

Opening up Opportunities: PGCE Secondary Art and Design Trainees' Experiences of Teaching Pupils Identified as Having Visual Impairment in Art Education

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Declaration

I, the author, declare that this thesis and the work presented within are my own and have been generated by myself as a result of conducting this original research and has not been submitted for another degree or qualification of this or any other university or other institute of learning.

Part of the ideas used in this thesis has been published in the following papers:

Dunn, H. (2021) Opening Up Opportunities - Gaining Experience and Skills for Pupils with Visual Impairment. *AD Magazine: NSEAD*. Issue 30, pp.20-21.

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Abstract

The aim of this thesis is to explore Post Graduate Certificate of Education (PGCE) secondary art and design trainees' experiences of facilitating an art education project for pupils at a specialist school for visual impairment (VI) and other needs in the Northwest of England. This opportunity is designed to better prepare PGCE trainees for working with pupils identified as having VI. The thesis draws upon fieldwork conducted across two separate academic years at one Higher Education Institution (HEI) in the Northwest of England. Data was generated through focus groups with PGCE trainees, at the end of the art education project and again upon completion of the PGCE course in each academic year. I contribute to existing knowledge in the field by highlighting the ways PGCE trainees' perspectives towards working with VI and SEN, has shifted over the one-year period of the PGCE course.

My findings indicate, initially PGCE trainees were apprehensive about working with pupils identified as having VI. However, participation in VI training enabled PGCE trainees to gain an understanding of pupils' perspectives, they also recognised this could not fully replicate pupils' lived experiences. PGCE trainees' subsequent teaching practice placements and feedback they provided, became important indicators of the ways in which they were able to transfer the skills learnt regarding teaching pupils identified as having VI into practice, when working with pupils identified as having a range of SEN. In sum, through following their journey, PGCE trainees, were able to develop as teachers.

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I hope my hundreds of questions haven't been too much trouble.

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You watched me grow up, from the child who knew no different, to the naive and stropky teenager, and now the confident young woman.

The care and treatment I received has enabled me to live life to the full, but also prove others wrong!

Inspiration can come from the smallest of things

I'm just a person

I let people into my life to inspire them, but not because I'm an amazing person, I'm just a person, doing things that other people can also do

I want to see how far I can get on this journey, living each day and being proud of what I have achieved so far

Key Definitions

Visual Impairment

The definition of visual impairment (VI) comes from a medical perspective. VI is any eye condition affecting the “visual system and one or more visual functions” (ICD-11, 2021) which cannot be cured or corrected with glasses. VI is measured by taking into consideration two key points – visual acuity (VA) and visual field (VF) (ICD-11, 2021).

SEN

For the purpose of this research, I adopt the definition of SEN as defined by the SEN Code of Practice:

“A child or young person has SEN if they have a learning disability which calls for special educational provision to be made for him or her”.

(DfE, 2014, p.15)

Art Education

The definition, or overview of art and design education for Key Stage Three is taken from the guidance provided by the National Curriculum:

“Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own work of art, craft and design”.

(DfE, 2013)

Simulation is:

“The act of imitating the behaviour of some situation or some process by means of something suitably analogous”.

(Colwell, 2012, p.68)

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Chapter 1 - Introduction

Introduction

This thesis presents an exploration of Post Graduate Certificate of Education (PGCE) secondary art and design trainees' experiences of facilitating an art education project for pupils identified as having Visual Impairment (VI). The driving force behind the art education project, and ultimately this research, was twofold. The PGCE tutor was aware that PGCE trainees are often less secure in their capability to develop appropriate learning opportunities for pupils identified as having VI (NCTL, 2016). In addition, there is a national average of "14.9% of pupils with Special Educational Needs (SEN) being educated in mainstream schools" (DfE, 2019, p.4) and "1.3% of these are identified as having VI" (DfE, 2019, p.5). Therefore, a PGCE tutor at one Higher Education Institution (HEI) in the Northwest of England, wanted a group project which could enhance her PGCE trainees' capabilities and better prepare them to meet a broader range of pupils' needs, not only in their subsequent teaching practice placements, but also within their future careers. The PGCE tutor knew working with pupils identified as having VI would be a challenge for the PGCE trainees, something they would initially be nervous about doing. However, it was recognised that mainstream teaching practice placements would not necessarily give PGCE trainees the most appropriate advice and guidance in working with pupils identified as having VI.

This perspective is not generally offered to PGCE trainees, since time constraints on PGCE courses means there is little opportunity to address this issue (Carter, 2015). In addition, there is too much variability across Initial Teacher Training (ITT) programmes in what is covered on SEN (Carter, 2015). However, ITT providers are required to, "prepare all new teachers to support SEN in their classrooms, providing a solid grounding in the most pertinent issues" (Carter, 2015, p.24). The expectation is that PGCE trainees should gain experience of, and become better prepared in providing appropriate support to pupils with SEN. The categories of experience, contained within the data analysis, demonstrates a hierarchy in terms of PGCE

trainees' development, on their journey to becoming a teacher, by moving through the empathy, self-efficacy and advocacy responses.

In this chapter, I begin by discussing my experiences of art education as an individual who identifies as having VI, among other rare and complex medical conditions. I then offer my position as a researcher, acknowledging I have an insight into art education and an extensive knowledge of SEN, including its practical application. However, I am mindful these experiences are unique and personal to my circumstances. As such, they are not representative of all those who identify as having VI, when engaging in art education. By outlining these perspectives, I am able to put them to one side, allowing the experiences of PGCE trainees to speak for themselves. The following section outlines my research aim, purpose and questions. This highlights how I believe my research contributes to existing knowledge in the field. In the subsequent section I discuss the language and terminology adopted within this research. I recognise the complexities that exist surrounding the language and terminology used to describe those identified as having VI. However, I provide the rationale for employing the person-first approach in this research. In the final section I provide a thesis structure, briefly guiding the reader through each of the sections.

Lived Experiences of Art Education

The decision to undertake research into art education and visual impairment was partly due to success in my MA in Disability Studies, but also based on a culmination of reflections on personal, educational, medical and social experiences, some of which I briefly outline in this introductory chapter. This opportunity enables me to explore experiences of special educational needs and disability (SEN) and initial teacher training (ITT) in greater depth, while also making a significant contribution to the field in terms of educating pupils identified as having visual impairment (VI). Since I would be studying at the highest possible academic level, in the months leading up to my start date, I often doubted my capabilities. This resulted in questioning whether I would achieve my potential and whether this was really the right environment for me. In hindsight, I was experiencing imposter syndrome, which is described as an individual's fear that their true abilities will be found out (Clance & Imes, 1978). However, I also knew that I would not have been given this opportunity if I was not capable of achieving.

As I begin to make first steps with this research, the rationale for drawing on personal experiences, particularly within the opening chapter, echoes the point “the anecdote emerges as a tool every bit as useful as the studied analytical insight” (Murray, 2008, p.19). I emphasise from the outset of this research, that my experiences do not overshadow those of the PGCE trainees, but provide a starting point to the research by making it more personal. Therefore, as the researcher, it is important I acknowledge the PGCE trainees’ unique perspectives offer a valuable contribution to the field (England, 1994), shaping and moulding teaching practises. During my compulsory education, I attended a large inner-city all girls Church of England High School. I made the decision to take Art and Design for GCSE and A-level, due to its practical approach to learning and its potential to offer something less structured than the core academic orientated subjects. This would complement the broad range of subjects I had opted to take during this period of my education. It also meant I would be able to demonstrate my own personality through creativity, something I believed was lacking in the other subjects on offer at GCSE and A-level. As a pedagogic approach, art and design education is vital in providing pupils with

opportunities to understand their own identities (Penketh, 2014). It was intended, as the title suggested, to be a creative subject, with a certain sense of freedom for pupils to express themselves. I thought this would be an opportunity to explore and understand the world around me, while experimenting with a range of different methods and techniques.

I come from a family where creativity is welcomed and encouraged. Despite my limited amount of vision, I loved nothing better than art and craft activities at the weekend and during the school holidays. However, the reality of the third-floor art rooms of my high school was very different. Drawing from observation was and remains one of the key components of the Art and Design assessment process (see AQA GCSE Art and Design Specification, 2015). During our taught sessions it was drummed into us that we had to draw from observation, as old ceramic jugs, artificial flowers, bottles and anything found lying around the art rooms were placed in a heap on the table in the centre of the room. This was an area where I noticed I stood out from my peers, who would produce a set of beautifully formed drawings, showing depth and perspective, in comparison mine were flat and uninteresting, but representative of my level of vision. Drawing from observation can provide normalising judgements which are formed about individuals' abilities to learn (Penketh, 2014). Therefore, an inability to produce conformed drawings suggested there was an inability to meet the requisite aims of the exam body specifications.

Due to my eye conditions, drawing from observation is a difficult task, since I lack depth of perception and the ability to see in 3D. This expectation is reinforced by the perspective that, "drawing is a skill that can be learned by every normal person with average eyesight and average eye-hand coordination" (Edwards, 1982, p.3). Once again, it is inferred that those who do not fall within the realms of the 'normal' human being become subject to scrutiny. However, I quickly realised other practical aspects of the subject were much better suited to my needs. A lack of understanding by the educators was apparent, since they did not attempt to understand how my needs could be met or support my engagement in the subject. In essence, there was a lack of recognition of my unique perspective.

It is only now that I am a researcher in education, I am able to reflect on my experiences. A culmination of being unsupported and a lack of reasonable adjustments within the learning and assessment processes, led to my unsatisfactory experience. While educators have a duty to modify programmes of study within the National Curriculum to meet pupils' needs (TDA, 2009), enabling them to overcome barriers to learning and assessment, this did not happen during my art education. Despite this, I was determined to persevere during the GCSE course and have positive memories of using one of my eye conditions as the theme for a particular module. This required employing a range of materials such as clay and fabric, much to the dislike of my educators. Upon completion of the course, I achieved a much higher grade than anticipated. I attribute this success to my own unique response to the assessment objectives.

The following September I began the AS/A-level course, I was looking forward to a smaller class size and potentially more focused input from the educators. However, as the year progressed, I became unconvinced about my capability to draw and was uninterested in the narrow focus held by the art education department, in which emphasis was placed on fine art practice. Importantly, while fine art is listed as one of the five areas of study, it is incumbent on teachers to select two of these titles, which pupils must explore and create work (AQA, 2015). A factor influencing teachers' learning and assessment decisions, is that they often chose modules to suit their own subject knowledge, skills, and interests (Downing & Watson, 2004). Furthermore, I began to realise my lack of first-hand experiences such as working with creative practitioners from a range of art specialisms was beginning to hinder my progress. Fortunately, my parents were willing to ensure I was given every opportunity to succeed, by taking me on regular visits to art and cultural venues, both locally and nationally. These external opportunities were hugely beneficial in enriching the classroom experience.

Despite perseverance, it became difficult to maintain high standards while there was little flexibility in the assessment processes, and I continued to be unsupported. While art and design education can be regarded as a creative and emancipatory

subject, the exam body assessment frameworks highlight the ways it can be regarded as exclusionary (Ruck, 2020). As a result of this experience being far from creative or enjoyable, I sought advice from a member of staff in one of my other subjects. This meant upon completion of the externally set AS-level art and design assessment, I quickly departed from the course. Despite being slightly disappointed that I had not achieved my aim of a high grade, I was relieved to be away from an environment where my needs were continually unsupported, and little was done to resolve the situation. As a consequence of leaving the art and design course, my school experience shifted from negative to positive. I rediscovered the motivation to learn. I was able to spend more time participating and achieving in a subject I enjoyed, with an educator who took the time to understand how my needs could be met. I also began to accept that perhaps art education within this specific environment was not best suited to the needs of pupils identified as having VI. However, my personal qualities of perseverance, tenacity, and resilience to succeed, despite the subject specific educational barriers I had faced, have been a defining factor in enabling my continuation in education.

Prior to embarking on my Undergraduate Degree, I did not expect to succeed at studying in HE. I grew up in a decade where university education was perceived as the norm following compulsory education. However, my school did not have particularly high expectations of those identified as having disabilities. Our future was regarded as unknown. Upon presenting my UCAS personal statement to the Head of Sixth Form, I was met with a sense of shock, and the exclamation “you’re far too disabled to do anything”. Bewildered and horrified by this response, since I did not see myself as disabled person, just ‘different’ from my peers, I went home to my family who assisted in editing and submitting my personal statement. To my surprise, I received five good offers and went on to select my chosen course. I was then invited to an Applicant Day in early 2011. The course tutor and the way they spoke about the portrayal of disabled people in the media, really inspired me to engage with the course. This was a significant moment in realising where my education for the next three years would lead.

A key aspect this initial part of my university experience taught me is no matter what an individuals' background, education and disabilities, it is always possible to achieve by not allowing others' expectations to undermine potential. I believe my experiences provide a unique perspective of education, which could be a valuable asset to educators. Importantly, I hope the outputs of this research can create a training programme/ framework to ensure pupils identified as having VI can engage and participate in education.

Identifying my Positionality as a Researcher

Due to the personal experiences I bring to this research, it is important to highlight my position as a researcher. Positionality concerns the perspective I have chosen to adopt within the research (Foote & Bartell, 2011; Savin-Baden & Major, 2013; Rowe, 2014; Holmes, 2020). This influences how I conduct the research, but also the subject I have chosen to explore (Malterud, 2001; Grix, 2019; Holmes, 2020). I acknowledge my personal experiences and values shaped the initial ideas for the research (Wilkinson, 1988; Greenbank, 2003; Foote & Bartell, 2011; Holmes, 2020). I continually strive to ensure my own preconceptions do not influence the research (Maykut & Morehouse, 1994). However, educational research can never be completely value-free (Boyd, 2000; Carr, 2000; Basit, 2010; Holmes, 2020) and eliminated from bias (Greenbank, 2003). Having a *disciplined bracketing* (Dwyer & Buckle, 2009) of my lived experiences is critical (England, 1994), as this can reduce concerns surrounding my own influences. Drawing upon my lived experiences of VI from an art education perspective, earlier in the chapter, clarifies and contextualises my position in the research. Essentially, my position is quite simple. I began as a novice researcher however I am emotionally invested in this thesis. I have extensive personal and professional experience of disability and complex medical conditions, particularly VI. This involves engaging with SEN theory and research, including its practical application in the HE, health and sport sectors. Therefore, I am enthusiastic about using my experiences to make a difference to the training received by art educators at the beginning of their careers, specifically when working with pupils identified as having VI.

My values sharpen the awareness (May, 1997) I have of the research topic (Foote & Bartell, 2011; Holmes, 2020). It was not my intention to take an elevated expert stance to the research, by positioning myself as an expert in all there is to know about the engagement of pupils identified as having VI in art education. However, I consider myself to be relatively informed and knowledgeable about these topics. It is important to briefly acknowledge this, as I embark upon the research process. As previously stated, my university experience initially began at Liverpool Hope University, where I studied a BA (hons) in Education Studies, with a specific focus on SEN. This was followed by an MA in Disability Studies. During this time, I began to

develop a specific interest in the education of children and young people with VI, in the compulsory education setting. This extended to focus on access and participation in the Museum and Gallery environment. When I began considering potential topics for my PhD, I knew that I wanted to expand upon my previous work, making a difference to the lives of children and young people living with VI. My lived experiences, as an individual with VI engaging in art education, is one of the key driving forces behind my research interests.

