debate Club).

Here we can see Lipman's *Caring thinking* at work, understanding that being creatively expressive is part of self-care or *lifeworld* care (Hemmingway, 2011) being a whole person. The act of writing, of making time to be with oneself and that time being a place to let out thoughts as a safety valve is an important discovery for Hebe. The Poetry group weekly writing task gives Hebe the impetus to write in the first place, i.e., it is *generative and creative.* Hebe describes the effect that writing has on his thoughts and emotions, inspiring mindfulness. He gives weight to the understanding that a writing practice has helped him tap into wellbeing.

Critical Incident Vignette: Whole Person Wellness

Participant Hecate understands that she can use the participation in the CT Club pedagogic intervention to strengthen her mental health wellness and create her own future when she says,

> *"It is about the now, about making, critical thinking, practising, keeping good mental health. Good mental health makes practice less hard, putting anxieties to the back and thinking about what I love."* (Hecate, Critical Thinking Club).

Hecate has a complex relationship with creativity in that for her it is very much enmeshed with whole person wellness. Through reflexive habits of mind, she can mindfully and critically think about her creative practice as a filmmaker and put anxieties to one side in order to engage in her creative practice and academic studies. She is not doing this alone. She chooses to discuss this in the Critical Thinking Club group and finds there is caring thinking in the form of support and empathy from other participants for what she is going through.

The CT Club pedagogic intervention could be seen as a safe discussion and exploration space which has allowed Hecate to be able to step back from judgements about herself and her whole person wellness which frees her up to consider behaving differently. Skills gained during the intervention may have acted like self-help, offering participants an internalisation of the safe space. Participants may be moving through the Zone of Proximal Development (Vygotsky, in Kozulin, 1998) towards independently using criticality as a form of whole person wellness.

Figure 4.9: Critical Incident Vignette, whole person wellness

In the data collected in interviews and questionnaires participants described discovering a space in which they could think about the CT journey they had begun. Roma reflects that the post Diary Project questionnaire gave her, 'time to reflect, to be honest', that the practice of writing had encouraged her to put her thoughts down in words, to really think about her creative practice firstly in the Diary and secondly in a group or discursive context at the Book Club. The Book Club pedagogic intervention for her has 'been really helpful'. It has given her 'time to consider areas to research' using Lipman's *critical thinking* values of *consideration and thoughtfulness.* This has allowed her to be purposeful and thorough in her thinking and her written responses. It has provided a space to react truthfully about her experience. Not only that, but she had considered progressing to the next stage of her education. This space to think allowed her to plan and strategise how to make this a reality. She went on to study firstly a masters and is now undertaking doctoral practice-based study.

Critical Incident Vignette: Space to Speak and Reflect

Participant Jupiter also found reflexivity to be a useful tool to think about CT and his Graphic Illustration practice. He is in a dual role as a student and an educator. In his teaching role he is often asked to reflect on student performance, he is now enjoying the chance as an MA Creative Practice student to be reflective about his own creative agency.

> *"It has been a really useful process. Still, I can't sit down and write something regularly…. I prefer reflective discussions with colleagues or reflecting in my head on the train journey home. I have presumed students are neglectful or lazy when not keeping up with reflections but I' m doing the same thing… It feels to me as though for some people sitting and trying to formally document reflection might actually be dishonest and distract from instinctual personal and useful reflection that happens internally."* (Jupiter, Diary Project and Critical Thinking Club).

Jupiter has grasped the meaning of reflexivity when he articulates, *'I prefer reflective discussion'.* He acknowledges that for him, verbal and community reflexivity is more effective than reflective writing. He comments that sometimes 'useful reflection' happens internally first. Again, thinking about the stages of CT pedagogy, Justitia also mentions that thinking comes first.

He sees from his own experience that the practice of writing regularly does not come naturally, and he is even a little resistant to it. Despite this, discussing experiences with others or even meditatively formulating his own reflexivity in his head works much better. Working with Lipman's *caring Thinking Dimensions* when operating in a *Community of Inquiry*, he is making use of *holistic, and unified thinking*. His renewed experience of being a student has given him a new empathy and understanding of the student perspective, using Lipman's *appreciative and valuing thinking*.

He had forgotten the taste of resistance. Years of being an educator inculcated in him goals and imperatives that teachers must work with (planning, delivering and assessment). He now sees that he is resisting the suggestion to write reflectively or work with critical thinking.

Finally, he comes to a radical realisation that aural reflection is of as much value to him as written reflexiveness. That being generous and tolerant means accepting that each person has a unique and different way of reflecting on their experiences that is authentically their own. Space to think comes in different formats, on one's own, as a *Community of Inquiry* or in collaboration with a small group.

Figure 4.10: Critical Incident Vignette, space to speak and reflect

Students as Whole Human Beings

Strong themes and findings from participants have emerged about the pedagogic interventions employed in this study being safe places to talk about and discuss mental health wellness. Group bonding and the effect of being able to express emotion are important as is asking how best to help students develop their CT and writing.

Critical Incident Vignette: The Teacher is Present

Lupe demonstrates presence and wholeness when she speaks frankly in the group, seeing herself as an insider and an outsider. She is a lecturer and a participant. A lifelong learner with dyslexia, she spent her school years living between a Californian Commune and a Northern city in the UK.

> *"As a teacher you are passing on part of yourself without burdening the receiver. Thoughts passed on are no longer yours. Part of the artist in you is chipped away and has to resign itself to being inert, making you a bad teacher because you are not creative anymore. The warm feeling of being a supportive inspiring teacher is just an ego dance."* (Lupe, Diary Project & Critical Thinking Club).

Lupe tells us that she gives students methods and ideas. She feels as she does this, she is giving a little of her experiences, knowledge and understanding as a creative practitioner to students. 'Without burdening the receiver', meaning teaching without getting entangled in how that giving impacts self-esteem. Raworth, (2018) calls this generous practice.

After this initial free-handed thought, she moves down a different path where she feels her ideas and thoughts once given away are lost forever. That with the loss of ideas part of herself is also forfeited. This would seem to be a loss of self-confidence and Lupe speaks of imposter syndrome in teaching. Lupe's narrative Diary insists that she feels more comfortable as a team player (i.e., not being singled out), and has low self-esteem and class anxiety.

Figure 4.11: Critical Incident Vignette, teaching presence.

Instances of practitioners in the study reporting that they feel like a fake or a fraud are also documented and corroborated in an article by Brems *et al.,* (1994). Lupe is insightful but has a whole lot of insecurity, negativity, and self-imposed barriers. An intention in this research, there is that as a result of the experiences of the pedagogic interventions employed in this study participants in the study such as Lupe can use these wider, freer ideas to take a new position on teaching, that through the support of the caring thinking at work in the CT Club group she can move to a place of consolation, acceptance and a value of herself. The evidence is that she comes back year after year to the different interventions, the Diary project, the Book Club and the CT Club. This possibly demonstrates that the group support and compassion is helpful to her and strengthening for her.

Critical Incident Vignette: Wholeness in Education

Boreas, Glaucus and Fengári tell me stories of their educational journeys into becoming and being a whole human being. Boreas was a participant in the Diary project; he has self-awareness as seen in his diary entry (07/03/2017) in response to a documentary movie he has just watched called Samsara (Fricke, 2012). The film is a non-linear contemplation for the world we live in. The beauty and the cruelty, humanity and nature with saturated colours and emotive music.

> *"I think there is hope for Humanity to get it together, but I have no faith in the current leadership or current political agenda. For now, all I can do is concentrate on my studies and my personal development and get myself fit and organised. Please Lord give me strength, Wisdom and courage."*
> (Boreas, Diary Project and the Book Club).

Boreas writes about creativity being central to his ideas on a future career; possibly seeing the film Samsara has given him a global view of the world and his part in it. Boreas is a thinker and possibly this film has brought up existential questions about the purpose and use of his life.

Figure 4.12: Critical Incident Vignette wholeness in education

Boreas uses Lipman's *critical thinking*; he is *principled, thoughtful* and uses *self-control* to consider his actions and the way they have impacted on his community. This demonstrates also *caring thinking* and an *awareness of responsibility*. He does not put his trust in political leadership and instead understands that his only role is

to be the best human he can be. The Diary entry becomes an intercessory prayer to a creator, something beyond himself, asking for wisdom to make good choices in his life and his career.

Critical Incident Vignette: Confidence and *Communitas*

Data from the research shows how Fengári developed thinking for herself, aspirational thinking and working in *Communitas* in the pedagogic interventions. Her experiences of these interventions have enabled her to have the confidence to create opportunities and make plans for her future. She says,

> *"So, I don't want to do average normal, I want to be a creative and also be flexible so that I can have my health. I don't want to stay in the UK in the long run. I want to go abroad and teach there...I want to settle in Turkey or start PhD part-time plus teach in the UK then I can go abroad."*
> (Fengári, CT Club).

Figure 4.13: Critical Incident Vignette confidence and Communitas & cyanotype photograph with Islamic design by Fengári part of the CT Club.

Fengári uses *critical thinking* and her experiences of CT to question her future and her career in the creative industries using *Questioning one's own procedures and methods.* (Lipman, 2010) She has laid a road map giving her direction and a destination. Being human, she sees that her health is as important as her creativity and her career. Her South Asian cultural heritage is also very important. It is her family and community and her faith that matter. She wishes to remain true to her culture whilst also avoiding 'average normal'. CT has encouraged her to be expressive, to have agency and to set up her own small design business.

Critical Incident Vignette: Enhancement

Glaucus has used the concept of thinking for herself to be self-motivated in her creativity during the Covid19 Pandemic and national lockdown. She graduated in 2020 but we had agreed to keep in touch by email. This is part of ethical dealings with participants. They are not a resource or 'data' to be used, they are people. By maintaining contact I see beyond their contribution to the research; I see their humanity and they see mine. Here she sends me an email after a chance meeting online at a creative writing workshop we both attended in November 2020.

> *"Critical thinking club was my favourite part of college and really opened up how I make things! I've always worked that way with writing, pulling from so many places to find meaning. I understand why I am excited by lateral/divergent thinking! I'd be really interested to learn more about it, is there anything I can read about it?"* (Glaucus, Critical Thinking Club).

Figure 4.14: Critical Incident Vignette, enhancement and confidence

Glaucus, at the time of speaking to her, was on extended furlough from her job (eleven months) since March 2020 due to the national lockdown and global Covid19 pandemic. She has used the time to develop her creative and academic writing, joining online creative writing retreats, finding space to *independently* develop her skills using *creative thinking*. Our chance meeting online at a writing retreat allows the story to continue. Post CT Club she is using critical thinking skills to consider her career options, imagine new futures and make the most of the transferable skills she gained. Hecate also uses CT as a conduit for her own self-development,

> *"Moments of reflection show CT is not about perfection but just do it. I can fail, it is ok, I can learn from my mistakes. Coming from a sports background, I had to be the best. Art has taught me just to do my practice and be happy, gain confidence in doing my practice."* (Hecate, CT Club).

Hecate comes to the realisation that she does not need to compare herself to others in the class. At work here is Lipman's *creative thinking* using *inventiveness and independence.* She understands that her creative expression is uniquely her own. An important part of developing thinking for herself is having a safe space to fail and to learn with no academic consequences. The pedagogic interventions offer her such a space. The main themes of the research often have these intersecting

tension points (Bernstein in Bourne, 2003) where a participant's experience works across narrative, thinking for herself and being a whole human being.

Thinking, Speaking, Making & Writing, Stages and Development of Language

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Critical Incident Vignette: Participation

The stages Justitia describe during our group interview are more focused on education, being that thought comes first, speaking comes second, making comes third and writing comes last. Justitia has participated in the Poetry Group, Debate Club and Critical Thinking Club. She has particularly enjoyed working within Lipman's *creative and holistic thinking* and the sense of belonging and community she got from these groups and has made a strong friendship bond with a couple of the other participants. Although Justitia was one of the quiet members of the group not often contributing verbally, she is a listener, an observer, and a thinker. These stages of developing CT together as a Community of Inquiry encourages what Mercer (2000) calls the induction of 'apprentices' into the adaptive, contextualised language to serve the needs of such communities of practice. Here Justitia is visualising the timeline between the different groups and how she perceived them as running.

> *"The Poetry Group and the Debate Club was very controlled... In Critical Thinking Club thought comes first, speaking come second, making comes third and writing comes last. Writing is not privileged in this instance; writing has a place."* (Justitia, Poetry Group, Debate Club, CT Club).

Figure 4.15: Critical Incident Vignette, participation

In this critical incident vignette Justitia, an adult learner, has taken on some of the language of criticality, demonstrating that the group itself, whether participants are chatting informally or in a more focused mode, still maintained the language and intent of CT. She weighs her response to the different pedagogic interventions, critically coming to a judgement about the differences between the three groups she attended. Justitia pinpoints and *actualises* the sequence of her thought process; thought first, speaking second, making third and writing last. This finding is discussed further in Chapter 6. It seems apparent that Justitia's staged system could be one beginning of the further development of the pedagogic interventions involved in this study.

The structured pedagogic interventions I facilitated in 2017 such as the Diary Project and Book Club are vastly different to the open-ended nature of the CT Club in 2020. One of the biggest differences in my teaching practice is a deeper understanding of teaching and learning. What I gained through running these groups was that the stages of my own formation developed by putting into practice ideas from philosophical educational texts on thinking about teaching and learning. Doctoral scholarship has made me a better teacher.

Developing stages of understanding also meant that my research skills increased. In editing this Chapter, I pulled out sections of participant interviews to reconsider some of their initial analysis. I found an interview text so rife with notes on my own thoughts, that it took a while to see which were participant words, and which phrases were my own thoughts. It can be seen (in the Appendices 14, 15 & 16) that spreadsheets and tables formulated latterly have helped to keep a large amount of data better organised.

Lipman (2010) tells us that since human experience is so multi-layered and complex, it is labyrinthine to dissect. There are layers and layers of intersecting motives and intentions, demands and obligations, habits, and impulses. He points out that it is the job of an HE institution to educate for emotion and feelings, and that it is part of a student's moral education to understand themselves and their emotional feelings to better control them.

Critical Incident Vignette: Creative Thinking

"Is it wrong to take inspiration from sadness? I don't like this version of myself is it going to get worse? Difficult to express emotions and feelings. Feel like an idiot is that normal?" (Musica, Diary Group).

Musica, a student on an Access to HE Course, was a participant on the Diary Project. A European overseas student, in her diary pages she asks herself why she came to the UK. She is torn between going back home and staying in the UK, especially when she hears from family that her aunt has dies. In addition, she discusses relationships in her diary that she seems to have had a string of unsatisfactory dates; she says she feels disappointed by people.

Musica explains that she is often scared but pretends she is all right. Using Lipman's *creative thinking* she is *passionate and expressive*, but without a community and dialogue to bring these feelings to light they remain locked in her diary. Did it make her feel better to put down these negative and dark feelings or did it just bring the negativity to the surface with nowhere to go? I was concerned and asked her about the pages, I was surprised to see that she was embarrassed by what she had written. This indicated that the Diary is useful in being a vent for her feelings.
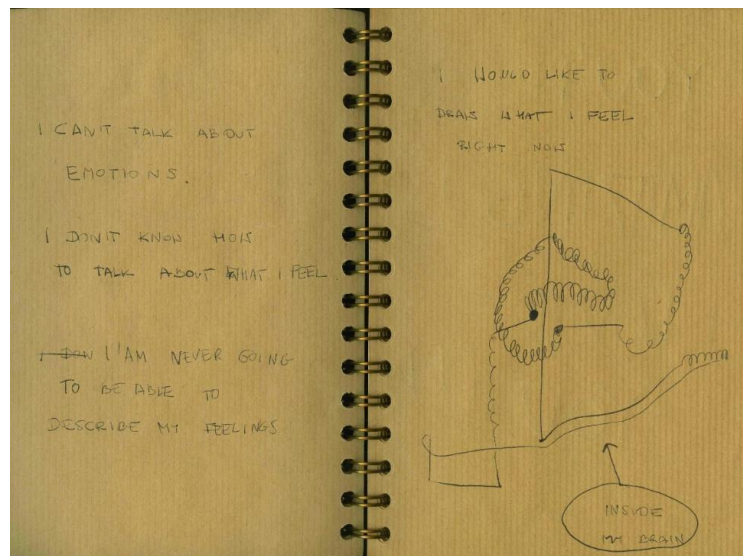

Figure 4.16. Critical Incident Vignette, creative thinking, Musica, Diary Project.

In the first analysis of Musica's diary, I thought about the fragmentary nature of it. I felt this was not the whole picture. I believed that the Diary could only be understood in the context of the whole body of a student's work, the diary with Musica's coursework learning journals, sketchbooks, and portfolio.

When I analysed the documents together there was not a pattern of introspective dark feelings and emotions across her artwork; the Diary was an isolated space for unhappiness, brooding, and angry venting, which seen on its own could have been misleading. Her coursework sketchbooks and journals told a very different story. They were happy, upbeat, light, and much more balanced. I had wanted to see all her writing together in order to see the whole picture and the whole person. I thought the Diary on its own only disclosed a fraction of her story as a whole. This is one way of attempting to investigate complex meaning-making in the form of written texts and in dialogic, discursive enquiry.

A year or so later, I re-analysed the same material. I can see that at first, I had not looked deeply enough into the Diary pages. I had not spent enough time thinking about the words and images. This was down to my lack of understanding data analysis and in the complexities of understanding lived experience at the beginning of the research. I did not need more documents in order to make meaning from the Diary. I needed to spend more analysis time with the data I already had.

In the diary Musica tells us she is having trouble expressing herself emotionally. She says she does not have the language to explain and express herself. In the drawing, she tries to use visual language to explain what she cannot articulate in words. The image looks like a circuit diagram. Although the image is tangled, there are no breaks in the circuit. She is not losing touch with reality, that circuit has not been broken. She is experiencing complex emotions and is having difficulty sorting out what she feels and how to express that to those people close to her, whom it appears have let her down.

One of the pitfalls of the Diary Project as a pedagogic intervention was that although it let participants express themselves and their thoughts, feelings and emotions, there was nowhere to take that information and emotions apart from on the page.

Later interventions such as the Poetry Group had dialogue and discussion built into the facilitated sessions so that if participants wanted, they had a place to talk about feelings. Venting feeling is an important action. Cameron (2020) advocates writing every day to clarify yearnings. She informs the reader that in a daily practice of writing the writer faces the page, they meet themselves and that the page gives them a place to vent and a place to dream and most importantly the page is intended for no eyes but the writer's own. In this way, Musica is using the page to splurge a set of emotions that are raw and personal and not for reading aloud or sharing but a place to flush out negativity where it harms no one. A positive from the negative. Using Lipman's *caring thinking*, she takes care of her emotions by *responsibly managing* them.

Critical Incident Vignette: Teaching Presence as Facilitator

"It is so hard, not to direct it [the CT Club] in yawning gaps in the conversations, when I say, what next? How to move it on? And wait…so so hard not to jump in and plan and fix, I am a fixer, and I cannot fix this, I can offer ideas but it is a Community of Inquiry and I must play my part along with everyone else…hard. " (Fieldnotes 11/12/19 CT Club)

At times during the data collection period, I felt overwhelmed with how seemingly unwieldy the huge amount of data seemed. I had to remind myself that the purpose of the pedagogic interventions CT Club was to collect data for the dissertation, to add value for student experience, get to know the students better and create a Community of Inquiry so the participants own the group and have autonomy in the group's direction. In addition, for participants to tell their story in a safe, non-judgemental space, to be seen, to be heard and to be creative. I as facilitator with the members of the pedagogic interventions become co-researchers, co-participants (Durrant, 2015).

Figure 4.17: Critical Incident Vignette teaching presence as facilitator

What does it mean to me personally and emotionally to have run three years of educational research projects with 153 participants, listening and interacting with them? Anthropologically, a key question is how to disentangle myself from participants' lives? Råheim et al., (2016) write about researcher vulnerability and the desire to create a context that is anti-authoritarian in the relationship between the

researcher and the researched. They investigate how participants, and researchers negotiate roles within research groups. They ask who actually "rules" the research agenda? In the CT Club, I sought to give participants more autonomy by facilitating the group without being overly prescriptive

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Critical Incident Gelos: Caring Thinking

Gelos had been a surgeon before coming back to Arts University studying printmaking. He joined the Poetry Group very tentatively but soon found that he was accepted by the *Community of Inquiry* and after listening to the way the group shared their feelings in poetry that he was then able to open up a little.

> *"I can express quite strong feelings; it makes me burn sometimes when I think about things that I have written about"* (Gelos, Poetry Group).

Here Gordon (2015) talks about life writing, but it could also be applied to the Poetry Group. He reports that his workshops created a space for putting conviviality into practice. In addition, writing about feelings redirected participants' attention to their feelings and emotions. Gordon (2015) continues that writing about emotions enabled participants to recognize and negotiate difference and multiplicity rather than conforming to fixed hegemonic ideals. In the same way, the Poetry Group offers a path to self-expression that participants may not have had access to in other parts of their Arts University experience.

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Figure 4.18: Critical Incident Vignette, caring thinking and emotions

Field notes from the Poetry group (16/01/2019) record Gelos' entry into the Poetry Group. Participants had written a poem about falling in love in the slam poetic form (Slam- a form of performance poetry that combines elements of performance, writing, competition, and audience participation).

> *"Kratos did a great one in a very declamatory style, lots of dynamics of voice, really well acted response from others, and a repetition of the word falling gave drama and tension to the poem. Next Gelos went with a snappy four-liner about not being used to speaking his feelings out loud, so that was brave on his first go in the Poetry Group. Meditrina did a political piece, quite angry about discrimination she has come across as an LGBTQ+ Armenian woman, very powerful and strong. Skerion did a fantastically lyrical rhyming one about love; and he is really in love. It was really beautiful, passionate and heartfelt,*

making himself vulnerable. It had many hand gestures and dance moves, and some said it could be a song. Terpsichore did two her new year one about emptying the handbag which I thought was a great analogy and one about being pregnant falling in love with her baby. And the bond they had from the first moment. " Field notes from the Poetry group (16/01/2019).

As can be seen here students feel confident to be emotional in front of each other and find the space a good one for expressing themselves politically, in love, about family, using feeling and emotions articulately in a group, this is a sign of *Communitas* cohesion within the group.

In the first pedagogic interventions of the Book Club and Diary Project participants would often fall into individuation and introspection. In the following interventions such as the Poetry Group and Critical Thinking Club there was exhibited more community cohesion, respect, and mutual understanding. Controversial issues such as religion and politics have a place and participants can respectfully express feelings, thoughts and beliefs on current issues that affect their real lives. Elgin (1996) proposes that emotions function cognitively only when embedded in beliefs and that an emotion provides a frame of reference. In the pedagogic interventions, participants might believe that they have a right to their own religious, political, or socio-contextual beliefs. Yet they accept and respect all members of the group and realise that an alternative belief is not an attack on their own beliefs but another opinion and an alternative way to see each other more clearly and with more empathy.

During the research process and the weeks and sometimes years spent together, sharing poems, stories, Diaries, Art making, and discussion develop into a grey area between the participants and myself. Participants become more than numbers in a project; they evolve into friends as their lives enmesh and the professional distance/ boundary dissolves. Feelings and emotions become a part of our conversations.

Cultural anthropologist Behar (2013) records this tangled relationship using the autoethnographic method. Having spent years visiting Cuba as an exile, as one who left for a new life in America as a child in the 1960s, she already has a huge emotional investment in the place and people. She adds to this by visiting every

year to gather research field data, but soon these relationships with her participants step over the professional boundaries of what would be expected of a researcher. She supports her participants through loss, poverty, immigration to Israel, financial support more than twenty years after her first interviews with them, a real experience of longitudinal participant interaction.

My mother ran a jewellery night class for most of my childhood. The adult learners who attended her classes over a thirty-year period were far more than students. This was my mother's social life. They became her friendship group, becoming godparents, cooking for each other, visiting each other's houses and being part of each other's lives into old age. There are pros and cons to this kind of relationship. There developed a strong bond of living learning community. Often there was the blurring of boundaries. The relationships my mother had with her students began as one filled with knowledge, expertise and learning but it developed and did not exclude feelings and emotions but moved into a communal understanding of shared values and how to live a good, fulfilled life.

Hunt (1987) suggests that as researchers/ educators/ people we begin with ourselves in the practice-focused research process. Participants in qualitative research begin a professional relationship with the researcher, and that relationship can sometimes grow into emotive friendships. Very different from the professionalisation of a classroom relationship between teacher and student, it becomes a meeting of two people, a democratisation of the educational context, an acceptance of the whole person with thoughts and feelings. Maynard & Cahnmann-Taylor (2010) assert that positivist anthropology hides the ethnographer, like the elephant in the room. They believe it is more productive to acknowledge the presence of the researcher. They ask, how else can the researcher create uncertainties and disjunctive possibilities, explore feelings of displacement and doubt, if the voice of the ethnographer is not heard.

Somerson and Hermano, (2013, p. 19), note that participants thinking for themselves together, i.e., *Bildung*, (Hu, 2015) meaning a German educational tradition of self-development and the building of character, is a democratic part of education especially for postgraduate, adult and mature learners. The approach in the Arts institution reported in this study is to involve hands-on practice, enhanced

seeing and perception, contextual Arts understanding and critical making. Somerson & Hermano (2013) argue that these elements are part of the curriculum without being prescriptive. Rather Arts students are encouraged and challenged into the development of *Bildung* by testing new ways of thinking and making. Arts lectures introduce concepts, politics and philosophies to students and encourage participants in the research to develop their own projects by thinking for themselves and with others (*Bildung*).

Hu (2015) writes that encouraging 'thinking for themselves together' is a form of education that potentially engenders a process of holistic growth and self-realisation as a human being. He contends that when students are able to think for themselves, they become more likely to develop an awareness of social responsibility, freedom, and self-understanding. Thus, developing CT via *Bildung* puts the development of the individual's unique potential at the centre of the educational processes. Brown (2018) supports the view that students thinking for themselves flourishes not only in formal educational contexts but also in social networks, or informal community learning contexts. *Bildung,* according to Hu (2015) takes place in educational institutions but also in alternative educational encounters and as Lipman (2010) says, through the medium of language in debate, discussion, and dialogue.

In constructing meaningful Arts language, my journey into academic thinking and writing is outlined in Chapter 4. Lack of confidence in my speaking and written language because of dyslexia and visual language being my dominant way of communicating meant I avoided and feared academic reading and writing. Encouragement from colleagues and informal learning contexts led to a reappraisal of what I might be capable of through incremental steps forward. Courage and a quieting of imposter syndrome and interior dialogue of failure, doom and drama with dyslexia anxiety allowed me to accomplish so much. I achieved a PGCE, the RDF programme with SUNCETT and later, studying a taught MPHIL and PhD, gaining AHE fellowship and promotion to middle management at the University has given impetus to my progress. I now feel as though I am making good steps towards being an independent learner, a confident public speaker and published writer, and that I enjoy these activities. This is a huge step.

Writing can be seen as the concretising of thought, a translation of what is in the mind, an aid to a realisation of what is going on in the head. Perhaps thoughts are put into words first and then into writing or making (for Arts students). In the pedagogic interventions reported here, I aim to mesh and interconnect writing, speaking and thinking with a group of participants. I have come to see that thinking comes in different forms, which can include critical*, caring and creative thinking*, visual thinking, thinking through making, auditory thinking or spatial thinking (to name but a few).

When considering stages in learning, Barrett and Bolt (2020) are apprehensive about the normalisation of the passive classroom. This is echoed by Brown (2018), who does not discount imitative rote learning altogether but sees it as a beginning stage of learning and suggests a pedagogy of thinking skills as a method to remedy an educational lifetime of passive learning.

He believes early years learning should be all about repetitive memorising, so the students have a foundation from which to start to think critically. Art practice or craftsmanship according to Sennett (2009, p. 38) must begin with emulation and mindful repetition in an iterative process. This is a familiar trope from my own Design education, where Ceramic Design lecturers would ask undergraduate students to find a Ceramic Designer they admired and then were asked to make a piece of ceramics using the same techniques and materials. This is also a reflection of my working methodology in doctoral scholarship. Through reading I looked for a practice-focused educational theory to apply to my teaching and learning context and then analysed the findings in triangulation with literature.

As Sennett (2009, p.50) suggests, the path to mastery has stages, starting with observation, watching, researching, reading, looking, absorbing. This is accompanied by imitating, emulating, seeking, mirroring, and echoing. After that is the practice, repetition (it is often said that we need to repeat 10,000 times to become proficient), rehearse, study, train. Finally, transcendence, becoming a master and innovating.

None of this can happen without the beginning part of observing and practising. This idea is upheld by Oakeshott, writing in the 1930s (2015) who observes that a long

period of initiation gives students the time and space to learn to speak before they have anything significant to say. He calls this 'learning without understanding' without conscious awareness. This is the kind of slow learning Sennett (2009) and Hyland (2017) perceive as the way to becoming an expert in a particular practice.

Brown (2018) thinks about the stages in gaining understanding, knowledge and learning when he discusses the role of rote learning in the longitudinal educational journey of a student from a small child to an adult. Rote learning is only the very first stage in the learning process and he advises an over-adherence to this method may well prove self-defeating. An Arts education contains some initial rote-ism. In my opinion and experience, students struggle to be daring and innovative when they do not know what the canon is in terms of historical art movements and contemporary Arts practices.

Justitia pinpoints the stages and sequence of her thought process; thought first, speaking second, making third and writing last. Justitia's staged system could be the beginnings of the further development of the pedagogical interventions involved in this study. There are different series of processes in different students at different times. Justitia is a very quiet member of the class who rarely contributes to spoken discussions. Looking at her stages of developing CT thinking, head work would be more important to her because she considers her concepts and words carefully before speaking. The concept that developing CT with students is an incremental process with stages is confirmed by Sennett (2009), Brown (2018) and Oakeshott (2015). In disseminating the development of CT to other educators it will be important to stress that students need the stepping stones of the stages to fully grasp criticality and to build in iterative staging posts for teaching and learning.

Condition 5: Confidence, Belonging and Community

Using CT in a *Community of Inquiry* appears to aid students in gaining confidence (Bernstein, 2000). Participants may at first be tentative, feeling unsure what the pedagogic interventions are or how they might be useful in their Arts practice. For participants to engage with the process when they have no way of fully understanding what will be required of them takes trust and courage.

Thomas (2012) believes that improving students' feeling of belonging (Bernstein, 2000) should be a priority for all educational institutions and educators. Using *Community of Inquiry* in potential adaptations of pedagogic interventions reported in this study is one way to give participants a common goal. Students who participated in the pedagogic interventions involved in this research formed a strong bond with each other often keeping in touch after they graduated. Adult, lifelong, non-traditional learners with commitments outside the university such as jobs, disabilities, caring responsibilities, and families often find it hard to engage with extracurricular activities and clubs. Terpsichore provides evidence to support this idea.

Critical incident Vignette: Enhancement & Participation

"This [the Poetry Group] is something that we can join in that we can be part of. Often we've said there's so much pressure going on in our family lives that we don't have a chance to join in on clubs around the university." (Terpsichore, Poetry Group & Debate Club).

We can see here a strong desire to engage with Bernstein's *Pedagogic Rights* of *Enhancement, Participation and Inclusion*. She expresses a wish to be part of the fun and intellectually challenging experiences outside class time. We can see at work here in Terpsichores quote, Lipman's *critical thinking*, a wish to *consider, design and develop* new competencies. Having worked with lifelong learners and adults during my teaching career and having a family of my own I empathise and understand that a balance must be struck between what can be accomplished during the university day and a busy home and family life. With this in mind I set the pedagogic intervention times within the university day, but outside teaching time, making use of lunchtimes as a moment for the participants and me to share a meal together and consider critical thinking.

Figure 4.19: Critical Incident Vignette, enhancement, and participation

Thomas (2012) writes that belonging may be characterised by regular contact with others and the perception that interpersonal relationships have stability, affective concern, and are ongoing (Baumeister and Leary, 1995). In this way interpersonal relations are important for satisfying the need to belong and Lipman's *caring thinking* encourages ways for students to think about their own emotional needs in education and how to be of service to each other. The section below outlines instances of participants on the pedagogic interventions in finding ways to belong, in community, which aids in building confidence and happiness. Belonging in educational

environments is significantly associated with students' academic engagement, achievement and mental health wellness (Thomas, 2012).