From the outset of the research, a mutual relationship exists (Whitaker & Atkinson, 2019) between myself and the PGCE trainees. I must maintain respect towards them at all times (England, 1994). It was also important to highlight to PGCE trainees that I identify as having VI. By sharing my identity, this could reduce the distance in the “researcher-participant relationship” (Karnieli-Miller, et al, 2009, p.279). Creating a conducive dialogical (England, 1994) process. As a result, PGCE trainees may feel comfortable sharing their experiences (Finch, 1984) during the focus groups. It was clear from my initial contact with PGCE trainees and their tutor, they were particularly interested that I was conducting my PhD research, based upon the processes and practises of facilitating the art education project. PGCE trainees were keen to participate in the research, critically reflecting and opening up about their various experiences. While I anticipated there would be greater depth to the data gathered (Taylor & Bogdan, 1998; Dwyer & Buckle, 2009) by highlighting my position, I was also mindful that PGCE trainees’ responses would be mediated by my presence. As such, they may differ in the way they share their experiences (Riessman, 1987). This meant adopting a neutral stance during the focus group, since my role was that of the moderator. It is imperative the experiences of PGCE trainees are situated at the forefront of the research (Biklen, 1988) and their perspectives must be appreciated and represented fully (Britzman, 1989) at all times.

Research Aim and Purpose

The core aim of this research is to explore the experiences of PGCE secondary art and design trainees at one HEI in the Northwest of England, as they facilitate an art education project for pupils identified as having VI, at a specialist school for VI and other needs. As I follow PGCE trainees' journey, I examine the impact this opportunity can have on their development as teachers, as they embark upon their careers. This sentence, although written several times, throughout the thesis, serves to provide the reader with a succinct overview of the research.

In the following chapters, I explore the shift in PGCE trainees' perspectives over the one year period of the PGCE course. The categories of experience, within the data analysis, demonstrates a hierarchy in terms of PGCE trainees' development on their journey to becoming a teacher, by moving through the empathy, self-efficacy, and advocacy responses. This indicates how their behaviours have been evoked by the phenomenon. The transferable skills gained during this opportunity, can also be applicable to educators working with pupils identified as having a wide range of SEN, since it demonstrates how educators can develop an awareness of the ways teaching can be adapted, to ensure greater participation and engagement for pupils can be practised.

Research Questions

- What are PGCE trainees' perceptions towards the training they received prior to facilitating the art education project?
- What are the different attitudes demonstrated by PGCE trainees towards working with pupils identified as having VI?
- To what extent have PGCE trainees been able to develop their teaching practice as a result of the opportunity to facilitate an art education project for pupils identified as having VI?

A key motivation for these questions is my personal experiences of engaging in art education, where there was a lack of empathy and understanding surrounding my VI. This led to an unwillingness to adapt the curriculum and resources to ensure access. These questions helped to formulate the basis of the focus group schedules to be used, as a guide, with the PGCE trainees, while they were reflecting upon their experiences. It generated the data regarding PGCE secondary art and design trainees' experiences of facilitating an art education project for pupils identified as having VI, which are explored within the data analysis and discussion of findings.

Considering my Choice of Language and Terminology

In this chapter, in addition to outlining the aim, research questions and my positionality in the research, it is essential that attention turns to language and terminology. The following discussion examines and justifies the language and terminology used in the thesis. As a researcher with a background in SEN, as well as working in education, health, and social care settings, I have made an informed decision about the choice of language and terminology I employ. I recognise debate surrounding the most appropriate language and terminology has existed for many years (Bolt, 2014). In addition, many of the terms used within the education and SEN context have been contested, or misunderstood. There are a range of ways to conceptualise language and terminology surrounding disability (Beaudry, 2016). This can be subject to change, since terminology previously employed, may not have acceptable usage in the present day. Additionally, many explanations of disability language are normative (Beaudry, 2016). We cannot meet the needs of every societal group, so we have to use language that can be deemed neutral to all groups.

My choice of terminology explicitly takes on the ethos of the cultural model of disability and the person-first approach (Bolt, 2013). I have chosen to employ the term, *pupils identified as having VI*, as this places greater importance on the pupils as individuals and their engagement in art education, rather than their disability (Titchkosky, 2001). This also ensures VI can be regarded as a secondary attribute of an individual, rather than a characteristic of their identity (Titchkosky, 2001). This notion of emphasising people rather than their disability can promote individuality (Dunn & Andrews, 2015). Individuals who identify as VI are people in their own right (Bolt, 2014) and should not be defined by their diagnosis (Collier, 2012) alone. Thus, pupils' engagement in art education can be viewed from a perspective that does not place greater importance on impairment. Educators have an obligation to develop and maintain competence with regard to disability and the language used to describe it.

Thesis Structure

In the following chapter, I provide a review of the literature pertinent to my research. Firstly, I provide an understanding of art education in the context of my research. I highlight the importance of providing pupils identified as having VI, with opportunities to engage and participate in the subject. A definition of VI is provided, this adopts a medical model perspective, indicating there are a range of conditions associated with VI, before drawing upon different categories of eye conditions. Importantly, I note each individual is affected differently by VI. I then acknowledge disability arts literature and from where this stems. The next section focuses on the importance of providing PGCE trainees with opportunities to engage in SEN placements during their training. However, I recognise, due to variability, trainees may feel unsure about putting the skills learnt during their training into practice. I acknowledge a high level of disparity exists regarding the learning experiences of teacher trainees, during the one year PGCE course. In the section that follows, I discuss the role of the TA. I recognise the importance of this role in supplementing the work of the teacher and to support pupils identified as having SEN. However, I appreciate pupils can develop greater working relationships with the TA, than their class teacher. Thus, educational progress may be limited.

The next aspect of the literature review focuses on VI training and simulation. Initially an explanation is provided of simulation, followed by the concept of VI training and simulation. I then discuss the processes and practises employed when facilitating a VI training and simulation session. The next section focuses upon the activities participants may engage with during the training. I acknowledge the safety aspects that must be considered when facilitating VI training and simulation. In the final section, consideration is given to the benefits and disadvantages of the training.

In the third chapter, I outline my methodological approach – phenomenography. I then provide a section on the logistics of the research, paying particular attention to some key aspects regarding the organisation and direction of the research. This section provides the art education project brief and is followed by an overview of the

art education project. I then discuss the Disability Studies and SEN session, in which PGCE trainees were required to participate, as part of their preparation for facilitating the art education project. This led to a brief overview of the VI training and simulation session, in which PGCE trainees participated. The subsequent section provides the rationale for using photos within the research, to add context. This led to summarising the process undertaken for taking photos. The next section contains the photos from the art education project. I then provide an overview of my chosen research method – focus group, including the application and limitations of using this method. This is followed by discussing the recruitment of participants and sample description, which is purposive, in order for the data to have as much variation in perspectives as possible. Additionally, I draw upon the ethical considerations, according to the BERA Ethical Guidelines for Educational Research. I indicate how I adhere to each aspect within the research. In the final part of the chapter, I focus on phenomenographic data analysis. I explain this is regarded as a research methodology in its own right, encompassing the whole research. I outline how each aspect applies to my research.

In chapter four, my data is presented in terms of the three categories of experience. This tracks the journey of PGCE trainees through the PGCE course, as they have developed in terms of becoming teachers. In the first section - category of experience one, analysis of the empathy response is presented. This demonstrates PGCE trainees' initial experiences of facilitating the art education project evokes the empathy response. Initially, emphasis is placed upon the ways PGCE trainees put the skills learnt during VI training into practice, during the art education project. In the next part, the data analysis focuses on PGCE trainees' reflections regarding their initial preconceptions and actual experiences of working with pupils identified as having VI. The next section presents the data analysis pertaining to the self-efficacy response. This demonstrates how PGCE trainees' experiences have begun to shift in terms of facilitating the art education project, but also moving towards their future careers. PGCE trainees critique their teaching practice, identifying where they can make improvements in the future. The next part draws upon the ways PGCE trainees were able to put the skills learnt, while facilitating the art education project, into practice in subsequent teaching practice placements, and as they embark upon

their careers. The final section, category of experience three, presents the data analysis in relation to the advocacy response. At the end of the PGCE course, PGCE trainees have developed a range of skills in terms of their teaching practice. PGCE trainees provide their reflections on developing as teachers, such as their attitudes and professional conduct. This section focuses on PGCE trainees' reflections upon completion of the PGCE course. It considers the range of ways PGCE trainees work with pupils, such as their interactions and identification of barriers to learning. Additionally, PGCE trainees developed the requisite skills to differentiate their teaching to meet pupils' needs. Diagrams are included of the outcome space, which indicates the key themes gathered from the data analysis. This demonstrates how PGCE trainees' responses have moved through each category of experience: empathy, self-efficacy and advocacy, as their attitudes and perspectives evoke the phenomenon, on their journey to becoming a teacher.

I present my discussion of findings in chapter five. In this chapter, my focus is twofold. Firstly, I weave the findings with the existing literature. Secondly, I demonstrate the ways in which the findings contribute to and extend existing knowledge. This reveals PGCE trainees' journey through the empathy, advocacy and self-efficacy responses, highlighting how they have developed as teachers. The chapter centres around the research questions and the categories of experience are essential in answering the questions.

My final chapter contains the key points that can be taken from this research. Notably, through exploring PGCE trainees' experiences of facilitating the art education project for pupils identified as having VI, I recognise the importance of participating in SEN placements during ITT. This may have an impact on PGCE trainees' attitudes and perspectives, while increasing their confidence towards working with pupils identified as having a range of SEN. Implications for practice are then discussed, this section strengthens the argument, opportunities to engage in SEN placements, could lead to future generations of teachers who are adept at ensuring the needs of pupils identified as having SEN can be met. This is followed by a brief overview of the limitations of the research, in which I focus upon the

sample size. The final section highlights the potential for future research. This may expand upon the findings outlined in this work.

Chapter 2 - Reviewing the Literature

Introduction

This chapter reviews the body of literature pertinent to the research.

My study grows out of the existing literature. I acknowledge the different directions that this chapter could take. However, I have chosen to focus on 5 key areas, which have informed my research. This begins by discussing art education in the context of the research, indicating that it is located within the compulsory secondary education setting, providing pupils with unique opportunities to engage in the subject. It is followed by a definition of VI, which adopts a medical model perspective, using the clinical guidelines regarding Visual Acuities (VA) and Visual Fields (VF) in the presentation and diagnosis of VI.

This leads to acknowledging the body of literature concerning disability arts, which emerged out of the disability arts movement. The next section comprises a critical discussion on VI training and simulation. Initially, an overview is provided on the concept of VI training and simulation - outlining what this entails and when it is employed. Discussion continues on the practicalities of VI training and simulation, including, the typical content and processes of a VI training and simulation session. The benefits of participation in VI training and simulation, such as creating an awareness and understanding of VI are considered. Meanwhile, the limitations, such as, an inability to replicate the genuine lived-experiences of VI, are also considered.

In the subsequent section, the focus turns to ITT and SEN. I begin by contextualising current ITT practice, highlighting the common postgraduate approach to becoming a teacher. This is followed by drawing upon the advantages of SEN placements during ITT and what this can offer teacher trainees - a greater insight and knowledge of how to work with pupils. This leads to discussion on the disparities which exist in terms of providing SEN placements. For example, there are time constraints on one year ITT courses and ITT providers have discretion to choose what to teach in relation to

SEN. Implications of putting the skills learnt during training into practice are also identified, such as the notion that teacher trainees may adopt the attitudes and perspectives of professionals of their ITT provider.

The final section offers a discussion on the role of TAs in supporting pupils identified as having SEN. This begins by outlining the role of the TA. This role is valuable in providing support to pupils, teachers, the school and the curriculum. It is also recognised that different ability levels of pupils are supported by TAs, and they often hold an informal and friendly working relationship towards pupils. The limitations of TAs are considered, in particular, the notion that the more time pupils spend with TAs, can hinder their development and progress. This leads to considering changes that could be made. An example is regarding teachers and TAs being trained in how to work together and collaborate, so they can be fully prepared to make a difference in terms of pupils' learning.

I have employed each of the aforementioned sections as a starting point to inform the basis of my research. The section that follows provides key definitions of common terms used within the literature review and thesis more broadly.

Definitions

Key definitions of common terms used within the literature review, but more importantly, throughout the thesis, have been provided. I also recognise disability arts literature, particularly emphasising its use within the education and art education context. This seeks to give the reader some clarity, as they engage with the thesis. The next section provides a critical discussion on VI training and simulation.

Understanding Art Education

Art education, in the context of this research, is about providing pupils identified as having VI, in the compulsory education setting (from the age of 14-19), the

opportunity to engage in the subject, both in the classroom and in externally led art education projects. Art education should enable pupils to develop their work and have opportunities to reflect on the processes and practices employed (Ofsted, 2008; 2011). This is true for PGCE trainees, but also for pupils identified as having VI, when engaging in the art education project, since both groups can learn from each other. Importantly, pupils identified as having VI must have opportunities to engage in art education, without barriers and restrictions being placed in their way (Lowenfeld, 1957; Salisbury, 2007; RNIB, 2014), which can prevent their development (Lowenfeld, 1957; Wexler, 2011). It is necessary for educators to recognise the existence of barriers (Lowenfeld, 1957), before they can be removed.

Emphasis must be placed on providing suitable adaptations within this setting (Brookes & Brookes, 1997; RNIB, 2014). As the needs and preferences of pupils identified as having VI varies from one individual to another (RNIB, 2014), it is vital they must be treated individually (RNIB, 2014) and assumptions regarding VI must be avoided (RNIB, 2014). Pupils must be made aware of how the art room is organised, to ensure they can orientate themselves appropriately (Brookes & Brookes, 1997). In addition, equipment and materials should be clearly labelled in a range of accessible formats (Brookes & Brookes, 1997; RNIB, 2014) that have a clear contrast. For example, a particular process of labelling pencils and pens can enable pupils to relate objects to their colours (Hayhoe, 2008). Pupils should be encouraged to locate the appropriate tools (Campbell, 2017) for their work.

Art education should stimulate pupils, providing opportunities to make unique responses to the course, based on their understanding of the world around them (DfE, 2013). Emphasis must be placed on pupils' development of creativity (DfE, 2013). Pupils should be encouraged to create work that is original and distinct from other works (Robinson, 1989). The different perspectives offered by such pupils should be appreciated and valued (Lowenfeld, 1957; Salisbury, 2007). Additionally, art education must enable pupils identified as having VI, to acquire new skills, which they did not have prior to the lesson (Hickman, 2005). This opens up opportunities

for art education to contribute to other subjects within the curriculum which may not ordinarily be accessible to pupils identified as having VI.

What is Visual Impairment?

For the purpose of this research, the term visual impairment (VI) can be taken generally as a wide range of sight loss (Mason, 1997). There are many different reasons why a child may have VI. Examples of these include: conditions present at birth, damage to the eye, or injury, failure of the brain to receive and read visual clues sent by the eyes - known as neurological conditions, and underlying illness or disease (WHO, 2019). Eye conditions can also be genetic or hereditary (Wearmouth, et al, 2018). This does not take into consideration uncorrected eye conditions as the cause of VI (Dandona & Dandona, 2006). As previously indicated (see key definitions), eye conditions are generally permanent in nature (ICD-11, 2021). There exists a broad spectrum of eye conditions under the umbrella of VI.

Clinicians use corrected visual acuity (VA) and visual field (VF) to describe different levels of visual impairment (Dandona & Dandona, 2006; ICD-11; 2021; RNIB, 2021). It can be registered into two separate categories: sight impaired (SI) and severely sight impaired (SSI). The first of these, SI is defined as a VA of less than 6/18, but equally or better than 3/60 in the better eye, with the best possible correction (WHO, 2021; RNIB, 2021). Meanwhile, the second, SSI is regarded as a VA of less than 3/60 or corresponding visual field loss in the better eye with the best possible correction (WHO, 2021; RNIB, 2021). It is important to remember total blindness in children and young people is a low incidence disability (Gray, 2005; Wearmouth, et al, 2018). This stringent criteria provides a universal understanding and is employed to determine an individuals' eligibility to be certified at the most appropriate level based on their condition.