"Crossing the Line"

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Critical Incident Vignette: Confidence

"I used to feel very vulnerable because I didn't know what the outcome was going to be. It is not necessarily good to know where you are going because if you knew where you were going you would maybe miss the unexpected experience" (Matuta, Poetry Group, Debate Club and CT Club).

Here Matuta is reflecting on her experience of the CT Club intervention and beginning to understand that letting the unexpected play a role in the creative process can be problematic and challenging at first but taking courage from herself and the *Community of Inquiry*, she is able to move into a space for confidence building. She is being *open and honest* about her feelings, possibly the vulnerability and lack of confidence that many of us may have at the beginning of trying out a new experience, *a new context*, something new and challenging in our lives. Using Lipman's *creative thinking, choosing, and deciding* to give something new a try.

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Figure 4.20: Critical Incident Vignette, gaining confidence

In contrast participant Janus enjoyed the free flowing unpredictable and creative nature of the Poetry Group intervention but she doubted herself at the beginning of the intervention as can be seen in the vignette below.

> **Critical Incident Vignette: Belonging and *Communitas***
>
> > *"At first, I thought, I can't do this…that it was going to be daunting. But I thought I'm going to university so it's in for a penny in for a pound, I'll give Poetry Group a go and actually I love it in a way I never believed that I would."* (Janus, Poetry Group, Debate Club and CT Club).
>
> When experiences are new or outside the knowledge of the participant or their peers it can be a difficult decision to make to join an endeavour such as the pedagogic interventions. The largest and most complex decision that is to re-enter education has already been made, entailing many arrangements around family commitments and work. In effect this large decision allows for other smaller educational challenges such as participating in the Poetry Group for instance an easier decision to make.
>
> At work here is Lipman's *caring thinking*, where Janus is *patient and encouraging* with herself giving herself time to *consider and think about* what the pros and cons are to joining the group. Her perseverance bore fruit and she was able through *creative thinking* to be *experimental, generative and inventive* in the poems she produced as part of the group. The anxiety felt by Janus thinking she could not do it, is possibly a more general factor in the feelings of students who heard about the group but who did not come because of apprehension, fear of the unknown and anxiety.

Figure 4.21: Critical Incident Vignette, participants having a stake in their own education, Communitas and belonging

It must be noted that all participants are self-selecting, so the most scared, or most apprehensive students never even made it to the group. Pleasingly, Janus is able to move from anxiety to enjoyment:

> *"I like the spontaneity of not knowing what each week is going to hold. It's been quite exciting."* (Janus, Poetry Group, Debate Club & CT Club).

Although the Poetry Group was one of the more structured pedagogic interventions, Janus is still able to be surprised and playful within the group. The structure of the session was planned, in so far as a prompt for poetry composition was suggested along with a poetry form to try out such as tercet, (a set of three lines of verse, often rhyming) or sonnet (a fourteen-line poem with rhyming, typically with ten syllables per line). Spontaneity would often come during the poetry performances given by the participants, which keying into emotions and feelings could be emotive, sad or funny. Matuta and Janus report that the imperative to write a poem every week gave them motivation to share their experiences, while the writing practice gave them confidence in their written work and their poetry.

Hebe and Skerion found the planned structure of the Poetry Group surprisingly accessible. In the group interview Hebe said,

> *"It seems to be an idea that you have to be some kind of poet to write any kind of poetry... But really you can just sit down and have a good think and come up with anything…I've actually quite surprised myself. "*
> (Hebe, Poetry Group).

Hebe has a sense that there are social or cultural stratifications at work here, having the impression that only certain people can write poetry or be poetic. He is possibly thinking of poets from history such as Shelley and Byron who epitomised Romanticism's ideals of a melancholic tortured soul. Coleman, (2020) articulates that Art movements such as Romanticism (1800-1850) emphasised intense emotion such as fear, horror and terror, and awe as well as the sublime and beauty of nature as an authentic source of aesthetic experience. Hebe is a young man from a mining village. He tells the group he has not read any contemporary poetry and is surprised that the themes speak to him, touch him and are even from a similar social and class context. For example, Liz Berry's poem *Birmingham Roller,* (2011) written in Birmingham dialect giving voice to working lives is accessible and familiar to Hebe. Hebe has found confidence enabling him to use *creative thinking*, being *inventive,* and *generating* poetry (Lipman 2010).

Critical Incident Vignette: Citizenship and *Communitas*

Skerion of Nigerian heritage is a student on the Access to HE Art and Design course; he joined the Poetry Group. Although he has dreams of being a painter, his parents would like to see him become an architect. The Poetry Group pedagogic intervention offered in the university day a liminal space where Skerion could write and perform poetry giving expression to emotions, thoughts and feelings about his life and was a place to listen to other participants in the group, using Lipman's caring thinking, of generosity and appreciative thinking, in sharing his own interior thoughts and feelings with the group and in giving time and attention to hear the stories of the group members. Here participants Skerion and Proteus are in conversation talking about the philosophical and emotive ideas discussed in the Poetry Group. Skerion mentions that he was tentative at first about joining the group and was not sure what to expect.

> "*You don't exactly know the rules to begin with. It's kind of like you only discovered them when you start something. It's like the only way to know if there is a line, is to cross it.*" (Skerion, Poetry Group & Debate Club).

Figure 4.22: Critical Incident Vignette, citizenship and Communitas

The 'line' Skerion describes could be interpreted as a starting line for thinking. He begins to develop the confidence to explore ideas in the Poetry Group where he has the space to practise writing and performing. It could be said that he crosses the border from uncertainty to discovery. The line is crossed from silence, inaction and doubt towards confidence, experience, knowledge, and participation/action. Consideration of the three stages of Skerion's journey may be useful for other educators. Firstly, he crosses the border from uncertainty to understanding and discovery. Secondly, the line is crossed from silence, inaction and doubt. Thirdly there is travel towards confidence, experience, knowledge, and participation/action. This finding is discussed further in Chapter 6.

Figure 4.23: Critical Incident Vignette, inclusion

Proteus sees authoritarian structures as detrimental and unproductive and an obstacle to his own freedom of thought, speech, and the practice of criticality. He asks a philosophical question about whether speaking his truth is more important than polite societal rules. The pedagogic intervention encourages participants to find their authentic voice while at the same time treading softly, being careful to respect and not harm others and not be selfish when declaiming our truths.

Agency, "Obviously I'm a Big Fan of That"

Agency means an action or intervention producing a particular effect. In this context the participants are building their own agency, through confidence gained in the pedagogic interventions. This agency gives them the freedom to critically question their own creative practice but also politics, religion, and philosophy. The more agency students have, the more they may feel in control of their educational experience. Data from the study suggests that the Debate Club encourages agency, participation, conversation, and dialogue, discussing ideas around current topics and creating visual arts responses.

"I think the thing is, giving people a safe space to do critical thinking." (Matuta Poetry Group, Debate Club, CT Club).

It is not just that they have agency to think and speak, but that they feel that space is safe, upbuilding, supportive, a community, that they belong and have a voice within that belonging. Working with Lipman's *caring thinking,* participants are *respectful* to each other within the group. They *value, appreciate, and celebrate* each other, making it a safe space to try out new concepts and ideas. Eikóna is a lifelong learner who also like Matuta finds being back in education an affirming experience. In the CT Club, she finds she is able to practice creativity and personal development, working with Lipman's *honouring* and *encouraging thinking* in herself.

"Education is like a second chance, I'm obviously a big fan of that… because education is not always at the right time for where you are in your life. This time I knew I was growing and learning new things. I was having a really good experience." (Eikóna, CT Club).

Having spent her working career in the Civil Service, not using her photography skills, not being able to develop her creativity, a return to university is a release, a new expression to her thoughts and feelings. She is open to new ways of learning, and skills. Being part of the CT Club Eikóna feels able to push herself further and demand more of herself in terms of personal goals. She mentions that her education has not always been at the right emotional time for her. Using Vygotsky's scaffolding (2012) and *Zone of Proximal Development* means the difference between what learners can do without help and what they can achieve with encouragement from a skilled partner. The CT intervention combined with being in the presence of the other participants creates a safe space and conditions for her to grow critically. Eikóna discovers a reserve of *defiant creative* and *critical* energy (Lipman, 2010) and is willing to go beyond what she thought she was capable of in herself.

> **Critical Incident Vignette: Participants Become Agents of their own Stories**
>
> Here Skerion talks about being present in the group, how it has become an important place to think, learn and speak, to discover his own agency, being there to perform his own poem as well as to listen to the responses and poems of others in the group. The *Community of Inquiry* has given him motivation and reason to write and focus.
>
> > *"I didn't think I was going to like it as much as I did like. When Frances asked if I'd like to join the group, I was like, oh it's cool I'm going just gonna pass through sometime. But now I think, oh it's Wednesday, it's Poetry Group. I do actually want to make sure that I'm there."* (Skerion, Poetry Group & Debate Club).
>
> He is tentative at first, not being sure if it will be the right thing for him, or what the benefits might be. Thinking he might only attend irregularly, using critical thinking to question his motive and resolve (Lipman, 2010).

Figure 4.24: Critical Incident Vignette, participants owning their own story

In the Poetry Group participants first perform their poems, followed by peer critique and then a reading of a published poem. The process includes conversations about poetic form, topic, and style. The motivation to think, write and perform is engendered by having the time and space to practice. Skerion's comment that he wants to make sure he attends the group demonstrates that the Poetry Group prompts and inspires him strongly suggesting that he is working with *caring thinking, actively building* his skills.

Terpsichore is from South Asian heritage, a mother of three who works part time as well as attending University. Her life is remarkably busy, but she says that she is motivated to write in between moments when she is not needed by the family.

> *"I'm surprised how quickly poems can come to you, mine often come in the middle of the night when I'm probably the most relaxed … and how when you've got an idea, how quickly you've got to get it down."* (Terpsichore, Poetry Group & Debate Club).

Terpsichore relishes the technicality of writing, after the initial inspiration, putting words together with others, creating stanzas to reflect the story or the meaning of the poem. She utilises *creative thinking* that is *generative* and *inventive* in composing poetry between caring for her family.

"I've got Something Else in Me"

It seems likely that the lack of understanding about dyslexia in the school system at that time, coupled with family pressure, led to Eikóna to take a utilitarian approach and leaving school at 16 to do her learning in the workplace. Fulfilling her dreams of going to university only felt possible after she retired. Eikóna talks about how in retirement she has been able to come back to education, and this has given her a 'new confidence'. Using *caring thinking* she is *considerate* to herself and her emotional and creative needs, listening to them and giving them credence. Being in education she sees a change in herself.

> *"I have never stopped learning. I knew I was growing and learning new things… I've got something else in me. I can just push myself again. I am doing this purely for me. I'm just having a good time."* (Eikóna, CT Club).

Eikóna seems to have become so used to putting others first and herself and her wishes last. University for her is self-development, fulfilment of educational ambitions, a place for her to develop and grow in her photography arts practice and as a human being. At work here is Lipman's *caring thinking, managing and building* her educational experience and what she needs to be able to creatively express herself. Being part of the CT Club has given her that inclusive, community based and informal space to grow.
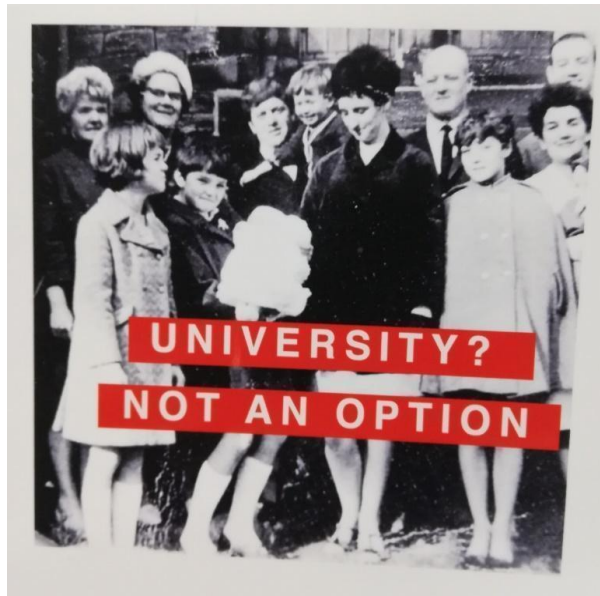
Figure 4.25: Eikóna, collage, 2020

Critical incident Vignette: Potential set Free

A piece of visual art in the form of a collage created by Eikóna uses a family photo (she is pictured on the front row with a baby in her arms) and typography imitating Dymo embossing label maker from the 1970s. The image in addition, the red typography with black and white photographic print, recalls public information adverts of the 1940s, tabloid newspapers, Modernist art movements such as Russian Constructivism and Dada as well as contemporary conceptual artists such as Barbara Kruger.

Eikóna has works with Lipman's *creative thinking*. She is defiant about her social locators and works with agency to cut a new path for herself. She is *expressive, passionate and articulate* in this piece of work. Behind the serious message there is also humour and a willingness to be vulnerable, showing her childhood image, in what appears to be a christening party. All the family have a look of wearing their Sunday best.

Eikóna herself is pictured in high-heeled white boots and a smart dark coat, yet with a sensible, pragmatic short haircut (possibly stylish at the time, but also could have been done informally at home) and she is burdened with holding the baby. All the while she is grinning at the camera. She does not look comfortable or confident; she looks like she is acting out of expectation because it was what was desired of her by the adults (maybe being directed by the camera person or her mother).

Figure 4.26: Critical Incident Vignette, potential set free, opportunity, inclusion and participation.

This is a knowing piece of work, reflecting a knowledge and contextualisation of Art. It is also a deeply personal piece of work designed to illustrate a social comment on the fact that Eikóna as a working-class girl with dyslexia in the 1960s, had the peer pressure and expectations from her family that she would get a job, find a partner, and have a child. She wants something different for her life. Reflecting on the past, she uses Lipman's *creative thinking.* Using *visionary thinking* she wants to *design* her own future. Here she describes a little of her educational journey,

> *"School wasn't brilliant for me, didn't particularly enjoy it. At work they provided day release... I could understand maths and grammar when I was actually using them in a work situation, when I was sitting in the classroom it didn't quite work for me."* (Eikóna, CT Club).

"I Get Shy Because of My Accent" Courage and Confidence

Meditrina and Kydoimos are English as a Second Language (ESOL) students who are studying Art on the Access to HE course. Here the theme of gaining confidence is again evident where Meditrina and Kydoimos speak in a paired interview that the practice of poetry writing and performing has increased their confidence in writing and speaking English. Meditrina speaks about the Poetry Group,

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Critical Incident Vignette: Courage, Confidence and *Communitas*

      "*Poetry Group gave me more confidence in my English because it's not my first language, it's my fifth… I have always lots of languages mixed up. It's quite difficult but it's really helpful, the poetry. For me I get shy because of my accent, Poetry Group just helps."* (Meditrina, Poetry Group, Debate Club, CT Club).

Meditrina is from Armenia. She explains how the informal liminal learning space of the Poetry Group gives her an opportunity to practice her English within the context of a lunchtime group. Here she feels less self-conscious about her accent, more able to safely make mistakes without academic consequences. At work here is Lipman's *caring thinking*. Meditrina feels *accepted* and that *she belongs* in the group, she feels the other participants *are encouraging and considerate*. The format of the poetry helps her express thoughts and feelings and to communicate herself more clearly in English. Here she is using *creative thinking.* Within the poetry she is *experimenting* with poetry composition, putting language together, *choosing and deciding* on words and phrases to express meaning making.

      "Poetry Group helps me put my thoughts into words. Writing down things makes me consider more what I'm saying… I used to write a lot in my own language [Romanian] but that's interesting [laughs] now that I'm doing it in English … Poetry is helping me express things more clearly." (Kydoimos, Poetry Group & Debate Club).

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Figure 4.27: Critical Incident Vignette, courage, confidence and Communitas

Kydoimos grasps how thinking, speaking, and writing fit together. Poetry like music has a rhythm, a distinctive sound and pattern when spoken out loud. In the group Kydoimos gave her own poetry readings, listened to other participants performing their poems and watched video recordings of published poets performing. As a group we listened, thought about and discussed aspects of the poetry, performance and language. This may have helped Kydoimos and Meditrina make sense of the meanings of the English and the narrative of the poem.

When Kydoimos listens and writes, she is working with layered words and languages, Romanian and English, using both *critical and creative thinking.* She is *thoughtful* and *methodical, substituting* one word for another in English through *questioning* and *considering* the words and meaning and working with *composition and designing* the shape and style of the poem. Kydoimos understands how the Poetry Group creates a deeper confidence in English language skills. Meditrina and Kydoimos I observe become closer friends while attending the group. Being less conscious about their accents, they are more able to be critically creative. Here we see an example of Lipman's (2010) *inventive, experimental, and inquisitive* thinking resolving language issues.

Critical Thinking Unfolds Like a Map

Critical thinking Vignette: Bildung & *Communitas*

In the Debate Club, we were discussing the question of whether CT can be taught or if we can only create conditions for it to grow. Lamia speaks eloquently about criticality, the group and her experience.

> *"I think it [CT]… surely unfolds if an opportunity presents itself. I think people have a knack for CT when they are talking with people, it is kind of something that just happens on its own. I think more than it can be taught, I don't think you can teach it with a flow chart anyway. I think with prompts anyone can do it."* (Lamia, Poetry Group & Debate Club).

Here she uses wonderful imagery of CT, knowledge, experience unfolding. I see that the understanding of CT can be applied to a practical creative arts practice and is like an unfolding map. By this I mean that the ways of questioning and discussing expands like a map before the group, giving us a route through criticality as a *Community of Inquiry*. A little like the stages Justitia mentions, the unfolding is the gradual revelation in the student's minds of what CT is and how it could be useful in their creative projects.

Figure 4.28: Critical Incident Vignette, Bildung and Communitas

Lamia understands through attending, that the Debate Club members have a knack of bringing out CT in each other, using peer mentoring and group discussion at work. Here we can see Lipman's *caring thinking, building community, encouraging and valuing* the thoughts and ideas of each participant in the group. They speak out loud the thoughts they have, discussing, debating and listening to each other, enhancing and amplifying understanding.

The Messiness of Growth

The pedagogic interventions reported here encourage the questioning of ideas and thinking deeply and philosophically about politics, religion and society in the context of Art and Design. Participants begin a new way of thinking and speaking about their practice-based Art projects. At first participants may be unsure of language and meanings. There is much messy and *creative thinking*. This is sometimes called rhizomatic (tangled root systems) thinking. Deleuze and Guattari, (2014) developed a theory of systems, namely the rhizomatic system. Rhizomatic thinking in Arts education illustrates a decentred postmodern stance (Duncum, 2015; Wilson, 2003). In essence rhizomatic is a way of thinking that is a nonlinear system. It works with a constructivist paradigm (Vygotsky in Kozulin, 1998) in creative educational contexts meaning that knowledge is constructed, rather than innate, and that learning is an active process (Dewey, 2018). Behind the rhizomatic system of thinking and working is an idea that is often decoded by Artists and Designers and those who work in Arts education as a way of describing, speaking about and thinking about the organic and tangled or messy theories around arts and visual culture.
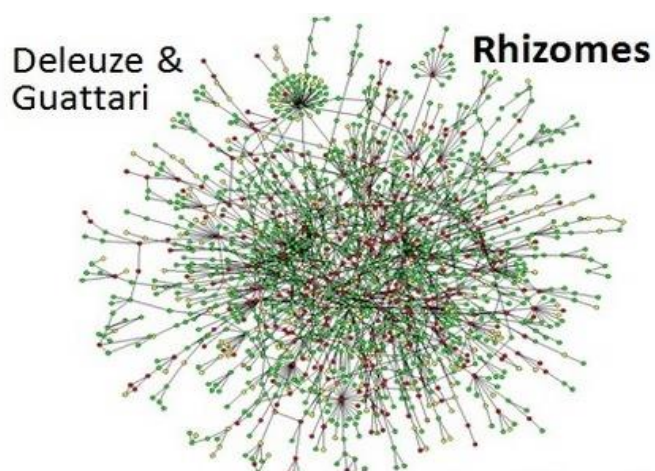

Figure 4.29: Rhizomatic thinking systems. Deleuze and Guattari (2014) wildmountaincollective.com.au

Participants have previously had a variety of good and bad educational experiences prior to engaging in learning at Arts University reported in this study. The Diary Project and Book Club ran at the same time. In these pedagogic interventions participants began to first think and write and then discuss and share experiences. The Arts-based texts read and debated in the group setting seem to be a catalyst allowing participants to make connections to their own stories written in their diaries and the practice-led text I had chosen. Speaking aloud together gave participants permission to speak their truth.

In one of the early sessions, Orthosie says she is 'non-committal' about the group, Eos insists that, 'I never succeed… I let myself down', Lyssa feels that she made 'many attempts to get writing right' and Andromeda had felt 'uncomprehending'. They started out feeling a little negative and bringing past disappointments with them. But as being part of the group, part of a *Community of Inquiry*, they began to feel that they belonged and developed confidence. Listening, and using Lipman's *caring thinking*, participants *encouraged and empathised* with each other leading to participant *enjoyment* of the University experience, an *Enhancement* of their understanding of the text and a strong group bond (Bernstein, 2000). This also works with Lipman's *critical thinking*. Participants are *sensitive* to this *new context*, of the pedagogic intervention, *questioning* old ideas and being increasingly ready to be *surprised*.

The *Community of Inquiry* developed over the weeks during the Diary Project and Book club (as well as separately in other interventions) offering a context in which participants could learn and grow, developing thinking and writing in a non-judgemental environment. Biesta & Goodson (2010) situate these connected narratives at the heart of a person's map of learning and understanding of their place in the world.

Critical Incident Vignette: Transformative Education

As the weeks go by the participants feel a change, Orthosie tells us that she has moved from being non-committal to being 'out of balance', from her old ways of thinking and doing. She uses writing in the Diary Project to describe feeling a 'hunger for learning'.

She attributes this to being encouraged in the *Community of Inquiry*, no longer standing on the 'side-line' of her own life or learning experience. She says that now for the first time she feels like she cares about the group and creativity. This is demonstrating Lipman's *critical thinking*. She is *considering and thoughtful*, seeing a shift in attitude in herself. She *ponders and substitutes* lack of commitment for a *courageous acceptance* that things change and that is alright too. Her statement illustrates transformation and the messiness of the growth.

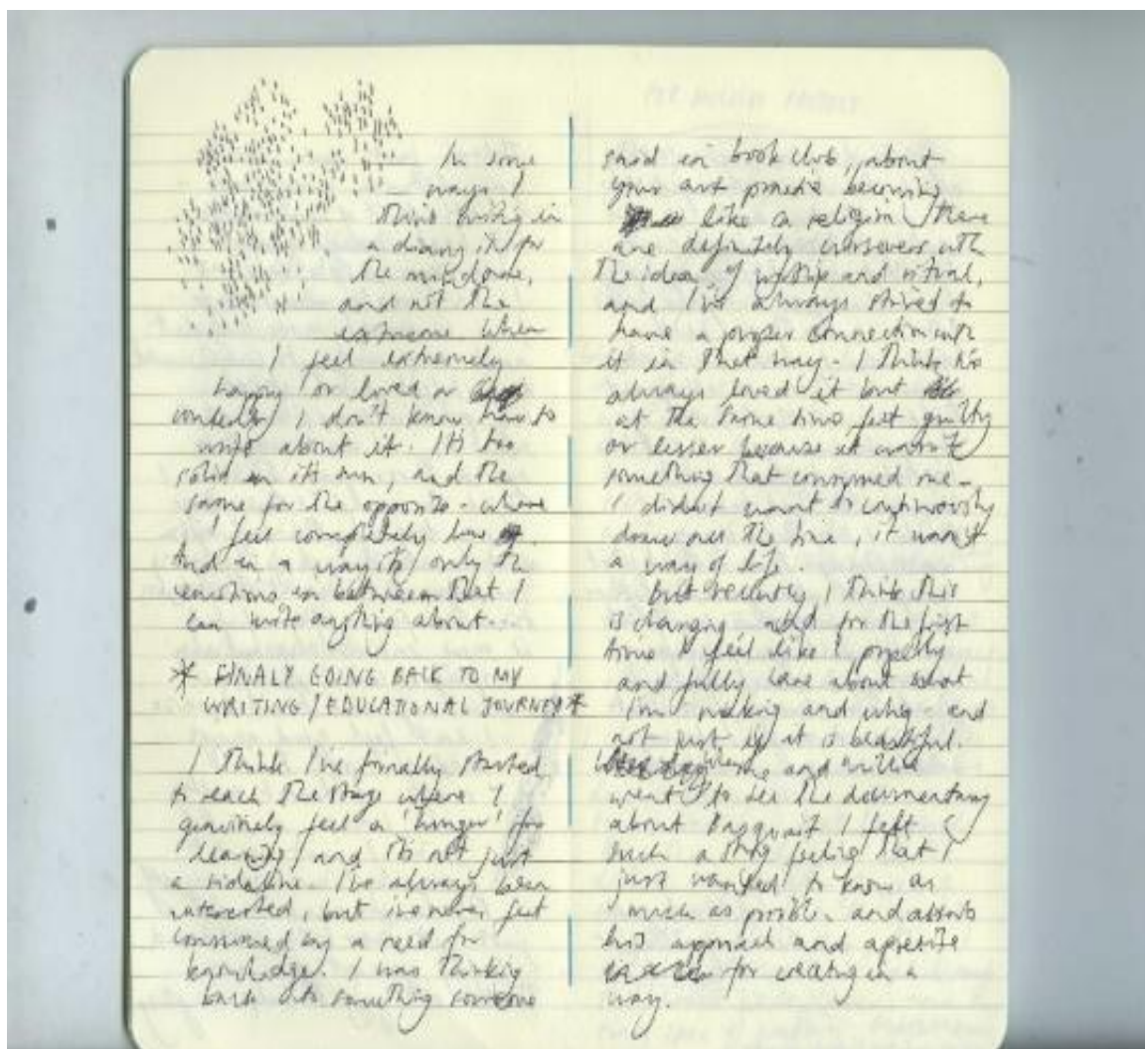*Figure 4.30: Critical Incident Vignette transformative education*

Figure 4.31.: Diary extract from Orthosie, written December 2017-March 2018.

Orthosie's first choice is to join the Diary Project and Book Club. The second is to engage in the group discussions, to take the risk of speaking in the hope of being listened to. Her third choice is hearing new ideas, acting on suggestions and thinking further as a result, exploring new ways of understanding, enacting a 'change' as she calls it, in her thinking. Orthosie records in her diary that this revolution in thinking could include a willingness to,

> *"Absorb new approaches to creativity and learning and wanting to know as much as possible."* (Orthosie, Diary Project and Book Club).

Orthosie is able to ask questions about her Art practice, being *inventive and inquisitive.*

For Andromeda who is dyslexic and member of the Book Club, her Art practice develops when she 'makes strategies' based on lived experience and suggestions from fellow dyslexic Roma and Lyssa about dyslexic strategies for learning such as mobile Apps that change text to speech, and a number of voice-recording Apps that translate speech to text. My supporting and scaffolding of participants are at work here helping them cross the *Zone of Proximal Development* (Vygotsky in Kozulin, 1998) from tentativeness towards confidence in criticality, when I facilitate the group, making notes on the useful information in the discussion, and emailing these weekly to the participants so they have a copy.

Connecting in Community

The story of my own dyslexia in education and the strategies I use is one recognised by many of the dyslexic participants who took part in this study (see Chapter 2 and RCA, 2015). The pedagogic interventions employed in this research appear to give participants agency to tell their own educational story. For example, data from field notes (17/01/2018) records that Kratos, after listening to my story of struggle and resistance through early years of my education, is able to speak her truth. She talks about being inspired to take up her pen and write her own educational journey. A lifelong learner, I have worked with Kratos over many years beginning with leisure classes in Art and leading to her re-entering education and qualification-based learning. She expresses that the Diary Project has allowed her space to re-evaluate

and reflect on her educational past and to leave behind negativity by talking about her issues in the Book Club. We can see at work here Lipman's *creative thinking.* Kratos is able to *intuit* barriers to learning due to emotional issues connected with past educational experiences. She can now *design* a way forward and is given courage and confidence to try new ways of thinking and learning*.* This has enabled her to move forward personally, academically, and creatively. I record my own thought processes and feelings at the book club, mentioning my intention of

> *"Levelling the playing field, putting aside the traditional power dynamic in the classroom."* (Field notes, 17/01/2018)

Autoethnographically, by sharing my narrative with my students, appears to encourage participants to contribute their stories and share their experiences and strategies with me. It offered a moment of connection in the University Day, and outside of class it encouraged a sense of belonging and community. For example, dyslexic participant Roma showed me a speech to text App that she uses to make notes and begin the writing process. Lyssa shared with the group that she prefers a sketchbook to make notes, diagrams and draw in to remember important information and develop ideas. Eos described how she uses annotated images to remember complex texts, either drawn in a cartoon strip or photographs on her phone so that she can make notes electronically. Stories connect the group as we share experiences and lifehacks (a strategy or method taken on to manage activities and time in a more efficient way) to get through University. Lupe talks about the CT Club community as,

> *"Communal devising sessions - we work as a group to form, edit, and refine the ideation process… I am part of a network, I am trying to look beyond myself and accepting others, finding questions, not answers. Things seem more possible."* (Lupe, Diary Project and Critical Thinking Club).

At the CT Club students would often bring projects they were working on in order to use the club as a group critique, an Arts University method of gaining feedback. Lupe's description echoes Lipman's *caring thinking, building* ideas around *cooperation and dialogue* (2010). Participants would offer each other peer support

on their course work as well as creative outputs developed as part of the CT Club. 'Refining the ideation process', as Lupe puts it, is moving from theory to practice.

Participants may have a desire to work towards being part of an artist's network or community of creativity. Talus discusses the way he researches, theorises and puts into action concepts around a non-hierarchical community.

> *"I have been reading cultural Marxists, asking myself how Art can work in anti-capitalism. For me it is not about creating money but about creating a community and a social space. Thinking about the politics and aesthetic is secondary to the social aspect. Most important is creating a non-hierarchical Art space – all inclusive, an interactive community space."* (Talus, CT Club).

Talus, as an adult learner, brings his knowledge and political interest to his art practice. He is a sound artist on the MA in Creative Practice and is a performer in a community of sound artists. He is invested in the idea of *Community of Inquiry* and working with the CT Club by combining the two ideas of social interaction in a meeting of peers and a place to express creativity at work. Here is Lipman's *creative and holistic thinking,* seeing the university cohort and the CT Club members as part of a whole. Talus finds inspiration and courage and a sense of belonging when he is amongst a creative group of people. This is *building a community* using a *concordant* attitude towards working together. Politics and social interaction are two concepts that appear to be important in Talus' creative methods. He is keen to develop an inclusive social and creative space outside the classroom, in the informal spaces of peer-initiated meetings. He is interested in including the University community in the wider local community.

Crios talks about how CT Club unifies the group members and their Art practices, which helped them make creative connections with peers, using Lipman's *creative thinking, intuiting and composing* a space for creativity to happen. Meeting the other participants in the CT Club has given him access to a further creative community. Crios describes his experience,

*"It was a good way of spotting the similarities between practices…
interesting how other people can be doing separate things but still find
unity in a topic or a medium."* (Crios, Critical Thinking Cub).

Critical Incident Vignette: Confidence to Build *Communitas*

Crios adopts a community-based perspective, working on a proposal to set up artists' studios in unused post-industrial buildings in the city where he is based. Not just a philosophical space but an architectural space to convert into artist's studios and accommodation. At work here is Lipman's *creative thinking.* He is designing a future. He has the *imaginative vison* for what creative live/workspaces might look like and he is searching for a community with whom to set up this space and a physical place to be their home. A place for creatives to live and work together.

"I really want to find a way where I can talk about practice as a facility. As a studio space or an artistic community House … The reason for the source of artistic community studio is bound up in the type of art but I want to make… I wanted to change the world if I'm honest about it…There are other artists like me who would like to create a space as an institution." (Crios, CT Club).