Disability Arts

The title of my research is - Opening up opportunities: PGCE trainees' experiences of teaching pupils identified as having VI in art education. This could indicate the requirement for discussion of disability arts literature that was born out of the disability arts movement, which emerged in the late 1970s (Shape, 2021). A core aspect of this research, and the movement more broadly, is to critically examine the portrayal of those identified as having disability, from a cultural perspective (Barnes & Mercer, 2001). Much of the existing research attempts to challenge what Koppers (2003) describes as the way the "other" (Koppers, 2003, p.4) is presented in relation to the "normal" (Koppers, 2003, p.4). This sought to provide an opportunity for others to engage with and understand some of the issues surrounding ableist and oppressive perspectives within the arts (Eisenhauer, 2007). In relation to education, researchers such as Penketh (2012; 2014) and Moore and Slee (2012) have attempted to develop an understanding and awareness of the exclusionary processes and practises that exist within art education. Furthermore, Dash (2005) and Johnson (2005) recognise the importance of art education, as a vital educational tool in transforming the perspectives of children in terms of their own identities and cultures. Meanwhile, Bolt (2012) indicates that through the process of learning about culture, it may be possible to develop a greater understanding of disability and vice versa.

These particular ideas have provided the motivation for my previous research and developed my understanding as a researcher. I appreciate interrogating existing perspectives and practises can offer a starting point in moving away from "including pathologised learners" (Penketh, 2014, p.132) and towards changing attitudes within education. I also acknowledge this is an important body of literature. However, processes and practises of engaging and participating in art education are not discussed within my research. Instead, the research focused on the way PGCE trainees were able to learn and develop the skills to work with pupils identified as having VI and a range of SEN.

Exploring VI Training and Simulation

Initially, it is important to draw upon the literature exploring VI training and simulation, including its purpose in relation to teacher trainees working with pupils identified as having VI. This is followed by an overview of the processes and practices employed by professionals when facilitating a VI training and simulation session. In the next session, emphasis is placed on the activities participants are expected to undertake during VI training and simulation. In the section that follows, consideration is given to some of the safety aspects regarding the setting up and facilitation of VI training and simulation. This leads to discussion of the benefits and disadvantages associated with VI training and simulation, as an experiential and pedagogical learning experience, when attempting to demonstrate the experiences of pupils identified as having VI.

The concept of simulation is regularly used within VI training programmes designed for those working with people identified as having VI. It is regarded as an approach which aims to replicate an experience (Flower, et al, 2007; McKenney, 2018; Maher, et al, 2021). Furthermore, VI training and simulation is regarded as a form of experiential learning (Barney, 2012), which aims to “reproduce a part of an experience, and this part is purported to stand in for the whole” (Titchkosky, et al, 2019, p.124). This can provide educators with a greater understanding of VI, preparing them as professionals (Barney, 2012; McKenney, 2018). A snapshot of the experience of VI is provided.

The actual process of simulating VI can involve activities such as *trying on* (French, 1992) an eye condition for a time-limited period (Scullion, 1996). Participants are required to wear props (Silverman, 2015; Silverman, et al, 2015) such as simulation glasses, also known as Sim-specs, which temporarily obscure sight (Silverman, 2015; Silverman, et al, 2015) and simulate a range of eye conditions, including central vision loss (AMD) and peripheral vision loss (Glaucoma) (Juniat, et al, 2019). Blindfolds or sleep shades can also be used to temporarily remove the majority of a participants’ visual input (Kappan, 1994; Maher, et al, 2021). These are reported to

“reliably simulate the symptoms of common ocular conditions” (Juniat, et al, 2019, p1). Simulation glasses are relatively low cost, altering and obscuring the visual field to a certain extent. However, they only simulate a limited number of eye conditions (Ates, et al, 2015). This can provide participants with a limited insight into the experiences of VI.

While wearing simulation glasses, participants undertake a range of tasks in the classroom, or other learning environment (Morris, 1976, McClelland, et al, 2018; McKenney, 2018). The tasks participants are required to undertake varies (Kappan, 1994) depending on the course provider and facilitator. Typically, participants are required to pour a jug of cold water into a glass, eat a small meal (Kappan, 1994), or complete an orientation activity, such as moving from one side of a table to another (French, 1992), with few obstacles. These are generally simple tasks, using basic day to day equipment with which participants are usually familiar (Juniat, et al, 2019). In essence, the purpose of this training can have an impact on the ways “pedagogical approaches and strategies” (Herold & Dandolo, 2009, p.79) are developed when working with children and young people with VI.

Safety is a key priority when undertaking tasks during VI training and simulation. Therefore, these sessions must only be facilitated by a suitably qualified rehabilitation or educational professional who is adept in the safety aspects of blindfolding sighted participants (Kappan, 1994). When designing this training, facilitators must be mindful of the risks associated with allowing fully sighted participants to “move around the learning environment without utilising their sense of sight” (Kappan, 1994, p.6). This means “narrow passageways, overhanging objects, unstable walking surfaces and stairways” (Kappan, 1994, p.9) should be avoided, as they could potentially be dangerous. These risks should be carefully considered by the facilitator (Kappan, 1994). While it is “impossible to totally eliminate any chance of injury, no participant should be placed in a situation where serious injury may occur” (Kappan, 1994, p.9). Therefore, sessions should be designed to employ a range of appropriate active learning experiences (Silverman, 2015; Silverman, et al, 2015). This method of learning and teaching can enable a range of learning

objectives to be taught in a safe environment with minimal harm (Macaden, et al, 2017; Walters, et al, 2021). In addition, engaging in simulation in a *controlled environment* (Juniat, et al, 2019, Silverman, 2015), participants are able to benefit from practising a range of skills (Juniat, et al, 2019). This can be a valuable (Macaden, et al, 2017; Walters, et al, 2021) transferable skill, which can be put into practice during participants' careers.

Following completion of the tasks during VI training and simulation, participants are encouraged to engage in a debriefing session. In this instance, participants are expected to "respect one another's privacy" (Kiger, 1992, p.9). This is regarded as an important stage in the training programme, since emphasis is placed on providing participants with sufficient time to reflect upon their experiences (Jones, 1995). This involves discussion, prompted by the facilitator, regarding the emotions experienced by participants, as well as any insights they had gained (Macaden, et al, 2017; Walters, et al, 2021). During this time, participants are able to address any misconceptions they may have encountered during the training, this can help all participants learn (Burgstahler & Doe, 2014). In addition, the debriefing session reinforces and consolidates participant's learning (Yeun, et al, 2014). Guidance may also be provided by the facilitator (Kelly, et al, 2014) on how the skills learnt during this training may be put into practice. This may involve examining the ways in which well-designed environments (Burgstahler & Doe, 2014) can promote access and participation for all learners, rather than individual adaptations. The opportunity to reflect and debrief can support participants' knowledge and insights, (Macaden, et al, 2017; Walters, et al, 2021) in terms of the ways they work with children and young people with VI.

Benefits of VI Training and Simulation

I turn next to available research concerning the benefits of VI training and simulation. Some researchers are of the opinion that simulating VI is not "inappropriate under any circumstances" (Kappan, 1994, p.9), and are supportive of the regular use of this activity (French, 1992) in ITT programmes. Simulation is advocated as a beneficial

pedagogical tool to support learning among teacher trainees (Flowers, et al, 2007; Barney, 2012; McKenney, 2018; Maher, et al, 2021). Reasons for the use of VI training and simulation include, but are not limited to, engaging and motivating participants, so they are able to improve their attitudes towards pupils identified as having VI (Patrick, 1987; French, 1992; Barney, 2012; Colwell, 2012; McKenney, 2018; Maher, et al, 2021). This can also increase participants' level of empathy (Quicke, 1985; Hallenbeck, 1984; Hallenbeck & McMaster, 1991; Silverman, 2015; Silverman, et al, 2015; Cone & Cone. 2016; McKenney, 2018; Juniat, et al, 2019; Titchkosky et al, 2019; Maher, et al, 2021). In addition, VI training and simulation can contribute towards improving communication skills and professionalism (Juniat, et al, 2019) in the school environment. Participants in VI training and simulation are generally accepting (Aballea & Tsuchyia, 2007; McKenney, 2018) of this approach to gaining new knowledge and understanding.

VI training and simulation in education settings can be effective. When facilitators are designing the activities to be used during VI training and simulation programmes in the education setting, these must be “selectively partial” (Titchkosky, et al, 2019, p.124) and “carefully crafted” (Barney, 2012, p.2). This can provide participants with some sense of accuracy (Cone & Cone. 2016). At the same time, participants must hold realistic expectations (Wilson & Alcorn, 1969) that it cannot be a full replication of daily or lifetime experiences (Cone & Cone, 2016; McKenney, 2018). However, the concept of simulation and education are interwoven (Titchkosky, et al, 2019), since it can provide a learning opportunity on planning and delivering lessons, which can meet the needs of pupils identified as having VI (Maher, et al, 2021). This can be put into practice in trainees' careers.

Research has shown that following participation in VI training and simulation, in which “participants are exposed to a partial representation, there is a significantly increased knowledge and awareness of VI” (Dick, et al, 2015, p.236). This extends to trainees developing nuanced perspectives regarding VI (Maher, et al, 2021). It can also disrupt ocularcentric perceptions of pedagogies to support the education of pupils identified as having VI (Maher, et al, 2021). This is due to raising awareness

and understanding (McKenney, 2018; Juniat, et al, 2019) into the impact of VI on learning and education (McClelland, et al, 2018). The basic tasks trainees are required to undertake during VI training and simulation can result in better appreciation of the challenges associated with VI (McKenney, 2018; Juniat, et al, 2019). In addition, when trainees have engaged in simulation, evidence suggests they *tend to* have a better appreciation of others (Silverman, 2015; Silverman, et al, 2015; McKenney, 2018), are more receptive towards making adaptations during their teaching (Cone & Cone, 2016) and providing assistance (Silverman, 2015; Silverman, et al, 2015) to pupils with whom they work. Literature suggests that a change in attitude can be maintained upwards of four months (Clore & Jeffrey, 1972) following the training.

Drawbacks of VI Training and Simulation

Contrary to the literature that VI training and simulation is a valuable tool, in initial teacher training programmes, evidence also exists which suggests such training is ineffective. Not all teacher trainees reflect positively on their experiences of VI simulation (Maher, et al, 2021). It is highlighted that VI training and simulation cannot have an impact on attitudes and behaviours (Wilson & Alcorn, 1969; French, 1992). Rather than promoting positive attitudinal change and providing participants with an overview and understanding of VI, such training programmes do the complete opposite (French, 1992). The outcomes of this training for participants might be detrimental and result in negative feelings (Burgstahler & Doe, 2014; Flower, et al, 2007; Mozier, et al, 2009; Barney, 2012; Maher, et al, 2021), as well as even more negative attitudes towards VI than before participation (Wright, 1975, 1978, 1980). This highlights that VI training and simulation can be ineffective (Maher, et al, 2021) when attempting to develop an awareness and understanding of the lived experiences of VI.

VI training and simulation is largely 'outsider-driven' (Silverman, 2015; Silverman, et al, 2015), in which non-disabled people seek an experience of disability. The authenticity and efficacy of simulation can be questioned, when those with VI are not

involved in the planning and delivery of sessions (Barney, 2012; Maher, et al, 2021). Those with VI, *insiders* (Silverman, 2015; Silverman, et al, 2015) have concerns that such training does not represent the full experience and could be biased (Silverman, 2015; Silverman, et al, 2015). Therefore, it is problematic to attempt to represent the experience of VI when those with VI are not present (Maher, et al, 2021). This may lead to less favourable perspectives and treatment (Silverman, 2015; Silverman, et al, 2015) towards those with VI. It may be necessary to employ several approaches to learning about VI, rather than solely relying on VI training and simulation. This can be effective in promoting positive attitudes (Heyman, 1975; Herbert, 2000) towards those with VI.

VI Training and Simulation can be Harmful

When engaging in VI training and simulation, participants may be of the opinion they know what it is like to be blind (Silverman, 2015; Silverman, et al, 2015). The use of blindfolds can mimic the effects of becoming blind, rather than several years' experience (Silverman, 2015; Silverman, et al, 2015). Whereas people living with VI adopt a variety of alternative techniques during their lives (Silverman, 2015; Silverman, et al, 2015). In addition, participants may not necessarily receive effective guidance at the start of the training (Silverman, 2015; Silverman, et al, 2015). These sessions usually provide limited instruction in techniques (Barney, 2012) to support pupils identified as having VI. Therefore, wearing a blindfold may be quite a troubling experience for participants, which can result in some emotional discomfort (Heyman, 1975; Herbert, 2000; Burgstahler & Doe, 2014). This could give the impression that it is physically and emotionally challenging (Silverman, 2015; Silverman, et al, 2015) to live with VI.

How VI Training and Simulation makes People Feel

Researchers are of the opinion that VI training and simulation are demeaning (Vernon, 1990; Kiger, 1992, Goodall, 1994), since they can create “stereotypical” (French, 1992, p.260) attitudes towards those with VI. As a consequence, such training cannot resonate with the lived experiences of VI, (Vernon, 1990; Scullion,

1996) such as the nuances and long-term coping mechanisms (Silverman, 2015; Silverman, et al, 2015) acquired over a lifetime (Vernon, 1990; French, 1992, Smart, 2001, Burgstahler & Doe, 2014). Instead, participants report feelings such as isolation, frustration, fear, insecurity, confusion, and anxiety provoking (Wilson & Alcorn, 1969; Glazzard, 1979; Vernon, 1990; Silverman, 2015; Silverman, et al, 2015; Maher, et al, 2021), as a result of their experience. Participants may predict these to be the feelings of people with VI (Wright, 1978, Kiger, 1992) on a day-to-day basis. When thinking about their interactions, participants may demonstrate an increased level of anxiety and weakness (Burgstahler & Doe, 2014), insecurity and apprehension (Wilson & Alcorn, 1969), in terms of the ways they work with pupils identified as having. This may lead to showing feelings of pity (Wright, 1978, Kiger, 1992). Attention may then turn to focus on the perceived “difficulties and inabilities” (French, 1992, p.260) experienced by those with VI. Therefore, low expectations (Silverman, 2015; Silverman, et al, 2015) may be projected, and such individuals perceived negatively (Silverman, 2015; Silverman, et al, 2015) in comparison to others.

Research opposing the use of VI training and simulation is largely put forward by those with disabilities and their associated organisations (French, 1992, Silverman, 2015; Silverman, et al, 2015). The consensus is that when VI training and simulation is practised, it is “harmful” (French, 1992, p.259) and “ineffective” (Kiger, 1992, p.74). During this training, participants are ‘thrust into blindness’ (Silverman, 2015; Silverman, et al, 2015) and are then expected to complete routine tasks non visually, often without effective guidance (Silverman, 2015; Silverman, et al, 2015). In addition, it is suggested that this training is often “poorly designed” (Kiger, 1992, p.74) and participants are not always provided with appropriate learning outcomes at the beginning (Kiger, 1992). It is difficult to measure the results and effectiveness of this training.

Misconceptions of VI Training and Simulation

The activities undertaken during VI training and simulation can create “misconceptions of major proportions” (Kappan, 1994, p.5). The lived experiences and adaptations that can be made by those with VI over their lifetime are impossible to replicate (French, 1992, Kappan, 1994, Lewis, 1987). A “false impression” (French, 1992, p.260) is experienced, since only some of the effects of being temporarily blind (Pockney, 1991), are provided. During the training, the “*initial trauma*” (Silverman, 2015, np; Silverman, et al, 2015, np) and onset of blindness is simulated (French, 1992), which can give a “*distorted impression*” (Silverman, 2015, np; Silverman, et al, 2015, np) of the “emotions” (Silverman, 2015, np) experienced by those with VI. In addition, the “psychological makeup” (Kappan, 1994, p.4) of the participants, means they recognise this as a temporary situation and thus accept it is not the same as that of an individual with VI (Vernon, 1990; Kappan, 1994). The activities undertaken during VI training and simulation are difficult for participants to perform, while wearing blindfolds or simulation glasses (Kappan, 1994). These are also “escapable” (Silverman, 2015, np), meaning participants can remove their blindfolds or simulation glasses at any given moment (French, 1992, Silverman, 2015; Silverman, et al, 2015), returning to their fully sighted status (French, 1992) and continuing with their lives.

Misrepresentations Associated with VI Training and Simulation

The final aspect of this section draws upon the misrepresentations associated with participation in VI training and simulation. Once again, research highlights that “the accurate simulation of an impairment is impossible to achieve” (French, 1992, p.262). Most people who live with VI gradually lose their vision and can have time to develop adaptations and independent living skills, these cannot be replicated during training (Kappan, 1994, Juniat, et al, 2019). Furthermore, the short, time-limited duration (Goodall, 1994; Scullion, 1996) of VI training and simulation, which are usually a single session (Heyman, 1975; Herbert, 2000; Cone & Cone, 2016) cannot provide participants with an insight and understanding of how to overcome barriers and limitations (Heyman, 1975; Herbert, 2000; Cone & Cone, 2016). In addition, blindfolds and simulation glasses could provide an exaggerated impression and

inaccurate representation of the difficulties associated with VI (Silverman, 2015; Silverman, et al, 2015) These sessions can only simulate “a few of the most common visual impairments” (Ates, et al, 2015, p.226). When participants wear simulation glasses and blindfolds, particularly those representing central vision loss, they have more sight in their visual field than an individual living with that condition (Morris, 1976). Consequently, participants will only gain a temporary perspective, “rather than a whole, contextual experience” (Burgstahler & Doe, 2014, p.11). Moreover, the process of *occluding sight* (Kappan, 1994, Titchkosky, et al, 2019) can be “misleading” (Kappan, 1994, p.5), since this suggests “sight [is] the authoritative figure” (Titchkosky, et al, 2019, p.126) and participants may assume they are able to understand the perspective of those with VI (Kappan, 1994). The resulting impact of this may demonstrate condescending and negative messages to those who identify as having VI (Leo & Goodwin, 2013; 2014; 2016). This training cannot demonstrate real-life experiences.

A critical discussion has been provided on VI training and simulation. Initially, the concept of VI training and simulation was explored, this was followed by an overview of a typical VI training and simulation session and the circumstances in which training would take place. Benefits of this training were considered. This was followed by discussion regarding some criticisms of VI training and simulation, which was split into five distinct parts. The section that follows considers a range of perspectives regarding engagement and participation in SEN placements during ITT.

Perspectives on SEN Placements

This section begins by providing a brief contextualisation of the current ITT practice in England, based upon the definitions provided by the Department for Education. This is followed by a discussion on the benefits of SEN placements in improving teacher trainees' practice. A brief summary is provided on the way gaining experiences in SEN schools can allow trainees an understanding of the teachers' standards. Recognition is then given to the notion that teacher trainees' may adopt the attitudes, behaviours and teaching practices demonstrated by staff at their ITT course provider. In the following section, it is acknowledged that sometimes teacher trainees may be unsure about how to put the skills learnt during their training into practice when considering their careers. The final section recognises that a high level of disparity exists regarding the aspects of SEN trainees learn, during their training.

Contextualising Current ITT Practice

In England, a common postgraduate route to gaining QTS, enabling teacher trainees to teach in mainstream and SEN provision, is via successful completion of a PGCE course (DfE, 2021). This is offered at HEI providers, and is recognised as a postgraduate teaching qualification, specifically in England, and may also be used on an international basis (DfE, 2021). Teacher trainees must be provided with adequate time to engage with school-based placement (DfE, 2021) and guidance stipulates:

Single-year ITT courses that lead to QTS should be required to be of 38 weeks' duration, [...] of which the minimum spent in schools should be 28 weeks.

(DfE, 2021, p.25)

The programme takes one year (DfE, 2021) to complete and providers have responsibility to structure (DfE, 2021) the programme.

SEN Placements do Improve Practice

ITT is regarded as an important time for PGCE trainees to develop an understanding of SEN (Vickerman, 2007; Florian & Rouse, 2009; Forlin, 2010; 2012; Robinson, 2017; DfE, 2019). Providers of ITT courses are expected to ensure trainees develop the requisite skills to support pupils with a range of SEND (DfES, 2004; Golder, et al, 2005; Forlin & Hopewell, 2006; DfE, 2019; 2021; Coates, et al, 2020). This includes teaching practice placements in SEN schools, or resourced units attached to mainstream schools (Richards, 2010; DfE, 2021). The aim of this approach is to enhance trainees' knowledge and understanding of SEN (Golder, et al, 2009; DfE, 2012) on a theoretical and practical basis (Vickerman, 2007; Hodkinson, 2009; DfE, 2021), as this can have the most value and impact (Coates, et al, 2020; DfE, 2021) in developing as teachers, before embarking upon their careers.

The nature of ITT is such that trainees spend a proportion of their time in university-based sessions and the remainder, engaged in school-based placements (Pearson, 2007). ITT providers are expected to make practical decisions (Pearson, 2007; DfE, 2019; 2021) regarding the time trainees spend learning about SEN in the classroom (Davies & Garner, 1997; Croll & Moses, 2000; Pearson, 2007; DfE, 2019; 2021). Importantly, trainees learn to be teachers by working in schools (Hagger & McIntyre, 2006; Beacham & Rouse, 2011) and learning from practitioners experienced in SEN (Richards, 2010; Mittler, 1992; Carter, 2015; Coates, et al, 2020; DfE, 2021) within the classroom setting. Research indicates that when ITT courses provide trainees with school-based experiences in SEN, this supports the theoretical knowledge and understanding of teaching strategies relating to SEN, gained during their university sessions (Golder, et al, 2000; Richards, 2010; Norwich & Nash, 2010; Coates, et al, 2020). Since these placements are not usually assessed as part of ITT courses, trainees have opportunities to trial a variety of teaching approaches (Richards, 2010) when working with pupils identified as having a range of SEN.

Attention must be given to the structure, location and content (Vickerman, 2007; Robinson, 2017; DfE, 2021) of SEN placements. This should be designed to expose

trainees to the different pedagogies and practises (Robinson, 2017), to meet the needs of pupils with a range of SEN. School staff who have specific experience and qualifications in SEN (Garner, 2000; NASUWT, 2008) should deliver this aspect of training. During this time, trainees can be introduced to ways of accessing and working with colleagues that can provide specialist support for pupils with SEN (Mittler, 1992; Carter, 2015; DfE, 2021). Additionally, staff in SEN schools should mentor trainees' learning, so they can master a variety of techniques (Robinson, 2017; DfE, 2021), which can then be put into practice during trainees' careers.

A close partnership must exist between universities and schools (Moran, 2007) regarding delivery of the SEN aspect of ITT. *A model of clinical practice* (Beauchamp, et al, 2013; Carter, 2015; Robinson, 2017) should be employed in relation to SEN. This is based on the view that trainees can learn from experts in the field, while also trialling and reflecting on a range of teaching approaches (Carter, 2015; Robinson, 2017), which could be incorporated within their own teaching practice. An approach such as this enables trainees to “work within established communities of practice” (Burn & Mutton, 2015, p.219), developing an understanding of the different needs of pupils and the implications of adaptations (Burn & Mutton, 2015), when put into practice in the classroom.

Teacher trainees are expected to gain knowledge and skills to become educators of all pupils, including those identified as having SEN (DfES 1994; 2004; DfE 2011; 2014; 2019; 2021; Garner, 2000; Ofsted, 2006; 2015; Richards, 2010; Carter, 2015; Mullaney, 2017; Coates, et al, 2020). There are links between gaining experience in SEN schools, coupled with opportunities for critical reflection (Mullaney, 2017) These opportunities can impact upon developing trainees' attitudes (Hastings & Oakford 2003; NASUWT, 2008; Mullaney, 2017; Hodkinson, 2020) and markedly improving their perspectives (Croll & Moses, 1985; Avramidis & Norwich, 2002; Richards & Clough, 2004; NASUWT, 2008). It can also increase trainees' confidence (NASUWT, 2008; Richards, 2010; Carter, 2015; Coates, et al, 2020), which can have an impact on self-efficacy (NASUWT, 2008; Ekins, et al, 2016; Coates, et al, 2020). As a consequence, trainees may experience a greater belief in their ability to meet the

needs and to teach, pupils identified as having a range of SEN (Dessent, 1987; Golder, et al, 2009; Coates, et al, 2020). However, the degree to which trainees' experiences in SEN has an impact on their practice is linked with the general aspects learnt (McIntyre, 2009; Lawson, et al, 2013) in relation to teaching.

Teachers' Standards

Experience in SEN schools can allow PGCE trainees to give consideration to the ways in which they can address the Teachers' Standards (Coates, et al, 2020). In this instance, particular emphasis is placed on Teachers' Standard Five, concerning the engagement of pupils with SEN (DfE, 2011). A key factor in this approach being successful is trainees' having access to a range of appropriate resources in the SEN setting (Bennett, et al, 1997; NASUWT, 2008) to support their learning. When linked to an overall resource and support network (Dessent, 1987), in partnership with the university and school, this can be effective in bringing about change in trainees' perspectives.

Adopting Perspectives of Others

Teacher trainees may adopt the attitudes, behaviours and teaching practises (McIntyre, 2009) demonstrated by staff at their ITT course provider, combined with experience from their own schooling (Robinson, 2017). This is likely, due to a dissatisfaction with SEN opportunities provided during their training (Garner, 1996; Davies & Garner, 1997; Schumm & Vaughn, 1995; Winter, 2006; Lawson, et al, 2013). In addition, research suggests trainees highlight there is a lack of requisite skills (Garner, 2001; NASUWT, 2008) provided to trainees to ensure they can gain the necessary skills to work with pupils identified as having SEN. Thus, the theoretical knowledge (Hodkinson, 2009) provided, is not necessarily relevant to the knowledge trainees expect to gain and then put into practice, concerning the curriculum and pedagogies (Florian & Rouse, 2010) relating to SEN. As a consequence, trainees can remain apprehensive (Winter, 2006) about their competency to work with pupils identified as having SEN, as they embark upon their careers.

Unsure how to put Skills Learnt into Practice

ITT can help develop PGCE trainees' knowledge and understanding of meeting the needs of a range of pupils (Florian & Rouse, 2009). This principle had largely been endorsed by trainees (Richards & Clough, 2004; MacBeath, et al, 2006; MacBeath, et al, 2012) However, PGCE trainees can have doubts about their capacity to put the theoretical knowledge and skills learnt, during their training, into practice, to make this work successfully (Richards & Clough, 2004; NASUWT, 2008; Florian, 2009; OECD, 2009; 2010; Richards, 2010; Norwich & Nash, 2010; MacBeath, et al, 2006; MacBeath, 2012; Ekins, et al, 2016; Robinson, 2017). This may promote uncertainty (Beacham & Rouse, 2011) among PGCE trainees. Experiences in SEN schools are intended to provide the practical element of training in SEN, but this is often ineffectively monitored (Richards, 2010) by universities.

Disparities in Learning about SEN

There is a high level of disparity regarding what teacher trainees learn about SEND during their training (Richards, 2010). This is largely due to time constraints and competing expectations, in terms of what must be achieved during one-year ITT courses, in relation to SEN (Golder, et al, 2009; NASUWT, 2008; Carter, 2015). Research has highlighted that teacher trainees regard partnerships between schools and universities as largely superficial (Lawson, et al, 2013) and fragmented (Schepens, et al, 2009; Robinson, 2017). In addition, there is little consensus on exactly what strategies, skills and knowledge are required to support pupils identified as having SEN (NASUWT, 2008). This can result in an "incidental learning" (McIntyre, 2009, p.606) experience, rather than a thorough consideration of the planning and preparation required, to meet the needs of pupils, before delivering teaching sessions. A lack of knowledge and experience during training (Coates, et al, 2020) can present a barrier in trainees' preparation to teach pupils identified as having a range of SEN (Coates, et al, 2020). Thus, there can be "misconception and misunderstanding" (Golder, et al, 2009, p.188) among trainees, as they embark upon their careers and meet with other professionals involved in the education of pupils identified as having SEN.

This section began by contextualising current ITT practice in England. It was followed by discussion surrounding the benefits of SEN placements in improving teacher trainees' teaching practice. The Teachers' Standards were then considered, particular emphasis was placed on Teachers' Standard Five. The next area for discussion concerned the notion that teacher trainees may adopt the perspectives of others within their training providers. Emphasis was then placed on the concept that teacher trainees can often feel unsure in terms of putting the skills learnt during their training into practice when embarking upon their careers. The next aspect considered the disparities that exist among ITT providers in terms of learning about SEN. In the final part of this chapter, discussion centred around the role of the Teaching Assistant (TA).

The Role of the Teaching Assistant

Teaching Assistants (TAs) are regarded as a key figure in the classroom. Their role is considered to be fourfold and involves providing support to pupils, teachers, the school and the curriculum (DfES, 2000; 2003). The role of TAs in the school environment is regarded as complex (Butt, et al, 2005; DfE, 2019). However, the structure of TAs working with pupils identified as having SEN is fluid in nature (Rose & O'Neill, 2009). This tends to vary across the UK (Moran & Abbott, 2002; Woolfson & Truswell, 2005; Thornton & Hedges, 2006; Butt, et al, 2005; Butt & Lowe, 2011; Rose & O'Neill, 2009), as well as from school to school, in accordance with school requirements (Rose & O'Neill, 2009; DfE, 2019), pupils' needs and the activities they are expected to undertake (DfE, 2000; 2019; Devecchi, et al, 2012). Importantly, as understandings of TAs in the classroom environment are beginning to shift, a greater emphasis is placed upon their management at school level (DfE, 2000; 2019; Saddler, 2014; Sharples, et al, 2015), allowing schools to make decisions regarding their roles and responsibilities.

Valuable and Supportive Role of TAs

The valuable and supportive role TAs have in the education setting, supporting pupils identified as having SEN, has been recognised (Roaf, 2003; Logan, 2006; Alborz, et al, 2009; Rose & O'Neill, 2009; Webster, et al, 2011; 2013; 2019; Devecchi, et al, 2012; DfE, 2019). When TAs are well trained, have the requisite skills (Lorenz, 1998; DfE, 2000; Cremin, et al, 2005; Alborz, et al, 2009; Slavin, et al, 2009; Webster, et al, 2011; 2013; Farrell, et al, 2013; Sharples, et al, 2015) to fulfil their role, and are supported and managed effectively by schools, (DfE, 2000; Devecchi, et al, 2012) this can have a positive impact on improving standards, including attainment (DfE, 2000; 2019; Black-Hawkins, et al, 2007; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Alborz, et al, 2009; Slavin, et al, 2009; DfES, 2003; Webster, et al, 2011; 2013; Devecchi, et al, 2012; Russell, et al, 2013; Sharples, et al, 2015). This could mean, the quality of teaching is greater (Ofsted, 2002; 2003; Lee, 2002; Butt, et al, 2005; Butt & Lowe, 2011; Woolfson & Truswell, 2005) when TAs are situated in the classroom environment. Therefore, schools must continue to encourage TAs to work with a range of pupils.