Figure 4.32: Critical Incident Vignette, confidence to build Communitas

Crios spent time at a Mediterranean Art School which has historical links with the Arts University in this study dating back to the 1960s. The two schools shared a Bauhaus ethos of cutting-edge, practice-focused research for creative processes, providing spaces for creative Arts students to develop their concepts and skills (Paraskos, 2017). Crios was inspired by the Artist community he encountered at the Mediterranean Art School. He articulates that being a creative is difficult, messy and not a straight road. Despite this, his dream is to create an Artist commune where residents live and create Art together. He wants to 'change the world', make it a better place through visual arts, community, and dialogue. Here we can see Lipman's *creative thinking dimensions* are at work in *holistic, unified, and concordant* thinking. Crios understands that a community of thinkers and makers allows for creative expression. As part of the CT Club *Community of Inquiry,* Crios encounters a critically thinking community, a making community and a place to

share experience, knowledge and creative ideas, which he can see as being part of a larger whole, a subset of society whose focus is to make visual objects and expressive experiences.

Chapter 5
Discussion

Restating the Problem

> **Re-Visiting the Research: Bernstein and Challenging Educational Boundaries**

Thompson (2017) in her blog on academic writing makes the case that when thinking about the discussion section of a piece of writing it is worth asking, what is the puzzle, problem or question? The main point to note here is that if we know more about the question at the centre of an issue, then this begins to open up possibilities and spaces in which something significant such as a policy change, development in practice, further research or more scholarship can come into view.

At the Arts University in which this study is situated, this is particularly the case in the Access to HE and postgraduate programmes where the datasets are collected. Many of the participants from these courses are non-traditional learners and adults. Shor (1993) draws attention to how some adult learners can be stifled from thinking critically by social class and context. At the time, he was particularly writing about a pilot CT in education project he had set up in the Apartheid era of South Africa. He reports that few adults are free from cognitive and affective implications of social/economic/emotional disadvantage and oppression as well as factors of influence found in societal networks such as family, work, and the media. Shor (1993) found that peer pressure and social norms on adult learners, from these networks can impede CT and stifle operationalisable traits such as reflection and the challenging of assumptions. He points out that adult learners themselves can experience a variety of resistances which then may become internalised into that student's individual biography, a sense of possibilities and world views. This makes the challenging of long held and deeply entrenched beliefs more difficult.

There are more flexible parallels to be drawn between my own participants and the participants on the Pilot by Shor (1993). Although my participants are not living under Apartheid regulations, they still have their own stories of different forms of oppression they have experienced in terms of class and the societal norms that some faced in their formative years in the UK in the 1960s. Data from this study demonstrate this point through the narrative of participant Eikóna. Her story is illustrated by the image she created called 'University not an option' (see figure 4.25 in Chapter 4) where she illustrates how accessing HE was rejected by her family who had expectations that she would get a job after leaving school. The unspoken

intention that she would start a family, is shown by the baby in her arms that she has been given to hold. Steedman (2003) refers to *Lifewriting* and understands that women who take their own paths, contrary to class and social norms may be seen as living their lives at the boundaries or on the borderlands of society (Bernstein in Bourne, 2003). Steedman goes further to argue that for those women the central interpretative devices of culture are out of sync with their individual wishes and desires for education and social mobility. Eikóna choosing to re-enter education as a mature learner and selecting Art as her pathway could be seen to join a group outside societal and class norms in the borderlands.

Rosaldo (1993) predicts that boundaries can hold the tension between officially recognized *cultural units.* One meaning outlined by De Munck & Korotayev, (2000) is that *cultural units* are elements out of which culture is composed. *Cultural units* could be the class system but also Rosaldo (1993) suggests that they occur at less formal intersections, such as those of gender, age, status, and distinctive life experiences. Eco (1989) asserts that a *cultural unit* can be indicated by a contextualised linguistic sign. Diedrichsen, (2020) expands on this by saying that the linguistic sign of a *cultural unit* can be found in social media and especially in memes. Furthermore, she has developed three knowledge sources for the production and comprehension of these *cultural units*; that of semiotic (relating to signs and symbols) knowledge, common ground or folk knowledge and the culturally (local dialect) shared cognitive conceptualisations on which word meanings and other linguistic conventions are founded. Having a language and a contextualised linguistic sign allows those who inhabit the boundaries to develop a 'discrete disciplinary language' (Brown, 2018, p.50) a specific way of communicating (*Hidden Gay Lives*, 2020) or an indigenous knowledge and methodologies (Kara, 2018; Backhaus 2019; McPhail-Bell, 2016; Senanayake, 2006).

Rosaldo (1993 pp.29-30) describes what she calls 'unmarked internal borders'. This is when a person moves from one context into a new one, such as learners progressing into HE where students' daily activities are altered to accommodate the new context of (in the case) the Arts University. Crossing this boundary for the students can feel traumatic and destabilising, possibly heightening a negative experience of being in education.

Rosaldo (1993) voices a concept that, as adults the crossing of disparate social boundaries are all part of our daily lives, that we encounter differences of gender, generation, home, eating out, working hours, shops, public transport, and a range of relationships, from intimacy to collegiality and friendship to enmity. Contemporary life, heightened by the global pandemic, for students and lecturers at the Arts University which forms the main site of this study embodies a myriad of daily, hourly crossroads and boundaries to be negotiated. Bernstein (in Bourne, 2004, p. 500) discusses these borderlands as tension points between the past and possible future lives (Hunt, 1987), created at the intersections of *Vertical Discourse* (hierarchical, systematised knowledge) and *Horizontal Discourse* (local knowledge, context dependent).

Garrett (2016) describes the boundaries as structures of incompletion and indeterminacy embodied by delay, hesitation, and detour. Further she articulates that in the context of the Arts University, in conjunction with artists, boundaries are dispelled when instead of qualitatively categorising or siloing Art and Artists, connection and community are formed in conceptual unities. Geertz, (2000) notes that in education and in society instead of separation and *constructing differences* (Bourne, 2003, p.500), we could construct connections to everything with everyone, collapse hierarchies, dismantle borders and dissolve boundaries.

Maynard & Cahnmann-Taylor (2010, p. 4, discussed more fully in Chapter 1 & Chapter 3) think of the cultural borderlands or boundaries as places for fragmented ethnographic encounters. In this thesis, writing crosses genres, boundaries and subject areas of educational philosophy, anthropology, social science and Arts-based practice research. Working in an innovative mode is found in this study to be key for Arts students.

Case Study Broken City Lab, Canada

When considering the boundaries in relation to situated art practice Wolfe (2010) and Haraway (2004) describe this as an epistemology of location and positioning. Langlois (2020) locates a situated art practice on the geographical boundary between the United States and Canada created with an artist collective called *Broken City Lab.* They ask how we might forget the border and instead of focusing on the things that divide us, look for ways to be collaboratively creative, becoming

blind to borders/ boundaries and arbitrary territorial lines of nation and ownership. By forgetting the boundaries, artists with situated practices in Langlois' (2020) opinion could work against hegemonic structures inherent in society to enable new expressions of Artistic Agency. In this way, he believes that artists can challenge societal norms and what he calls the inevitable asymmetry of power between government and local communities and re-explore notions of nonviolent creative resistance and challenge. The purpose of their creative conflict is as a *tactical recuperation* to ignite the spark of community agency in democratic social life. There has been economic drift away from their city which has left a vacuum of empty shops and public spaces fallen into disuse and decay.

> *"We started to wonder what stake we had in where we lived. We imagined Windsor as a case study for nascent experiments in tactical urbanism—small gestures that could adjust how we experienced the city. "*
>
> (Langlois, 2020, p.151)

At work here, we can see a reclamation of Bernstein's (2000) *Pedagogic Rights* and especially that people have a restored sense that they have a stake in society, that they belong and that they have got some sort of say over what they belong to. According to Bernstein, people need to feel that they have a stake in the two aspects of this pedagogic right,

1. Confidence and agency,
2. Giving and receiving.

Bernstein (in Bourne, 2003) argues that a democratic education challenges middle class norms of society and encourages people to experience boundaries as tension points between hierarchical *Vertical Discourse* and local tacit understandings in *Horizontal Discourse* (see Chapter 2 for an exegesis on Bernstein's *Horizontal and Vertical educational Discourses*). In the pedagogic interventions employed in this study, I went through a transition in terms of my design, planning and delivery of the interventions used with each of the different groups.

The Book Club was highly directed in terms of what participants were asked to read, and then in the facilitation of discussions on the texts. Bernstein (in Bourne, 2003,

p.498) calls this *strong framing*, but not in a positive sense. The so-called strength was a weakness in the research design, with over planning and over controlling meaning participants had little agency or stake in the intervention. By contrast in the lattermost intervention the CT Club demonstrates Bernstein's *weak framing* by collaborating with the participants and each session being facilitated with a light touch.

This may have led to group discussions wandering inadvertently into cultural appropriation, see Chapter 4. However, this mode of intervention meant the participants really had a stake in the design and delivery of the pedagogic intervention and the kinds of practical activities that took place as part of that intervention. This manifested itself in activities such as responding to each other's work, swapping creative practices in pairs and ultimately planning a pop-up exhibition.

Bernstein (in Bourne, 2003, p. 498) names this *weak framing* meaning that participants have more control over the features of their environment. This weakness becomes a strength and allows *Communitas*, real agency for students and a giving of power from my hands into their hands to direct and lead their programme. This leads to greater enhancement of learning and the understanding of CT. It also leads to interpretation of palpable *Communitas* (Bernstein, 2000) thinking as a collective using social dialogue where participants think and speak and learn together rather than learning being a solitary undertaking.

As Langlois demonstrates (2020) communities can feel disenfranchised by power metanarratives put forward by governments, if they are not given a stake in what happens in their community. Langlois proposes not waiting for those in power to distribute that stake but to creatively make it for themselves. This might be done by developing creative projects that speak about being a community member in that geographical and political place. He does this by interacting with the community, speaking to them about what kinds of creative projects they would like to be part of.

When power is put into participants' hands, in *weak framing,* the interventions take a new and unexpected turn. There was an overall aim of developing CT skills with Arts students, but participants created Artworks, friendships, creative writing pieces

and confidence. Some participants drove the theme of journey, and memory and they put together a funding bid to put on a pop-up exhibition (see Chapter 4). It was surprising to see a high level of commitment and entrepreneurship from the students. Participants felt they had a stake in the group and were able to push ideas forward towards a reality. Langlois (2020, p.155) expresses that when working with communities in a creative partnership

> *"Sometimes we need to take the lead, other times we need to be allies, and still other times we need to be witnesses."*

Bernstein's boundary-dwellers walk with, rather than preach to, each other (in Bourne, 2003). When Langlois (2020) worked with groups in this way, they might imagine a creative future built around bringing communities together. In doing this, he suggests that street artists, environmental designers, and hackers might be emerging community leaders. This in turn could develop and turn around a town on the boundaries suffering a lack of economic input with empty shopfronts and urban decay, a place the local community did not want to go. The *petite narrative* of a rundown area was transformed (Lyotard, 2004), in a small and localised way through *Communitas* with Langlois, *Broken City Lab* and the local community. This was attempted because the community felt they had staked a claim on a more creative future which could be driven by collaboration and community-run infrastructure.

Why do we Need Critical Thinking at the Arts University?

Arts students are often resistant (see Chapter 1) to the academic elements of course work, including thinking, writing, and speaking. This contrasts with their enthusiasm for Arts-based knowledge and skills development and practical workshops. Somerson & Hermano (2013) and Dewey (2018) affirm that practice and ways of knowing, or epistemology are enmeshed when students are immersed in a culture in which asking questions, having ideas, making objects and exploring materials are all valued. Lipman (2010) sees CT as being fundamental to students developing confident creative problem-solving which in turn allows Arts students to engage more enthusiastically with thinking, speaking, and writing.

The concept of Brown's liminal spaces (2018) is a parallel to Bernstein's boundaries (in Bourne, 2004), between what is known and what is not known, the tension points between *Vertical Discourse* (hierarchical, systems-based knowledge) and *Horizontal Discourse* (local, context driven, tacit knowledge) discourses within education. Bernstein sees that there are socially constructed boundaries between groups and educational subject silos and between home and education. He argues that in order to understand a social system and the differences it engenders we must examine the boundaries or classifications and how boundaries are constructed and maintained (Foucauldian power and knowledge structures, 1988) including who is allowed to have knowledge and disseminate it and to whom.

Datasets from this thesis demonstrate that, from within the five pedagogic interventions explored in this study participants were able to disrupt power structures, if only in a small way, by accessing poetry, literature, and academic texts and by forming an exhibition committee who bid for funding and organised a pop-up Art exhibition. Datasets show that many of these participants had little access to cultural capital in the communities that they came from. A relic of Plato's *Republic,* the class system and stratification are prevalent in UK culture and society and still have a strong hold in the institutions of power.

Educators such as Lipman (2010) with a programme of making philosophical thinking (thinking like a philosopher) available to all, right from Primary School age, could be seen as challenging boundaries between *Vertical* and *Horizontal Discourse* in education (Bernstein in Bourne, 2003) or established social structures. Brown supports concepts of promoting democratic education and argues that all should have access to the 'legacy of the Greeks' (2018, p. 2).

The aim of the pedagogic interventions reported in this study is to attempt to level the playing field for my Arts students. They may have been victims of boundaries, which diminished rather than enhanced their experiences of education and false dichotomies surrounding mass education in which a person was capable or incapable of thinking critically. The simplistic and brutal binary thinking arising from the industrialisation of education in a neoliberal environment has served to influence attitudes in schools of pupils being good at Art/ bad at literacy and numeracy (Broadhead & Gregson, 2018).

Datasets from this thesis show that many of the participants had been dismissed in their educational past, as I was myself. The pedagogic interventions and my interest in the philosophy of education and CT is sparked by my wanting to learn more about these subject areas. I want my students to be able to access higher order thinking skills. To offer to all who want it an experience of developing speaking, making, and writing in critical, caring and creative ways.

Considering those who did not take up the offer to develop CT skills, what might have been the barriers? Some were not interested, but for those who did not attend, could it have been because of an enculturated and normalised class system that says culture and philosophy is not for them, a kind of internalised, insidious, and snobbish class system, like participant Eikóna who waited for retirement before going to University? There is a story in here and it is buried quite deeply in literature and datasets, but it tells of a journey undertaken by some of the Art students as they find their way through education and philosophy by thinking and speaking aloud and together. Brookfield (2004) contends that a curriculum which includes CT is capable of leading to a truly democratic society since CT and learning encourage and enable people to challenge taken for granted assumptions, question dominant ideology, contest hegemony, unmask power, overcome alienation, learn liberation, reclaim reason, and practise democracy.

Re-Visiting the Research Question

- Can Critical Thinking be taught, or Can We Only Create Conditions for its Development?
- Does Plausibility, Transferability and Reasonableness have a Place in an Arts Curriculum?
- What is Thinking Aloud and Together?
- Could Pedagogic Interventions Increase Motivation of Arts Students to Think Critically?
- What Could Encourage Critical Thinking in Arts Education?

Figure 5.1: Research questions also seen outlined in Chapter 1 and responded to in Chapter 6.

To begin answering this research question the response might easily be to slip discussion into the acceptance of a Cartesian dichotomy, if we were looking for a

simple clear cut qualitative scale of agreement to disagreement but the issues and their interpretations are more qualitative, more complexly layered. A simple yes or no will therefore not suffice. In the discussion around whether CT can be taught or if it can only be developed there are authors who agree that CT can be taught (see Chapter 1 and Chapter 2) from Bloom *et al.*, and their taxonomy of thinking skills (1969) to Richard Paul of the Critical Thinking Foundation (established 1981) who have a whole series of books teaching their brand and method of criticality. Other publications fall into the self-help/ toolkit category. These include Costa & Kallick (2000), Weston (2007), Cottrell (2005).

Thinking about the method of scaffolding first, then let students grow in the *Zone of Proximal Development* (Vygotsky in Kozulin, 1998) it is useful to read in Didau (2015) about the myth in teaching that students learn better by themselves and that lecturers with their implicit biases would be better placed allowing students complete freedom. Conversely Didau's idea is that students' academic success depends on their ability to think, and I would argue speak, using critical, caring and creative thinking academic language, which is introduced by the lecturer and supported by a coherent pedagogic intervention. Dewey (2018) affirms that all culture is language. He says that using the stages of development, first he wants to change the way students think, then change the way they speak. This is quite forceful, directive and authoritarian language. It might be more collegiate to use such language as we *encourage student development* rather than seeking to actively 'change' a student, who must want to be an active agent in furthering themselves and their development. He goes on to say that students may be unlikely to hear academic language spoken in their day-to-day social interactions and may use it infrequently in real life discussions. In the pedagogic interventions which constitute the focus of this study, I invite participants to try out academic language under no pressure, in order to practise thinking and speaking.

Didau (2015, p.78) pointedly asks if it might be more effective to teach students something *before* asking them to share their ideas? He goes on to say that students may not know what they will enjoy learning because they have not yet experienced all life has to offer. Bourdieu (in Didau, 2015, p.86-87) suggests that we are born into a position or class in society, but that we do not have to be defined by membership of that class. Through the development of cultural capital, delineated

as a body of knowledge that we as a culture have decided is worthwhile, it is possible to develop our understanding of the world. Didau (2015) elucidates that knowing what is useful and important is powerful. From this perspective, knowledge is power and the more a person knows, the better equipped they are to think critically.

There is another side to Bourdieu's concept of cultural capital and many authors have expressed their challenge to his idea. Prieur & Savage (2013) confirm that Bourdieu's theories on cultural capital (meaning social mobility) need updating in light of what they see as the decline of 'highbrow' activities. They propose that a new cosmopolitan cultural capital has arisen in Europe, (based on their study focused on Denmark and the UK). Lareau & Weininger (2003) commenting on Bourdieu propose that those who have governance over curricula and who have social and cultural capital could impose middle class standards on the educational systems they operate within. Throsby (1999) makes a connection between the relationship of cultural capital and economic capital, implying that those in education without economic capital may be also excluded from cultural capital.
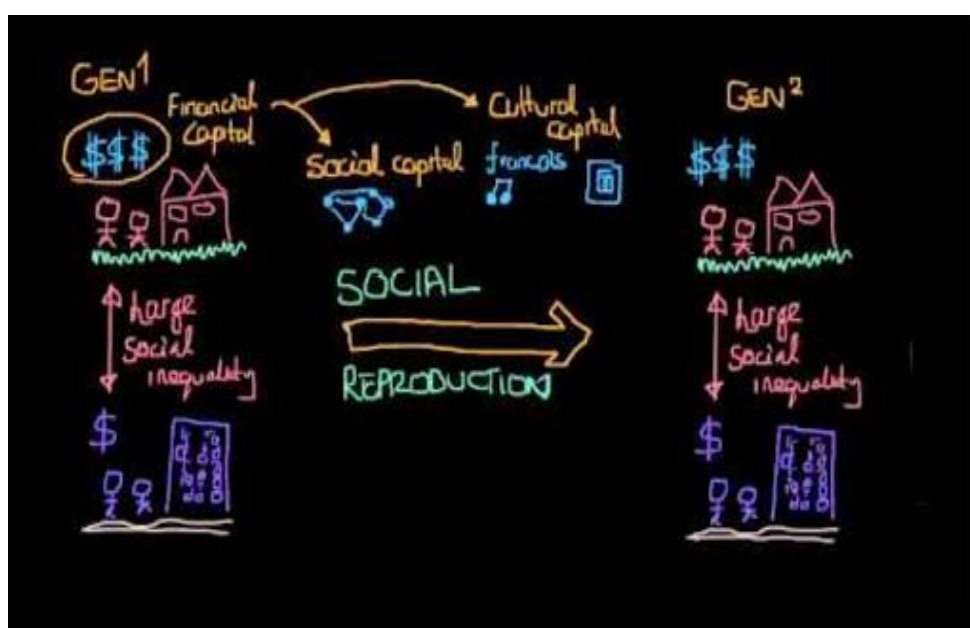

Figure 5.2: Vahabzadeh, A. (2017) Social reproduction

Vahabzadeh, (2017) visualises social inequality in their interpretation of how social reproduction (meaning the maintenance of existing social structure) works in Western society. In this interpretation, social mobility meaning the movement of individuals, families, households, between social strata in a society is not mentioned. An important element of social mobility is that a person can move both

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up and down (Broadhead *et al.*, 2019) and often the advantage of one-person means the disadvantage of another. See Thomas Hardy's *Mayor of Casterbridge,* reprinted in 2004, in which an itinerant farm hand becomes mayor and then is stripped of his title, beginning, and ending the book in poverty. In the diagram social mobility seems to be an unmovable element of society, that where we begin is where we stay. Datasets from this thesis allow me to argue that in education (DfE, 2018; Foresight Review, 2016) and especially cultural Arts education at HE level, has given participants from a range of backgrounds access to cultural capital and knowledge as well as access to ways of thinking, feeling and speaking and writing which has aided their progression into self-employment and Arts-based industries as well as in progression on to HE courses.

In further illustration of the above diagram by Vahabzadeh, Lamont & Lareau (1988) see gaps in Bourdieu's concept of cultural capital and social/ cultural reproduction. That cultural and social reproduction further advantage the middle class while the impact is the cultural and social exclusion of disadvantaged groups of students. Sullivan, (2001) thinks about how Bourdieu's concept of cultural reproduction and cultural capital happens in middle class homes and has a significant effect on student attainment, but Sullivan sees it as only part of the reasons for social class difference in educational attainment. As to the missing fragment, she says there is more research to be done in this area. In the pedagogic interventions in this study, the aim is to expose participants to a range of cultural resources, Arts, poetry, literature, academic texts, dance, galleries and museums, to expand their cultural and social capital.

This thesis challenges Sullivan's view (2001) that some kind of magic happens in middle class homes endowing young people with cultural capital and maintaining cultural reproduction. The aim of democratic education and the pedagogic interventions designed for this thesis is to offer access to cultural capital to all students who want it. In answering the question of whether CT can be taught or whether we can create conditions for it to grow it would be useful to consider the participants who took part in the pedagogic interventions, the Diary Project, the Book Club, the Poetry Group, the Debate Club and the CT Club. Participants have developed and used CT in their careers and educational choices. Along with many other factors (the destinations of participants are discussed in the conclusion,

Chapter 6) participants have progressed to undergraduate and postgraduate studies, been successful in PhD proposals and in exhibiting their Artworks and instigating creative network groups and community action, with issues-based Arts projects.

Figure 5.3: A production pottery where the practice of making and the Praxis between design thinking and muscle memory come together to create functional ceramics. Unsplash open-source photos. Reykjavik, Auer, 2019.

With CT added to Arts practice, data from this thesis demonstrate that participants were led to stages of CT development using questioning and discussions to discover a deepening understanding of their research practice (see Eikóna's story Chapter 4). This was not accomplished in one session of the CT Club. Participants built up trust, knowledge, confidence and understanding about CT and how it could be used in their creativity. They work through several stages developing skills. This begins with a scaffolded foundation in what CT is and how it could be applicable for Arts practice. It moves on to practising their new skills in thinking, language, listening and speaking, in thinking through making and writing reflections. Sennett (2009, p. 50) speaks of the stages of experience.

"In learning a skill, we develop a complicated repertoire of such procedures. In the higher stages of skill, there is a constant interplay between tacit knowledge [meaning understood or implied without being stated] and self-conscious awareness, the tacit knowledge serving as an anchor, the explicit awareness serving as a critique and corrective. Craft quality emerges from this higher stage, in judgements made on tacit habits and suppositions."

Here Sennett (2009) explains the way tacit understanding of Arts practice (in this case) is given language and vocabulary to explain implied knowledge. The knowing comprehension of the working of the design process or the thinking process that goes into an Arts practice is an essential skill for Arts students. Data collected for this thesis show that when a student first encounters CT, they need some direction, some information and a lot of practice (see Justitia and Skerion's comments on stages in Chapter 4). After a while the muscle memory of being able to use CT questioning and challenging 'givens' from themselves and others, from the metanarratives that make up our society, when CT becomes more of an automatic reflex, this is the impact of practice.

When I worked at a production pottery in the US, I quickly adapted my Art ceramics skills to the task at hand, one of those being fixing handles onto a set of around 250 mugs. When I first attempted this task, it might take me three days to achieve. After much repetition and practice I could do the whole batch in one day. Sennett (2009, p. 38) extols this practice as the joy of repetition, stating that it is not a mindless task but contains endless subtle variations which absorb the craftsperson in their task. This also depends on the stage the craftsperson is at. Sennett makes the case that the length of practice or repetition depends on the stage of the craftsperson, 'as skill expands, the capacity to sustain repetition increases'. At first my mug-handle task was time-consuming, and I would fumble over each mug, checking and rechecking my work. After practice, having the right tools in the handiest place, the task became directed by muscle memory. I did not have to think so hard about affixing each handle to every mug while at the same time adding what Dewey (2008) describes as a 'loving attitude' to my work.

Without love, the task would be empty, mechanical and machine-like. Adding emotion into the work, imagining the enjoyment people will have in giving and using the mug allows the loving handmade work to become more than a machine-made object. I would argue that my investment of time, energy, expertise, experience and embodied practice gives a craft-made object an intrinsic value (see the argument between Victorian artists Ruskin and Whistler about the value of art, in Tate, 2021). Through practice, the application of muscle memory takes away the hesitation and stumbling a beginner has when doing something new like flexing their CT muscle. Muscle memory allows the mind to disengage from the mechanics of the task (which is still well done if done in love) and enables deeper thinking, valued thinking and experienced thinking. Connections are made in the thinking, without the added nuisance of actively directing what the hands are doing.

Practice-focused research is experiential and embodied practice (to express with the body, meaning to be an expression of and give a tangible and visible form to a practice). Experiencing CT in the body as well as the mind allows for situated cognition. In the context of Art and Design pedagogy an artist may use an epistemology of location to define their creativity. To construct a positioning statement an artist may identify with their geographical locators, (Haraway, 2004; Backhaus, 2019; Barrett & Bolt, 2020) to define their situated Art practice (Brown, 2018, p.84).

The practitioner holds their knowledge and experience in their minds and in their bodies (Merleau-Ponty, 1945). Practice resides in the body. In our human physical and emotional selves. See Lipman's *thinking Dimensions* which include *critical, creative,* and *caring thinking,* 2010. In answering the question as to how CT is best developed with Arts students, allowing students practice or *Praxis* time, (the combining of ideas with practice Arendt (2018, see Chapter 2) and the use of Aristotle's *Phronesis* or practical wisdom that must be experienced (Broadhead & Gregson, 2018) combined with the development of muscle memory may enable the growth of CT skills with Arts students. Broadhead & Gregson (2018) advocate *Phronesis* as a type of wisdom or intelligence relevant to practical action, implying both good judgement and practical virtue. This is triangulated with Somerson and Hermano, (2013) and Sennett (2009) who in addition incorporate the ideas of CT and the *thinking hand* to the practice of *thinking through making*.

In responding to the question of whether CT can be taught or developed, Brown (2018) confirms that CT should not be taught as a generalised separate subject. Rather, he argues, lecturers would be better-placed leading students to discussion, argument, and cognitive thinking for themselves within subject areas. This is in tune with Lipman's theories (2010) about autonomous learning with students discovering their own path to CT. McPeck (2018) goes further and contends that there are no general thinking skills.

The interplay between plausible generalisability and specificity asks the reader, the thinker and the educator to consider their own area of expertise, their own well of knowledge and the epistemology and theoretical stance that may be employed to epistemologically unpick that subject specific knowledge. The ontology of that individual also affects the thinking and learning (epistemology) around that specific subject area. McPeck (2018) makes a valid point when he asks for specificity in the teaching of CT. But is he missing a quiet dialogue between practice based plausibility moving towards generalisability and specificity in the two (among many more) approaches to working with students to develop CT?

Datasets from this thesis show that Arts students encountering CT for the first time may require initial foundational information events. When disseminating understanding about CT, there must be an amount of generalisability, it cannot be specific in the initial steps and stages of introducing the idea. This may in part be because CT comes from such diverse sources as the philosophy of education, psychology, social science, anthropology, the theories of education, history from the ancient Greeks to the Victorian Pragmatists and Modernist taxonomists. Among this diverse group of thinkers, the act of pulling together information on CT must necessarily demand a degree of plausible inference rather than generalisability. One of the conditions in which CT might grow is considering the stages in the development of thinking and language. Initial and introductory generalisation may be helpful to students in establishing the idea of CT in different subjects and disciplines.

Figure 5.4: Funnelling and filtering, generalisability goes in the top, a filtering system holds back the coffee grounds, so specificity comes out in a steady stream. Unsplash open-source images, Dumlao (2017).

In this imperfect analogy, a funnelling and filtering system has a wide mouth at the opening and a filtering system that divides the coffee grounds from the coffee, illustrating the moves and stages from generalisability through practice-based plausibility to specificity when developing CT skills with students. At the outset a general thinking around the subject area of CT is discussed with students. In order to discover CT with my participants firstly, into the 'general funnel' goes articles, journals, papers and books written on the subject of CT to find the ones that speak to the Arts and education. This goes through a filtration system which is my Art and teaching practice, and pedagogic experience so that the specificity produced is information that will practically and plausibly be of interest to Arts students in education and their teachers.

Data from this thesis, triangulated with ideas from the literature review in Chapter 2 indicate that when disseminating ideas about CT and students using CT to discuss their Arts practices, dialogic exchange, Socratic questioning, or group work is popular, useful and speedily transfers what is in students' heads into the forum afforded by the pedagogic interventions employed in this study.

The pilot pedagogic interventions, involve working with participants, planning, facilitating of the groups, collecting, organising, and then conducting a thematic analysis of the data, allow me to answer the research questions. To what extent did the pedagogic interventions employed in this study 'work' and did they do what they set out to achieve?

The thesis begins with a hunch that Arts students did not like to write, also that they were resistant to writing and did not want to do it. Furthermore, possibly their education up to this point had not had enough CT development meaning that the discussions and writing they were producing as part of the Arts qualification course work were not critical, reflective and questioning enough. These are all of course much generalised statements. Compellingly, the initial hunch was based on my own Arts educational journey as a dyslexic student in the 1980s. It was also based on the experience of teaching for many years across many of the Arts courses on offer at the Arts University in which this study is set, ranging from community teaching to post compulsory education - FE through HE, undergraduate and postgraduate. Literature, especially practitioner research/ action research/ autoethnographic and research published on criticality in Arts pedagogy seemed to support this hunch (Baldisserra, 2020; Biesta & Lutters, 2017; Broadhead *et al.*, 2019). Based on the data from this thesis and my educational teaching experience, there appears to be an endemic lack of criticality across the subject areas of Art and Design in a range of students, fresh from school, and adult learners.

One of the aims of the thesis is to develop and deepen an understanding of educational management and teaching and to increase the relevance and application of CT in Arts education. How could I develop academic speaking, reading, and writing with Arts students, which might then be translated into critical making and thinking through making? My aim in the future is to develop a CT infused curriculum for Arts students based on my findings. My intention is to encourage students to develop an embodied and situated practice that is critically aware. Lipman's *Thinking Dimension* framework (2010) is helpful in understanding that *critical thinking* also needs *creative and caring thinking* if it is to be successfully adopted by students. To attempt to respond to the research question, I developed five pedagogic interventions over a three-year period.

How the Literature Review Operated in This Thesis

Two main texts have been used in the research and writing up of this thesis. *Thinking in Education* by Matthew Lipman (2010), and *Education Culture and Critical Thinking* by Ken Brown (2018). These texts were utilised to structure and deepen understanding of the epistemology framing my exploration of the development of CT in Arts education. Specifically, the consideration of each of the

pedagogic interventions and how these data might be interpreted in response to the research questions. The above issues and questions are central to this study. The practicalities of developing CT in an Arts management and curriculum are the key focus and fundamental driver of this research.

Literature on educational policy in a global context is useful here. Students in the study report that they value CT and what it might offer to them in terms of spotting fake news, developing citizenship, questioning cultural norms and belief systems, questioning of the self and actions, words and Artworks. The UK Foresight Review, *Future of Skills and Lifelong Learning* (2016) and UNESCO (2019) acknowledge that CT could also enable wellbeing and community building through development of soft skills, dialogue and empathy. The Education World Forum (EWF, 2019) sees CT as a means of students developing cultural capital denoting the social assets of a person (Bourdieu, 1989) and fostering social cohesion. CT therefore seeks to encourage students to ask the right questions of themselves and others in an educationally informed manner.

Somerson and Hermano (2013) frame CT as a blending of practice and theory, of *critical making* and *thinking through making*. Within the context of the Arts comes the concept that making can also be thinking and this is a message which students who are also creative practitioners need to hear. This research puts Lipman's three *Dimensions of Thinking, critical thinking, creative thinking and caring thinking* to work front and centre, in the form of a number of pedagogic interventions. The work of Lipman is coupled and discussed in this thesis with Brown's concepts of teaching in liminal spaces (2018) and Bernstein's (2000) *Pedagogic Rights.*

Other concepts discussed in the literature review include the role of linguistics in the formation of CT with Arts students in Vygotsky (2012), *Praxis* as embodied and situated Arts practices and *Community of Inquiry* in Fisher (2013) and Garrison *et al.,* (2000). They offer important contributions in understanding the way in which the pedagogic interventions involved in this study were planned and facilitated with students as co-creators, collaborative developers, and co-facilitators. *Narrative Inquiry* is also explored in this thesis as a means of dataset collection (Clandinin & Connelly, 2004) and a way for the participants to tell their stories and be heard.

Underpinning Theories

Methodology, Building with the Constructivists

As discussed in Chapter 3, the thesis and the pedagogic interventions it explores are informed by a constructivist ontology, which encourages participants to actively construct knowledge with each other and for themselves. McLeod (2019) specifies that within a constructivist educational paradigm, such as the one being built in the pedagogic interventions in this study, knowledge is constructed, rather than innate or passively absorbed and that learning is an active process (Dewey, 2018).

Data from the study suggest that the concept and guiding principles of a *Community of Inquiry* help to build research skills and belonging in the pedagogic interventions reported here. Rees (2011) voices the opinion that *Community of Inquiry* and the idea of combining learning and community is firmly rooted in constructivist and social learning principles. Stenbom *et al.,* (2016) support this idea suggesting that collaborative-constructivism is one component of *Community of Inquiry* useful in order to learn and develop together. Dewey (2009) suggests that community within constructivism furthers the idea that learning is a social activity employing interaction rather than abstract concepts. Vygotsky (in Kozulin, 1998) posits that community plays a central role in the process of meaning-making and that teaching, and learning is a matter of offering and negotiating socially constructed knowledge.

Furthermore, cognitive development, which includes CT, stems from social interactions and scaffolded learning within the *Zone of Proximal Development* (Vygotsky, 2012) which can operate in an ideal learning context. In the pedagogic interventions in this study both participants and myself, co-construct knowledge about the nature of CT and Arts pedagogy by reading and analysing academic Arts-based texts together and thinking through making, using our Arts practice as a starting point and an anchor for creative thinking, and speaking, using CT, about the experience of constructing Artworks and being an Artist.

Fox (2001, p. 30) proposes that culture structures, such as the culture of Arts pedagogy, creates a discrete knowledge base, a language by which members of that culture can speak about it. This knowledge and language held by a culture such as the Arts university reported here are not fixed entities. They are constantly in a process of change. Moreover, knowledge and language stored by individuals is not

a rigid copy of a socially constructed template. Each participant and student changes and adds to that culture.

Driscoll (2000) explains that constructivist theory posits that knowledge begins in the human mind and that as participants perceive new experiences, they update their own mental models and therefore they construct their own interpretation of reality. In my experience, Arts students in particular give freedom to imagination, colour, fantasy and conceptualism. They are continually interpreting reality but in visual and object-based formats. Constructivist learning theory underpins a variety of student-centred teaching methods and techniques which contrast with traditional education, whereby knowledge is simply passively transmitted by teachers and 'banked' by students (Brown, 2018; Freire, 2017). McLeod (2019) argues that the role of the teacher in a constructivist classroom is to create a collaborative problem-solving environment where students become active participants in their own learning. Data from this study suggest that Bernstein's *Pedagogic Right* of *Participation,* (Bernstein, 2000) of having a stake in their own learning, the ability to transform and take part in their own educational experience, can lead to students feeling confident (*Enhanced*) and part of a community (*Communitas*). Bernstein asserts that these *Pedagogic Rights* are the conditions to create an effective educational democracy.

From the perspective of a constructivist classroom, the educator acts as a facilitator of learning rather than an instructor, (Oliver, 2000). The educator scaffolds participant teaching, continually adjusting the level of their help in response to the learner's level of interaction. In the classroom, scaffolding can include modelling a skill, providing hints or cues, and adapting material or activity (Copple & Bredekamp, 2009). The strength of constructivism is that it promotes a sense of personal agency as students have ownership of their learning.

The limitations are that it may appear that there is lack of structure and as is seen in the data collected for this thesis, some students (see quotes from Matuta and Eikóna in Chapter 4 who were unhappy with the apparent lack of planning and structure in the CT Club, where agency was given to participants to direct their own experience) require highly structured learning environments to be able to reach their potential. Constructivism places more value on students evaluating their own

progress, which may lead to students falling behind, as without observation and feedback teachers may not know which students are struggling. In the pedagogic interventions reported here there was an added safety net in that the groups were held outside class time not qualification based and were voluntary to attend. Some participants thrived on the autonomy and agency of the constructivist interventions. For example Janus and Efpraxia say (in Chapter 4) that they were initially wary but had an open mind and found that being part of the pedagogic intervention was enjoyable and productive.

In interpretivist epistemology observations are indirectly indicative of phenomena and knowledge is interpreted (Coe *et al.,* 1996). Inductive methodology is employed which begins with particular cases (Campbell-Galman, 2016) and inductively moves towards what may be more generalisable or plausibly inferred (see Chapter 3).

Research Design

Research design of this study includes several pilot projects or pedagogic interventions intended to engage Arts student participants with CT.

Table of Interventions	Phases	Began	Ended	Duration	Number of Participants	Methodology
Diary Project	Phase One	13/12/2017	07/03/2018	12 weeks/ 3 months	27	*Narrative Inquiry* / Community of Inquiry (CoI)
Book Club	Phase One	17/01/2018	25/04/18	15 weeks / 4 months	19	*Narrative Inquiry* / CoI
Poetry Group	Phase Two	10/10/2018	03/04/2019	26 weeks/ 5 months	19	*Narrative Inquiry* / CoI
Debate Club	Phase Two	24/04/2019	12/06/2019	5 weeks / 1 month	42	*Narrative Inquiry* / CoI
Critical Thinking Club	Phase Three	18/09/2019	20/03/2020 (Lockdown)	27 weeks/ 5 months	47	*Narrative Inquiry* / CoI
				108 weeks total	153 total number of participants	

Table 5.5: Pedagogic interventions designed to encourage Arts students to think critically.

Each of the five interventions as can be seen in Table 5.1, have a slightly different remit. My intention was to build iteratively on the knowledge and understanding of

how to design a pedagogic intervention, how to administrate and deliver that project and how to manage and analyse the data created by the intervention.

To reiterate, the five pedagogic interventions consist of: - Diary Project (Burke, 2001), Book Club (Hill *et al.*, 1995), Poetry Group (Young, 2011; Norton & Gregson, 2020), Debate Club (Elizabeth *et al.,* 2012; Snow, 2010) and CT Club (Lucia & Swanberg, 2018) provided over a three-year period. The interventions aim to have practice-based research as an essential element. My intention is to capture the practical interest of Arts students, to make the development of CT skills a creative process. Encouraging students to engage with criticality because the thinking about Art can be just as creative, just as important as another expression of their creativity.

Method, the Pedagogic Interventions, Practical Applications in Educational Settings

What did it Feel Like at the Beginning of the Pedagogic Intervention Pilots?

When devising the first pedagogic intervention pilot, it was a bit like curriculum planning. I decided on a 12-week span for the Diary Project. Unlined sketchbooks were bought for participants and a participant information event was held and sheets given to prospective participants. I did not direct what they were to write or say in their Diaries using Bernstein's *weak framing* giving power to the participants (in Bourne, 2003, p.498).

As an early career researcher, I was tentative, understanding the aim was to look for potential data in the form of the diaries to answer the research question. When the datasets came in, the first analysis did not appear to answer the question with many of the Diaries side-tracked by the Christmas season, family matters and feelings. The Diaries at first reading seemed to be random and disparate, I felt overwhelmed by the 29 Diary submissions which I felt inexperienced to deal with. At first reading it appeared that the participants had not spoken about CT or the effect of being part of the pedagogic intervention. The participants had their own agendas and motivations for being part of the intervention which were all very different and this made it difficult to see any overall pattern.

When I returned to the Diaries a year or so later, I saw with new eyes that the Diaries were indeed a rich source of information, themes, and useful data for my thesis. My first analysis of that dataset left me baffled and unsure how to proceed. Panic-thinking led to my rushing into another pedagogic intervention in order to 'fix' the data I had collected, which as it happened did not need fixing it just needed a new perspective. I worried that this first intervention had not apparently yielded the results I wanted. That was my problem. I was judging and assessing my results too quickly.

Datasets are not malleable clay to be sculpted to my will of how I want it to look and be shaped. This is not an Art class. This is dataset analysis, and the dataset must speak without manipulation from me as the researcher and analyst. Through further and deeper reading of analysis methods and finding the thematic analysis method that is interpretive (Nowell *et al.*, 2017), I was able to see much more value in the Diaries and found that they contained many of the themes I was finding in other interventions (gaining confidence, working in community to develop skills in academic reading and writing). Maybe I needed the further interventions as experience, so as to finally 'read' the Diary Project data with new perspectives, methods, and new ideas. The second reading of that data allowed me to see the nuanced information from Musica about emotions, from Lupe about imposter syndrome, from Jupiter about how he uses the reflective process and from Orthosie about the rhizomatic messiness of research (See Chapter 4 for more detail).

What did it Feel Like in the Middle of the Pedagogic Intervention Pilots?
There were many lessons and realisations for me as a researcher during the interventions. Bernstein's *strong* and *weak framing* (in Bourne, 2003, p. 498) was a reactive power struggle in my own head, giving the power away in the Diary Project, taking power back in the Book Club and giving power away more fully in the last CT Club intervention. I mistakenly perceived the Diary Project as a 'failure' and so in reaction, the Book Club was highly planned and scripted, meaning participants had little autonomy apart from expressing their response to the texts chosen.

The poetry Group landed in the middle of the intervention cycle. In some ways this was one of the best interventions because I was much more confident about working with the participants, encouraging responses to published poetry and facilitating

poetry writing from the participants and peer mentoring each other's writing skills. In the conception of this intervention, I employed some planning and scripting and a lot of participant agency. At this point, I became more confident in the PhD process and felt as if ideas and actions were falling into place. The intervention was running beautifully, participants trusted each other, had bonded in a *Community of Inquiry* and they wrote such wonderful poems every week accessing the personal, political, and emotional themes and subjects of their lives in poetry.

I procrastinated in tackling the data analysis, then decided to go back to the comfort of books, looking at Arts-based analysis and case studies of authors who were either educationalists or artists and studied the way those authors analysed their data (Burke, 2001; Biesta & Lutters, 2017; Broadhead & Gregson, 2018, Mitchell *et al.*, 2017). I found social science structures particularly helpful in creating a skeleton of subheadings from which to hang ideas and the beginnings of themes (Bell & Waters, 2018; Denscombe, 2017; Thompson, 2018b; Nowell *et al.*, 2017; Coe *et al.*, 2017). In the middle of the pedagogic interventions, I felt like I had all the time in the world to read about, think about and write about data and findings for this PhD. I was enjoying the experience of scholarship and research. The annual reporting process reminded me I was on a time frame and to pick up the speed of the writing.

What did it Feel Like at the End of the Pedagogic Intervention Pilots?

The last intervention was the CT Club and I wondered if I had gone too far. By that I mean that this was the third year of interventions and I had to consider whether I really needed one last intervention. The research title and question had been made firmer with a slight shift of emphasis. Whether CT could be taught or only allowed to develop was still a part of the research questions, but the title had shifted to 'Thinking Aloud and Together' which is less of a question and more of a statement.

This has become an amplification of the set of Conditions which introduce participants to CT. With an emphasis on creative experimentation, for participants to test out critical ideas, to develop criticality for themselves, to work in *Communitas* and to use that community to gain confidence. As such with this slight refocusing of the question and the title, I felt I did need this last intervention to tidy up my research design and strengthen the warrant of my analysis of the dataset. I wanted to make sure I was asking the right questions of myself and the participants.

The balance between participant agency and my planning was a learning process. Moving from initial scaffolding, to giving away power to the participants which led to them having a real stake in the planning and content of the group. Some participants found this critical freedom uncomfortable, (see Eikóna's comments in Chapter 5) but others enjoyed it (see Janus' thoughts in Chapter 4). This added to their confidence and *Enhancement* of the University year and their University experience. It meant they were engaging with and exercising Bernstein's *Pedagogic Rights* (2000) through the intervention.

Over the three years of the pedagogic interventions, I learned that democratic teaching contexts are a two-way street to teaching and learning and so Bernstein's *weak framing* (2000) and light touch teaching was employed. For me as a trained teacher I found this at first countercultural, but I persevered with it. The critical incident vignette in cultural appropriation outlined in Chapter 4 describes a moment when the group had grown in maturity and confidence to stop a fully-fledged art project mid-flight and re-examine issues of decolonisation, and cultural confluence before recalibrating the project. The autonomy within this group demonstrated the way the group can make good decisions and fair and right judgements when they feel confident to challenge each other's ideas in a forum of equal exchange.

Although I had initially thought this was a superfluous intervention for my PhD project it proved to be the most important one. It showed me the stages of initial scaffolding and then giving participants more and more power and agency over the decisions in the group. This intervention was a definite full stop in the pedagogic interventions and data collection phase of the research. I had begun to answer my research questions, but also a global pandemic and national lockdown happened on the very last day of the CT Club, marking a move from face to face to online synchronous and asynchronous teaching during the worst of the pandemic.

Data Analysis and Findings

Using the adapted Lipman framework (2010) of the *Thinking Dimensions* together with Brown's concepts of liminal pedagogic spaces (2018) I was able to construct a set of Conditions by which CT could happen. Unearthing the Conditions was not a fast process, but with trial and error, trying out different iterations and versions of

the Conditions, getting peer feedback and supervisor advice I found a good fit for the data into the Condition subheadings. These are: -
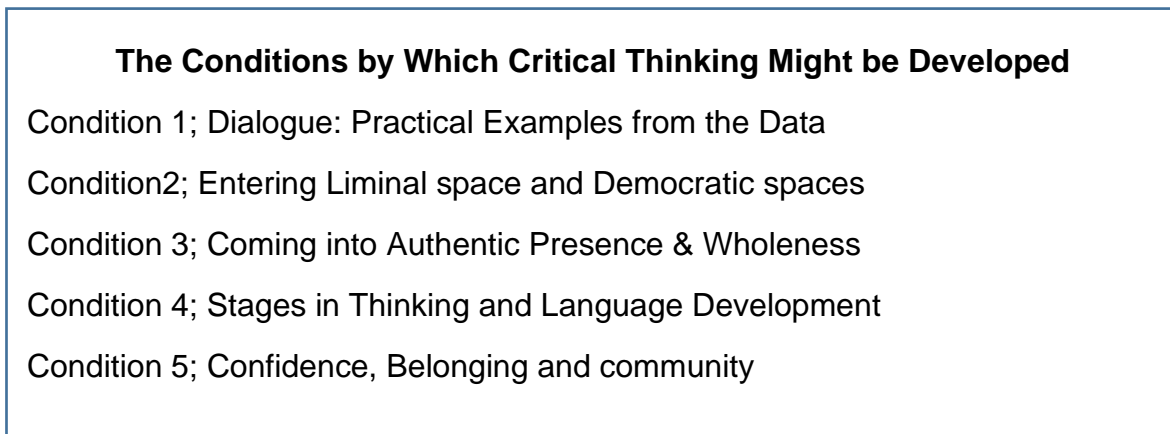

The Conditions by Which Critical Thinking Might be Developed

Condition 1; Dialogue: Practical Examples from the Data

Condition2; Entering Liminal space and Democratic spaces

Condition 3; Coming into Authentic Presence & Wholeness

Condition 4; Stages in Thinking and Language Development

Condition 5; Confidence, Belonging and community

Figure 5.6: The conditions by which critical thinking might be developed

Discussion on the Findings.

The Five Conditions by Which Critical Thinking Could be Supported

Having identified the conditions by which CT can be developed, this Chapter triangulates the Five Conditions with literature in order to discuss the findings and emergent themes.

Condition One, Dialogue, is part of the structure of the pedagogic interventions and encourages oral and aural skills or thinking aloud together. Condition Two, building informal, liminal democratic spaces during the pedagogic interventions, seeks the places where informal teaching and learning spaces can be, spaces where participants can explore ideas, theory, and practice free of expectations and qualification-based learning. Condition Three is authentic presence & wholeness, this is what helps participants come into presence with each other and have the ability, courage and confidence to be themselves. This involves being present and alive to the educational moment, fully participating, being who they are authentically (Rogers, 1994) and understanding their social locators (Scott and Usher, 1996) in order to encourage reasonableness (Brown 2018; Lipman 2010) positivity, empathy, and encouragement in the interventions (Fisher, 2013; hooks, 2010). Condition Four is stages in thinking and language development. Mercer (2000, p. 3) argues that thinking and language represent more than individual thought. He believes that they represent the building of *Communities of Inquiry*, communities of practice and a sense of belonging which enables their members to achieve something greater than

any of them could do alone. Pedagogic interventions such as the CT Club, offer members a space to think aloud and together in order to solve political/ personal/ arts-based problems. Condition Five is confidence, belonging and community. Entering Arts education can be an intimidating experience for new students Broadhead & Gregson (2018) write about adult, lifelong learners entering a new learning context. Broadhead & Gregson build upon the work of Bernstein (2000). They propose that for students to feel they are part of the cohort at university they should be encouraged to access the *Pedagogic Rights* in being offered experiences that help them feel *Enhanced, Included*, and able to *Participate* in order to create a constructive and reciprocal dialogue. Data from this study suggest that spaces such as the pedagogic interventions offer a sense of belonging and community which in turn could give students confidence in their classes.

Facilitating Stages of Understanding Critical Thinking in Liminal Spaces
The Importance of Liminality for Creativity in Education

Liminal and informal teaching and learning have been part of my formative landscape. Rohr (2018) explains that liminal or *limen* means threshold in Latin. In liminal or threshold space we experience the tension points between for example the past and the present, the present and possibilities in future times. He believes that on this threshold or boundary (Bernstein, in Bourne, 2003) we can become open to experience, knowledge and develop a readiness to act.

Autoethnographically, from my own educational journey these included a neighbourhood Girls Diary Club inspired by *Anne Frank* (2003) (see Chapter 5) which became our own *Community of Inquiry* (although we did not have a label for it at the time), a place to be ourselves, to test out our thinking, writing and creativity and get feedback. In addition, my autoethnographic narrative describes an informal Book Club at a Betting Office I worked at to fund University. The Club gave a liminal moment in the working day for imagination, creativity, and community. Also, my parents who were lecturers in Jewellery Design, would sometimes have students over to our house for classes which I would listen to, casually learning skills at the kitchen table, thinking, creating, and making together, so that Arts practice happened in many places not just the classroom. This in turn made me want to provide a similar informal learning experience for students that I teach. These

formative informal learning contexts built my ideas about teaching and learning outside the classroom.

Liminal Learning Spaces & Resistance

Academic formality can lead to resistance by non-traditional learners. Giroux (2001) equates resistance to a critique of what he calls hyper-capitalism in an education system built on neoliberalism. He instead calls for resistance from within pedagogy, and political agency from students. McKie (2020) reports that the Office for Students (OfS) wants to eliminate access gaps to selective Universities. Sadly, there is pushback from those Universities who are opposed, OfS says there is still a long way to go before opportunities for all are equal and fair. This demonstrates that there are some unfavourable attitudes to mature learners through, perhaps, a lack of understanding of adult learner's situations and experience and what they can contribute to educational contexts. The dissemination of literature from Broadhead & Gregson (2018) and publications from organisations such as British Educational Research Association (BERA), Forum for Access and Continuing Education (FACE) and European Society for Research on the Education of Adults (ESREA) help to further the case for adult learners at University. In turn this could offer educational managers insights into and a flavour of the adult, widening participant and lifelong learner experience.

As seen in the findings from this study, managing dyslexia is a major theme with many participants and can be another reason for resistance. A study by the Royal College of Art (2015) specifies that twenty-nine per cent of Art students identify as dyslexic, compared to five to ten per cent of the overall population. Part of the impetus for undertaking this research was my own experience as a dyslexic Art student, navigating the education system. Finding dyslexic-friendly formats and using informal resistance to classroom teaching led to the discovery of discussion groups, Book Clubs, and audio books. Student resistance to engage with academic activities in general and academic writing in particular appear to stem in many cases from experiences and a binary idea from early in their education that if they are 'good' at Art, therefore, they are 'bad' at other subjects like English. Some participants were told this directly by teachers or family.

Garrett (2016) sees resistance as the playground of Art students, stating they have a tactical resistance to modernist Art historical and critical frameworks and that CT through and about Art and history seeks to break away from prescribed or disciplinary pathways by deploying resistances, hesitation, delay, and detour.

Data from this study suggest that some Arts students may be seen as being resistant to writing. Possible reasons seem to be that they just want to make Art and do not see the value in thinking, reflecting or writing when they would prefer to spend time being creative. Other reasons could be a learning barrier such as dyslexia or being on the autism spectrum. They are adults. They may have dependents to care for, and part time jobs that they need to fit around study.

Resistance from lifelong learners (Lavender, 2015) can also come from feeling out of place among a much younger cohort. Broadhead *et al.,* (2019) report that lifelong learners have many barriers to overcome before they even enter the classroom. There are social and cultural barriers for adults and Widening Participation students. Lipman (2003, p.12) and hooks (2010) make the case that for many students the social aspect of education, being with one's peers is its redeeming quality. The educational aspect they call 'a dreaded ordeal'. Informal contexts therefore could be one way into education for non-traditional learners and may work positively with resistance as agency rather than a barrier to allaying dread. hooks (2010) explains that non-traditional learners may have the added barrier of the colonised classroom, and cultural differences. Tishman (in Costa and Kallick 2001, p. 50) argues that educators need to be sensitive to the connection between University culture and the culture at home or the religion or the cultural context. The informal learning space of the pedagogic interventions is intersectional and inclusive, tailoring the range of cultural texts for the participants.

Baker (2017) examines how choices students make about their futures are shaped by the way they critically think through the social and cultural capital at their disposal. The Department of Education (DfE, 2018) comments on current social injustice and how it can be righted through increased social capital to give widening participation and adult lifelong learners an even-handed chance in education. Freire (2017), Mill *et.al.,* (2015) and Brown (2018) advocate a paradigm where the human right to democratic education becomes a means of social mobility and a route out of low

paid, unsatisfying employment. Broadhead *et al.*, (2019, p. 5) report that the social mobility commission found that 1.2 million of children from Widening Participation areas left school without five GCSEs. The introduction of CT with Widening Participation adults and lifelong learners through the pedagogic interventions or other similar groups is a small step towards democratising education. The *Community of Inquiry* in pedagogic interventions can however only function democratically.

Lucia & Swanberg a Case Study

> **Lucia and Swanberg Case Study**
>
> Lucia & Swanberg (2018) ran a Journal Club with medical students. They comment firstly that a CT intervention has a positive impact on participant knowledge and skills. They note that the success of the CT intervention relied on clear purpose and leadership. Their findings seem to echo what I have found myself, that participants want an informed, structured purpose for the pedagogic intervention. Although Lucia & Swanberg's study has many parallels to my own research, their style of intervention also shows a strong teaching presence whereas I saw more benefit of 'walking with' rather than 'lecturing to' students. Arts students thrive on creativity and interpretation (Somerson and Hermano, 2013; Barrett & Bolt, 2020) in Lucia and Swanberg's intervention, attendance was mandatory and graded. I do not believe the interventions would have been effective if I had created mandatory parameters on the liminal and democratic learning spaces. My person-centred approach (Rogers *et al.,* 1990) encourages whole person engagement in the interventions I believe would not be possible under Lucia and Swanberg's regulations.

Figure 5.7: Lucia & Swanberg method

The Power of Narrative, Autoethnographic Stages of My Learning Journey

Continuing the first-person narrative, transformation is one of my favourite Narrative tropes. Books such as Ovid's Metamorphoses (written in 8 AD, in Anderson, 1997) where women transform into trees or rivers contain stories of transformation, punishment and redemption. Bettelheim (1991) proposes that fairy tales are important for children who often read and reread those stories that they unconsciously know reflect something that is "stuck" in their emotional development, as one way of exploring it.

It is difficult to piece together the chain of events in my early education but at some point, I began to be excluded from class at Primary School and joined the Special Needs group. When I ask my mother about it, she tells me she was not consulted. In a porta-cabin with the other Special Needs students we were permitted to draw and colour-in with the canteen servers as cursory supervisors. My own experiences of exclusion brought home to me how as an educator I need to ensure that my own educational practice is as inclusive as possible, to continually identify, and develop strategies for increasing the motivation and confidence of my Arts students to help them think and write for themselves and with each other.

I had a late diagnosis (in my 40s) of neuro-divergence of dyslexia and ADHD. During school education, I was often dismissed as non-academic, slow, forgetful, disorganised, and disengaged. These traits are corroborated by Westby and Culatta, (2016) when describing dyslexic school children. An accurate diagnosis when I was a child might have helped to increase the chance of having my educational needs met. I was under the misapprehension that I could not study academic subjects. I was steered towards vocational classes at school.

Both my parents were lecturers at the Arts University which I now teach at. I knew that I wanted to be an Art teacher but passing maths and English at school was a struggle (they were much more successfully retaken as an adult). In becoming an Artist and a teacher of Art, I became an interdisciplinary creative practitioner (an artist who works across a range of Arts media) in response to limited options to study academic subjects.

What I had not understood was how to transform (Like Ovid's Tree ladies) my own perceived negativity around thinking and reading. Eventually through positive informal educational experiences I developed strategies to think and write academically as a mature learner. For my doctoral study, I made a varied timetable for myself with 'treats' such as taking Art breaks between stretches of writing. I used audio books or videos in addition to reading, drawing up writing timetables, making theories visual by drawing my interpretation of them and discussing texts in groups to get a rounder understanding of parts I had missed. Practising writing and academic reading and having many iterations of writing also helped. These are skills I hope to develop with the participants in the research, introducing them to each

other to create a *Community of Inquiry* encouraging them to support each other and providing a space for them to practice thinking, speaking, and writing skills.

In my field notes (17/01/2018) I describe explaining to participants how reading and processing text takes longer when learners have dyslexia. Time-management note taking and creating routines are important because of relatively poor short-term memory (British Dyslexia, 2018; NHS Dyslexia Factsheet, 2018; McNicholas, 2012; Westby and Culatta, 2016).

Scholarship has been an incremental discovery through this thesis, and at first, I had a very small and unsure voice. As the work has progressed, I have developed a trust in my growing understanding of texts with which to construct my arguments. One of the most important things I have discovered through the doctoral process is that I give myself permission to be a writer. I am a vocational subject manager and lecturer, but I am making steps towards being a scholar, a researcher, a thinker, a writer, and a speaker on my specialist subject, which is CT in Arts education. Developing my own voice by going through writing and speaking makes me feel that I have a place at the academic table, that I have something to contribute.

Creating Stages and Taking Steps towards Bildung

Bildung, (Hu, 2015) meaning a German educational tradition of self-development and the building of character, is a democratic part of education especially for postgraduate, adult, and mature learners. Hu (2015) writes that encouraging 'thinking for themselves together' is a form of education that potentially engenders a process of holistic growth and self-realisation as a human being. He believes that when students are able to think for themselves, they become more likely to develop an awareness of social responsibility, freedom, and self-understanding. Thus, developing CT via *Bildung* puts the development of the individual's unique potential at the centre of the educational processes.

Somerson and Hermano, (2013, p. 19), say that *Bildung* is inherent in the paradigm of an educational Arts institution, since there, the new is manifest every day. Concepts and methods are continually stretched and challenged. The rationale and approach in an Arts institution is thought to involve hands-on practice, enhanced seeing and perception, contextual arts understanding and critical making. These

elements Somerson (2013) argues are part of the curriculum without being prescriptive. Rather Arts students are coaxed and challenged into new ways of thinking and making. Arts lectures at Rhode Island School of Design and parallel institutes in the UK such as Leeds Arts University initiate concepts, politics and philosophies with students and encourage them to develop their own projects using *Bildung*.

Encouraging Dialogue

Cooperation and Dialogue in the Book Club

Lipman (2010) considers cooperation and dialogue as a necessity for CT and an essential element in *Community of Inquiry*. Datasets from this thesis demonstrate that the pedagogic interventions could offer participants a forum for dialogue on issues of race, gender, uncertainty, or change. Informal learning contexts work well with *Worldlife* care (Hemmingway *et. al.,* 2011), a space for participants to be whole human beings with thoughts, beliefs and 'Personal Growth', not just university assets. This is illustrated in the following field note.

> *"When reading Satrapi's Persepolis (2008) it brought into the fore discussions around politics, equality, diversity and inclusion as well as domestic abuse, cultural differences and the role of Art to communicate difficult subjects. The concept was solidified by participants in the Community of Inquiry, in a phrase by a participant responding to the text 'Persepolis' - Creativity blooms behind walls and within constraints."* (Field notes, FN 28/02/2018).

This field note demonstrates the view by the author and the participants that even with social constraints, CT can occur and perhaps be stronger and more intensely felt. Lipman (2010 p.19) proposes that the reflective paradigm assumes education to be inquiry. Within this context students and lecturers may question each other; this is certainly the case in the pedagogic interventions, which are attended by lecturers and students in a spirit of joint inquiry.

Lipman (2010, p.49) emphasises the importance of cooperation and dialogue in the development of CT. *Community of Inquiry* actions such as debating, writing, speaking and listening. Students have used CT to make meaning of their world, one that could be said to be filled with structuralist, postmodern educational realities

(Scott & Usher 1996, p. 25) de-centred and pluralistic, multicultural, multi-lingual, multi-racial, and multi-contextual. The pedagogic interventions reported in this study endeavour to engage with some of these complex (Lyotard, 2004) local/ global topics. By putting aside overarching metanarrative in favour of examining the *petit narrative* in an Arts University pedagogic intervention participants began to reconsider personal issues through *Narrative Inquiry*, community and personal growth.

Book Club; Symbolic Power Structures and Liminality

Informal learning spaces encourage a relaxation of the traditional and historical symbolic power structures inherent in education (Sennett, 2009 & Foucault 1988), Informality relaxes social constraints, allowing conversational speech and natural emotional reactions. Lipman (2010) understands that Descartes (1596-1650) and Spinoza (1632-1677) are fascinated by human emotion. Spinoza calls the range of areas of personal growth the *geometry of the emotions.* These include joy, sorrow, astonishments, contempt, love, hatred, inclination, aversion, remorse, derision, hope and fear. Rogers *et al.,* (1990, p.310) affirms that empathetic understanding establishes a climate for self-initiated, autonomous experiential learning. Through empathy and community, the likelihood of significant learning is increased. Further he says that people count, and interpersonal relationships are important (Rogers *et al.*, 1990, p.320). He continues that only persons acting like persons in their relationships with their students can even begin to have empathic understanding. The interaction must be empathic, non-judgemental, and non-hierarchical.

> *"This attitude of standing in the other's shoes of viewing the world through a student's eyes, is almost unheard of in the classroom."* (Rogers *et al.*, 1990, p. 311)

These concepts fit in with Brown's (2018) informal learning situations and Lipman's (2003) dialogue and cooperation in a *Community of Inquiry*. The pedagogic interventions become a safe space for participants to learn and grow. Brown asks us to examine non-formal learning environments as places where criticality can develop, Daniels (2002) writes about book clubs as empowering students by offering them choice and diversity; Hill *et.al.,* (1995) write about adult reading circles,

structured for student independence, responsibility, and ownership, being flexible and fluid and intended as a context in which to apply thinking skills.