The role of the TA is primarily to support pupils identified as having SEN, or who are of a low-ability (Clayton, 1993; Norwich & Lewis, 2005; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Cigman, 2007; Rubie-Davies, et al, 2010; Webster, et al, 2011; 2013; Devecchi, et el, 2012; Russell, et al, 2013; DfE, 2019), or perceived as difficult to teach (Thomas, 1998; Rose, 2001; Rose & O’Neill, 2009). TAs are often regarded as a core part of the classroom environment (Russell, et al, 2013; Webster, et al, 2013). A key aspect of the role of the TA is to supplement the role of the teacher (DfE, 2000; 2019; Webster, et al, 2011; Russell, et al, 2013; Sharples, et al, 2015), via a range of tasks and assisting pupils’ engagement in learning through interaction (DfE, 2000; Woolfson & Truswell, 2005; Alborz, et al, 2009; Webster, et al, 2011; Russell, et al, 2013; Sharples, et al, 2015), and helping development of understanding, rather than completing tasks (Blatchford, et al, 2012; Sharples, et al, 2015; DfE, 2019). This can encourage pupils to “develop independent learning skills” (Sharples, et al, 2015, p.4). Support can either take place on a one-to-one basis, or as part of a small group of pupils (DfE, 2000; 2019; Thornton & Hedges, 2006; Alborz, et al, 2009; Rubie-Davies, et al, 2010; Webster, et al, 2011; Devecchi, et al, 2012; Russell, et al, 2013; Sharples, et al, 2015). In addition, TAs can have a positive impact, by supervising pupils (Fletcher-Campbell, 2010), encouraging them to show greater attention in lessons assisting them in making progress with their education (DfE, 2000; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Woolfson & Truswell, 2005; Black-Hawkins, et al, 2007; Alborz, et al, 2009; Slavin, 2009; Sharples, et al, 2015). Thus, there can be notable gains in terms of pupils’ learning outcomes (Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Farrell, et al 2010). Furthermore, TAs can help alleviate levels of off-task and disruptive behaviours (DfE, 2000; 2019; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Rose & O’Neill, 2009; Fletcher – Campbell, 2010; Webster, et al, 2011; Russell, et al, 2013) demonstrated by pupils.

Supporting Different Ability Levels

Different ability levels of pupils are assigned to TAs than to teachers (Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Norwich & Lewis, 2005; Cigman, 2007; Devecchi, et al, 2012), and as such their style of teaching differs. TAs work under the teachers’

direction (Sharples, et al, 2015). Teachers often appreciate the support provided by TAs (DfE, 2000; 2019; Ofsted, 2004; 2005; 2008; Woolfson & Truswell, 2005; Alborz, et al, 2009; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Sharples, et al, 2015) within the classroom, as they have an important role in promoting inclusion (Woolfson & Truswell, 2005; Webster, et al, 2019). The presence of TAs in classrooms improves the adult to pupil ratio (Russell, et al, 2013; Webster, et al, 2011). This supportive figure can contribute to improving teachers' job satisfaction (DfE, 2004; 2019; Webster, et al, 2011; Russell, et al, 2013; Sharples, et al, 2015; Webster, et al, 2019), towards working with pupils. When TAs take on a "roving" (Blatchford, et al, 2012, p.33) approach, this enables teachers to concentrate on spending more time with individual pupils (Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Rubie-Davies, et al, 2010; Webster, et al, 2013; Sharples, et al, 2015). Thus, when considering implementing the role of the TA, there must exist a clear set of objectives (DfE, 2000; Webster, et al, 2013; Sharples, et al, 2015) regarding their responsibilities.

Informal Working Relationships

TAs are likely to hold an informal and friendly working relationship with pupils, whereas teachers usually have a formal teaching style (Alborz, et al, 2009; Rubie-Davies, et al, 2010; Radford, et al, 2011; Bowles, et al, 2017; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Russell, et al, 2013; Webster, et al, 2013; Sharples, et al, 2015). This means the interactions between TAs and pupils with SEN are more substantial (Webster, et al, 2011; 2013; Russell, et al, 2013; DfE, 2019) than those with teachers. As TAs are often more aware of pupils' needs, the "sensitive" (Alborz, et al, 2009, p.1) support provided by TAs can be "finely tuned" (Alborz, et al, 2009, p.16) to meet the needs of the pupils. Furthermore, an informal relationship between TAs and pupils can encourage the development of communication with peers (Alborz, et al, 2009) within their class, thus enhancing self-esteem and confidence (DfE, 2000; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Alborz, et al, 2009; Rose & O'Neill, 2009; Devecchi, et al, 2012; Sharples, et al, 2015). A key aspect of this informal relationship being successful is TAs having an appreciation that pupils

can choose to make self-directed decisions (Alborz, et al, 2009; Sharples, et al, 2015) in terms of their own learning.

It is important TAs employ a range of questioning and prompting techniques, as this can enable effective interactions and feedback (Russell, et al, 2013; Webster, et al, 2011; DfE, 2019) with pupils. This extends to giving pupils time to respond (Blatchford, et al, 2012). TAs should be able to scaffold pupils' learning and break tasks down (DfE, 2019) into small manageable parts. When this works successfully, pupils may have a greater appreciation (Rose & O'Neill, 2009) over their own learning. Thus, when TAs are treated as partners, this can encourage a more inclusive (Balshaw & Farrell, 2002; Alborz, et al, 2009; Rose & O'Neill, 2009) learning environment.

Limitations of Teaching Assistants

When reviewing the literature, it is also suggested the role of the TA is not necessarily effective in supporting pupils identified as having SEND (Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Sharples, et al, 2015) in the classroom. There are concerns regarding the extent to which TAs can hinder pupils' academic standards (Howes, 2003; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Alborz, et al, 2009; Webster, et al, 2011; 2013; Devecchi, et al, 2012; Russell, et al, 2013; Sharples, et al, 2015). Despite the support received from TAs, pupils generally make negligible progress (Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Bassett, et al, 2010; Maher & Vickerman, 2017; Webster, et al, 2011; 2013; Russell, et al, 2013) in terms of their education.

The more time pupils spend with TAs, they are increasingly likely to develop greater working relationships with TAs than their class teacher (Webster, et al, 2011; Maher & Vickerman, 2017), leading to "fluid" (Devecchi, et al, 2012, p.176) professional boundaries. Thus, a dependency (Gerschel, 2005; Sharples, et al, 2015; Webster, et

al, 2019) may be created between pupils and TAs, in which pupils are not necessarily encouraged to develop autonomy over their own learning (Rubie-Davies, et al, 2010). This is likely to have an impact on the development of pupils' independence (Gerschel, 2005; Rubie-Davies, et al, 2010; Maher & Vickerman, 2017). As pupils become further separated from the class teacher, this can lead to isolation (Rose, 2000; 2001; Gerschel, 2005; Balshaw & Farrell, 2002; Balshaw, 2010; Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Sharples, et al, 2015; Maher & Vickerman, 2017), marginalisation and exclusion (Devecchi, et al, 2012) and result in missing the teacher-pupil interactions, as well as the interactions between their peers (Webster, et al, 2011; 2013; Sharples, et al, 2015; Webster, et al, 2019). This is particularly significant, as pupils will continue to miss large aspects of the mainstream curriculum.

Quality of Support

Another area of concern is in relation to the variability and quality of support delivered by TAs (Webster, et al, 2010; Devecchi, et al, 2012; Sharples, et al, 2015). TAs are often employed based on their experience working with children (Devecchi, & Rouse, 2010; Devecchi, et al, 2012). However, there are issues regarding the knowledge, preparation and training they receive, particularly in terms of their qualifications (DfE, 1993; Farrell, et al, 1999; LGNTO, 2001; Cremin, et al, 2005; Hunter & O'Connor, 2006; Alborz, et al, 2009; Rose & O'Neill, 2009; Webster, et al, 2011; 2013; Devecchi, et al, 2012; Russell, et al, 2013; Sharples, et al, 2015; Maher & Vickerman, 2017). There are often gaps in TAs knowledge, particularly in relation to subject pedagogy (Butt, et al, 2005; Butt & Lowe, 2011; Russell, et al, 2013; Webster, et al, 2011). TAs usually have lower qualifications and are less highly skilled in subject pedagogy as qualified teachers (Woolfson & Truswell, 2005; Russell, et al, 2013; Webster, et al, 2011; 2013), although it is expected the majority will have achieved a grade C in the core subjects at GCSE level (Webster, et al, 2011; DfE, 2019). Meanwhile, teachers complete an undergraduate degree, followed by an accredited postgraduate teaching qualification (Webster, et al, 2011; DfE, 2021), before embarking upon their careers. Thus, the role of TAs can be regarded

as marginal and subordinate (Watkinson, 2002; Mansaray, 2006; Devecchi, et al, 2012), to the role of teachers.

An inconsistency exists regarding the deployment of TAs (Blatchford, et al, 2009; Farrell, et al, 2010; Webster, et al, 2010; Devecchi, et al, 2012; Sharples, et al, 2015). This extends to the purpose of the TA role, and this often presents as a barrier to the effective and sustained inclusion of pupils identified as having SEN (Alborz, et al, 2009). There ought to be a clear outline of what they are employed to do (Fox, 1993; 1996; 1998; Moran & Abbott, 2002; Balshaw & Farrell, 2002; Balshaw, 2010; Webster, et al, 2011; Russell, et al, 2013; Sharples, et al, 2015; Maher & Vickerman, 2017), including the provision of up to date role descriptors (Mortimore, et al, 1992; 1994; Balshaw & Farrell, 2002; Balshaw, 2010; Webster, et al, 2011; Russell, et al, 2013). Thus, there must be created good practice guidelines and accredited training opportunities for TAs (Cremin, et al, 2003; Groom, 2006; Rose & O'Neill, 2009), to develop suitable interventions on a one to one, or a small group basis (Webster, et al, 2011; Russell, et al, 2013). This would address issues surrounding training and support (Alborz, et al, 2009; Lee, 2002; Neil, 2002; Butt, et al, 2005; Butt & Lowe, 2011) to ensure pupils benefit from input. Therefore, this should lead to greater clarification in terms of the requirements of the TA role. TAs should only perform tasks for which they are qualified (Butt, et al, 2005; Butt & Lowe, 2011), to ensure a professional standard is maintained.

TAs can often be more concerned with completing tasks in a timely manner (Rubie-Davies, et al, 2010), rather than placing emphasis on developing pupils' learning and understanding (Ofsted, 2004; Rubie-Davies, et al, 2010; Radford, et al, 2011; Bowles, et al, 2017; Russell, et al, 2013; Webster, et al, 2011; 2013; Blatchford, et al, 2006; 2007; 2008; 2009; 2012) of key concepts. This includes "spoon-feeding answers" (Sharples, et al, 2015, p.15) to pupils. It may be perceived, pupils identified as having SEN receive alternative, rather than additional support (Russell, et al, 2013; Webster, et al, 2013) from the TA. Furthermore, inaccurate or unclear explanations (Rubie-Davies, et al, 2010; Webster, et al, 2011) may be provided by

TAs when working with pupils. TAs are also less likely to be able to explain tasks in small, easy to understand methods (Ofsted, 2004; Rubie-Davies, et al, 2010). This can uncover faults in their pedagogical knowledge (Webster, et al, 2011). It is concerning, particularly since TAs are required to support pupils with a range of SEN and broad spectrum of needs (Rubie-Davies, et al, 2010). Thus, there exists widespread uncertainty regarding the impact of TAs in terms of improving the educational outcomes (Blatchford, et al, 2006; 2007; 2008; 2009; 2012; Webster, et al, 2011; 2013) of pupils with whom they work.

Considering Changes

An important feature of TAs work is team working with the class teacher (Alborz, et al, 2009; Sharples, et al, 2015; Webster, et al, 2019). Teachers and TAs must be trained in how to work and collaborate (Barber & Brighouse, 1992; Alborz, et al, 2009; Balshaw & Farrell, 2002; Balshaw, 2010; Sharples, et al, 2015), particularly in terms of lesson planning time (DfE, 2019). This could mean teachers and TAs can be fully prepared, to ensure they are able to make a real difference and be effective in their work (Woolfson & Truswell, 2005). Additionally, when teachers and TAs understand how to work together, teachers can effectively monitor the interactions between TAs and pupils (Russell, et al, 2013; Webster, et al, 2011). Where necessary, teachers can sensitively adjust TAs and pupils' interactions (Webster, et al, 2011). Thus, this intervention can be effective in developing TAs practice (Webster, et al, 2011) and this can have a positive impact on their preparedness (Blatchford, et al, 2012) to work with pupils.

TAs should not be expected to work in a direct teaching role (Rubie-Davies, et al, 2010; Devecchi, et al, 2012; Sharples, et al, 2015), but should be seen as a supplemental (Webster, et al, 2011; Sharples, et al, 2015). Support is not always provided in a way that ensures pupils are included (Alborz, et al, 2009) within the classroom. Therefore, the role of TAs may be more effective when it is indirect, for example, assisting with lesson preparation and the smooth running of lessons (Webster, et al, 2011; Sharples, et al, 2015; DfE, 2019). TAs should continue to

assist with developing pupils “soft skills” (Webster, et al, 2011, p.15), such as interactions between pupils (Webster, et al, 2011; Sharples, et al, 2015), confidence, self-esteem and well-being (Webster, et al, 2011; Russell, et al, 2013; Sharples, et al, 2015; DfE, 2019), which pupils can apply to many aspects of their life. Support could also be more beneficial when all pupils can be supported, (Alborz, et al, 2009; Sharples, et al, 2015) rather than stigmatising those identified as having SEN. In essence, support should be routine.

As an outcome of these changes, TAs could be employed to enable teachers to work more closely with pupils identified as having SEN (Devecchi, et al, 2012; Sharples, et al, 2015), increasing their contact time (Devecchi, et a, 2012, 2012). The interactions between teachers and pupils, in terms of “high quality classroom teaching” (Sharples, et al, 2015, p.4) are deemed to be greater than those of TAs (Devecchi, et al, 2012). However, pupils may benefit from “brief, but intensive, structured interventions” (Sharples, et al, 2015, p.4). Importantly, teachers should remain responsible for the lesson planning, progress, and development of all pupils (Webster, et al, 2011; DfE, 2014), who may usually receive support from TAs away from the classroom.

Initially, this section began by defining the role of the TA in the school environment. It led to highlighting various limitations associated with the TA role. Potential changes, in terms of ensuring TAs and the class teacher can work together were considered, as the culmination to this chapter.

Conclusion

This chapter began by providing definitions of key terms used within the literature and the thesis more broadly, offering the reader a sense of clarity. The first, a definition of VI, informed by the ICD, adopted medical model terminology. It was followed by an outline of art education, specifically in the context of this research. An acknowledgement of disability arts literature culminated this section. This highlighted the ableist and oppressive perspectives that exist within the arts. However, it was recognised that art education can be a powerful approach in shifting these perspectives.

In the subsequent section, a critical discussion was provided on VI training and simulation. This began by drawing upon the concept, before moving into discussion on how a typical session may be carried out. In the sections that followed, discussion centred around the benefits and limitations of such training. Recognition was given to the importance of VI training and simulation in developing awareness and understanding of VI. However, it was also highlighted that this cannot fully replicate the lived experiences of those identified as having VI. Each of these sections echoed the perspectives of the research participants, when discussing their experiences of engaging in VI training and simulation, prior to working with VI. It demonstrates how their views have shifted, while acknowledging the strengths and limitations of this training.

The section that followed focused on ITT and SEN. Initially, emphasis was placed upon the notion that SEN placements during ITT improve teaching practice. Discussion then focused on the disparities that exist across ITT providers, when learning about SEN. It was identified that time constraints exist regarding what must be achieved during one-year ITT courses. Additionally, it was highlighted that trainees may be unsure how to put the skills learnt during ITT into practice, as they embark upon their careers.

When considering links to my research, PGCE trainees discussed the range of ways their teaching practice improved, as a result of facilitating the art education project. It was also acknowledged that insufficient time on the ITT course meant they could have benefitted from a greater amount of time in their SEN placement, to learn skills that could be transferred into their subsequent teaching practice placements. Further, PGCE trainees recognised uncertainty existed regarding putting the skills learnt into practice, as they considered their careers.

In the final part of this chapter, discussion centred around the role of the TA in supporting pupils identified as having SEN. This recognised the valuable impact of the TA role. However, limitations, particularly in terms of hindering pupils' academic progress were also considered. This led to reflecting upon changes that could be made to ensure TAs and the class teacher can work together in an effective manner to support pupils. My own research links to these perspectives, since PGCE trainees highlighted the benefits of working with TAs in the classroom, but they also indicated ways in which TAs may adopt an over familiar, informal working relationship with pupils. As a consequence, they recognised this can have an impact upon pupils' educational progress.