Informal groups such as the Book Club and other pedagogic interventions are held in empty spaces around the Arts University and encourage a different approach by the participants. In an attempt to avoid idealising Brown's (2018) liminal learning spaces a dialogue with Bourdieu and Foucault is necessary. Bourdieu (1989) writes that there is in effect a hegemonic symbolic/ soft power present within the informal learning spaces used to facilitate the CT interventions in the Art University, in the café, the library and an empty classroom. We must understand that these places are coded with opaque cultural markers, which reinforce class, race, and gendered societal dominance.

Usefully writings point to Bourdieu calling himself a constructivist-structuralist (Flecha *et al.*, 2001). Bourdieu proposes the construction of knowledge by using generative linguistics. His theory moves away from De Saussure's structuralist linguistics (2011 - where whilst moving closer to Chomsky's generative linguistics (2020 - is conceived of as a self-contained, self-regulating semiotic system whose elements are defined by their relationship to other elements within the system) that of biological or biologistic modification of earlier structuralist theories of linguistics). Foucault (1988) argues from a social-constructivist, postmodern stance (although Foucault avoided these labels), that relies on multiplicity, decentredness and questions the role of power within institutions such as education as well as the construction of meaning in society (Sennett, 2009). Foucault (1988, p.63) voices the opinion that power is everywhere and is in constant flux. Power produces not only restrictions and prohibitions but also constructs reality, domains of objects, and rituals of truth.

The paradigms of education, teaching and learning and the classroom (Foucault 1988) are not simply ways of looking at the world but are imbued with the workings of power and knowledge. Scott & Usher (1996, p. 2) believe that the strategies of educational research therefore have to be understood in relation to this knowledge/power paradigm. As a researcher engaged in practice-focused research, I must ask myself what the implications of the research might be in regard to power and unspoken values in themselves and the institution in which they operate. In the

end, possibly all that can be said is that Arts University in which this research is set discovers a truth among many possible truths, echoing the structuralist, pluralist, decentredness of Art education at this time.

> *"There is a classroom language that is uniform, a structured environment, instead of an organically developing day there is a timetable."* (Lipman, 2003, p. 13).

Lipman demonstrates that education can be over structured and over directed. He asks educators to consider an amount of student self-direction, creating the conditions for learning rather than relying on the social norms of an immovable scholastic power structure and metanarrative.

Foucault (1988) points to the historical power structure of the classroom and asks us to question it and decentre it. In the pedagogic interventions employed in this study such as the Book Club participants question norms and work to reconstruct learning CT in a less intimidating way for adult learners and widening participation/ lifelong learners. Brookfield (2004) makes the case that CT is an inherently political process, seeking to foster a truly democratic society.

The Book Club responded to the research question by encouraging participants to read, think and speak about a range of texts themed around Art and Art education. Making and writing were not part of this intervention. I learned that this intervention may well have been over-planned and timetable-taught, with the participants having little choice in the texts. They did however have the space to think and speak aloud and together about their experience and understanding of the texts. As the weeks went on the participants became more critically focused. At the same time some participants dropped away, and a core of highly motivated *Community of Inquiry* participants continued. Bernstein's *Pedagogic Rights* of *Enhancement*, *Inclusion* and *Participation* appear to have been realised in a variety of ways in the pedagogic interventions reported in this thesis.

Challenges and Limitations of Book Club

For example, Book Clubs could be seen as the domain of white middle-class women of a certain age, judging by the book *Jane Austen Book Club* (Fowler, 2005). Miller

(2016) reports there are a handful of men's book clubs in the USA, and they are often hyper-masculine. According to a 2011 survey, women were more than twice as likely to take part in book clubs than men. Colgan (2002) writes that many book clubs are aimed at what she terms middle class *Daily Mail* readers who choose middlebrow stories as part of the capitalist production of saleable, populist, fiction.

Book clubs can also be a salve for "white guilt" (Stone, 2016) specialising in books by people of colour but catering for a white audience. Stone (2016) reports that people of colour are able to redirect white friends to these clubs "so they do not have the burden of educating them." Biakolo (2020) writes from an African American perspective stating that now there are many book clubs for black women and non-binary participants whereas in the past they were predominately for white women. Book club discussions can be political relating to race or civil rights, Biakolo (2020) call it soft activism. She reports that a Los Angeles book club has community elements to it, using Instagram to connect and collect books and post them out. It functions as a digital, accessible book club for anyone interested in black women authored books. A book club might exclude those without cultural capital, or have a gender, class or race bias.

Walton (2014) has a few issues with book clubs. The first being readers who instead of caring too little about the texts, care too much. When participants are invested and relate strongly to the text, any critique is taken as a personal insult. Walton calls this issue, over-caring, mixed with oversharing. The second issue is that participants have differing taste when it comes to choosing a text that will interest everyone.

CT definitions have often been the subject of disagreement among academics and educators, Agresto (2014) insists 'boilerplate defences' of liberal arts lecturers characterise their value narrowly in terms of CT as a key to an inner journey helping students to discover the meaning of life and find themselves. Agresto (2014) calls this, "overblown hoo-ha" and goes on to ask,

> *"Is it the rise of an ideology of "critical thinking" that passes itself off as the core of the liberal activity, but, sadly, spends more of its time in being critical than being thoughtful?"*

Continuing that the humanities need to be saved from the pernicious effect of Critical Theory and that educators do not need to increase students' CT skills. This is one opinion and one that this thesis disputes and challenges.

Debate Club

The data from the Debate Club support the idea that dialogic discourse speaking aloud and together, can aid in the understanding and application of CT by participants in an Arts context. This was the shortest intervention being only five weeks long. It was also an intervention that employed joint practice development and was hosted by two lecturers over two institutions, the Arts University and the College. This was also the only intervention where participants from Arts and non-Arts courses took part. At the Arts University participants who had been part of the Poetry Group also joined the Debate Club. Participants in this intervention were able to think aloud and together as a primary response to this intervention and engage in listening, reading and oracy activities. These were key, whereas, making and writing were not as important to this intervention. Debate Club took many weeks of planning and preparation as well as timetabling and gaining permissions from the institutions. During the actual debates participants were able to listen and contribute to the discussions in their own ways. One of the most important aspects of feedback from participants was that the debates allowed them to hear alternative points of view, and that it broadened their understanding of the thoughts and beliefs of others. Proteus (Chapter 4) in particular articulates how the Debate Club gives participants a voice, in a safe space that operates beyond class and hierarchical structures. Students felt included, that their voices were heard, that they had a stake in the proceedings and that they were given confidence to speak aloud because they were supportively together in *Communitas* and in agency.

Costa & Kallick (2000, p.6) write about moral archaeology, meaning the moral and ethical codes that are built up through a person's interaction with parents, peers and significant others. It is not static but develops and grows through a person's life. The Debate Club is a place to share views and ideas and to think widely about political, moral and historical issues. Skerion (see Chapter 4) was able to see a new way of thinking within an Arts context and spoke about the way the Debate Club gave him a moral compass, a kind of internalised citizenship which could help with decision making and keeping an open mind in challenging situations.

Debate Club begins with a short provocation text, and then the floor is opened to participants. Snow (2010) recommends that open dialogue and discourse can catalyse student comprehension of complex academic texts, current affairs, news items or moral dilemmas. In addition, Snow (2010) observes that debate and discussion can have an impact on reading comprehension by introducing participants to wide vocabulary and ideas. Kennedy (2009) recommends classroom debates as a way of significantly changing knowledge, opinions, and views of participants, despite initial concerns as seen in the data.

Some participants had fears at the outset of the discussions. This echoes findings from participants Janus and Matuta who were both sceptical and tentative at the beginning of the Debate Club process (see Chapter 4) but who both enjoyed and gained much from the experience. Kuhn *et al.*, (2016) note that despite participants' initial reserve if students persevere, they can demonstrate gains in the skills of producing and interpreting dialogic and written arguments. Further, these skills could prepare Arts students for the demands of HE, employment and of citizenship in the community.

A weakness might be the negative reactions of others who do not feel included in the debate. Bernstein's second *Pedagogic Right* is to be included socially, intellectually, culturally, and personally. When conducting the Debate Club at The College, a male student became aggressive shouting and pushing furniture over in the room where we were working. He had been on a computer but had felt distracted, or, I am guessing, excluded from the lively debate that was going on. We decided after this to take the Club to a separate room that would not disturb other members of the class.

At the Arts University in this study the group was shouted at by a male student who said we were being too loud and invading his space. Maybe both students wanted to join the Debate Club but did not feel confident or welcome. Or maybe they did not, I cannot know. This raises an interesting question however regarding the extent to which CT pedagogic interventions should be publicly visible in a different area of the University? We must act inclusively, sharing the space with all students.

Thinking Through Making to Develop Confidence

Gaining Confidence

Data from this study suggest that Using CT in a *Community of Inquiry* can aid students in gaining Bernstein's condition of *Confidence* (Bernstein, 2000). Datasets show that participants may at first be tentative feeling unsure what the pedagogic interventions are or how they might be useful in their Arts practice or in self-development. For participants to engage with the process when they have a slight understanding of what will be required of them takes trust and courage.

Matuta, Eikóna & Janus, Hebe and Skerion talk about the confidence they gained through being part of the group in the CT pedagogic interventions. Part of the curriculum at Arts University is to unpick and remake knowledge, experience and concepts using Arts-based methodologies. This can be unsettling for students when they challenge long held ideas and beliefs about education, Art, community and criticality. Challenging beliefs can make students feel vulnerable or uneasy. The intention of the interventions is that students gain confidence by being part of a community, testing ideas together, and learning in dialogue in a democratic space in a *Community of Inquiry*. Hirst (in Somerson and Hermano, 2013, p. 34) explains that beginning Arts students search to find an authentic voice and direction in creative practices. This she calls 'hard and sloppy work', and each student is responsible for making that discovery in their own way. This involves letting go of ideas of who they were when they arrived, being open to the new, unlearning previous methods. Hirst continues that an Arts student's job is to test assumptions, make mistakes and question everything, free from the confines of the corporate or institutional protocols. Space to safely fail.

Participants in the pedagogic interventions explored themselves in order to gain confidence and understand their learning narratives. Examples can be seen in the passages on participants Janus and Juventus in Chapter 4. In the pedagogic interventions, group debates and discussions encourage participants to put thinking and writing into practice regularly, as a group. The exposure to varied points of view can sometimes be challenging but in a supportive way. Hunt (1987) describes how students begin with themselves so that the pedagogic interventions could offer a space where old narratives participants may have about themselves, are seen in a new light.

For Kashin (2017) a provocation or a challenge is an invitation that has been responded to because it cannot be ignored. The interventions are intended to be, as Kashin (2017) suggests, a stimulus to a collaborative dialogue, inviting participants to think critically about what they are creating with the aim of providing a positive experience, and which might thus increase motivation to write as part of the course work.

Critical Thinking Club, Courage and Humility

Data from this study suggest that *Community of Inquiry* shapes the themes chosen by the group without over-direction from me. The intervention is both writing based and has practical outcomes, being diverse and using an expanded field of art and design, from sound art, song writing, textiles, casting, graphics, book art and film. The only stipulation is that we are moving towards an outward facing event/ show/ zine. This group is potentially problematic for me in that the freeform nature of the group means I can only do minimal preparation, which is antithetical for a teacher. I am not in charge. On the other hand, it means the pressure to perform is released because the whole format is non-hierarchical.

In the Critical Thinking Club, I was able to bring the learning from all the other interventions into this final intervention. Some of the participants had also taken part in the Poetry and Debate Club. One participant had also been part of the Diary Project, had a few years out, and then came back into the CT Club. In this intervention, I pulled together all the elements I wanted to understand better, thinking, speaking, making and writing. The programme was very varied and included academic reading, academic writing, thinking through making and collaboration in a *Community of Inquiry*. This timetable of events was drawn up together with the participants, so they had a stake in what was going to be offered to them. Often sessions were iterative, building on the session before, for example, participants were using language created from a set of words, and from these words they created a work of Art. From the works of Art, they paired up and swapped artistic practices (e.g., a song writer swapped practice with a painter).

The qualification-based courses participants were engaged in were enhanced by taking part in the intervention (see Lupe's contribution, Chapter 4). Students felt included in a community (see Efpraxia's comments, Chapter 4) and they were able

to participate, be seen, be heard and have a voice as a student, as a person and as an Artist. The question of thinking aloud and together is addressed within the range of pedagogic interventions. This was a steep learning curve for me. I started out as an inexperienced data collector, moving through my own reading, thinking, working with participants, gaining insight from supervision and more experienced teachers until I came to the final intervention where I was able to pull all my experience and learning together with the students.

Paul & Elder (2022) comment that, in the long run, one's own higher interests and those of humankind at large will be best served by giving the freest play to reason, by encouraging people to come to their own conclusions by developing their own rational faculties. They suggest building student confidence with encouragement and cultivation, then they can learn to think for themselves, to form rational viewpoints, draw reasonable conclusions, persuade each other by reason and become reasonable persons, despite the deep-seated obstacles in the character of the human mind and in society as we know it.

The interventions as demonstrated in the data generated in this study build cultural and social capital so participants can be socially mobile, so they can qualify and progress their families and themselves. The effect of developing CT with students is wider than individual progress. By learning to think critically participants are making opportunities for their families too, and their future employment by also developing social and cultural capital. It has done that for me also, in the development of my own confidence through study, participation at the residential study retreats and moving on to addressing international audiences at conferences in the UK and in Europe, thinking and writing with more confidence. It has led to promotion to middle management in the Arts University and inclusion in the committees that have governance of the University.

Through the doctoral process and meeting other doctoral candidates, a group of peers has formed a high-level study group, which offers to be a sounding board and a network of support for giving each other confidence, building up each other's skills and procedural knowledge as well as offering emotional support. The group of educators offers support and confidence to continue the fight against class

superstructures and ideologies, class norms and paternalistic concepts which still exist in the educational institutions of the UK, the Arts and academia.

Spaces for Students to be Authentically Themselves in Education
Managing Expectations

Like Matuta, participant Eikóna was unhappy with the perceived lack of structure and *teaching presence* possibly being too subtle, stating she came to the CT Club to learn CT skills and felt disappointed by what she called emotional 'navel gazing' from some participants the *weak framing* (Bernstein in Bourne, 2003), and perceived lack of leadership and structure.

"I can work as hard and as long as I need to, but I have to feel it's worth it."

She reported not feeling engaged or involved for some weeks and eventually she left the group, despite feeling guilty for leaving the other participants 'holding the baby' in terms of organising the pop-up Art show. A question that could be asked is why Matuta could find a way through her feelings of being challenged and being uncomfortable to eventually feel at ease in the group while Eikóna could not and decided to leave. Possibly considering Vygotsky's (1978) *Zone of Proximal Development* might provide a partial answer here. Vygotsky (1978) points out that there are a range of abilities that an individual can perform with assistance but cannot yet perform independently. Matuta and Eikóna are on the Access to HE course as mature lifelong learners returning to education. In their qualification-based classes both participants receive teaching materials such as handouts and a programme of developing practical Arts skills while the up-building of student's confidence through encouragement and positive group critiques is built into my teaching method.

Both participants are slowly developing and honing their art practice and creating the visual artefacts using materials chosen by themselves that may uniquely express their creative voice. In an Access course, they are on the very first steps of that creative journey towards confidence in their material abilities and surety in their ability to communicate effectively in their chosen Arts medium (Broadhead *et al.*, 2019). Within the Access group there is always a huge range of Artistic abilities and

facilities. These are my observations as their lecturer over a two-year period, someone who worked with these students three days a week, took them on field trips and marked their course work as well as getting to know them in the more informal setting of the pedagogic interventions.

Matuta had not engaged in academic Art practice previously, she had made craft cards and drawn at school but nothing further. Meanwhile Eikóna had recently taken night classes in photography, in addition her husband is a professional photographer, and they often work together. Matuta is open to many aspects of Art and Design, the workshops, the practical skills development sessions, and is receptive to failure as well as success. Eikóna, beginning from a place of knowledge in one focused area of photography is circumspect about other forms of Art and Design and is resistant and impatient during classes. Although both women had equal scaffolding the *Zone of Proximal Development* to Matuta was a short step away while to Eikóna it was a chasm that she could not traverse.

A combination of CT with *creative and caring thinking* (Lipman's framework) is usually preferred by students, perhaps partly because it allows both students and lecturers who participate in the pedagogic interventions to be seen as whole people rather than merely participants. Authors such as Hemmingway *et al.*, (2011) Garrison *et al.*, (2000) and Lipman (2010) see and recognise participants as whole humans.

Participant Effie speaks about connection and story from a therapeutic perspective but there is a connection to the educational context and particularly to the pedagogic intervention. She comments,

> *"I think of it as involving thinking with someone about the beliefs they tell themselves about their experiences and lives in order to identify then question those stories. "*

In this quote, Effie makes a point about developing thinking *with* students at an Arts University. The word 'with' seems to be important, that I am not teaching thinking 'to' students, but with them. This implies a non-hierarchical approach which fits in with the ethics of my research, working towards a democratic teaching and learning

context (Tishman in Costa and Kallick, 2000; hooks, 2010). My stance is to become a fellow traveller with the participants. The pedagogic interventions reported here offer a forum where they can listen to each other and explore ideas jointly. The 'beliefs they tell themselves' speaks to participants knowing and understanding their cultural and contextual stories, beliefs about who they are and what they can or cannot do. These beliefs also could be predicated on experiences, class, geography, gender, memory, religion, and politics, all the elements that make them who they are. The beliefs create participants' personal narrative. The interventions allow participants to question their personal narratives, combining the themes of narrative and being a whole human.

Diary Project

The Diary Project – thinking but not aloud, not together, not speaking or making but writing was what this intervention achieved. But what kind of writing? With my lack of instruction or direction to participants about what they should write, I guess I was hoping they would write reflectively about the University experience and use CT or write about CT. Unfortunately, I had not scaffolded the experience. I was expecting a CT response based solely on the brief information lecture and without first giving them the grounding in CT about what CT is and why it might be useful. The incoming Diaries were in the main descriptive, and with a few exceptions not focused on teaching, learning or CT. This group did not have a forum to meet and talk about their work. They simply had twelve weeks to record their thoughts in Diary formats with no community.

Thinking of Bernstein's *Pedagogic Rights*, these were not being met by my first intervention. Having said that, it is a credit to some students Boreas, Orthosie, Lyssa, Jupiter and Roma (see Chapter 4) who engaged with the idea of the reflective Diary and used that space to think about their educational journey, their deeper reasons for coming to Arts University and their feelings and thoughts about study.

The intervention itself was a large one with 29 Diaries to read and analyse. My analysis skills at that point were underdeveloped and my lack of experience in organising and coding the data meant that I was not looking deeply enough at what had been submitted by the participants. A re-analysis a few years later in the doctoral process allowed me to revisit the Diaries and discover a treasure trove of

themes and ideas that I had not picked up on the first time I read them. In all cases the participants who engaged most reflectively in their Diaries and wrote about their CT educational journey were the ones who additionally came to the Book Club.

Through the Diary Project, participants found creative expression in the narrative accounts of their own educational and personal experiences, leading to the successful completion of their qualification through developed thinking and writing and professional/ educational development. For example, Gaia has completed a Master of Arts at the Royal Academy while continuing to teach in FE. Roma has completed a Master of Arts at the Royal College of Art and begun a funded PhD whilst being promoted to Course Leader of Master of Arts in graphic design. Jupiter has completed a Master of Arts programme and been promoted to HE lecturer. Artemis, through peer support, can complete his PhD.

I value the teaching relationships developed through the Diary Project. These lecturers have continued to be critical friends through my doctoral research and writing process. Lupe has been promoted to senior lecturer in HE and completed a Masters in Art. Eos left the Arts University for a promotion to Head of Course at another FE institution. Almost all the lecturers who engaged in the CT Diary Project have gone on to reflect, evaluate and embark on further and higher study. The student participants who were on FE courses successfully completed their qualification and progressed to HE courses or self-employment working as freelance Artists and Designers.

Poetry Group, Writing Experiences

Datasets from this thesis show that the Poetry Group developed academic reading, writing, speaking, and performing aloud and together. After this group had finished, participants wanted to continue meeting and writing together. This coincided with the global pandemic and so the group met on an online platform with the intention of creating a pamphlet of the best poems they had written with illustrations the to accompany the poems. In this way thinking through making also became a participant driven add on to my initial aims for the group, as also was the continuation of the members of the Poetry Group meeting and working as a *Community of Inquiry.* This long-term outcome was not something I had planned for and is participant organised. It is also a signifier of the CT that is occurring with the

participants as individuals and as a community. There was an addition to my learning and experience during this group. I had planned and taught the sessions in a similar way to the way I normally operate at the Arts University in which this study is set. This intervention ran for two terms. While I planned the work for the first term, for the second term, I encouraged participants to suggest themes, authors, and poetry forms to work with, in this way the planning became much more collaborative.

Retallack & Spahr (2006) argue that to create an animated, investigative poetry learning context, lecturers must work with contemporary cultural implications of poetry in society. The Poetry Group offers participants a forum for cultural implications through opening dialogue on issues of race, gender, uncertainty, change or relationships in poetry. This liminal learning context is open to what Hemmingway *et al.*, (2011) call, *Worldlife* care, the space for participants to be whole human beings with thoughts, beliefs, and emotions, not just institutional assets.

In writing and presenting/performing their poems, participants think about and employ a wide vocabulary, often discovering topical, ethical, and humorous themes in literature and art. The Poetry Group encourages confidence in writing, listening, peer-mentoring, and speaking aloud in front of others. Retallack & Spahr (2006) suggest that students use CT to make meaning of the poetics of our contemporary world, one that is filled with social constructivist postmodern realities.

Data from this study suggest that CT is not just an academic pursuit, but like an instrument as Sennett (2009) says, it is to be practised and developed, it has practice-based outcomes. A reflection from field notes (16/01/2019) describes the journey some participants have gone on. Meditrina after being so reticent and sitting out of the participant circle, is inching slowly into the group week by week. Janus says the group has increased her vocabulary, and that she is committed to the group. Some participants suggest a trip on a Sunday to a local Slam Poetry Café, which shows a desire to move outside the institution, wanting to motivate themselves outside group time. Even Terpsichore, who has childcare and cultural barriers to overcome, was enthusiastic. Participants have suggested creating a zine (a self-published pamphlet, often illustrated). Participants are also suggesting

themes for the coming weeks. They report using newfound CT skills in their course work, of CT skills crossing over from the pedagogic intervention into course work.

Paul & Elder (2022) argue that CT helps people make right judgements, spot fake news, and avoid egocentric, destructive and pathological thought processes which Paul & Elder call dysfunctional thought. By using CT and seeing other points of view then our own wisdom and experience will aid us in thinking around and through problems. As a practitioner/ facilitator engaging in a Poetry Group, I have found data collected for this research to be useful in responding to the research questions. There were times in the research which were surprising. For example, participant Skerion developed the idea of self-regulating behaviours for the sake of citizenship and the good of the community. The whole group spoke of enjoying a safe space for creativity, and expression of feelings, a non-judgemental arena for ideas and points of view. What came out strongly among the poetry writers is the Aristotelian themes of a good life lived well. Datasets from this group showed that they understood and applied a social conscience, self-restraint, a moral compass, an internalised citizenship. They were comfortable operationalising *Praxis* (Dunne, 2009) in utilising precepts by which one is deemed decent, kind, caring, considerate, creative and not only individually focused but aware of one's contribution to the community as a whole.

> "*Universal themes, maybe all mesh it all together. I think it's definitely something that speaks about things [in poems] that are not spoken about in a really subtle way.*" (Poetry Group Participant Terpsichore)

Terpsichore and the group give themselves permission to explore the big questions about life, death, relationships, politics, and religion. The Poetry Group also allows for philosophical and emotional ideas to be expressed in explosive Slam performances, impassioned sonnets and in soft-treading linguistic subtlety. The poetry writing encourages the participants to be whole human beings with the capacity to think in critical, creative and caring ways.

Chapter 6
Summary, Conclusions & Recommendations

Becoming and Being an Academic Writer and Educational Researcher

This is the story of my research discoveries. The narrative indicates both theoretical and practical findings made with participants in this study. Vygotsky (in Kozulin, 1998; Vygotsky, 1978) is instrumental in understanding the relationship between theory and the practice-based pedagogic interventions. He points to the intimate connection between thought and language and that thinking comes before writing in an iterative evolutionary relationship between, thinking and writing and writing and thinking. From this perspective, writing can be seen as the concretising of thought, a translation of what is in the mind, a physical realisation of what is going on in the head. Thoughts in the mind can be externalised linguistically into speech, making or writing. For Arts students, there is an interconnectivity between thinking, speaking, making and writing, this is my tentative conclusion from reading and thinking in this thesis. Thinking (and feeling) come first and then speaking. Kozulin, (1998) describes this as first an intrapersonal dialogue (speaking to oneself) and then on to interpersonal dialogue with others (speaking aloud to someone else).

Before my lived experience (Dewey, 2009) of conducting this practice-focused research study for PhD, I would not have called myself an academic writer, but I have more experience and practice now. I am an interdisciplinary visual artist whose primary language is imagery, the tactile, and the haptic (meaning touch based). For me, meaning-making and communication happens mostly through imagery. I work across drawing, textiles, ceramics and music and these creative approaches are my primary mode of communication, providing non-linguistic channels of communication. The act of writing is encountered in combination with speaking and visual Art. Being dyslexic/ ADHD my listening and speaking processing takes longer than for others and I work at a slow-ish pace when understanding written information and deciding how to respond. Listening to text clarifies complex ideas especially if I can see the words and feel how they are spoken.

In Chapter 5, I describe my experiences as a child when writing Diaries together with friends. As an adult I write many functional documents especially in a teaching career. I develop both a visual language with written and spoken texts which aid my expression in my academic and personal/emotional life. More recently, research and study have opened new ways to linguistically expressing myself. I have found the encouragement and confidence to write. This is part of my PhD research journey.

In this chapter of my own life, I find that visual communication has been put to one side for this moment and words have temporarily become my primary form of expression.

The Development Stages of my Writing and Scholarship through the Doctoral Process.

The peer review process has strengthened my writing, thinking, and speaking skills. Since starting the PhD, I have given four poster presentations, written and presented fifteen conference papers, and completed four Chapters for edited books and an academic journal article (see Appendices 9 & 10). My writing skills have been developed and formalised through this process and peer review has helped me make my writing more accessible to readers.

Another helpful practice has been a daily online writer's hour. Teaching and managing full time can leave little time for study. The writing hour has been helpful by making me accountable to my own writing practice. Prioritising one hour a day to show up and do the writing, reading, and thinking has been useful. The one-hour slots allow me to 'chunk down' (as I term it) the writing tasks into one-hour 'slices' so that I can engage with different parts of my thesis at a micro and macro level. This experience has also helped shape the pedagogic interventions in this study and the meanings I have made from them. What I have learned is a research skill that can be passed on to my students.

Learners need to find what helps them most in the task of writing. For example, when I am writing, I like wordless music in the background to work to. Bell & Waters (2018) like to have books around them, as I do. I also keep a 'ventilation page' open on the computer (Sternberg, 1981 in Thompson 2018a), 'a place to write down every negative, angry, frustrated and self-sabotaging thought that you have about the writing that will not happen'. I use it as a place to jot down hyperlinks, ideas and thoughts, poems, and useful quotes, this helps me not to be diverted but keeps me focused on writing the Chapter. This too can be shared with students

How have the Findings Responded to the Research Questions?

The genesis of this research project (as discussed in Chapter 1) lay in observing the apparently underdeveloped critical powers, thinking, speaking and writing skills of my students. I wanted to improve my ability to help students to ask questions, be critical and see CT as something useful, achievable, practice-based, and enjoyable. Developing CT with students and helping them to see the advantages of criticality are important interactive parts of this research. In addition, I have been able to further develop my own criticality during the research process. I have also come to realise that writing involves using technical skills which (at least in part) may be taught. Offering practical interactive strategies helped to develop participants' writing skills (see progression of participants post intervention, Chapter 5).

I present a Five-part set of Conditions by which CT could be operationalised with students (see figure 6.1) as well as a list of points deepening the understanding of the Five Conditions (see figure 6.2). These inferences help me to focus, conceptualise and express what this research means and the potential contribution to knowledge this study might offer. Here I utilise the Five Conditions to illustrate my argument. These are: -

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Five Conditions through Which Critical Thinking Can Develop with Students

1. **Encouraging dialogue, thinking and speaking aloud and together.**
2. **Creating liminal and democratic spaces in which students can think for themselves and with each other.**
3. **Allowing students to develop their own sense of presence and being whole people.**
4. **Recognising that CT goes through stages of development.**
5. **Creating space for the development and maintenance of community, confidence and belonging.**

Figure 6.1: Five conditions with which CT could develop with students.

I have found that the Five Conditions helped me to respond to the research questions posed in this thesis. However, I was a little troubled that the Five Conditions are perhaps overly neatly packaged in the presentation of my discoveries from the findings of this study. As such these Five Conditions are offered as suggestions, with enough practice-based, plausible structuring and framing to suggest how they might be helpful to other educators and readers who may be considering developing pedagogic CT interventions in the contexts of their own teaching practice.

At this point in the thesis, I want to make it clear that I am not telling teachers how to teach literacy or offering a CT development 'toolkit' or 'recipe' for CT success for students. Instead, I want to offer some insights into how CT might be introduced and how people could respond on an individual and group level. I hope that these insights might also be helpful to educators in different disciplines. It should of course be remembered that my enthusiasm for the CT agenda meant I had a huge energy for sharing CT ideas with my students and colleagues. I wanted to get as many participants as possible involved and that may be a factor that needs to be considered in the reading and evaluation of the findings of this thesis. It is also worth bearing in mind that not all students or colleagues wanted to be involved in CT pedagogic interventions. It was a set of voluntary pedagogic interventions so that many of my students and colleagues over the three-year period who were apprehensive about or could not see the value in CT did not participate in this research.

A set of points amplifying the Five Conditions for the development of critical thinking with Arts educators and students. We can work together to encourage: -

Presence: we enable each other as whole people to be present in educational frameworks.

Narrative: we encourage the stories and contexts of the whole person to be present in educational situations.

An encompassing of **language in all its forms**, we participate in a practice-based endeavour.

Presence, narrative, and a practice-based endeavours register on verbal and visual levels, we see **confidence and a sense of belonging** growing. This allows our community to develop.

Stages of understanding are scaffolded within the dynamic of our group's growing confidence. We seek **plausible practice-based examples** of critical thinking in order to stimulate the stages of understanding.

Our community is growing more aware of practice-based endeavour and stages of understanding. **Reasonable boundaries** are reflected upon in our pedagogic interventions and applied to real life educational situations.

We invite **inclusive dialogue** in which everyone is able to participate engendering confidence and courage.

Reasonable boundaries and inclusive dialogue allow us to open up liminal space within the educational context permitting us to **safely fail so as to succeed**.

Knowledge is built together in the pedagogic interventions. **Authority, agency and power are shared** within the entire group.

Figure 6.2: A set of points amplifying the five Conditions for the development critical thinking with Arts educators and students

Intervention	Operationalised Actions	Kinds of Thinking	Themes from Data
Diary Project	Developing thinking and writing skills.	Authentic Presence, wholeness, *Narrative Inquiry*, arts education is more than visual	Participant stories, developing participant voice
Book Club	Developing listening, thinking and speaking skills.	Inclusive dialogue, participation	Socratic questioning
Poetry Group	Developing thinking, speaking, performing, listening and writing skills.	Constructing *Communitas*, Building stages	working in a *Community of Inquiry*, scaffolding
Debate Club	Developing thinking, listening and speaking skills.	Reasonableness, inclusive dialogue, share power	Recognising the 'other', kindness, friendship, listening
Critical Thinking Club	Developing thinking, speaking, listening, performing, collaboration, making and writing skills.	Plausible generalisability, inclusion, a place to safely fail, share power, building stages of understanding, Practice-focused	Arts based generalisability, liminal teaching spaces, democratic, decentred teaching, constructivist, scaffolded learning, technical/rational debate.

Table 6.3: Summary of pedagogic interventions, operationalised actions engendered, and the kinds of thinking developed.

From two key authors, Brown (2018) and Lipman (2010) at the centre of this study, I developed a conceptual framework, a focusing device – a table to use with thematic analysis (see Chapter 3) adapted from Lipman (2010). Without this, I would not have been able to make coherent sense of the datasets generated. This conceptual framework has been helpful in focusing my ideas and I have had the luxury of reading about and thinking carefully on CT in society and education research written by authors who have been working in this field of study for much longer than I have. My contribution from the perspective of the Arts University where I work, and in which this study is set, is that I have been able to try out the theories offered by Brown (2018) and Lipman (2010) in the arena of practice-focused research in order to see first-hand how the framework operates when developing CT with small groups of Arts students.

Can Critical Thinking be taught, or Can We Only Create Conditions for its Development?

> **Using *Praxis* and Practice-Focused Understandings to Respond to the Question**

In responding to this question, I make use of Condition 2, (*Creating liminal and democratic spaces in which students can think for themselves and with each other*, see Chapter 4) and also consider the ideas around the notion of *Praxis* and *practice*, when developing CT in Arts education. *Praxis* is community-based conduct in a public liminal space (Dunne, 2009). Whilst being intensely personal, it is not self-serving but altruistic in nature, involving acting in a way that is communally good and epitomising a worthwhile way of life. In Chapter 2, I explain that pedagogical *Praxis* could be transformational when it is reflexively responsive to creativity.

Sennett (1998, p.9) warns that borrowed terms and words such as *Praxis* taken from cultural studies, social sciences and education contexts may be changed from their carefully defined meanings with the consequence of transforming language. The term *Praxis* has been appropriated by Artists and Art theorists who could be accused

of turning 'Praxis' into 'strange jargon' when applied to Art, Craft and Design. There is a link between the hermeneutics around the political meaning and use of the word *Praxis* and the way it is used by Arts practitioners nuancing the lexical semantics of the word.

Praxical is an art term developed by Ettinger (2006) and denotes the relation between theoretical and practical ideas in Artistic production resulting in *Praxical* knowledge. Part of the discussion of CT in education is concerned with the technical-rational and dichotomous way of thinking in a controllable and mechanical world. Adding to the discussion, Brown invites us to consider (2002, p. ix) whether we want to educate people to fulfil fixed and stratified roles within society or if we have a wider remit, that of the student's personal fulfilment.

Rather than adopting a binary technical-rational notion of the nature of practice and the relationship between theory and practice, I draw upon my hands-on experience as a practitioner both in teaching and as a craft potter, enmeshed with the *Praxical* (Ettinger, 2006). Practice-based approaches to CT for Arts students make sense as they enable students to develop their *thinking through making* skills in their Arts practice. The datasets presented in this study suggest that once students are introduced to more complex ideas, they can infuse CT into their group Arts practice (see the cultural appropriation critical incident vignette during the CT Club Chapter 4).

Much of my work involves teaching thinking processes and practical skills together. CT skills are head-based skills, different to say, throwing a pot which is a hands-on skill, but both require hours of practice-focused research to master. CT skills are developed maximally when head-work and hand-work come together. Learning a craft skill takes hours of (sometimes solitary, other times in a group) dedicated, repetitive practice to gain mastery (Sennett, 2009). I have been a Designer-Maker for almost forty years, yet I still need to practice, or I lose intentionality, finish, and visual language. CT with Arts students is a skill to be practised and mastered much as Art, Craft and Design making is.

When reconstructing the origins of my interest in CT in education, I can see it was a gradual building of ideas and experiences with a focus on my more experimental,

freer educational moments at Art College. I came to CT as an adult re-entering education, being new to CT myself, it was a challenging and rewarding task to unpick, reconstruct and design a programme to develop CT skills with my students. CT and physical practice are both necessary for Arts students. Different people will use both to different extents, but all will need to keep practising for optimal performance.

Responding of the Question of whether Critical Thinking can be Taught, by Considering Stages of Understanding

To respond to this question, I have utilised Condition 3 *Allowing students to develop their own sense of presence and being whole people,* (see Chapter 4) together with ideas around building stages of development. This is utilised to stimulate ideas around understanding CT within the dynamic of a group's growing confidence. Datasets from this study show that the pedagogic interventions can create conditions and open up places to test and try out new ways of thinking and speaking, of developing a new adaptive language. Scaffolded stages might include introducing students to what CT is, giving them practice-focused creative examples, and then letting them develop CT within their own Arts practices. The pedagogic interventions reported in this study offer participants a forum in which they can think, listen and engage in useful dialogue with others in order to cooperate and solve joint problems together. As Vygotsky suggests (in Kozulin, 1998) CT has more success when it is participant-directed with light-touch foundational scaffolding.

Figure 6.3: Kombucha fermenting, with a SCOBY in the top (meaning Symbiotic Culture of Bacteria and Yeast) photos by R.J. Lane (2009) & Metz, (2020) Unsplash open-source images.

My findings suggest that if participants have a secure base from which they could develop their own CT ideas, then they can begin to use it in their own Arts practices. Some participants (see Janus' comments in Chapter 4, figure 4.21) found that this initial understanding of CT started the growth necessary to support the development of thinking and understand why it is relevant. This small amount of knowledge allowed participants to decide whether to 'buy into' the idea of CT or reject it. Extending the analogy, when the *SCOBY* from my research on CT in education is shared and grown with students then they can develop that thinking further in their Arts practice.

Vygotsky (in Kozulin, 1998) suggests that if students are going to learn anything then, as Didau (2015) suggests, educators must be present and allowed to speak, to share their thoughts, their thinking, their experiences and how they have arrived at their current levels of knowledge and expertise. Datasets from this research show that instead of educators dominating the classroom, they might instead be visible, heard and present at the beginning of the CT development process with students. Students also need to have a chance to speak and talk about their personal experience, so the educator can see their starting point and hence not go too fast or slow. As mentioned in Chapter 4, participant Justitia, reports that for her there are four stages of developing CT.

Justitia's Stages for Developing Critical Thinking

Thinking

Speaking
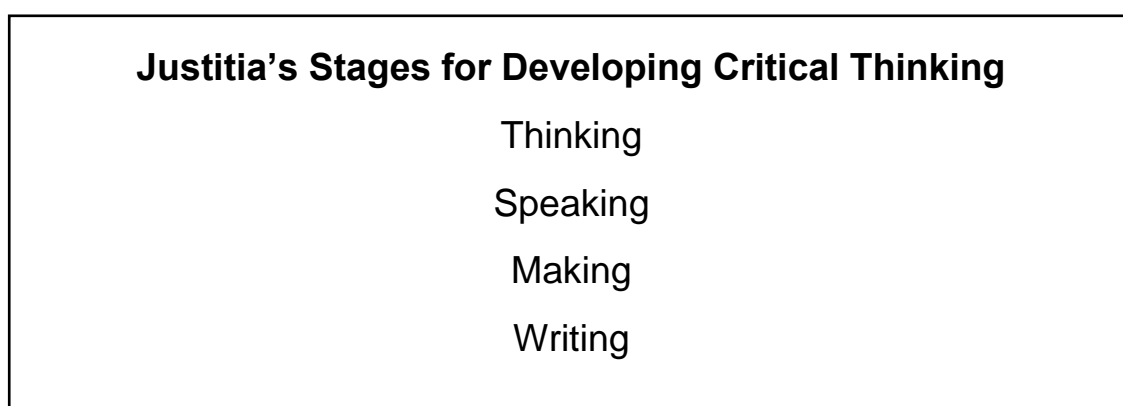
Making

Writing

Figure 6.4: Justitia's stages for developing CT

Developing an intervention with students might be ordered as: - thinking comes first, speaking, making, then writing. This might be an effective way to sequence a pedagogic intervention aiming to promote CT. The finding creates one basic system or chain of events informed by a large piece of research and the literature. Datasets from this thesis suggest that Arts education students can be more motivated and confident in using CT skills when they encounter them in this sequence. For different students these stages of learning might come in an alternative order. It could be argued that part of the educator's job is to work with individual students to help them decide where their starting point might be. Justitia's order for developing thinking was the best process for her. Justitia's stages may be less effective for very practical students who might want to make Art first then reflect on it in order to push the thinking forward.

Participant Skerion went on a staged journey into criticality (see Chapter 4). The outcome of his engagement with the interventions was as he says, 'a line is crossed', which for him has a positive meaning (see Chapter 4). As a result, he moved from silence, inaction and doubt towards confidence, experience, knowledge, participation, and action.

For some participants, engaging with social skills and language in the group might be one thing they aim to achieve. They may find increasing their confidence leads to having an opinion or a voice, where formerly they were uncertain. This may be consciously or unconsciously done, as in Proteus' story, (figure 4.23). Here the themes of gaining confidence and changing negative intrapersonal narratives are an important part of the educational process and of self-development. This process is greatly aided by seeing the pedagogic interventions explored in this study as opening up a safe space in which participants might practice using their voices, thinking, and speaking aloud and together as a group in scaffolded stages.

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Skerion's Journey of Steps towards Developing Critical Thinking

1. At first the student is silent, inactive and doubtful.
2. Next the student crosses the line and walks towards action, experience, knowledge and confidence.
3. The student has learnt that crossing the boundary from uncertainty can lead to increased understanding and discovery, a journey that has to continue taking all their lives.

</div>

Figure 6.5: Skerion's journey of steps towards developing critical thinking showing a link with a theory Bernstein (in Bourne, 2003) has developed on the tension points created between Vertical and Horizontal Discourse and the tautness between students' past and future lives (see Chapter 3 & Chapter 5).

It is worth thinking here about participants who stayed for a while and then left the interventions such as Lali, Crios, Kalista and Eikóna, as the stages of scaffolded learning are different for these participants.

Lali took a year suspension due to mental health unwellness caused by the Pandemic. She had already stopped attending the intervention citing shortness of time and wanting to use the printmaking workshop rather than spend her lunch hour on the intervention. At this point in the CT Club, the sessions had become about planning for the Pop-up exhibition. As it was a democracy this involved much student-led discussion on roles, venues, and sorting out of tasks. The pop-up exhibition planning was at an in-between stage and that can feel uncomfortable for some people, being neither one thing or another, and progress may seem slow and cumbersome with so many people having an input. Lali's stages of learning are definitely practice based, they might run as follows: -, making, thinking, making, testing, making, discussing, writing, making. Lali appreciates structure, planning and orderliness. She is unhappy with unplanned detours.

Eikóna stopped coming to the interventions and then decided to leave the course. She had a lot of guilt about leaving the intervention as she had been so involved in

the beginning and did not want to let the others down. She too found the unstructured nature of the participant-led intervention unsettling and unsatisfactory, with the lack of a 'road-map' and the destination only hazily sketched in this was not the experience she wanted. She also found the swing towards exploring emotions by some of the participants to be indulgent. Eikóna's stages of learning might have been: - making, critique, development, discussion, further making. She appreciated thinking through speaking and making.

Other participants may have stayed only for the initial session and then left. Crios was such a participant. This participant appreciates community, but one he has constructed himself maybe with handpicked participants. The interventions were open to all and not everyone will necessarily get along or have something in common with the others. Crios' stages of learning might include: - construction of community, making, discussing, an event that strengthens community, reflecting, making.

Still other participants came once and would promise to come next time but never did. Kalista was such a participant. She was enthusiastic about the intervention, enjoyed the group she attended but always seemed to have other more pressing events to go to.

Often with attendance in class, if a student misses a few classes, they feel shy or embarrassed about coming back into the group. Possibly this happened, and as ideas in the intervention moved on and changed it may become difficult for participants to re-join the conversation. These case studies may be worth pursuing for future analysis and research as they have only cursorily been addressed in this instance. A more in-depth exploration of the many variations of stages of scaffolded learning, from motivated and successful participants to the ones who dropped out would be an interesting study in attendance and participation.

In making intellectual and emotional moves Justitia and Skerion are progressing from uncertainty to understanding and discovery. They are joining the dots, crossing the bridge, making the leap, revealing the red thread and pulling it all together. In these two examples of stages of scaffolding learning, *caring and creative thinking* are as important as *criticality*.

Does Plausibility, Transferability and Reasonableness have a Place in an Arts Curriculum?

Countering with Plausible Specificity

Here I first consider the role of plausible specificity working with Condition 5, *Creating space for the development and maintenance of community, confidence and belonging,* (Chapter 4) with Bernstein's *Pedagogic Rights* and the conditions of *confidence* and belonging.

I argue that an overemphasis of CT subject specificity in initial stages of understanding criticality may be less helpful than more plausible practice-focused foundational or structural thinking. *Community of Inquiry* also requires the scaffolding of a safety net of recognisability that participants see and understand, which will enhance the shared community experience in the pedagogic interventions. Fisher (2013) and Lipman (2010) summarise ideas around the framing of *Community of Inquiry* in practical examples of how this idea might be operationalised. Particularly in how to offer a simple structure, that participants can understand and recognise that the *Community of Inquiry* is not nebulous but has a practical basis and a reasonable amount of liminality. The informal spaces need to have a recognisable educational structure, with protocols, processes and stages that are part of the educational context and that participants can recognise as such.

Data from this study suggest that the CT pedagogic interventions employed in this research may incrementally and tentatively inform students' Arts practice. McPeck (2018) and Oakeshott (2015) write about specificity in the teaching of CT although there may be a flawed assumption in their argument that CT can only be taught with subject specificity. When CT has recognisable framing, it may be more easily transferred between educational subject areas and domains. Datasets in this study (see Lamia's comments in Chapter 4 and Figure 4.28) suggest that early structured teaching of CT via increased understanding, allows students to move towards more specific mapped learning and knowledge acquisition, encouraging students to apply their thinking to their own creative practice.

Johnson (2010, p. 27) in his critique of CT, argues that 'appropriate, detailed, subject-specific knowledge renders thinking skills redundant'. Johnson appears to be inferring that giving detailed instruction removes the need for students to use CT to solve problems for themselves. I would argue that introducing criticality even in detailed subject specific teaching and learning can lead students to further discoveries and exploration of that subject area. Perhaps in the pedagogic interventions I am putting another stitch in a stocking 'ladder', in other words attempting to mend the thinking skills deficit that Brown describes (2018, p.1) (or even developing a different sort of stocking). The CT deficit may be a simple lack of student contact and familiarity with CT, and this may account for participants' reports of apprehension towards developing their powers of criticality.

Findings from this study indicate that early deficits in CT may be in part addressed by creating opportunities and spaces for the sharing of ideas and practical application of CT knowledge in HE. I would also argue that Johnson's (2010) *subject specificity* and *detailed knowledge* compounds the deficit and that without foundational CT skills, it is erecting a barrier rather than opening up opportunities for deepening understanding. This is because without the social and cultural capital and confident use of CT skills such as questioning and debating, students can only partially engage with high-level subject specificity. Here mapping and scaffolding can provide steppingstones to understanding and self-directed autonomous thinking.

The Arts-based researcher (Leavy, 2015) encourages those in the Arts to work with their head and hands, saying that the tools of a practitioner are important, as Sennett (2009) also notes. It is my belief that CT is just as vital a tool for educators and students as practical skills. A practitioner cannot work without their tools, knowledge, and skills and these can be useful in the initial stages of understanding CT. The datasets (see Meditrina and Kydoimos in Chapter 4, and figure 4.27) show that when using CT tools, participants have a common experience which leads to bonding and friendship. When we make things with our heads, hands and tools (Dine, 2018), and are authentically in each other's presence, we are engaged in dialogue with the real and the materiality of experience (Dewey, 2008). Being trained as a potter I have a healthy appreciation for craft tools and the help they can give to practical jobs. Dewey (2008) suggests that the thinking tools that an educator

employs help their students in their educational experience to develop their own CT tools. For example, graduated students from the Poetry Group enjoyed the creative friendship so much that they continued meeting and have plans to produce their own poetry pamphlet. Both the physical and cognitive tools we acquire make life easier to deal with and more creative on a practical level.

A further finding from this research is that if students do develop CT strategies, then they may be able to use them in other educational contexts. If CT remains domain specific as Brown (2018) suggests, then we risk limiting students' ability to make wide use of these vital skills. It seems that specificity is too absolute a term, it may in fact be a continuum between absolute specificity to total generalisability, especially in the freedom and experimentation of an Arts curriculum. One key factor here will be individual differences. Hyland (2017) posits that craft skills become less transferrable in the move from sedentary work to embodied practice-based work. If correct, this highlights a significant shortcoming in Brown's (2018) idea of specificity over generality.

Responding to the Practice of Setting Reasonable Ground Rules in Education

In responding to the question of reasonableness in an Arts curriculum I will utilise Condition 1, *Encouraging dialogue and thinking and speaking aloud and together,* (see Chapter 4) in which dialogue aids understanding each other with reasonableness. I will also work with Condition 2, *Creating liminal and democratic spaces in which students can think for themselves and with each other*, (Chapter 4) creating a democratic learning space where an amount of reasonableness allows for knowledge interchange. Reasonable boundaries are necessary for a community to be able to reflect and become aware of practice-based endeavours and stages of understanding, (see Eikóna's comments about being accountable in community Chapter 4).

As Wedgwood (2017) says, rationality requires that our mental states (or in other words our beliefs, choices, and attitudes in general) are consistent and coherent. The liminal spaces created by the interventions in this study provided space for a

multiplicity of inclusiveness, life experiences and academic thought, a mix of reasonableness and irrationality (see comments from Efpraxia, Chapter 4).

To put it another way, creativity and creatives can sometimes be seen as outside societal norms and rational reasonableness. For example, there are many famous Artists who were considered emotionally unbalanced, irrational and outside the norms of their time and society, Vincent Van Gogh, Salvador Dali, Leonora Carrington. Pleasingly, a career in creativity can also be rewarding and fulfilling as can be seen in a report from Arts Council UK (2016), which states that the creative industries were then worth £84.1 billion per year to the UK economy. They employ 1.8 million people and 1 in 11 of all UK jobs now fall within the creative economy.

Critical theorists such as Habermas (1929- present) and Marcuse (1898-1979) (see Critical Theory and the Frankfurt School, Chapter 2) argue that value judgements are unhelpful when weighted against those who society judges to be 'irrational', those who live outside societal norms. Surely tolerance, empathy and insight, which could be suggested by Lipman's *Thinking Dimensions*, (2010) could begin to erode ideas of instrumental rationality and terms such as 'irrationality' to connote the 'other' in society.

Sennett (2009) points out that an equilibrium of disorder and order brings vigour and diversity to urban life, whilst Langlois (2021) suggests Artists recuperate and can sometimes deal with conflict not as a violent unthinking act but as part of a creative Arts practice, especially if they are alive to the possibility of difference and debate and see it as a civic duty. In Chapter 1, I define the term reasonable as traditionally seen as being in a binary relationship with irrationality. In Chapter 2 literature is used to explore a more nuanced understanding of the term in the context of education. I argue that a balanced dialectic might be struck between reasonableness and irrationality. Sennett (1998) suggests that a little asymmetry brings life. He worked as an academic collaborator with Foucault, together considering how a city thrives and the kind of CT that could be useful, productive, and provocative in order to encourage a more balanced civic society.

Sennett (1998, p.21) points out that the purpose of the Athenian *Agora* (from the time of Aristotle), offered liminal spaces, where difference and otherness were welcomed as interesting rather than to be challenged. Architecturally, the *Agora* was an open space, surrounded by a covered walkway, allowing free movement and conversations to take place in the open or in cloistered structures. The *Agora* offered a 'fluid, liminal zone of transition between private and public' (Sennett, 1998, p. 22). He furthermore points out that as a society we need more spaces for face-to-face social interchange (Sennett, 1998, p.29), dialogue and debate rather than excessive use of social media with its addictive infinity scroll (Collins, 2020). Sennett suggests that people need reasonable concentration rather than continual channel-hopping and internet surfing. People may connect better by committing to an in-person conversation (rather than a video call), investing in an argument and persevering with difficult issues. In short, we need to 'revise our fear of discipline' and reasonableness. As I have discussed, oppositional binaries are unhelpful when building community and can lead to othering and ghettoization.

Sennett (1998) talks about the necessity for an equilibrium of order and disorder, the pedagogic interventions could act in a similar way to an Athenian *Agora* in which exist ideas, fluidity, challenge, a confluence (Sharma-Tankha, 2020) of culture and class, an offer to partake in CT actions such as debate, questioning, speaking aloud and together. The *Agora* or pedagogic interventions are not places to stay silent because, 'Your silence will not protect you', as Lourde (2017) writes; silence will not help you or speak for you. CT interventions create a reasonable space where participants can be fully themselves and academic creatives with emotions have an increasing ability to talk about them.

Lipman advocates *caring thinking* in the *Thinking Dimensions* (2010) in which he mentions inclusivity, kindness, tolerance, empathy and insight all of which are necessary for a community to achieve an atmosphere of reasonable creativity. In an Arts-based pedagogy, rationality alone produces a certain kind of technical Art. Diverse and inclusive teaching and learning incorporates a spectrum of ways of knowing, making, and doing. This can include a variety of opinions and creative languages. Arts institutions thrive on the multiplicity of ideas, personalities and

beliefs that inhabit the art studios. They contain a mix of rationality and irrationality with reasonableness and wildness (Sennett, 1998; Foucault, 1988), to create the kind of criticality, imagination, and Art that has beauty and horror, darkness and light, narrative and abstraction, conceptualism, and decoration.

What is Thinking Aloud and Together?

A Speaking, Listening and Writing Community of Arts Students

In responding to this question there is connection to Condition 1, *Encouraging dialogue and thinking and speaking aloud and together*, (Chapter 4). We invite inclusive dialogue in which everyone can participate, engendering confidence and courage that encourages a talking and listening community. Arts education encompasses language in all its forms. It is more than creating visuals, it also includes expression in written format. Condition 5, *Creating space for the development and maintenance of community, confidence and belonging*, (Chapter 4) focuses on creating a space for community and highlights Brown's democratic spaces (2018) and Bernstein's *Pedagogic Rights* (2000).

Opportunities for inclusive dialogue such as in the pedagogic interventions reported in this thesis offer ways to encourage speaking aloud and together, for students to participate and have a stake in their own educational experience (Bernstein, 2000). Discussion in the pedagogic interventions reported here began with the Book Club. Talking about the texts allowed student's academic and emotional ideas to come "off the page", "out of their heads" and into a verbal discourse. Data suggest that it is speaking aloud and together that allows student ideas to grow individually and together, with feedback, suggestions, and counter-ideas from other participants. Dialogue is therefore also part of the stages of learning, and it builds over time (see Figure 4.8, a conversation between Hebe and Skerion). *Communitas,* friendship and trust also develop so that participants feel brave, confident, respected, valued, and listened to (see Lupe's story, Chapter 4). The Five-part Conditions are part of the understanding brought from this practice-focused research. The Five Conditions overlap in a messy, rhizomatic and tangled root system that cannot grow on its own. Findings from this thesis indicate that CT development needs a whole root

superstructure in order to survive and thrive and that teaching and learning CT is a group activity in which dialogue and Socratic questioning are part of the experience.

CT can also involve responding to *Wicked Problems* (Sweeting, 2018) (see Chapter 3 and 4 societal unsolvable problems which disturbs routine thinking) which in turn triggers a process of transactional thinking. The pedagogic interventions employed in this study offer a way to understand the social and societal significance of the nature of thinking and making in the Arts.

Arts education is more than visuals. The pedagogic interventions in this study have produced datasets which have helped construct ways to enable Arts students to capture their experience in thinking and speaking, in practical workshops such as Book Club or Critical Thinking Club. In addition, this knowledge encourages participants to think critically about their Artwork or coursework in the context of the wider contemporary art and design world. It asks them to have meaningful dialogue with peers, potential employees and the public about their Artwork.

The Arts University which forms the site of this study focuses on aiding visual artists to develop and graduate but datasets from this research suggest that those tasked with designing curriculum must avoid limiting human experience to the purely visual. If reduced to practical elements only, Arts education could be accused of narrowing the human experience of learning to become a solitary, competitive or commercial enterprise, creating a monorail of visual experience without the advantage of collaborative and cooperative CT to open up new vistas of understanding.

My heuristic practice of introducing CT in an Arts university stems from my own autoethnographic experience of wanting to know more about CT. I wanted to know if/how it could be of use to my teaching, learning and my educational management roles. I now have an understanding of CT in the practical pedagogic interventions explored and discussed here. I can see from the dataset findings that engagement in pedagogic interventions designed to support CT might help to operationalise aspects of educational theory such as Lipman's *Thinking Dimensions* (2010), Brown's Liminal teaching spaces (2018), and Bernstein's *Pedagogic Rights* (2000). This research has given me ideas for future developments of how to integrate CT into an Arts curriculum.

Could Pedagogic Interventions Increase Motivation of Arts Students to Think Critically?

Students Thinking as Whole People

Responding to this question focuses on Condition 3, *Allowing students to develop their own sense of presence and being whole people,* (Chapter 4) with students thinking, developing a voice or a presence with integrity and secondly by being a whole person (Hunt, 1987) with a story within a democratic educational context. We enable each other to come into presence as whole people and we encourage the stories and contexts of the whole person so as to be present in educational frameworks.

Sennett, (1998, p. 24) proffers the idea that the liminal spaces of the *Agora* (assembly place) provide a space for people to be less static, less enclosed in an echo chamber with others that have a similar understanding, values and beliefs. Instead, the liminal space of the *Agora* enables people to grow ethically and psychologically, even if it is an uncomfortable encounter (see the disruption from a student who felt challenged by the Debate Club, Chapter 5, or the people who never came in the first place). Reasonable liminal spaces can help students in educational settings be more fully themselves. Liminality can aid students to be whole people in full and authentic presence with each other.

Developing authentic presence enables students to find their own voice and to speak their own autoethnographic story (Bochner and Ellis, 2016). Notions of cause-and-effect are, to some extent, replaced by the development of a more pragmatic, democratic, liminal, incremental, organic, *Phronesis* (practical wisdom in Broadhead & Gregson, 2018) inspired process-related; a creatively messy, rhizomatic system to support the development of CT. In this interstitial space 'A' does not result in 'B' but linearity is replaced with, among other possibilities, connecting stories, and personal responses which create interconnected systems of learning and understanding.

Conducting informal interviews with two or more participants as a conversational dialogue is a methodological finding of the thesis, where the interviewees no longer

perceive the questioner to be an inquisitor but rather an active participant and where questions may be as likely to be responded to by another question as by an answer or an anecdote or fragments of stories. Participants being interviewed this way did not feel under scrutiny as part of the interview process but part of a wider dialogue between peers. This became a new way of capturing dialogue and stories for the thesis datasets.

It is an aim of the study that the *Community of Inquiry* might create a learning environment, a bond of trust, social cohesion, and friendship among participants along with confidence in thinking and speaking and an ability to engage in autonomous self-directed learning (see participants forming their own Poetry Group in Chapter 5). Participants represent voices not heard before telling their own tale together. *Petit narratives* or local little stories from participants at the Arts University describe the experience of developing CT together in the pedagogic interventions. Stories once told to themselves are shared and compared with the stories of others. A conclusion of this thesis is that *Narrative Inquiry* unlocks the stories and connections between participants. Participants in *Communitas* interact, "Yes, I saw it like that too!", or "Yes, it was a bit like that for me too, but it affected me differently" or "I didn't see it like that at all!"

Although the pedagogic interventions described in this study are not intended to be therapy, they often became a place in which the tides of stories could flow and move. Looking for an alternative narrative to that of 'self-blame' (see Eikóna's story Chapter 4) or 'imposter syndrome' (see Lupe's story Figure 4.11) which were the stories participants may have come with. Fictionalised entries for the Diary Project, inspiring texts read in the Book Club, or imaginative and free poems composed and performed as part of the Poetry Group could be a way of rationalising, accepting, and even self-forgiving hurtful participant narratives. Substituting stories of fear, blame or being overwhelmed for stories that boost confidence and give hope rather could offer a different way of participant thinking and reacting that are much less damaging.

A finding of this thesis is that once we can name a feeling the agency becomes ours and that feeling has less power over us. Collaborative discussion and research in the pedagogic interventions employed in this study are about finding the right label

or name for things that we have practically experienced in the world. The Arts University has a specific Arts language. It has developed clouds of word meanings around making Art and Design. Technical phrases, discrete languages and specific linguistics allow participants in Arts education to access the Arts world. The pedagogic interventions described in this study provide space and offer opportunities to test and try out these new words, language and narratives in a context in which there is no pressure to be anyone other than yourself.

Datasets from this study show that participants wish to be seen as whole people, academic, artistic, and emotional. This points to the importance of educators and policymakers valuing students as whole human beings and seeing students and their stories as a place from which an educational encounter can start. Being seen as a whole person is an important part of inclusivity, confidence building, and a sense of belonging (Bernstein, 2000).

The findings of this research demonstrate that treating students as whole people, using *Narrative Inquiry* and hearing students' stories involves caring for their educational and emotional wellbeing. This calls for a collaborative and cooperative approach between educational practitioners and their students. When lecturers work closely with colleagues in Student Welfare and Student Support the student is supported and enabled beyond their immediate subject specific experiences. Going beyond the University walls could involve community co-operation, from FE and HE institutes, the NHS, community workers, local business, and industry, all working together to enact true lifelong learning in the interests of access to a democratic education for all. This could create a community wide connection in which using CT skills to acknowledge authentic student presence and story, as Gadamer (2013) describes, to fuse horizons inside and outside education, can operate in powerfully democratic and educational ways.

Datasets demonstrate that a core set of students in the pedagogic interventions who participated in this research found the practice of thinking, speaking, making and writing (in an order suggested by participant Justitia in Chapter 4) has also been enhanced by sharing academic texts and personal narratives. These activities, suggested by this research, lead to an increased sense of inclusion, cohesion, and enhancement of the student educational experience (Bernstein, 2000).

This idea should carry a health warning as it goes beyond the remit of this research and calls for a societal paradigm shift away from the neoliberalist rhetoric which seeks to instrumentalise education. The study rejects historical technical-rational world views and the creation of false dichotomies in education between vocational and academic; theoretical and practical; teaching and research. It hopes to illuminate CT in Arts educational contexts and offer an inclusive teaching and learning experience in the pedagogic interventions. A finding of this research is that if we treat students not just as recipients of knowledge but include them in the process of constructing their own learning, as whole human beings, deeper and more profound learning can take place. Testaments of student participants involved in this study report that this aspect of practice is valuable and worth continuing with (Norton & Gregson, 2020).

Responding to the Question of how to Increase Motivation to Think Critically by Developing Student Confidence

In responding to the above question, Condition 5, *Creating space for the development and maintenance of community, confidence and belonging*, (Chapter 4) considers how the stages of understanding CT go hand in hand with Bernstein's *Pedagogic Rights* (2000) by developing inclusion, confidence, *Communitas*, belonging and contributing to the learning enhancement of every human being through the principles and values of democratic education.

Constructing *Communitas* also means developing a *Community of Inquiry* in the pedagogic interventions. *Community of Inquiry* as seen in the data reported in this research nurtures belonging, *Communitas* and confidence. In the pedagogic interventions participants explore CT ideas together which in turn becomes a forum for sharing academic experiential, practice-focused research, and inquiry into what it means to be human. Being expressive, engaging in dialogues, and interpreting feelings are also part of *Communitas.* By being present, acknowledging experience and narrative which registers on verbal and visual levels then participants develop confidence and a sense of belonging.

A finding of this thesis is that *Community of Inquiry* in a blended context (Garrison *et al.*, 2000) is a helpful way to develop CT and community. This has become more important during the pandemic when classes are being held virtually in synchronous and in blended asynchronous teaching and learning. As my thesis has grown, moved, and developed, one of the new professional challenges facing me in my role as a manager and lecturer is how to connect online and 'in real life' communities of students during a global Pandemic. During the resulting "National Lockdown" students are studying at home because of caring for family members, are self-isolating or actually have Covid19. It is a new context and Garrison *et al.*, (2000) and Stenbom *et al.*, (2016) with prior experience of blended learning have provided useful research into building and maintaining *Communitas* through internet platforms when we cannot teach in classrooms.

One of Bernstein's *Pedagogic Rights* (2000) which has become increasingly important in this study is that participants feel togetherness in *Communitas*. An unexpected finding in regard to *Communitas* is that there was also development of English language skills for students from other countries. In the Poetry Group in particular, the participants are open to new ideas and thoughts, developing speaking and listening skills, and going beyond their cultural locators, moving towards social mobility, and increased cultural capital. This allowed English as second language students to practice their spoken and written language and grow in confidence as part of a group (see comments from Meditrina and Kydoimos, Chapter 4).