Chapter 3 - Research Methodology and Methods

Introduction

This chapter contains information regarding how I gather and analyse the data within this research. I begin with a definition of phenomenography, a research specialisation in its own right, employed within this research. This leads to outlining the logistics of the research. I provide the art education project brief and overview of the art education project. I then include information on the Disability Studies and SEN session, PGCE trainees were required to participate in, prior to facilitating the art education project. The next section explains how I use photos to add context - capturing key moments during the art education project. The photos taken during the art education project are included within this section. In the section that follows, I provide an overview of the methods of data collection pertinent to the research. Focus groups are used to gather data, since this allows a collective insight to be gained into PGCE trainees' experiences, processes and practises when facilitating the art education project. The subsequent section discusses the recruitment of participants and the sample description of PGCE trainees. Ethical considerations are addressed in the next section, in which I state how each aspect of the BERA Ethical Guidelines are adhered to within the research. In the final section, I provide a description of how phenomenography is used to analyse the data.

Defining Phenomenography

Phenomenographic research is of interest to me, as it is conducted in real settings. It focuses on experiences from the perspective of groups of people, rather than independent and uninvolved outsiders. This provides a better representation of the complexity of experiences in the education setting and can therefore produce meaningful and beneficial conclusions. This approach is also consistent with my everyday work, trying to support and understand the experiences of others accessing appropriate health, social care and education.

During my early readings of literature pertaining to phenomenography, the following quote stood out:

Experiences are reflected in statements about the world, in acts carried out, in artifacts produced. Now, in the light of what we know about the world, such statements can appear more or less valid or consistent or useful, the acts more or less skilled, the artifacts more or less functional... we have to bracket such judgements. We have to look at the statements, act and artifacts to find out about ways of experiencing particular aspects of the world they reflect regardless of their validity skilfulness or functionality.

(Marton & Booth, 1997, p.120)

As a researcher with no prior experience of this approach, it emphasises the importance of drawing upon and listening to the views provided by participants. This has remained with me, providing a brief understanding and overview of how I could approach my research. As I reflected upon and reviewed key aspects of my research, such as the aims, and methods of data collection, I began to realise this resonated with the nature of phenomenographic research. Since emphasis is placed upon participants' experiences of a given phenomenon and organising them into distinct but interrelated categories (Marton, 1986; Orgill, 2012), this would be most appropriate in allowing the experiences of PGCE trainees to be heard.

The PGCE trainees were reflecting upon their experiences of planning, preparing and facilitating the art education project and the influence this had on their subsequent teaching practice placements and careers. Initially, it was difficult to put aside my own experiences of art education as a young woman who identifies as having VI, among other rare and complex medical conditions. These experiences are the driving force for undertaking this research, to change the way PGCE trainees gain experiences, during their training, to ensure pupils identified as having VI can engage and participate in art education. This explains the reason why I have written a brief account of my experiences of art education within the Introduction Chapter. Importantly, for the purposes of this research, I began to bracket my own experiences (Maykut & Morehouse, 1994). I started to focus on how the PGCE trainees experienced the phenomenon - in the same way as experienced phenomenographers.

The origins of phenomenography can be attributed the work of Marton, one of the key proponents of this research specialisation. In an early definition by Marton explains:

Phenomenography is a research method adapted for mapping the qualitatively different ways in which people experience, conceptualise, perceive and understand various aspects of, and phenomena, in the world around them.

(Marton, 1986, p.31)

This phrase is probably the most quoted when explaining phenomenography.

Meanwhile, a more comprehensive definition states:

Phenomenography is a research specialisation which was developed by a research group in the Department of Education at the University of Gotborg in Sweden in the early 1970's. The word 'phenomenography' was coined in 1979 and it was first appeared in Marton's (1981) work. Etymologically, it is derived from the Greek words 'phainemenon' and 'graphien', which mean

appearance and description, and phenomenography is thus about the description of things as they appear to us.

(Marton & Fai, 1999, p.1)

In the earlier definition, phenomenography has been regarded as a research method. Whereas in the more recent one, almost a decade later, it is identified as a research specialisation. Drawing upon only these two definitions, it is apparent phenomenography has been subject to different interpretations. The first definition is essentially about how people experience and understand a particular situation - phenomenon. The second definition is regarded as an approach to research in its own right (Marton & Fai, 1999). Phenomenography is an approach to identifying and understanding specific research questions, relevant to learning, gaining knowledge and understanding in education settings (Marton, 1997; Marton & Booth, 1997). It encompasses the whole research from the beginning, such as deciding upon the research questions, through to the representation of findings. Importantly, the origins of phenomenography are concerned with the:

Qualitatively different and interrelated ways in which the phenomenon or the situation is experienced or understood.

(Marton, 1994, p.4427)

While this description depicts the key actions of phenomenography, there are variations in method, and this departs from my research.

In this research, I adopt what Bowden (2000, p.3) calls 'developmental phenomenography'. This research is developmental, as it is undertaken with the purpose of using the outcomes to help the PGCE trainees to learn about teaching pupils identified as having VI. The insights gained from the research outcomes can help in the planning of learning experiences in ITT and the development of understanding, when working with pupils identified as having a range of SEN.

Individuals experience a phenomenon in a range of different ways (Marton & Booth, 1997). This does not represent the phenomenon, but comprises different aspects, understood from individuals' perspectives (Marton & Booth, 1997). I am interested in describing the variation in the 'totality of ways' (Marton & Booth, 1997, p.121) PGCE trainees experience teaching pupils identified as having VI, and how these are manifest in the empathy, self-efficacy and advocacy responses. According to phenomenography, 'experiences' are considered as an:

Internal relationship between persons and the world (or something in the world).

(Marton & Booth, 1997, p.122)

It can be regarded as how the phenomenon is experienced. This distinctly captures the "essence of variation" (Marton & Booth, 1997, p.122). Emphasis is placed upon identifying the different ways (Marton, 1986), two cohorts of PGCE trainees have experienced facilitating the art education project for pupils identified as having VI and other need, across the sample as a whole, rather than focusing upon individual (Tight, 2016; Marton, 1986) PGCE trainees' responses. Therefore, all of the data is treated collectively (Marton, 1986; Akerlind, 2005; Orgill, 2002). Thus, PGCE trainees' experiences of the art education project are not treated in isolation (Marton, 1986; Akerlind, 2005; Yates, et al, 2012; Orgill, 2002). It is vital the data speaks for itself (Orgill, 2002). The categories that arise from the data need not be correct, but interesting and useful (Marton, 1986; 1994). Therefore, my perspectives are irrelevant and I adopt a neutral stance (Orgill, 2002). On the whole, this approach has been employed to shape my research.

Logistics of the Research

This section outlines some key aspects regarding the organisation and direction of the research. It begins by providing the art education project brief, written by the PGCE tutor in collaboration with teaching staff from the specialist school for VI and other needs. In the subsequent section, an overview is then given for the art education project.

Art Education Project Brief

PGCE trainees will develop art and design activities using the DVD of war and poetry that pupils from the VI specialist school have already produced as a stimulus.

Working in small groups, PGCE trainees will teach a lesson, or sequence of activities on one day that focuses upon one of the four poems featured in the DVD. PGCE trainees will have an opportunity to observe classes prior to planning the activities for this project, to find out what VI pupils can do, as well as become familiar with the setting. There will be informal opportunities for PGCE trainees to talk with teaching staff and teaching assistants as well as pupils during their initial visit.

PGCE trainees will:

- Undertake a VI awareness training session at [...] [VI Rehabilitation Centre], to prepare them for working with VI pupils.
- Participate in an SEN and art education university based session.
- Design and deliver a series or a sequence of art and design workshops for pupils at the VI specialist school on the theme of war and poetry.
- Ensure the themes from the Prevent Duty are incorporated into the project.

Overview of the Art Education Project

The art education project initially took place in the academic year 2016/17 and subsequently 2017/18. A conversation took place between the Head Teacher at a VI specialist school in the Northwest of England and the PGCE Secondary Art and Design tutor at Liverpool Hope University. The Head Teacher wanted to invite PGCE trainees into the school to facilitate a session for pupils. It is worth noting that the school has provided outstanding provision for pupils identified as having VI and other needs since the mid 19th Century. A good relationship already existed between the University and the School prior to the art education project being initiated. It was the first time an opportunity such as this had been arranged for PGCE trainees at Liverpool Hope University in collaboration with the school. As Liverpool Hope University generally has a small intake of art and design trainees on the teacher training programme, this opportunity was bespoke to the course and the University. This was designed to be a different opportunity to that which is provided on many PGCE courses. It allowed the PGCE tutor to instigate something that was not part of the compulsory PGCE curriculum.

A key aspect of PGCE trainees' preparation for facilitating the art education project entailed participation in VI training and simulation. This session was organised by the specialist school for VI and other needs and took place in the VI Rehabilitation Centre linked to the school. The purpose of this session was to provide trainees with a way of gaining experience of the appropriate sighted guiding techniques when working with pupils identified as having VI.

The art education project involved a small group of secondary pupils identified as having VI, some of whom also had other needs. The PGCE trainees were required to extend a project already started by the school in relation to World War II. During the planning process a discussion took place among PGCE trainees regarding the ability levels of pupils and the different material they may be able to work with. It was decided that it was vital to provide a rich sensory experience, and this must include an element of sculpture/ installation-based work (Ball & Dowdall, 2019), thus

providing a fully tactile experience. PGCE trainees decided that ModRoc parachutes would potentially incorporate a new and interesting material for pupils to work with. In addition to making and painting parachutes, pupils were given an opportunity to write keywords in response to a soundscape based on the War. Many pupils were keen to share their poems with the group. The poems were then hung from the parachutes in the form of an installation.

During my discussion with the PGCE tutor upon completion of the art education project, she commented that all PGCE trainees engaged well and constructed their interactions appropriately with pupils. The PGCE tutor was convinced that PGCE trainees should be given similar opportunities in future years. This will provide an opportunity to think about how they might plan learning experiences from a different educational approach. This approach helps PGCE trainees learn new skills, but also helps them bring a fresh perspective to the dominant practices in mainstream education. In addition, all PGCE trainees, not just those in art and design, should be involved in critical discussion about different pedagogical approaches. This must include critiquing the social and medical models of disability in the context of education. The PGCE tutor recognised that both tutors and PGCE trainees always have something to learn, they are not necessarily going to know all the answers when approaching their own teaching practice. However, this opportunity offers a challenge to their current perspectives.

Disability Studies and SEN Session

The ideas for this research initially came from a culmination of my own lived-experiences, as discussed in the introduction. However, they were also informed by the notion of disability studies, particularly the concept that arts can develop understanding and awareness. Therefore, prior to undertaking VI training and simulation, PGCE trainees engaged with a university-based session, in which one of the Disability Studies tutors provided them with an insight into art education from a Disability Studies perspective. The intention was to give non-specialist teacher trainees (PGCE trainees) knowledge that could enhance their teaching practice, in regard to their training placements. It enabled trainees to consider their own thoughts

and perspectives in relation to disability and the arts more broadly, through active discussion. This could be carried forward into their first teaching posts and careers. However, the art education project and the research itself departs from disability arts, instead focusing on the processes and practises PGCE trainees gained and developed when working with pupils identified as having VI. In providing an account of this particular session, an overview can be gained into the preparation required from PGCE trainees in order for them to facilitate a successful art education project.

The Disability Studies tutor was able to draw upon their own research interests and previous experience as an art educator, working with pupils identified as having a range of SEN, to inform this session. This could provide PGCE trainees with a way of thinking about the education of pupils identified as having SEN, in a way they had not previously considered. The session would also provide an overview of some core Disability Studies topics in relation to education. It provides a valuable lesson to the PGCE trainees, since through this, they may be able to teach pupils with a range of SEN, not specifically VI.

The session began with the following questions being posed to PGCE trainees:

- What do you already know about Special Educational Needs?
- Have you encountered pupils with this label during your observations or school practice?

This led to discussion among PGCE trainees about the different classroom experiences they had engaged with prior to commencing the PGCE course. The Disability Studies tutor then gave an insight into the notion of disability as a category of oppression, they indicated how educators should be reminded that pupils do not 'have' special needs. Instead, they may experience impairment, but their educational needs are made special as a result of the ways in which educational systems are conceptualised and organised (Penketh, 2014). As a result, they continued,

education is seen as two separate and distinct tracks, one for pupils with SEN and another for those who do not have any form of disability.

The discussion continued and the Disability Studies tutor highlighted, many new teachers can never know enough about the needs of pupils identified as having SEN, to be able to effectively support them within the classroom. Thus, they come to regard their responsibilities toward pupils identified as having SEN, with guilt, fear and the sense that they will inevitably let them down (Allan, 2006). The Disability Studies tutor then made links to the rationale for the art education project and statistics provided by the NQT Annual Survey. It was reinforced that “14.9% of pupils with SEN are educated in mainstream provision” (DfE, 2019, p.4). However, by learning about disability, PGCE trainees may develop a greater understanding of how to promote engagement in education (Penketh, 2014) for a range of learners.

Discussion then centred around definitions of SEN in the current education system. The Disability Studies tutor indicated that according to the SEN Code of Practice (2015), “a child or young person has SEN if they have a learning difficulty or disability which calls for special educational provision to be made for him or her” (DfE, 2015, p.15). Therefore, it is necessary that a range of support and provision, in the form of reasonable adjustments, is provided to such pupils. This led to an exploration of the four broad areas of need in which pupils have a disability, these are: communication and interaction, cognition and learning, social, emotional and mental health and sensory and/or physical needs. However, recognition was given to the fact that many children have needs in more than one area, and every child is different and their needs may change (DfE, 2015). It is incumbent on educators to work with each individual pupil when thinking about how best to support them (NASEN, 2015) and meet their needs. The Disability Studies tutor noted the importance that, in order for inclusive education to work effectively, there must be open-mindedness, reflection and self-awareness (Garmon, 2005) among educators.

In the second part of the session, it was vital to break down the idea that pupils identified as having SEN need specialist teachers who have specialist knowledge. This is often reinforced by documents created to assist art educators, in which emphasis is placed upon provision for pupils identified as having SEN, can adopt a one-size-fits-all approach towards interventions to support their learning (Earle & Curry, 2005; Penketh, 2014). In addition, this can create an environment, in which inclusion and engagement for pupils identified as having a range of SEN is based upon “an unquestioning acceptance of their special status” (Penketh, 2014, p.132) and the notion that approaches to support must be based upon specific categories of impairment (Earle & Curry, 2005). Therefore, the Disability Studies tutor wanted to challenge this perspective, offering an alternative stance.

The Disability Studies tutor provided a brief overview of the nine areas of Universal Design for Learning. This has been defined as a set of principles for curriculum development that give all pupils equal opportunities to learn (NCUDL, 2018). UDL provides a starting point for creating instructional goals, methods, materials, and assessments that work for everyone - not a one-size-fits-all solution, but rather, flexible approaches that can be adjusted for individual needs. This particular concept provided PGCE trainees with the opportunity to consider a different approach to education. Time was then allocated so that PGCE trainees could think about the following points:

- How can you plan to include a wide range of learners?
- How does your art education project foster community?
- Have you explored a range of ways of communicating your ideas to pupils?
- How does your art education project contribute to developing a welcoming and inclusive learning environment?

PGCE trainees were able to think about these points in relation to the art education project, which could assist them in the planning stage. While the Disability Studies session was not specifically about the education of pupils with VI, it provided PGCE trainees with the opportunity to think about how they could develop their own teaching practice, so they are able to teach a wide range of learners. Importantly, the session had the potential to introduce a shift in attitudes towards working with pupils identified as having VI, so PGCE trainees may appreciate the perspectives offered to them by a range of learners.

VI Training and Simulation Session

A key aspect of PGCE trainees' preparation for facilitating the art education project entailed participation in VI training and simulation. This session was organised by the specialist school for VI and other needs and took place in the VI Rehabilitation Centre linked to the school. The purpose of the session was to provide PGCE trainees with a way of gaining experience of the appropriate sighted guiding techniques when working with pupils.

Using Photos to Add Context

This research did not initially begin as a phenomenographic study although it was qualitative research, hence the use of focus groups. As the research changed, the original photos and literature remained in the background. From the outset of the research I had been drawn to the phrase, a picture speaks a thousand words (Barnard, 1921). In particular, it echoed my creative personality and the notion that the use of photos has the potential to tell a story (Harrison, 2002). Photos can evoke “deeper elements of human consciousness” (Harper, 2002, p.13). I recognise the value and importance of employing photos in research, specifically the notion that they can add context (Hodges, et al, 2000) and give meaning to a situation. Importantly, as a researcher who identifies as having VI, I acknowledge that it is difficult to capture and then subsequently analyse each and every aspect of the art education project. However, a photo captures a specific perspective at a particular moment in time (Holleis, et al, 2005; Tinkler, 2013). In essence, this demonstrates an accurate representation of a situation.

The following photos and brief accompanying descriptions serve to provide a valuable snapshot and insight into the art education project, as it took place, rather than provide an aspect of the data analysis. The photos were taken at key points during the art education project, following a logical order, starting with those taken during the set up and initial stages of the art education project. This was followed by capturing the development of the art education project, as pupils made progress with the tasks. The next photos show the construction of the final product, offering a valuable insight (Barbour, 2014) into PGCE trainees’ and pupils’ perspectives, bringing another dimension (Balmer, et al, 2015) to the research. It is important to note that pupils identified as having VI adopt a different body language from the average human being to encompass their own accessibility requirements.

Preparation for Taking Photos

Prior to taking the photographs, preparation was required. This section details the process I undertook when taking the photos. Initially, I had to link the photographs I was planning to take to my research aims and questions - a shooting script (Rothstein, 1989; Collier & Collier, 1986; Gold, 1994; Suchar, 1997) had to be created. This was used as a checklist during the session. Therefore, it was necessary to revisit the introduction chapter, familiarising myself with the research aims and questions, before drawing up a list of the potential aspects of the art education project that I wished to capture. This helped to guide the photographs that I took (Suchar, 1997), ensuring I collected the relevant information. It was important to be representative of every part (Angelander & Moore, 1974) of the art education project, including those that are less interesting.

The next step required that I obtained consent from all PGCE trainees and pupils appearing in the photographs, to ensure confidentiality and anonymity (Frith, et al, 2005; Banks, 2001; Glaw, et al, 2017) were adhered to. PGCE trainees each provided consent prior to the session, while the headteacher provided consent in loco-parentis, on behalf of the pupils. I took several photographs of the art education project preparation, taking place and the finished artwork created by PGCE trainees and pupils. A large amount of information was captured in each image, of the total experience (Angelander & Moore, 1974; Grady, 2004; Banks, 2001). I was able to record key aspects of the art education project, as it took place. While taking the photographs it was important, I was sensitive to the needs of PGCE trainees and pupils, ensuring I did not misrepresent their perspectives (Banks, 2001) in any way.

As the photographs provide a visual record (Angelander & Moore, 1974) of the art education project, I was able to view exactly what happened (Collier, 1967). This also provided the opportunity to spend time closely examining the photographs in my own time. It served as a valuable method (Kettelle, 2010), which was important in identifying meaning, and extending knowledge (Glaw, et al, 2017). As the photographs show detail that cannot be captured via spoken word (Grady, 2004;

Knowles & Sweetman, 2004; Guest, et al, 2013), this approach provided a unique source of evidence (Knowles & Sweetman, 2014) within the research.

The photographs can be regarded as a transparent representation (Dodman, 2003; Pain, 2012). I engaged in secondary selection to identify a limited number of photographs (Angelander & Moore, 1974) to represent the art education project. At this point, the faces of the PGCE trainees and pupils were obscured, so they could not be easily identifiable (Frith, et al, 2005). This is addressed in further detail within the Ethical Considerations section of this chapter. This was a thought-provoking process and acted as a prompt when interweaving the photographs later in this chapter. I also included a brief description of the contents of each photograph (Suchar, 1997), to provide context (Angelander & Moore, 1974) in relation to the research aims and questions.

When employing photography, I was mindful of the limitations of this approach. Faces needed to be obscured, to maintain PGCE trainees' and pupils' anonymity (Frith, et al, 2005; Glaw, et al, 2017). While they cannot be identified, it is still possible to view a representation of key moments in the art education project. By obscuring the faces, this may make it difficult to view the full perspective (Glaw, et al, 2017). Consequently, it was important to add descriptions to the photographs before they were obscured, so I could gain a full perspective of what was taking place.

Another limitation experienced was automatically isolating some perspectives (Angelander & Moore, 1974). However, I made every attempt to capture key moments that indicated change and development (Angelander & Moore, 1974) during the art education project. I took a range of close-up photographs (Angelander & Moore, 1974), to record as much detail and context as possible. Additionally, I was aware PGCE trainees and pupils may try to position themselves in a particular angle (Angelander & Moore, 1974) when they knew they were being photographed. Therefore, at the beginning of the art education project I indicated that I would be

taking photographs at various intervals, but did not identify when exactly this would be, to ensure they acted as naturally as possible.

A further perceived limitation concerned copyright and ownership of the photographs (Frith, et al, 2005). When completing the Ethical Approval, I gained consent to retain ownership of the photographs. Similarly, when PGCE trainees and the headteacher read the Research Information Sheet, including completing the consent form, they were giving permission for the photographs to be used for the purpose of the research. This consent also extended to any publications which may result from this research. I am the owner of the photographs. This means the photographs I took during the art education project always remain copyright to myself.

Art Education Project Photos

The following photos and the accompanying descriptions provide a snapshot of the art education project to enhance the discussion provided by the PGCE Secondary Art and Design tutor. The photos were taken at key points during the art education project. The photos follow a logical order starting with those taken during the set up and initial stages of the art education project. This was followed by the development of the art education project, as pupils made progress with the tasks. The next photos show the construction of the final product. It is important to note that VI pupils adopt a different body language from the average human being to encompass their own accessibility requirements.

Photo 1

Pupils are sat around three separate tables within the art room. Each of these tables have been set up for the art education project. Table tops have been covered with newspaper to protect the surface. In front of each pupil there is a balloon resting in a cup which is red in colour, providing a good contrast. Having good contrast is vitally important when attempting to make art education accessible to pupils identified as having VI (Wellman, 1994; Salisbury; 2007). In the centre of each table, a large plastic container is filled with water. There are pre-cut mod-rock strips available for covering the balloons. It may be necessary to provide textures in art education. This can encourage pupils to participate in a tactile manner (Lowenfeld, 1957; Wellman, 1994; RNIB, 2014; Campbell, 2017), since key aspects can be emphasised (RNIB, 2014). As an example, a couple of pre-prepared mod-rock parachutes have been placed on each table, this means pupils have a visual and tactile representation of what they are required to create. Pupils and one PGCE trainee are wearing aprons. PGCE trainees are stood back from the tables, as they begin to allocate themselves to groups of VI pupils at the start of the art education project. The PGCE trainees with their hands together could be explaining the layout of the room or the task, while PGCE trainees and VI pupils are modelling listening behaviours. Another PGCE trainee is reading instructions. The view of the third table is obscured by PGCE trainees, one of whom is facing the camera, another is facing away from the camera towards the table. At the table nearest to the window, one PGCE trainee is bent

down talking to a pupil. In the corner in close proximity to the classroom door, there is stood a member of teaching staff from the VI specialist school, they can be easily identified by their official school lanyard. The art room is well lit with artificial lighting and a window to one side, running the full-length of the art room also provides a good source of natural lighting.



Photo 2

This photo was taken just as the art education project had started. The materials on the table are unaltered from the previous photo. It is only possible to see two of the tables. PGCE trainees have now grouped themselves with the pupils and are demonstrating a hands-on approach. When demonstrating equipment and techniques, it is necessary to begin with straightforward techniques and provide verbal instructions (Brookes & Brookes, 1997; Salisbury, 2007). A commonly used method is known as the 'hand over hand' (Brookes & Brookes, 1997, p.289) technique. It is important not to assume pupils know how to use materials. PGCE trainees are bent over towards VI pupils and materials, showing engagement with the task and the pupils. The PGCE trainee closest to the camera, wearing a yellow apron, is demonstrating how to apply the mod-rock to the balloon. Meanwhile, two other PGCE trainees at the table appear to be having discussion with pupils about where items are located on the table. Educators are encouraged to adapt their approaches to teaching (Salisbury, 2007), when working with pupils. Importantly, visual experiences are not usually received in the same manner as their fully sighted peers (Lowenfeld, 1957; Salisbury, 2007). One pupil has their head turned sideways, while it is not possible to fully see the PGCE trainee who is sat next to the pupil, their hands are in view, as though they are providing a demonstration. To the right hand side of this photo, PGCE trainees coats and bags have been placed on top of an art cupboard. It is important to be aware of their location, as this prevents a trip hazard occurring for the pupils. In the far right-hand corner two PGCE trainees are standing talking to the PGCE tutor, who can be identified by a red University lanyard. On the second table, furthest away from the camera, four PGCE trainees are each working with a pupil. A discussion is taking place between one PGCE trainee and pupil, three PGCE trainees are providing hands-on assistance to the pupils they are working with. The fourth PGCE trainee is watching a pupil while they are engaged in the task. Each of the pupils visible in this photo, appear to be engaging well with the task. PGCE trainees seem to be at ease while working with the pupils. Positive working relationships are portrayed.



Photo 3

This photo provides a close-up view of one table of pupils and PGCE trainees engaging in the art education project. Two PGCE trainees are each working with a pupil. To the right-hand side of this photo, there is a member of teaching staff from the VI specialist school, they can be identified by the official school lanyard. There is an interaction between a member of the teaching staff and the pupil. It is possible they are working together on the task by preparing the mod-rock. One PGCE trainee is demonstrating to a pupil how to prepare the mod-rock before applying it to the balloon. This is regarded as an accessible technique to engaging pupils identified as having VI, in art education, since it does not require specific adaptations, but provides a rich sensory experience (Wellman, 1994; Salisbury, 2007). There appears to be a good working relationship between the PGCE trainee and pupil, which can be demonstrated in their body language. Another pupil appears to have moved away from the table, they have pushed their chair away from the table and the PGCE trainee standing next to the chair is watching their interactions with another pupil, who is out of view of the camera. A PGCE trainee who is facing away from the camera is bent over, assisting the pupil who is out of view of the camera. In the lower right-hand corner of the photo, a pupil and PGCE trainee appear to be in deep conversation. They are working at a separate table and it is not possible to see what they are doing. As the table is situated next to the window in the art room, there is a good level of natural light. Again, this photo was taken during the early stages of the art education project, as pupils are learning how to apply the mod-rock to the balloon.



Photo 4

This photo was taken when the first part of the task had been completed. A PGCE trainee holds a mod-rock parachute up to the camera. The balloon which acted as a template, has been removed and the mod-rock has set - which forms the parachute. While the art produced by the pupils may differ from that of their fully sighted peers, it is a unique representation, rather than a replication of other works (Lowenfeld, 1957). Newspapers cover the table and a balloon is situated on the table. In the slightly blurred background, there is a row of three mod-rock parachutes which are beginning to set. The balloons are still inflated and rest in a cup. Two pupils wait for their mod-rock parachutes to dry before they can participate in the next activity.



Photo 5

This photo provides an overview of the next task. A pupils' hands are typing on a Perkins Braille, as they write their poems about war and peace. A range of assistive technology can be used to support pupils' learning in art education (Loesl, 2010: Fisher, et al, 2013: Coleman, et al, 2015). Next to the pupil, a piece of A3 paper is filled with words associated with the emotions the pupils would feel if they were living during the war. In preparation for the next activity, several parachutes are situated on the table, these are ready to be painted by the pupils.

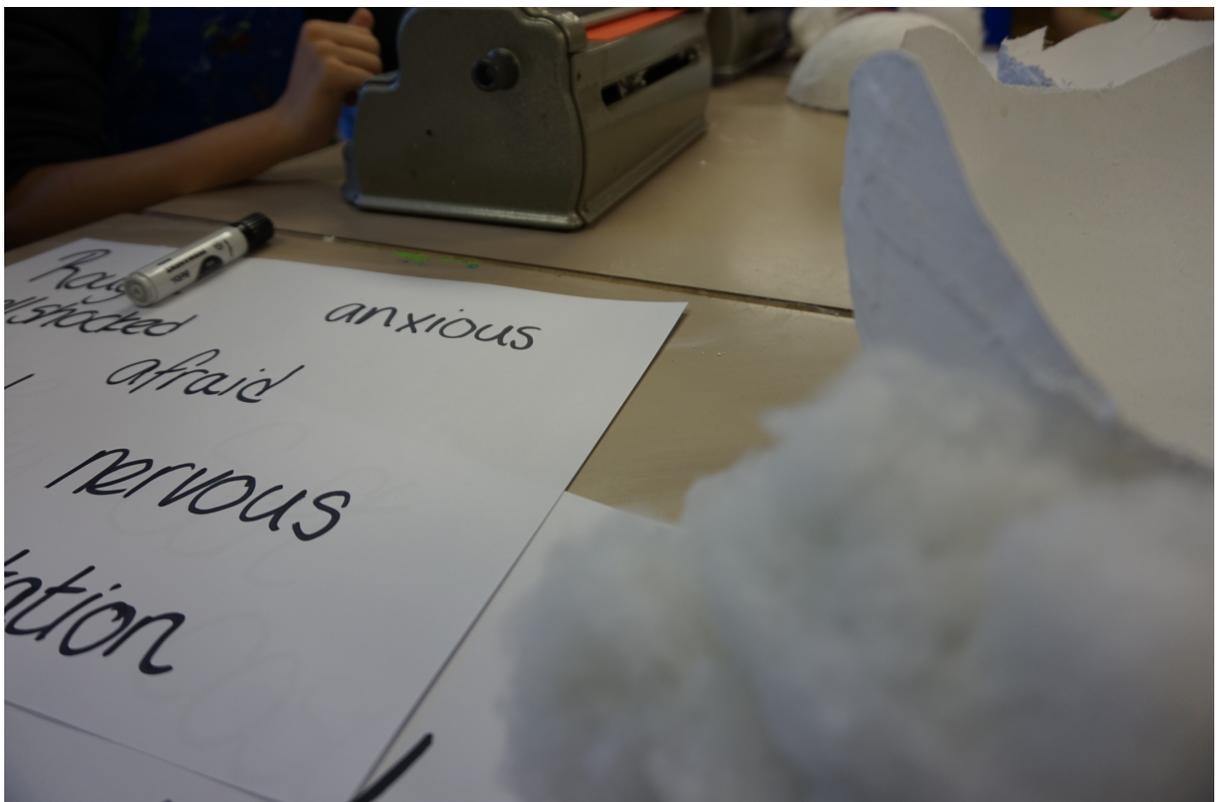


Photo 6

The next aspect of the art education project is captured in this photo. PGCE trainees and pupils are sat around a table, none of their faces are visible. The table is covered in newspaper, in the centre are some bottles of paint. Next to this is a bag of felt-tip pens and two rolls of string. To the right-hand side of the photo, it is possible to see the hands of two pupils painting their parachutes in colours they associated with war. A bowl of water is situated between each of them and both pupils have access to their own paint palette. Pupils should be provided with adequate opportunity to engage with a range of techniques and materials, to create their work (Wellman, 1994; Salisbury, 2007; RNIB, 2014). In the lower part of this photo, there are several felt-tip pens and paintbrushes. On a sheet of A4 paper, there are written keywords, which a pupil associated with war and peace. Another 2 pupils are painting their parachutes, it is clear one of them is painting poppies. Meanwhile, to the top of this photo, a pupil is painting their parachutes with one hand, while holding it with their other hand. A PGCE trainee is holding a parachute, while another pupil paints. Another PGCE trainee is sat at the centre of the table, while it is not possible to see their face, it is likely they are observing the pupils and are available to provide assistance when required.