How to Encourage Critical Thinking in Arts Education?

Responding to Power Asymmetries in Education through Educators Thinking.

In responding to this question, the focus is on educators' thinking. Condition 2, *Creating liminal and democratic spaces in which students can think for themselves and with each other*, (Chapter 4) considers that when participants come together as a group in informal liminal educational spaces, democratic and free thinking can occur. Knowledge is built together, authority, agency and power are shared within the entire group.

Sharing power and knowledge means setting ground rules of reasonable inclusivity and challenging traditional classroom power/knowledge structures by encouraging students/participants to construct experience and meaning aloud and together in education. Datasets from this thesis demonstrate that the balance is tipped and decentred in liminal spaces for teaching and learning when CT is introduced. Ground rules set out at the beginning of each session increase the likelihood of an equitable, reasonable meeting.

Brown (2018) urges us to think about language, labels and names we give to thought in Western society, he asks us to become aware of where the words come from and the power balance/imbalance these words demonstrate when archaeologically investigated. He believes that knowing the etymology of the language we use can more clearly express our thoughts in teaching and learning (see Gelos' story Figure 4.18).

Findings from this thesis suggest that sharing power is an element of *Change Theory* (Mitchell, De Lange, Moletsane, 2017). That is, change negotiated with stakeholders and collaboration with the participants must involve continuous reflection to identify the nature and ways in which change occurs. *Theory of Change* continues to evolve, investigating significance of regular checking in with participants, responsively adapting strategies to address emerging changes (see Lamia's comments Figure 4.28).

For the purposes of this thesis, Dewey's (2008) pragmatic, pedagogic, experienced-based epistemology is important for developing CT with Arts students. Power sharing and Bernstein's *weak framing* (in Bourne, 2003), that is, giving power to the participants in the pedagogic interventions employed, aided in participant development of CT skills. Theory of change assists the participants in describing and analysing issues affecting Arts education. CT allowed participants to challenge and question their Arts practice and contemporary Arts including assumptions about what might affect change in themselves and the field of study (see Hecate's comments Chapter 4).

The pedagogic interventions described here offer participants an inter-generational, cross-cultural space to tell their story. This enables social cohesion through open minded empathy accessed in the pedagogic interventions and in wider socio-political areas of the lives of the participants. Datasets from the study suggest that the practice of CT encourages more use of *Phronesis* or the development of wise judgements in areas of educational progression and employment in the creative industries for example (see Jupiter's comments Figure 4.10).

Responding by Creating Educational Spaces to Safely Fail so to Succeed

In responding to this research question Condition 2, *Creating liminal and democratic spaces in which students can think for themselves and with each other*, (Chapter 4) is utilised and asks educators to consider where students find safe democratic places (liminal or informal spaces) within the architecture of educational settings so they might try out ideas, a place to safely fail so to succeed. We encourage reasonable boundaries and inclusive dialogue in order to open up liminal space within the educational context. As discussed previously, Sennett (1998, p, 17) writes that in the Ancient Greece of Plato, Socrates and Aristotle the central spaces in the city or *Agora* denote a central gathering or assembly place for social or political meetings of people. It is however worth noting that a vast number of peoples were deemed outside Athenian citizenry and were not allowed in the *Agora.* For example, all slaves and all women. Could the liminal meeting spaces created by the pedagogic interventions be also framed as *Synoecism, a Greek* term from Aristotle's time which denoted a coming together of differences in the same house, be that different political factions, tribes, families or houses. The interventions aim for inclusivity not exclusivity and must work to promote and show this in any future interventions.

When considering the postmodern concept of decentredness and liminality, Sennett, (1998, p. 43) points out the radical implications of *decentralised* spaces in the city on the people who inhabit them. One inference could be the rejection of a single description of the 'good state' or the reasonable/ordered/rational educational space. Alternatively, he suggests that the practice of creating and working in liminal spaces could be the catalyst for a multiplicity of descriptions of liminality.

Liminality and decentralisation reject grand spaces, preferring instead the fragmentation and multiplicity of smaller places, organically formed self-initiated spaces, shattering an image of unified area ordered for specific purposes. These spaces are formed slowly, with less coherency, but equally outside the jurisdiction of 'authority' within the architectural educational space. Lyotard (2004) reminds us that the *petite narratives*, local and particular, as seen for instance in the pedagogic interventions in this study, work tirelessly against the assumptions of the metanarrative (in this case education and educational policy).

Sennett, (1998, p. 44) cautions however that the decentralisation of power, whilst it can do societal good, may also be less benign with the power to exclude instead of embrace otherness. He also hints that decentred groups may represent small units of liminality and consequently have little power. He further writes about a portable *Agora/ Synoecism* or a liminal meeting place. This is envisioned as somewhere providing a common ground for a meeting of peoples where equitable difference could occur. He suggests that submitting to the agential act of living locally also means having a stake in that local place and tolerating partiality there.

Student outputs for the pedagogic interventions reported in this thesis are not formally assessed therefore participants feel freer to explore ideas, viewpoints and listen to those of others in the group. The academic texts are used as provocations and stimulus material, they act as opportunities to listen to others in the group, and this can increase social and cultural capital. Lipman's *Philosophy for Children* (P4C) (2010), Mill's Pragmatism (in Brown, 2018) and Freire's (2017) democratic form of education coalesce in a critique of the class gap that still haunts Arts education and society and education at large. This democratic, decentred teaching and learning space could be a starting point for further research in this field of study.

Liminality is a threshold space. Students in the pedagogic interventions employed in this study found themselves on the cusp of a number of interesting ways of thinking, knowing and experiencing boundaries as tensions points between past and possible future lives (Hunt, 1987). For artists and designers this offers a place for

imagination, possibilities, and alternative directions. Liminal space is described by Bernstein (in Bourne, 2003) who calls it a tension point between *Vertical Discourse* (hierarchical) and *Horizontal* (local understandings, knowledge, and meaning-making). These tension points create interstitial places that are often attractive to Arts students in which to be creatively free and which hence become a gathering place.

Paying more attention to democratic liminality in the development of pedagogy could create spaces for the development of empathy, kindness, listening, and collaboration, inside a teaching context, working within Lipman's *creative and caring thinking*. Not every student wants to enter the liminal space of CT development, some Arts students just want to make Art without the disturbance of criticality to destabilise their equanimity. This must be recognised and respected too.

Datasets from this research lend support to the view that within Arts education there might be forms of reasonable pedagogical structure and order (see Chapter 6). This helps students and staff feel safe but also offers space to take academic risks. Students are able to embark upon experimental and unknown paths while scaffolded with stages of learning. Alternatively, this same liminal space can feel unstable, unknown, unsafe, but I would argue that there is no certainty in the world. Our recent experience of the Covid19 pandemic is an example of uncertainty breaking in. Educational behaviours that have been in place for hundreds of years are overturned. Almost overnight teachers and learners communicate via an online platform and video conferencing, creating a wholly novel and uncertain experience.

Curricula within educational settings are protected and structured for students. One could even say that educational settings are predictable and timetabled. The world outside education is full of uncertainty and change and liminal space offers a safer place to try out CT ideas in a context that 'does not matter' if students fail or succeed, it is a testing place.

A recommendation from this thesis is to have more moments of uncertainty inside the superstructure of a certain curriculum, where experimentation, trying out thoughts, can happen in a "no pressure" context. These CT moments could inhabit liminal space where discussion and free thinking may happen individually or in a

Community of Inquiry. Another suggestion is for cross-course collaborations within the liminal spaces, like the CT Club, swapping creative practices (see the CT Club Chapter 5) to see things from a new perspective with a new material with a different theme that may bring new ideas. Liminal space can also be opened on trips outside the architecture of education, such as enhancement activities, which can encourage and support the development of freedom within democratic liminality and increased cultural and social capital.

Informal learning spaces can also be a good way to reach out to students who see the CT interventions as a respite from qualification-based learning (see comments from Efpraxia, Figure 4.7). This could be expanded to offering CT interventions in other public spaces, outside the university. Such as community centres, coffee shops, parks, and town squares, re-enacting the Athenian *Agora.* CT in Arts education promotes imaginative risk-taking, providing solutions to questions and issues within our material, social and virtual worlds. Creating conditions to support CT in Arts education could also promote social justice and emotional wellbeing (see Hecate's story, Figure 4.9).

CT in FE and HE is not neat and tidy, as we see in Burke (2001, p. 63), Schön (1991), and Coffield & Borrill (1983) it is messy, non-conformist, and does not fit into ordered categories. It works in the interstitial negative spaces. Brown (2018) claims that liminal teaching spaces happen outside educational institutions. He argues that we need to dismantle and reconstruct the old educational institutions, to be replaced with a polymorphic education provision, an infinite variety of multiple flexible forms of teaching and learning. One such provision is the blended asynchronous learning that can happen on internet platforms, the online space is flexible and portable for those students with access to connectivity and equipment.

Summary

CT cannot be a panacea for underdeveloped academic thinking and writing in Arts Universities, nor should it be viewed as overtaking the practical purpose of Arts education. That is not my intention. The primary purpose of an Arts University is to educate Artists, Designer-Makers, digital Designers, performers and all the spectrum of practical creatives, to help them gain qualifications. CT will only ever be a side issue to that overarching purpose.

Datasets from this thesis show that those students who did engage with CT did well, completed the course or went into creative freelance self-employment and the creative industries. For instance, several participants went on to work and study in areas in which these skills would be invaluable. Participant Terpsichore, for example, achieved a Master of Arts in Art therapy and Youth Work and has set up her own Art workshops teaching refugees housed locally. Justitia now works as a creative lead at a heart charity. Janus is developing her studio Art practice and portfolio and Meditrina has gone on to study undergraduate photography. These students have also come together after graduation to create their own CT Club, to continue their connection.

These datasets stand in testimony to the agency and *Communitas* that participants developed through their experiences on the pedagogic interventions in this study. CT took their creative community forward during a pandemic, and in the face of many life and work barriers that could have impeded their progress individually and together. Datasets from this thesis support the view that in these various ways participants are transferring ideas, skills and understanding into new contexts.

One of my assumptions at the beginning of the research process was that Arts students do not like to write. Using literature to uncover a deeper level of meaning-making and linguistic nuance around the data helped me to discover the simplicity of my first assumption compared with the complex richness of further findings.

My initial thoughts were shaped by my perception of the resistance I met from Arts students who wanted simply to make Art instead of writing, and possibly did not yet understand that there is *thinking in the making.* Through data analysis and the triangulation of conceptual frameworks from Lipman (2010) and Brown (2018), I

found that Arts students do like to write. By putting into action, the Five Conditions by which CT could develop, students discovered a preference for teaching and learning that contains dialogue and scaffolding that will then give them agency in their own research (see Terpsichore's comments Figure 4.4). When participants have agency, they have confidence to allow them to make their own advances. This pragmatic and practical method of developing CT with students may become a usable, useful contribution to knowledge that can be put into action by other educators hoping to work with CT in their curriculum.

At the outset my motivation was to work out how to improve students' contextual studies essays and understand why they were submitting underdeveloped work. Writing, literacy and numeracy skills are indeed important contributors to the development of thought and language in the Arts and in other subjects (Vygotsky in Kozulin, 1998; Vygotsky, 1978). However, I came to see that the primary aim of the pedagogic interventions employed in this study needed to be to develop student CT. The pedagogic interventions do also appear to have aided the development of these skills (see the participant feedback in Chapter 4) and it is important to understand how. Originally, I thought that the root of this research was that the critical powers of my students were underdeveloped.

An outcome of my scholarship is that in my current role (in the postgraduate management team), we have decided to make CT available to all Master of Arts students as part of the core curriculum. I began the research process by wondering how I could improve Diploma Level student thinking and essay writing and now I am privileged to be able to shape and direct the planning, and delivery of curricula in and across my own institution.

My recommendations from this thesis are that the Five Conditions for supporting and developing CT skills with lecturers and students could be explored further by practice-focused researchers who are interested in adding philosophical thinking, content and perspectives to their approaches in teaching and learning. I have already begun to share my experiences of conducting this research and dissemination of my findings in peer reviewed publications and by speaking at international conferences (see Appendices 9 & 10).

Coda: From the Past, Back to the Present

Socrates and Plato agree that the prime purpose of education is to produce a better person, one who is rational, of virtuous behaviour, and of service to the state. The democratic good of education is advocated by both Brown (2018, p. 177) and Lipman (2010, p. 22), who describe the current education system as setting out to create a reasonable population of students. Lipman (2010, p. 12) advises that when we educate for reasonableness we should also educate with an equilibrium of disorder and CT.

Through analysis of the datasets, a set of five conditions have been developed, those of Dialogue, Liminality, Presence, Stages and Confidence. In the spirit of CT where one must be free to challenge and recommend, it could be argued that there is the potential need for a blank space after the fifth condition thereby leaving the possibility for the reader to add their own condition. An open space for educational thinkers or practitioners to develop ideas on CT in pedagogic contexts further. This thesis demonstrates that if education can happen in reasonably irrational, democratic, decentred liminal structures then students might be able to engage more fully, and contribute to a sense of belonging (Brookfield, 2012; Bernstein, 2000).

In closing this thesis, I have found that this study seeks to emulate the embodiment, the democratic internal 'good' of education in action. The introduction of CT emphasises the democratic rights of students to an education. The use of CT as datasets show (Bernstein, 2000), leads to students feeling they have a community who listen to and are interested in their story and views as whole human beings. Participants feel they can positively change their own educational narrative. I would argue that CT in practice-focused environments, grounded in experience and dialogue, can help to give voice to those students who are not always heard in the formal teaching contexts for both educators and students.

3. Printed physical copies of the Poetry Zines.
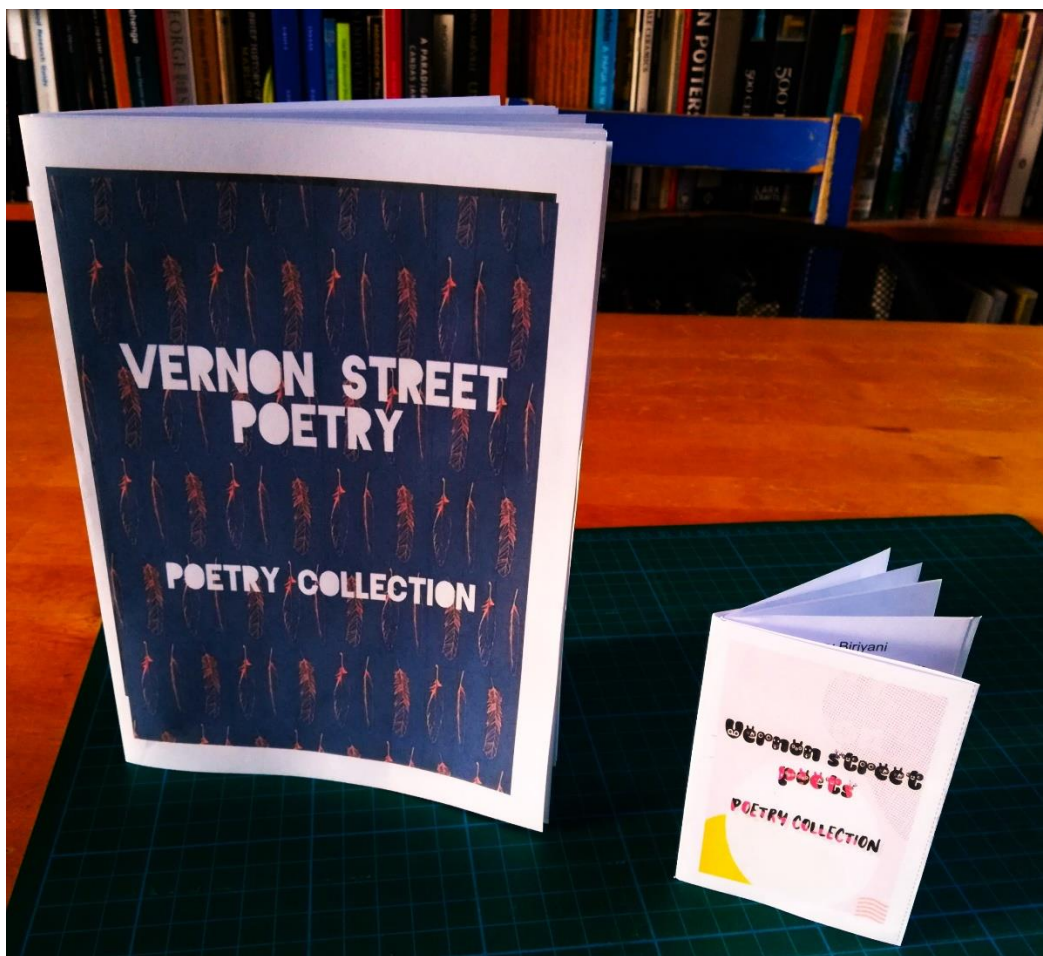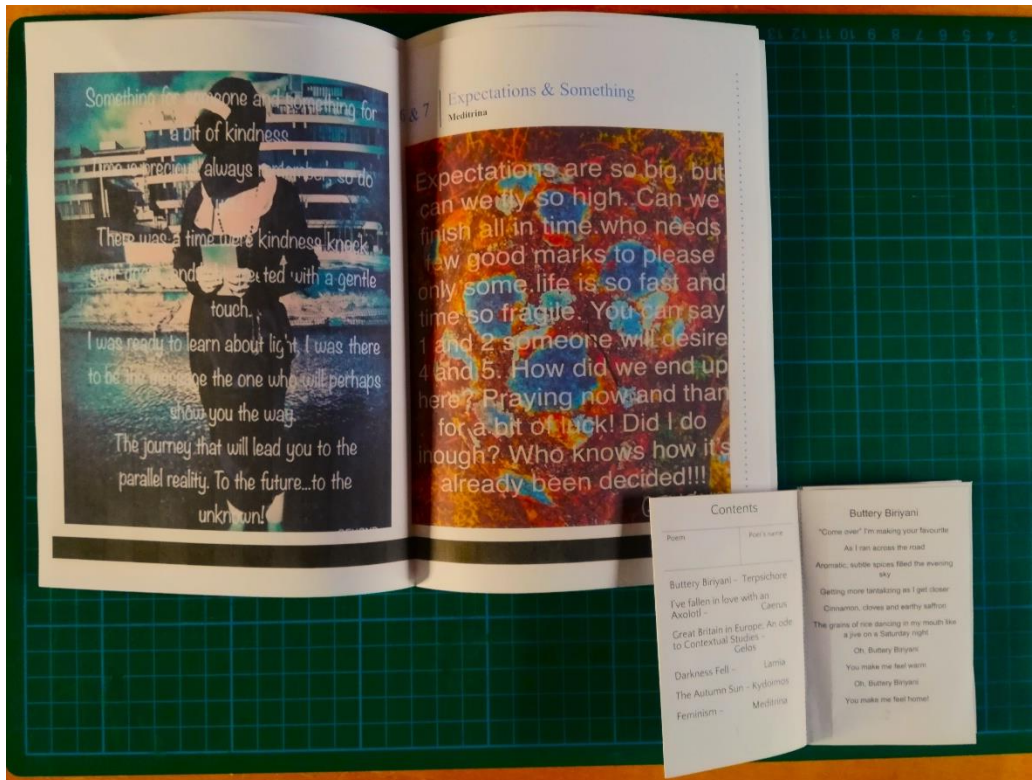
4. Photo-decks from the Critical Thinking Club

CRITICAL THINKING CLUB

POTATO SCULPTURE/ SWAPPING CREATIVE PRACTICES
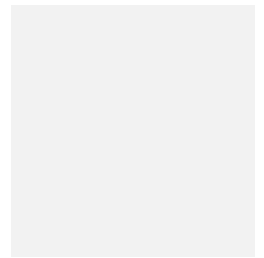

BALSA POTATO SCULPTURE
CS – Access to HE. Critical Thinking
Club.

TIGHTS POTATO SCULPTURE
AC – Access to HE. Critical Thinking
Club.

BARBARA HEPWORTH INSPIRED
POTATO SCULPTURE
CO'H- Access to HE. Critical Thinking
Club.

SURREAL DRAWING, EXQUISITE CORPSE

CONNECTING ART PRACTICE

NOTES TAKEN

CONNECTING ARTISTS

ORDERING THE OBJECTS

CONNECTING OBJECTS

CRITICAL THINKING CLUB

WORKSHOPS

WORKSHOPS AND INTERVIEWS

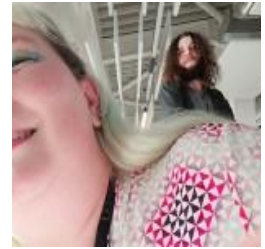**AVOCADO TOAST**   £8

Multi-grain bread topped with avocado and a poached egg

POWER BOWL   £17

Quinoa and roasted chicken, topped with olives, tomato and basil

INTERVIEWS

MACARONS   £3

Classic French sweets in chocolate, green tea or strawberry

CROISSANTS   £5

Plain, almond or chocolate filling in this bakery favorite

CRITICAL THINKING CLUB

5. Participant release form example

Joint Practice Development project between

█████████████ **The College and The Arts Univeristy**

PARTICIPANT CONSENT FORM

Project title …Debate Club………………………………………………………………………

Researchers names …………█████████████████…………….

Tutor's name ………Professor Maggie Gregson University of Sunderalnd……

- I have read the Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.

- I understand the purpose of the research project and my involvement in it.

- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.

- I understand that while information gained during the study may be published, I will not be identified, and my personal details will remain confidential.

- I understand that I will be video recorded during the feedback interviews.

- I understand that data will be stored in password protected digital files

- I understand that I may contact the researcher or supervisor if I require further information about the research.

Signed ……………………………………………………………………………. (research participant)

Print name ……………………………………………………………… **Date** …………………………………

Give the participant your information sheet about the project to take away and include the University's contact details (do not give personal contact details)

Researcher/ Tutor: *Contact Leeds Arts University at ---01132028164 or frances.norton@leeds-art.ac.uk*

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6. **Participant Information sheet example (from the Critical Thinking Club)**

████████████ **- The Arts university**

Participant Information Sheet

Research Intervention: Masters Critical thinking Club

You are invited to take part in a Master's level Critical Thinking Club that will provide data for a PhD research project on critical thinking undertaken at the University of Sunderland. This is initiated by Frances Norton, course coordinator and Senior Lecturer at ████████████. The Critical Thinking Club will take place in informal sessions outside teaching time. Before you decide if you want to take part it is important for you to understand why this research is being done and what it will involve. Please take time to read the following information and discuss it with others if you wish. Ask if there is anything that is not clear or if you would like more information. May we take this opportunity to thank you for taking time to read this.

What this project can do for you?

- ❖ Confidence to speak in a group
- ❖ Studentship skills
- ❖ Citizenship skills
- ❖ Confidence in presentation skills
- ❖ Confidence in writing
- ❖ Develops skills useful for research

- ❖ Hones problem solving skills
- ❖ Develops transferable skills,
- ❖ Working with other
- ❖ Something to add on to your CV
- ❖ Promote a community of inquiry
- ❖ Promote joint practice development and collaboration

Why have I been chosen?

As a person who is currently a student in Higher Education, your experience is key to the research. By taking part in this research, you will be providing the raw data which may be written up in a PhD, disseminated at educational teacher's conferences, or written up into published papers.

Ethics - Do I have to take part?

Participation on this study is entirely voluntary, so please do not feel obliged to take part. Refusal will involve no penalty whatsoever and you may withdraw from the study at any stage without giving an explanation to the researchers. This is in line with BERA 2018, an ethical policy for researchers. In addition, all names will be anonymised, the Institution and geographical area will be anonymised. Parts of the club and feedback will be filmed on video. All data will be kept in locked premises, and password protected on the computer, in compliance with the General Data Protection Act and ethical research guidelines and principles.

What do I have to do?

You will be invited to take part in the Critical Thinking Club, which comprises sessions between September 2019 and March 2020. They are facilitated by Frances Norton. Sessions will engage in different aspects of critical thinking and skills building each week. Each session should take no more than 45 minutes, you are welcome to bring your lunch.

Are there any disadvantages to taking part?

This is an extracurricular activity, held outside the normal teaching time. Deadlines, course obligations and coursework take priority of your time. Also, family and caring commitments may play a part in your consideration.

Who has reviewed and approved the study, and who can be contacted for

further information?

This study has passed the ethical stipulations at University of Sunderland Ethics Committee. Frances' research supervisor is Professor Maggie Gregson, University of Sunderland. maggie.gregson @sunderland.ac.uk

The head of Ethics Committee at LAU is Dr Sam Broadhead;

sam.broadhed@leeds-art.ac.uk

Name & Contact Details of Researcher. Frances Norton frances.norton@leeds-art.ac.uk 0113 2028164

7. **Example of Slides from participant information lecture (for the Diary project).**

8. Example of a participant diary (scanned)

diary Reflections [anonymized name – Jupiter]

Nostalgia

I have been thinking a lot about the tutor group that I have this year and the fact that I don't really feel much of a personal connection with many of my tutees, conversation can quite often feel guarded and formal and I feel as though that the students definitely feel as though it is us and them rather than a shared learning journey that staff and students go on together - whilst doing my PGCE my tutor once used the analogy that learning should be a tandem in which both tutor and student work together to reach their learning goals but it currently feels as though we are riding separate bikes. This is something that I've felt before but maybe with just one or two of my students, this year it feels like this with all but one on or two of my students. I've been speaking to colleagues and my partner (who also teaches, although within primary schools) and I believe this to be because I am simply expecting too much of my current students for this stage in the course, after all a lot of them have only known me for 4 weeks - no wonder they're a bit guarded! They're working out where professional boundaries lie and are largely new to a more relaxed, less formal learning environment.

I have also been considering whether I am feeling like this due to nostalgia about previous students. The reason I love teaching on this course is seeing the transformation from Stage 1 to Stage 3 and it's remarkable how much students progress as visual communicators as well as people in this time frame. I look back on my previous students with fondness but usually only actually remember what they're like at the end of the year when they have found themselves, have adapted to more self lead learning and have grown comfortable with the more relaxed tutor student relationship. With nostalgia of any sort we often look at the past with rose tinted glasses and this is definitely true with my students. It is completely unfair of me to compare my current students to past ones and I definitely should not allow that to effect my enthusiasm for my role or question my ability as an educator. DON'T LOOK BACK THAT'S NOT WHERE YOU'RE GOING.

Roles

This is my first year as a pathway leader, I'm currently doing maternity cover in this role. I have worked on the course for 4 years now (and 1 year on PGCE placement) and it feels good to be making my own mark on things! I have realised a few things of late that I can only put down to this new role, I don't think these are too serious or problematic but are intriguing to me all the same.

Firstly, I don't actually know all the students by name yet. I usually have this nailed down by Christmas or early January at the latest. The course numbers haven't increased dramatically and although I am teaching a day less than I did last year, the year prior to that I worked three days a week and still managed it. As a pathway leader are you inherently going to actually get to know fewer of the students? I have a poor memory at best, if i'm spending more time and effort on the administrative and organisational side of the job role then I feel as though I can't retain student names or faces as well but THIS IS SCARY. I am partly running my area now and I feel as though I should know all of the students but is that even possible with such high student numbers? I know they are all being supported well by their personal tutor but I do feel less connected to those students outside of my tutor group, I've barely spoken to them on a one-to-one basis this year. It does make me wonder that if the higher up the 'hierarchy' you are the more you become disconnected from the actual course. My favourite part of this job is speaking to the students and I never want to lose that.

Secondly, I am much more confident with my public speaking. I genuinely used to lose sleep the

night before delivering a briefing. The reason why I feel as though I'm much more comfortable is because I now feel as though I have a right to be doing the briefings. I have always felt anxious about not meeting my previous pathway leaders standard when it comes to briefings or undermining them by giving the learners information they disagree with. This is nonsense of course, I had a great relationship with the last pathway leaders and we shared the same philosophies and most of the same opinions but it has made me very aware of my anxieties and the feeling of imposter syndrome. I'm now acutely aware that I know how to run the course and that I am doing this job well - I don't feel scared that I'm doing my job wrong! Even if I am no longer in the position of pathway leader next year I am still confident that I will be more comfortable with public speaking.

Do all my peers have imposter syndrome? is this heightened in the education or arts sector?

Attendance

Attendance has been terrible. Today I registered 15 out of 39 students. 15! We're only in the second week of final project! Last week in a briefing I worked out the maths of the amount of work time you could get done in a working day if you were on time, gave yourself a healthy break and lunch time and left the studio at the end of the official college day (I don't want the students to think that they much work 12 hours a day!). Off the top of my head I think it came to about 25 hours a week. I then did the same and considered the effect of coming in 30 minutes late, leaving early (when we notice the studios getting quiet), the effects of longer lunch breaks and frequent cigarette breaks. This left the students with about 15-16 hours per week. I wanted to show that it is up to them to be responsible with their time and the effects their decisions actually have. I also wanted them to realise that they didn't have to work in the evenings or at weeks or even during half terms if they used their time effectively in the studio. I don't want to work at weekends, everyone needs time to decompress and spend time with the people that they love doing the things that they love. Yet a week later and i have FIFTEEN students. What's going on????? Attendance always drops off in Stage 3, is it something we're doing wrong? are the studios suitable and inclusive? are the students feeling too much pressure? how can I alleviate this? We have always just put it down to the fact that the students have received unconditional offers from universities so don't feel the need to attend any more. I want to change this but don't know how. I hope that I haven't scared the students and made Stage 3 look too stressful and too difficult. I am going to try get the students to feedback anonymously about why the haven't been attending or if they know of any reasons. I fear that the course is too quick and that students are just being put through an art and design conveyer belt. I wonder if doing more activities outside of the studio might create a better studio environment. I'd love to do a course meal or course drinks. A few years ago we went to Berlin for a week and it was amazing, I know we can't do this anymore but we could do things on a local scale.

Reflection

I have never been a note taker. Not at school, not during my degree, not in my PGCE and not in meetings now. That isn't to say that I don't pay attention or don't listen but I have a short attention span and get completely lost if I am trying to write, listen and process at the same time. This has been the same with these reflections, I was so keen to do it regularly and I have been doing but I haven't been documenting it (classic line). But the suggestion of keeping a diary has made me much more reflective in my practice, I have been thinking about my days on my commute and having more in depth reflective discussions with my colleagues. It has been a really useful process but I can't for the life of me take hand written notes or bring myself to sit down and write something regularly. I have presumed that students were being lazy or neglectful when they said they struggle keeping up to date with their reflections but this has made me realise the

situation has much more to it than that. Just because someone is struggling to evidence their reflection doesn't mean that they aren't doing it. But how can we assess the intangible? how can we be more inclusive? obviously it could be spoken and recorded but this still requires frequent breaks. Could we create some sort of code system, a student leaves a certain colour or shape sticker in their book that relates to a pre-determined reflective comment? Is there a way in which the student could verbalise their reflection to a tutor and the conversation be used as evidence (how could this then be assessed by another member of staff though?) Is it not inherent in the quality of their work and their decision making process and idea development? Is it even possible in an assessment and evidence based curriculum?

Reflection is so incredibly important in allowing a student to identify their strengths and weaknesses and allowing them to progress and improve and better themselves and I don't think that just because they're not leaving written evidence of this means that they're not reflecting but how else can it be assessed? I'm not sure that it's fair to have it as an assessment criteria and that alone written reflections could stop a student from getting a distinction or merit, surely if ideas have developed and work has improved then reflection has taken place? It feels to me as though for some people sitting and trying to formally document reflection might actually be dishonest and detract from instinctual, personal and useful reflection that happens internally - does the assessment of reflection actually detract from the quality of reflection?

9. Example of Book Club questionnaire from Survey Monkey.
Q1 Do you use critical thinking in your written course work?
Q2 How do you use critical thinking in your written work?
Q3 Do you use critical thinking in your practical work?
Q4 How do you use critical thinking in your practical art work?
Q5 Are you continuing studies next year?
Q6 What is your ideal career after graduation?
Q7 Would you consider yourself to have a learning difference for instance, dyslexia, dyspraxia, autism spectrum, or physical disability?
Q8 If you answered yes and you are happy to do so, please state your learning difference.

10. Example of a student poem emailed by the participant Caerus (anonymised name)

Ghostly Hour with Darkness Falling

Ghostly hour with darkness falling, that's the time she comes a calling,
Looking, Looking, all in vain.
Silhouetted in the moonlight, cobwebs glistening in the twilight
Hands she's wringing, tears are falling, desperate for her newborn wain
Frantic searching, stooping, crawling, Ever suffering so much pain
Is this where my son was lain?

Feet are bare and skin so white, toes are black as dead of night
Dressed in Crinoline and silk, In all weather, wind and rain
Fleeting image, ghostly pale, transparent vision, thin and frail.
Bonnet loose and fingers scratching, desperate seeking , all in vain
Small steps nimble, sometimes falter, Hover once, then move again
Is this where my boy was lain?

On she goes, her spirit willing, victim of a dreadful killing
brothers lust, the family stain
mother died with son together, buried here amongst the heather now she wanders on the moorland, never minding the terrain
Bloodless spectre, anguished mother
Doomed to utter that refrain
Tell me where my boy was lain

11. **Example of video interview conversation at the Debate Club**

130619 Video interviews at the Arts university, lecture Theatre.
7 way post Debate Club conversation.

Me – Frances Norton, Proteus, Kalokagathia, Meditrina, Lamia, Janus, Matuta.

███ anonymised names Kalokagathia: I think it's valuable coming to these sessions I always like to live listen to everyone's point of you and give my own point of view and learn about everyone else's ideas so

Frances: we were talking about identity did you think this was useful

███ - Kalokagathia : yeah I mean it's always good to think about things on a deeper level I was go home and think about it that's what's growing my confidence over the past year it's critical thinking about not just yourself but about others and how they think the world works

Frances: great thank you

███ - Meditrina

Frances: what new thing have you learnt or what new idea have you learnt in this session apart from Mother Shipton

███ - Meditrina: I like to debate and think about life situations just to discuss and exchange are opinions about different experiences that we have had in our life I find it very interesting every time it's something different and it makes you think about basically our daily life and Society and just thinking in general

Frances: thank you

███ – Lamia: I enjoyed it a lot more than some of the others because I didn't know where to start with it so my opinion developed through the Debate club when I listen listen to everybody else's contribution that's why I found it really valuable because I usually will look at the topic it and think straight away start thinking of things to say this time I didn't really know where to go with it but so I think I have got more out of this session then I have from the other ones

Frances: so that's good thank you

███ – Janus: I think it I think this has distilled for me what we have gained over the whole year so two talking about identity and being yourself and being your true authentic self I think the way that everyone has come on and changed them become more confident over the last 12 months you can see people's authentic self really comes out in a way that maybe they didn't feel confident in September October when everything was all new we're just getting into education just getting to know each other where is now everyone is so much more confidence and everyone has loads to say and really interesting points to make and I think you can see how much everyone has developed in this sort of school year and I think it's been fabulous

Frances thank you do you want to say something as co-leader

███ - Proteus: yes co-leader sounds very good I think it's been really interesting because the few times I have been the only man in the room and seeing how people thought process developed and a couple of times in the first couple of sessions and there was Harry and a couple of times people start to say something and then and consciously we would have a little look at each other a sideways glance at each other but I think that has stopped now after the second third and fourth session people feel comfortable then they're in a comfortable space they're not saying

anything that offends anyone and we don't have to check ourselves and that seems to have happened more and more as the weeks have got have gone on and there's a little bit more coming than initially and the justify justification because I think by week 5 people can think and say yes this is my identity and I don't mind what other people think and I put myself out there which is always a bright thing to do so that's been really great to watching develop

Frances: thank you

████ – Matuta: So I so before we started this session I was thinking like this at (brackets she makes a hand gesture like blinkered thinking so she puts two hands up to her face and blinkers her eyes and puts her hands down in a narrow path) so I thought robot robot robot but actually I couldn't wait to hear what people had to say about it because I knew it would change my thinking and it's made me think about things that I do think about anyway but in a different way in a new way in a different way with this (topic we are inventions) we have called it an invention but people are consciously doing things consciously making decisions to be or not to be or whatever it's been fascinating for me

At this point ████ - Meditrina takes the camera and asks the question of me.

████ - Matuta: So Francis how have you enjoyed the Debate Club and what has it given to you as a whole part of developing thinking for your PhD

Francis: ok so my intention for this debate Club was to increase critical thinking to get people speaking and talking about their ideas and thinking in the different way thinking in an expanded way in the Debate club you can do you can do two different kinds of debates you can have one where you divide the room one-sided for and neither side is against but I decided not to do it or we decided not to do that we decided to make it that's me and ███ decided to make it a bit more free form a bit more Art School and I think it has I think it's worked so when we're done these little video conferences then I've gone away and transcribed it and it's when I do the analysis and I look for what people say and the patterns in what people say that's been very interesting people talking about like him was talking about developing confidence ████- Lamia talked about that too and ███-Janus talked about that too so that's been like a really interesting kind of outcome I didn't intend to increase people's confidence but it happened so people have been able to develop themselves in ways that I didn't think I didn't even know that they were going to and also people actually enjoy writing everyone laughs and this is kind of going back to the poetry group it's not really the Debate club but when I was doing my analysis for the poetry group one of the Big Things was people enjoy writing so my assumption was that people don't like writing that's why I started doing this

████-Janus: it's like we've been given permission to write ████ - Lamia too and odds on whether you enjoy it or not you're giving us permission to do it to do something with never done before and that's quite liberating

Francis yeah I mean that was like a big shock to me because that was one of my assumptions that people don't like to write because when I give people written assignments there's a lot of resistance for one reason or another. ████ Matuta laughs but when we were doing the poetry, I mean like ████ Matuta wrote a poem a day more than one poem a week or two or three poems a week ████ Lamia you were writing loads people weren't just writing one poem a week they were writing more than they needed to and really enjoying it and really enjoying listening to other people other people's poetry as well

████-Matuta: I think that's I'm going to say it's an art thing that's just cos we're artists but I do think it is an art thing the more that you took the more that you share the more that you get from it the more that you inspired the moor ideas you get the more ideas you get and one thing just

generate something else and something else I understand that when you said when you said that you get a lot of resistance from writing because when you sit there in front of a blank piece of paper it's like I was saying to ██-Janus I don't know where to go with this one (meaning the topic for debate was we are inventions) so if you had just said to me there you go write something about that (and she look downcast and befuddled and not knowing where to start) but having taken part in the Debate I think to myself oh yes I've got loads of ideas

██ Janus: it's like the process is the important thing that's what Sparks and it's really personal to you and you get loads of ideas a little bit like the final project will bounce off each other but we're all doing really individual things but that collaborative process to start with is the important bit that's what helps you with your critical thinking

Francis: and four people like me who are dyslexic I can read all the books I want but it's the talking it's finding the connections and listening to what other people have got to say about it that make the writing come alive because when you dyslexic as you all know ██ Kalokagathia you only get so much out of the writing and so like I have to find other forms of unlocking that information

██ Kalokagathia: I find it easier to talk through my ideas and to talk to other people and then I can get it if I just have to sit and ride I get panicky if I have to sit and write I get panicky and it just doesn't come meaning the writing doesn't happen so talking really does work

Francis: so ██ Kalokagathia, when you speak you are really articulate it's almost like this could be for anybody if you used a dictaphone or your camera phone to record your speaking and record your ideas you would have the beginning of an essay yeah anyway so debate club has been fantastic and it's been so nice to work with ██ because that was the other outcome for this project was that we work together so that was a new thing for me working in project management and working together with another lecturer being able to go to ████████████ The College, and then pull coming over to the ████ The Arts university, ██ Proteus coming over to ████████████ The Arts university we've seen some differences already I don't know if you want to talk about that a little bit

██ Proteus: so I think one of the things for me is that here is group of people that you know and trust and vice versa so they trust you to but the group that we worked with Down ████████ The College, they don't know you so they're quite new group and I don't know them and it's been difficult to convince them to come and then when they're there where is here you know each other and you can bounce off each other they don't really know each other as well and it's been a little bit it's not been as free-flowing I don't think and there's been a couple of times when you can see people saying Uno let's not saying oh no let's not because it's personal and they're going to say or if they think it's contentious and the minute you think all I'm not sure if I'm going to say that then you don't say that and someone else fulfilling someone else will fill in so it has been a real difference

Francis: but really interesting

██ Proteus: yes and really positive if everything was successful it wouldn't be very interesting piece of writing

Francis: I don't think it's unsuccessful I think it's just a finding

██ Janus: do you both think that it helps the group knowing each other well having that kind of rapor is more helpful to sort of help other critical thinking than the disparate group who don't know each other

██ Proteus: it is only the 1 experience and if you did that 10 times you might find that it goes the other way that one time I know that if I had worked with the level to group that I knew well they

know each other and I know them I think that trust element is it seems like a really big thing and get to know each other and say this is a big deal

███ Janus; it's back down to the confidence then again

Francis; I think possibly as well that you are not a group who are talk together that is there are access and Deva students together in the Debate Club I think it's been really good for bonding the two groups and I think it's been really good for... You kind of have created your own little community within first of all the poetry group and then in the Debate Club so that the group already has that kind of understanding in the poetry group because people have said really heartfelt things in the Poetry Club quite personal things they already had that trust so when we came to the Debate Club people already had that level of trust . ok ███ Meditrina, let's leave it there thank you very much everyone

███ Matuta; that was a very long answer

███ Meditrina; it lasted for 3 days.

12. Example of a questionnaire from CT Club and a reply
Subject: questionnaire for my research project **Hi, I would love it if you could answer a few questions for my PhD project. (no worries if you are busy). Please collaborate**:

· If you would like to - Could you ask yourselves these questions and make a response, either a written response, video/ audio/ record yourself answering the questions. And either send it to me or bring it next week.

· What is thinking through making or being creative?

· How do you do thinking through making or being creative?

· Is there thinking that can only be done through making or being creative?

· What is a good way to record critical thinking in action and thinking through making or being creative?

Thanks for your participation, Warm regards, Frances

…………………………

Reply: Hey Frances, Hope these are ok 🎈

What is thinking through making or being creative? Thinking through making is a process which enables creativity by providing physical prompts to build upon in order to think and make. I often find it very difficult trying to ideate with just a blank sheet of paper in front of me therefore just making gives a starting point. Being creative is thinking in tangental and interesting ways that enable new thought. This often happens when being sceptical and critical about things/people/objects and trying to rethink how they could exist.

How do you do thinking through making or being creative? My practice is Letterpress printing. I sometimes have drawn plans before I start making but generally speaking I will get a range of

sizes of letters that are related to the project and lay them straight onto the printing bed and start physically moving them to see how they communicate different in different compositions. I will then do several proof prints, sometimes with carbon paper to quickly test these compositions.

Is there thinking that can only be done through making or being creative? In my opinion yes. If you are thinking through an idea that needs to exist in any kind of physical sense then it needs to be thought through physically.

What is a good way to record critical thinking in action and thinking through making or being creative? Whatever way is quick, there needs to be lengthier reflection ON action after making but during it should be as quick as possible. Either in a notebook or in terms of my practice I make notes in pencil on each iteration of a print.

Cheers – ▮▮▮▮▮ - Roma

13. Papers given from this thesis between 2018-2021: -

- Norton, F. (2022) ADEMA Escuola Universitaria de les Illes Balears, School of Fine Arts. Paper entitled - 'Connecting Arts Practices: Developing Critical Thinking Skills and Community with Transdisciplinary Postgraduate Arts Students.' International Week of Teaching and Research in Fine Arts (March 24-25, 2022)
- Broadhead, S., Baines, M. & Norton, F. (2021) British Education Research Association BERA. Mature Students Developing Critical Thinking. Symposium Paper given at an online conference. September 2021. 14/09/2021
- Norton, F. (2021) International Practice Focused Research in Education Conference (IPFREC) and ETF. Shifting Horizons of Educational Practice, Theory and Research. Paper given - Wicked Problems in a Pop-up Exhibition: Reflections on a Critical Thinking Club. 6-8 July 2021.
- Norton, F. (2021) Leeds Arts University, conference on 'Decolonising the Curriculum' paper titled '*Can Critical Thinking Further the Concept and Practice of Decolonising the Classroom*?' Friday 25 June 2021.
- Norton, F. (2020) 'Critical Thinking/ Critical Making: Giving Critical Thinking a Home in HE Arts Education, Developing Criticality with Master of Arts Students.' (ICACE) International Conference of Art Culture and Education conference Sichuan, People's Republic of China. Entitled Home and Un-Home, Contemporary Art, Education and Culture in a Post Pandemic Context. At (GCADI) Global Centre for Art, Design and Innovation, University of . Link to the conference poster https://mp.weixin.qq.com/s/TyEJ-INdkixdqhUOhvZJOA . Friday 27.11.2020 to Sunday 29.11.2020.
- Norton, F. (2020) 'Mature Art Students Developing Critical Thinking'. Aspiration and Constraint in the Post-Covid Post- Compulsory Crisis, A conference organised by BERA, online on YouTube. 05/10/2020. Please

see the following link for the recording of the webinar: https://www.bera.ac.uk/media/aspiration-and-constraint-in-the-post-covid-post-compulsory-crisis.

- Norton, F. (2019) November 2019 *Mature Students Matter*, symposium. Talk given on practice based research and critical thinking with adult learners. LAU.
- Norton, Frances (2019) What can critical thinking do for Access? Can transferability speak to specificity in a Further Education arts institution? In: *Forum for Access and Continuing Education (FACE)*: Delivering the Public Good of Higher Education - Widening Participation, Place and Lifelong Learning, 3 July - 5 July 2019, Sheffield Hallam University. - http://lau.collections.crest.ac.uk/17500/
- Norton, F. (2019) Deflecting risk, increasing citizenship: JPD Debate Club at two FE colleges, exploring the potential impact of critical thinking strategies. In: *Education and Training Foundation (ETF)* Annual Research Conference 2019, 1 July 2019, Mary Ward House, London. - http://lau.collections.crest.ac.uk/17502/
- Norton, F. (2019) Can poetry develop critical thinking skills? Narrative enquiry in an art college poetry writing group. In: *The 39th Annual International Conference on Critical Thinking. Cultivating the Intellect and Developing the Educated Mind Through Critical Thinking*., 4 June - 7 June 2019, KU Leuven, Belgium. http://lau.collections.crest.ac.uk/17503/ .
- Norton, F. (2019) Haptic criticality: can risk be deflected through development of critical thinking with adult learners? In: *ESREA 4th Conference of the ESREA Network on Policy Studies in Adult Education*, 16 May - 18 May 2019, Charles University, Prague, Czech Republic. http://lau.collections.crest.ac.uk/17462/
- July 2018, *ARPCE conference*, University of Oxford, Manchester Harris college, paper given, a bursary funded place given: : 'Talking About Art: What can Practice Focused Research Reveal About Critical Thinking, That can't be Discovered by Other Modes of Enquiry?'
- July 2018, FACE Conference University of Worcester, paper given: 'Keep Talking About Critical Thinking: Can Critical Thinking be Taught or can we only Create Conditions to Support its Development?'
- July 2018, ETF conference London, Mary Ward House, poster presentation and paper given: 'Keep Talking About Critical Thinking: Can Critical Thinking be Taught or can we only Create Conditions to Support its Development?'
- June 2018, University of Sunderland – paper given 'Talking About Art; critical thinking through practice focused research, narratology and oracy in post 19 education.'

14. Publications from this Thesis between 2019-2022: -

- Norton, F. (2022) 'Pop-up exhibitions and wicked problems: Reflections on a Critical Thinking Club' in Broadhead, S. (Ed) *Access and Widening Participation in Arts Higher Education*. London: Palgrave Macmillan.
- Norton, F. (2021) 'What can critical thinking do for access to Higher Education adult learners at a Further Education arts institution? Reflections on a poetry group.' in*, Delivering the Public Good of Higher Education– Widening Participation, Place & Lifelong Learning*, London:

Forum for Access and Continuing Education (FACE), ISBN: 978-0-9954922-3-3.

- Norton, F. (2020) 'Developing critical thinking and professional identity in the arts through story.' In Gregson, M. *Practice-Focused Research in Further Adult and Vocational Education : Shifting Horizons of Educational Practice, Theory and Research.* Palgrave Macmillan.
- Norton, F. and Gregson, M. (2020) 'The Thinking Skills Deficit: What Role does a Poetry Group have in Developing Critical Thinking Skills for Adult Lifelong Learners in a Further Education Art College?' In the *Journal of Education Science*, volume 10, issue 3 (march 2020) 73; doi: 10.3390/educsci10030073.
- Norton, F. (2019) 'What is the role of critical thinking in vocational Further Education? A practitioner's point of view.' In: *Transformative Higher Education: Access, Inclusion and Life Long Learning.* FACE Publishing. ISBN 9780995492233. 'What is the role of critical thinking in vocational Further Education?' - http://lau.collections.crest.ac.uk/17501/

15. **Example of thematic analysis the 'I' poem coding**

'I' poem analysis of participants (anonymised names) Skerion and Hebe: interviewed 30/01/2019

Key of Themes

Theme - Enjoying creative writing

Theme - Enjoying the community of inquiry

Theme - Was scared/ apprehensive at first

Theme - Linking with college work, developing creativity

Theme - Helping mental health wellbeing

Theme - Planning ahead, projecting forward, ambitions, development self develpment

Theme - Bringing other in including others, new collaborations

Group bonding cohesion

Informal learning environment

Social cohesion

Developing English as a second language

something just for adults with lives and families

An 'I' poem is a form of data analysis, looking at a transcription of the interview, every time 'I' is used that sentence is pulled out and put into a separate document, (Kara 2015, p.17) I poems are a way of seeing how participants represent themselves in interview, paying attention to first person statements. Putting the statements together in an 'I' poem and looking for patterns and themes.

(No link with college work theme, no informal learning environment)

==Theme – enjoying creative writing== - 13

I think it was surprising how accessible it is

the stuff I've come up with I've actually quite surprised myself

the fact that I can do it at all is quite surprising to me

I was like, oh it's cool

you can just sit down and have a good think and come up with anything [a person, me I mayself]

so I like it

I find myself writing more

I always like have thoughts and stuff but now we've got a reason to get them out.

even if you [I] write something and it doesn't have anything specific to do with the topic, you can still just say it.

I just think about it time it's like when you're writing a poem or any piece you thinking about lot of stuff and you just trying to get you just trying to condense it into one thing

I listen to any music I really listen to the lyrics

see if I can understand it better

I would have never thought of doing [poetry for fun]

==theme – worrying, apprehensive self deprecating, I cant do it.== - 7

not that I think it's amazing

I don't know about yourself [what do you think??]

I didn't like I didn't think I was going to like it as much as I did like

I'm going just gonna pass through sometime

you have to be some kind of poet or to write any kind of poetry you have to be some kind of some profound thinker some kind of profound thinker – [here I think you means 'one', someone, a person]

I don't know if it's had an impact on my work

I wouldn't say I'm considering a career or anything [in poetry]

==Theme – enjoying the community of inquiry== - 5

I do want to make sure that you're [I'm] there

it's not even the fact that you [I] want to get out your [my] own poem

you [I] want to be there, just to hear it [the poems of others]

I find very interesting [others stories behind the poems]

you [I] can just show the poem

theme – good for mental health - 8

you [I] just want to write down your [my] thoughts

you {i} just do it [write poems] and it's quite cathartic

It [writing poetry] has help me just to calm down just get my thoughts out it's something else to think about rather than constant uni work

You {i} want to come and have some headspace…

I want to see if there's any way that I can implement anything that I like use poetry and stuff or even a Reflection period [using poetry as mindfulness after college to collect thoughts]

it was good to have a night just doing poetry instead of just sat there talking about I don't know...

I'd like to say I'd like to incorporate it more into my life something to do that I enjoy

you feel just good when you've written a poem

Theme - Planning ahead, projecting forward, ambitions, development self development - 4

I can perform them or even produce a booklet or something

I just want to write more hopefully get to a place where I can

when I've finished uni

I find myself now, like everything I think about, like future projects and stuff,

Theme - Bringing other in including others, new collaborations - 2

I thought about it and I was going to put my friend as well he's done more poetry than I have we'll see

I sat down with my girlfriend and collaborated on the work on the poetry

16. **Elder and Paul (2016, Intellectual Traits**

Developing Intellectual Character

Fairminded critical thinkers want to develop intellectual habits or traits. These traits define how they live their lives – how they learn, how they communicate with other people, how they see the world. Here are some of the important intellectual traits or virtues. See if you can figure out what each one might mean before reading the descriptions on the next page. When thinking about important ideas, it's always helpful to start with a dictionary.
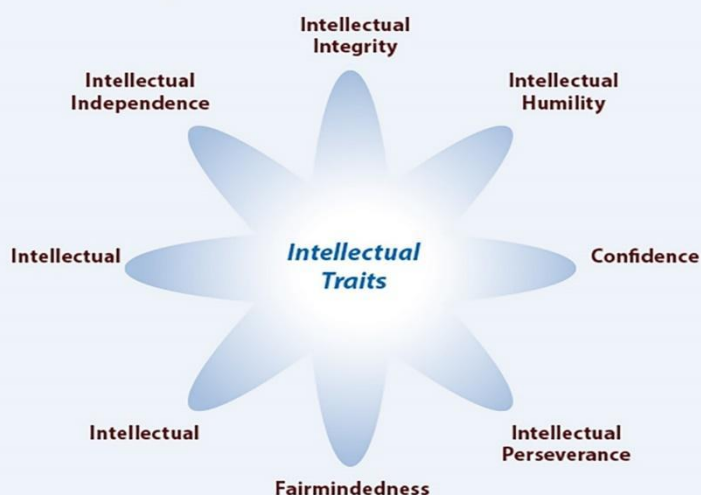
17. **List of anonymised participants who took part in the five pedagogic interventions from 2017-2020**

	List of Participants	2017-2020
	Anonymised name	**Pedagogic intervention attended**
	Places	
	The Arts University	
	Fishtown (in the tale of Boreas)	
	Chimney Town	
	Wisdom, North Carolingan (Andy's tale)	
	The College	
	Educators 2017-2020	
1.	Echo	X Book club
2.	Techne	/ Diary
3.	Gaia	/ Diary
4.	Roma	/ Diary, Book club
5.	Jupiter	/ Diary/ CTC

6.	Lupe	/ Diary/ CTC
7.	Artemis	/ Diary, Book club
8.	Eos	Interview, Book club
9.	Sybil	CTC cultural appropriation
10.	Andy (in Andy's story)	Case study
11.	Proteus	The College lecturer, JPD co facilitator on the Debate Club
	The Arts University Students 2017-2018	
12.	Andromeda	/ Diary, Book club
13.	Ania	X, Book club
14.	Laertes	X
15.	Juno	x
16.	Britomartis	/ Diary
17.	Nomia	/ Diary, Book club
18.	Lyssa	/ Diary, Book club
19.	Rhea	X
20.	Scylla	/ Diary
21.	Boreas	/ Diary, Book club
22.	Kratos	/ Diary, Book club
23.	Minthe	X book club
24.	Carpo	2018 and 2019, Book club, diary, poetry group
25.	Maia	X, Book club
26.	Selena	/ Diary, Book club
27.	Ceto	X, Book club
28.	Merope	/ Diary, Book club
29.	Orthosie	/ Diary, Book club
30.	Rumina	/ Diary
31.	Deimos	/ Diary
32.	Effie	Copy editor and proof reader
33.	Menoetius	x
34.	Lethe	x
35.	Janus	X critical thinking club/ Poetry/ Debate club

36.	Boromir	x
37.	Gudrun	x
38.	Vulcan	X interview, Book club
	The Arts University participants 2018-2019	Debate club Poetry writing
39.	Vili (veeli)	
40.	Vé	
41.	Caerus	Poetry/ critical thinking club / Poetry Debate club
42.	Fabulinus	poetry
43.	Gelos	poetry
44.	Hebe	Poetry Debate club
45.	Iphinoe	poetry
46.	Juturna	Poetry Debate club
47.	Justitia	Poetry Debate club/ critical thinking club/ Poetry Debate club
48.	Kydoimos	Poetry Debate club
49.	Kalokagathia	Poetry Debate club
50.	Lamia	Poetry Debate club
51.	Matuta	Poetry Debate club/ critical thinking club/ Poetry Debate club
52.	Meditrina	Poetry Debate club/ critical thinking club/ Poetry Debate club
53.	Robigo	Poetry Debate club
54.	Skeiron	Poetry Debate club
55.	Terpsichore	Poetry Debate club
56.	Thrasos	poetry
57.	Kalokagathia	critical thinking club/ Poetry Debate club

58.	Robigo	critical thinking club/ Poetry Debate club
59.	Aeolus	critical thinking club
60.	Bia	critical thinking club
61.	Castor	critical thinking club
62.	Charon	critical thinking club
63.	Glaucus	critical thinking club
64.	Galina	critical thinking club
65.	Madora	critical thinking club
66.	Saba	critical thinking club
67.	Taidgh	critical thinking club
68.	Takis	critical thinking club
69.	Chronos	Critical thinking club
70.	Hemera	Critical thinking club
71.	Hecate	Critical thinking club
72.	Jace	Critical thinking club
73.	Juventas	Critical thinking club
74.	Juturna	Critical thinking club
75.	Kacia	Critical thinking club
76.	Lali	Critical thinking club
77.	Eikóna	Critical thinking club
78.	Aether	Critical thinking club
79.	Iakovos	Critical thinking club
80.	Crios	Critical thinking club
81.	Jacinda	Critical thinking club
82.	Talus	Critical thinking club
83.	Jacinth	Critical thinking club
84.	Kalista	Critical thinking club
85.	Rezi	Critical thinking club
86.	Jacinthe/ Jackie	Critical thinking club
87.	Gaelan	Critical thinking club
88.	Tantalus	Critical thinking club
89.	Sacha	Critical thinking club

90.	Naia	Critical thinking club
91.	Efpraxia	Critical thinking club
92.	Fengári	Critical thinking club
	The Arts University Participants 2019-2020	
93.	LA85	CTC reading group 2020
94.	MR86	CTC reading group 2020
95.	SR87	CTC reading group 2020
96.	SD88	CTC reading group 2020
97.	CR89	CTC reading group 2020
98.	AP90	CTC reading group 2020
99.	MR91	CTC reading group 2020
100.	JB92	CTC reading group 2020
101.	DM93	CTC reading group 2020
102.	MS94	CTC reading group 2020
103.	RB95	CTC reading group 2020
104.	KC96	CTC reading group 2020
105.	MP97	CTC reading group 2020
106.	HB98	CTC reading group 2020
107.	KM99	CTC reading group 2020
108.	LA100	CTC reading group 2020
109.	LF101	CTC reading group 2020
110.	MN102	CTC reading group 2020
111.	NB103	CTC reading group 2020
112.	YW104	CTC reading group 2020
113.	KI105	CTC reading group 2020
114.	LB106	CTC reading group 2020
	The College Participants 2018- 2019	
115.	Pacifica	Debate club
116.	Saba	Debate club
117.	Caesar	Debate club
118.	Dahlia	Debate club

119.	Salus	Debate club
120.	Raissa	Debate club
121.	Ramona	Debate club
122.	Kalliroe	Debate club
123.	Balthasar	Debate club
124.	Caitlin	Debate club
125.	Sandra	Debate club
126.	Calandra	Debate club
127.	Sandrine	Debate club
128.	Damalis	Debate club
129.	Rena	Debate club
130.	Santos	Debate club
131.	Jalon	Debate club
132.	Sapphira	Debate club
133.	Sarantos	Debate club
134.	Jasper	Debate club
135.	Efpraxia	Debate club
136.	Jaan	Debate club
137.	Sevasti	Debate club
138.	P07b	Book club/ DP
139.	P07c	Book club DP
140.	P08d	Book club
141.	P18e	Book club/ DP
142.	P11f	Book club/ DP
143.	P06g	Book club/ DP
144.	P27h	Book club
145.	P10i	Book club/ DP
146.	P14j	Book club
147.	P04k	Book club/ DP
148.	P15m	Book club/ DP
149.	P06p	Book club/ DP
150.	P12q	Book club/ DP

151.	P01r	Book club/ DP
152.	P17t	Book club/ DP
153.	Ellen Dean	Diary, Book Club, Poetry, Debate, CT Club

http://www.gods-and-monsters.com/list-of-greek-gods-goddesses.html

18. Data table from the Diary Project

Diary Project

DIARY PROJECT	DATA COLLECTED	OVER 12 WEEKS
VALUE	**category**	**percentage**
27 PARTICIPANTS	Total number of participants	100%
40 PARTICIPANTS out of a possible 454 invitations	Survey monkey questionnaire	9%
7 PARTICIPANTS	Participant Questionnaires	26%
7 PARTICIPANTS	Average attendance at Book Club	26%
7 ENTRIES out of a possible 12 weeks	Field-notes	26%
69 ENTRIES out of a possible 91 days	Diary entries	78%

19. Table of data from the Book Club,

Book Club data table

BOOK CLUB	**Data collected**	**over 15 weeks**
VALUE	**category**	**percentage**
19 PARTICIPANTS	Total number of participants	100%
11 PARTICIPANTS	Participant Interviews, Educational Journey.	58%
8 PARTICIPANTS	Participant Post Book Club Questionnaire.	42%
6 PARTICIPANTS	Average attendance at Book Club	32%
40 PARTICIPANTS out of a possible 454 invitations	Survey monkey questionnaire	9%
10 ENTRIES	Field-notes	67%
93 ENTRIES	Diary entries	89%

20. An example of Poetry Group data spread sheet

date	present	theme and form	poem listend to	notes
10/10/2018	12 present	poetry and art, poetry and own practice. free verse	Anne Sexton poem	Tech issues with the audio, id chosen all these great poets performing on YouTube: patience Agdabi, George the Poet, Anne Sexton. But we couldn't hear them because of the dodgy speakers and technical stuff, ear-splitting feedback. I read my own poem last, bit embarrassing but good. 'Note to self when writing an icon'. Think on it more next week. All are very excited and eager to write and read their own poetry, and I look forward to what happens next. Given the theme of writing about their own practice. Let us see what it brings, and I'll write one too. Interestingly again proves the point, when I make myself vulnerable - reading my poem, other people come to me to say stuff, M. showed me her Instagram, and photos and stayed when she said she wouldn't. M. wrote a poem in lunchtime. When I put myself out there, people reciprocate in lots of ways.
17/10/2018	- 7 present	the 5 senses	Tissue by Imtiaz Dharker	And what to do. Thought about a name, signed permissions Then went round and listened to poems marina and her slogans and a really powerful Julie with her found poem in the toilet 'pretty girls don't cry in the toilet' Thamina with her rhyming poem about making it in the art world, very aspirational Mandy and her stream of consciousness poems about observations on life. Claire had a wonderful one about a painting and life as a board game, really thoughtfu beautiful, I did one about 'angel's kiss'.

21. Debate Club data, Debate prominent themes 12/05/19

Theme, critical thinking is a skill, a muscle that needs developing

Theme using questioning to go deeper

How can CT be developed in debate club?

Supported at first

Where and when can CT happen? Safe space? Non judgemental

22. CTC data example

Charon: 04/11/2019

Yes I enjoy it, it makes me do things that I wouldn't normally ever do like craft potatoes out of bra cups and makes me examine what and why we are doing things and explore materials and things and just a little bit about process and it's just a nice opportunity to with no pressure to talk through ideas for the other people

So yeah this is my potato basically I haven't really done any craft before or sewing or anything before

Yeah so I was wondering what am I going to do and I saw some bra cups and thought well that's a start because they are pre stuffed and they are the right colour and the right shape and then I was inspired I had just been to a Stranger Things immersive cinema experience which inspired me to do an 80s theme

Made out of bra cups so yeah I laboured for many hours I even made a little eyes in the potatoes and this is the end result and I kind of like it because it's comforting and a bit like a purse I might actually use it I might actually use it like a person real life.

Has been sat on my mantelpiece and I've become quite fond of it that's all around last laughter all around. it's like are an art installation in itself.

A 1980s Memphis group potato out of an old bra cups and funky buttons I had made a wire one I can't believe all that interview is totally down the pan with the technical glitch I'm so upset about it maybe I will hold the potato again and trying to get in that zone .

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