Research Methods

This section outlines the method pertinent to this research.

Focus Group

Phenomenographic data collection centres upon participants' experiences of a specific phenomenon (Bruce, 1997; Marton & Booth, 1997). The phenomenographic approach gives freedom to choose methods that are appropriate (Marton & Booth, 1997) in allowing an insight to be gained into the range of views, experiences and perspectives (Marton & Booth, 1997; Krueger & Casey, 2009; Denscombe, 2010) of PGCE trainees when facilitating the art education project. The nature of the PGCE course meant it would have been difficult to access individual PGCE trainees, while they were undertaking teaching practice placements. By employing the focus group method within this phenomenographic research, I aimed to bring together a purposefully chosen group of PGCE trainees (Krueger & Casey, 2009; Nyumba, et al, 2018) to engage in group interaction and discussion.

I held two focus groups with each cohort of PGCE trainees, one at the end of the art education project and another on completion of the PGCE course, each lasting approximately one and a half hours (Denscombe, 2010; Kruger & Casey, 2009). It must be noted the PGCE tutor was not present for any of the focus groups.

The focus groups were scheduled for the days PGCE trainees were attending their university based sessions. I was able to recruit the PGCE trainees at the beginning of each academic year, by speaking to each cohort at their initial university-based sessions. I then provided PGCE trainees with a Research Information Sheet this informed PGCE trainees of what their participation would entail, in terms of my PhD research, their right to withdraw, anonymity and confidentiality, and any potential harm arising from participation in the research, in accordance with the BERA Ethical Guidelines for Educational Research (BERA, 2011; 2018). This is discussed more thoroughly in the subsequent Ethical Considerations section. PGCE trainees were

also informed that publications, including their anonymised comments, may result from this work. The PGCE tutor encouraged them to participate.

This opportunity provided a unique experience in terms of PGCE trainees' training. As PGCE trainees were familiar with each other, this led to an enhanced understanding and development of views and opinions (Lewis, 1992; Krueger & Casey, 2009). It was anticipated the PGCE trainees would be more open in their discussion with each other.

Preparation was required (Bloor, et al, 2001; Denscombe, 2010; Liamputtong, 2011) in advance of the focus group. This involved examining the research questions I had devised and reviewing the photographs I had taken during the art education project, to establish the type of prompt questions I wanted to ask. It was important that the focus group questions and discussion were guided by three key points: preparation, facilitating the art education project and reflections on completion of the PGCE course.

When booking the room, it was important to ensure this was an appropriate size (Liamputtong, 2011) for the number of PGCE trainees. The room had to be free of excessive background noise and distractions, as this could create an uncomfortable environment (Fern, 2001; Liamputtong, 2011; Hennink, 2007) for PGCE trainees. I was careful to ensure the chairs were positioned in a circle, as this contributed towards interaction (Vaughn, et al, 1996) and fostering positive dynamics (Hennink, 2007) among PGCE trainees. As there was no neutral setting and time which was suitable to the needs of all (Bloor, et al, 2001) PGCE trainees, I had to be flexible (Liamputtong, 2011) regarding the arrangements for each focus group.

PGCE trainees were provided with a Research Information Sheet containing my contact details, they were able to make contact, should they have any research-related queries once the data collection had been completed. Upon reading the

Research Information Sheet and asking any questions, PGCE trainees were required to complete a consent form, to participate in the focus group at the end of the art education project and another upon completion of the PGCE course. PGCE trainees were also informed their names would be changed to pseudonyms (Smithson, 2000; Denscombe, 2010; Bloor, et al, 2001; Liamputtong, 2011) to protect their anonymity and confidentiality (Liamputtong, 2011) for the purpose of this research.

As the researcher, it was important I created an environment in which PGCE trainees felt comfortable (Kitzinger, 1994'5; Krueger & Casey, 2009), while giving them the freedom to expand upon their responses (Akerlind, 2005). This meant at times, I had to be guided by PGCE trainees' discussion and responses, in terms of the order in which prompt questions were asked (Bloor, et al, 2001; Denscombe, 2010; Liamputtong, 2011). It was important to be unobtrusive, listen openly and provide minimum intervention, while remaining non-judgemental (Karger, 1987). However, it was incumbent on me as the researcher, to subtly guide the focus group when necessary (Karger, 1987) intervening when PGCE trainees deviated from the discussion.

At the beginning, I introduced myself to the group (Liamputtong, 2011) and then invited PGCE trainees to introduce themselves (Liamputtong, 2011). This was important to develop cohesion among the group (Conradson, 2005; Kitzinger, 2005; Stewart, et al, 2011; Liamputtong, 2011). In addition, this was beneficial for the transcribers, ensuring they could differentiate the voices while the discussion was taking place (Bloor, et al, 2001; Kitzinger, 2005; Hennink, 2007; Krueger & Casey, 2009; Liamputtong, 2011). I then introduced the focus group and explained the purpose of the session (Liamputtong, 2011), highlighting that this should be conversational (Kruger & Casey, 2009), as such PGCE trainees were to speak to each other, rather than directing their responses to me (Kitzinger, 2005). Importantly, PGCE trainees were made aware that there were no right or wrong answers, but rather it was beneficial to have a range of views (Madriz, 2000; Kruger & Casey, 2009; Stewart, et al, 2011). I reminded PGCE trainees they could disagree on

discussion points, (Kruger & Casey, 2009; Liamputtong, 2011), since this creates a range of perspectives based on their experiences. I stated that all aspects of discussion during the focus groups would remain strictly in the confines of the focus group setting. As the researcher, I was mindful not to assume PGCE trainees would automatically feel at ease during the focus groups (Denscombe, 2010). Therefore, I was prepared to invite them to take a break or remind them of their right to withdraw at any point (BERA, 2011), should they feel uncomfortable.

I chose to ask questions that were designed to stimulate discussion (Kitzinger, 1997; Bloor, et al, 2001; Breen, 2006). I employed a range of primary questions, which assisted in introducing the topics for discussion (Krueger & Casey, 2009; Stewart, et al, 2011). This also built up a working relationship with PGCE trainees', ensuring they would feel comfortable in discussing their opinions and feelings, and encouraging interaction (Halcomb, et al, 2007; Krueger & Casey, 2009) among each other.

The questions asked of PGCE trainees in the first focus group were centred on the purpose of the art education project, including preparation and planning. This also involved a discussion of the methods employed when working with pupils identified as having VI. This would allow PGCE trainees to provide diverse reflections on their experiences (Madriz, 2000; Krueger & Casey, 2009) of facilitating the art education project. I specifically asked short questions which requires factual responses, rather than PGCE trainees' opinions (Krueger & Casey, 2009) These were largely closed questions and were more restrictive and limited in terms of the responses required (Stewart, et al, 2011) of PGCE trainees, for example, I asked whether PGCE trainees had come straight from an undergraduate course within the same HEI and their preparations for the art education project.

The focus group on completion of the PGCE course, would centre around PGCE trainees' reflections on their teaching practice, including the ways they had developed as a teacher. I designed several secondary questions (Stewart, et al,

2011), which encouraged PGCE trainees to develop conversation, (Krueger & Casey, 2009) enabling discussion to take place regarding the skills learnt to support pupils identified as having a range of SEN. These questions were predominantly of an open-ended nature, allowing PGCE trainees freedom to provide information they deemed relevant (Krueger & Casey, 2009; Stewart, et al, 2011) to the situation. PGCE trainees would be asked to consider the extent to which their perceptions of working with pupils identified as having VI and/or other needs may be changed, as they were preparing to embark upon their careers.

I realised that reflection among PGCE trainees may not occur spontaneously, therefore it was necessary to persist (Marton & Booth, 1997), by employing probing questions to gain further insight into their experiences (Marton & Booth, 1997; Esterberg, 2002; Hennink, 2007; Stewart, et al, 2011; Liamputtong, 2011). It was also important to ask PGCE trainees to compare their experiences (Breen, 2006). When employing follow-up prompts (Marton & Booth, 1997), I wanted to encourage PGCE trainees to further explore the responses provided (Bryman, 2008). This involved asking direct questions (Bloor, et al, 2001; Smithson, 2000; Kitzinger, 1994) to gain clarification (Liamputtong, 2011). By reiterating some of the responses (Karger, 1987; Liamputtong, 2011), it was possible to bring to the fore more refined thoughts and explorations (Marton & Booth, 1997), while making PGCE trainees aware they did not have to respond in a particular manner. To avoid any researcher bias, I had to ensure any questions or follow-up prompts did not involve leading questions, or more importantly, introduce ideas and concepts (Akerlind, 2005), not already highlighted.

During each focus group, continual consideration must be given to the information provided by PGCE trainees, to ensure this was sufficient to answer my research questions (Hennink, 2007). Where necessary, I must be able to redirect the discussion to ensure pertinent information was provided (Marton & Booth, 1997; Hennink, 2007; Liamputtong, 2011). Based upon PGCE trainees' responses, I have to consider diverting from my list of questions, and asking some additional questions (Kvale, 2007; Liamputtong, 2011), to gain further depth.

Limitations of Focus Group

Upon reflection, I recognised some limitations of using focus groups in this research – these are acknowledged within this section. A key aspect involved dealing with PGCE trainees dominating the discussion (Smithson, 2000; Bloor, et al, 2001; Krueger & Casey, 2009), since this could have led to over-representation of particular opinions and forceful behaviours (Bloor, et al, 2001). This prevented less confident PGCE trainees from contributing and not having their perspectives heard (Denscombe, 2010). Therefore, I had to intervene, encouraging different PGCE trainees to offer their perspectives (Smithson, 2000; Bloor, et al, 2001). By inviting less-dominant PGCE trainees to participate (Bloor, et al, 2001), I was deliberately manipulating the dynamics of the group (Denscombe, 2010), so a range of perspectives could be heard. In addition, I was mindful when PGCE trainees interrupted and spoke over one another during discussion, this could prove difficult for the transcriber to interpret (Denscombe, 2010). From a personal perspective, this made it difficult (Denscombe, 2010) to hear and understand PGCE trainees' responses, as well as identifying which PGCE trainees were speaking (Denscombe, 2010) during the discussion. I had to remind PGCE trainees to speak one at a time.

As PGCE trainees in each cohort are known to each other, it was inevitable that the interactions among the group reflected pre-existing feelings, relationships and behaviours (Bloor, et al, 2001; Krueger & Casey, 2009). While it was not my intention to override these natural aspects among the group (Bloor et al, 2001), it was important each PGCE trainee had an opportunity to speak. I also had to ensure PGCE trainees did not form their own separate conversations (Bloor, et al, 2001; Krueger & Casey, 2009), since this would risk collecting the necessary data within the allocated time frame. In addition, I was aware of group think, where PGCE trainees maintain similar views, without developing opinions of their own (Mukherjee, et al, 2015; Nyumba, et al, 2017). Additionally, PGCE trainees may have claimed themselves to be experts (Krueger & Casey, 2009). This could mean trainees may have influenced each others' perspectives (Parker & Tritter, 2007), and have a negative impact on others (Stewart, et al, 2011). Therefore, I often reiterated that it was acceptable to have different views and opinions (Krueger & Casey, 2009) and

each PGCE trainee had important knowledge (Liamputtong, 2011) to share. While it was important for all PGCE trainees to have fruitful discussion, I was aware of the likelihood they would change their perspectives to fit in (Frankland & Bloor, 1999; Parker & Tritter, 2007) with others.

Another potential limitation, of which I was acutely aware were my attitudes and behaviour (Smithson, 2000). As I am of a similar age to the PGCE trainees, this could have affected the interaction among the group (Smithson, 2000). However, I outlined to PGCE trainees at the beginning of the research that focus groups must take place in a professional capacity and working relationships must be upheld for the purpose of this research.

At the end of each focus group, I took time to debrief (Liamputtong, 2011) PGCE trainees. I summarised a selection of key points provided (Hennink, 2007; Liamputtong, 2011). I asked PGCE trainees whether they had anything to add to the discussion (Liamputtong, 2011). Finally, I thanked PGCE trainees for their contributions (Hennink, 2007) to my research and reassured them their responses would be treated with respect. Upon completion of each focus group, the recordings were transcribed verbatim. Each focus group was analysed according to the phenomenographic data analysis method, in which each extract pertinent to the research was examined.

Sample Description and Recruitment of Participants

The sample of participants in the first cohort (2016/17) consists of 9 PGCE trainees (1 male and 8 female). The second cohort consists of 13 PGCE trainees (2 male and 11 female). These are the total number of PGCE trainees in each cohort. It must be noted, the PGCE secondary art and design cohort at this particular HEI, recruits only a small number of students at each intake.

As this is a phenomenographic study, which aims to understand the different experiences and perspectives of PGCE secondary art and design trainees, it is essential to maximise the variation in perspectives (Marton & Booth, 1997). The sample of participants is purposive (Denscombe, 2010). Two separate cohorts of PGCE trainees already existed. However, PGCE trainees came from a range of secondary school and then Undergraduate provision throughout the country. Data was collected across two separate cohorts, since this ensured a greater range of perspectives could emerge and develop (Marton & Booth, 1997; Smithson, 2000; Bloor, et al, 2001). PGCE trainees are all registered on the same PGCE secondary art and design course, at one HEI in the Northwest of England and have facilitated an art education project at a local specialist school for VI and other needs.

I was signposted to the PGCE secondary art and design tutor, by the Disability Studies and SEN Head of Department at University. This led to discussion with the PGCE secondary art and design tutor, as her PGCE trainees could, as part of their training and development, facilitate the art education project. At the beginning of each academic year (2016/17 and 2017/18) I was able to recruit the PGCE trainees. This involved speaking to the cohorts of PGCE trainees, during their university-based sessions, outlining what their participation in the research would involve and providing research information sheets and consent forms. I then left the university-based session, giving PGCE trainees the opportunity to discuss and consider whether they would be interested in participating. I asked the PGCE tutor to contact me with a response within one week. The PGCE tutor actively encouraged PGCE trainees to facilitate the art education project and participate in the subsequent focus

groups, which I organised. This provided a unique experience, specific to the PGCE Secondary Art and Design programme.

My Approach to Phenomenographic Data Analysis

This is a phenomenographic study, the objective is to describe the experience of PGCE trainees in relation to the art education project they facilitated for pupils identified as having VI. I am drawn to the explanation provided by Marton & Booth (1997):

The object of the research is the variation in ways of experiencing the phenomena. At the root of phenomenography lies an interest in describing the phenomena in the world as others see them, and in revealing and describing the variation therein, especially in an educational context.

(Marton & Booth, 1997, p.111)

Therefore, this approach is fitting to the way in which the research is undertaken, particularly since this is based within an educational setting. Thus, emphasis is placed upon PGCE trainees offering a range of perspectives in relation to facilitating the art education project. Phenomenography acknowledges individuals have different ways of experiencing similar aspects within a phenomenon. Therefore, it is my job as the researcher to, “seek the totality of ways in which people experience, or are capable of experiencing, the object of interest” (Marton & Booth, 1997, p.121). In this instance, the experiences of PGCE trainees when facilitating the art education project. This leads to identifying “distinctly different categories that capture the essence of the variation, a set of categories of description” (Marton & Booth, 1997, p.122), which best depict PGCE trainees’ experiences.

Phenomenography is broad in methodology, thus data can be “collected more generally” (Marton & Booth, 1997, p.129). Hence providing freedom in terms of the methods chosen to employ. This means there is no restriction on using a range of methods that enable participants to express their experiences of the phenomenon. Data collection is informed by the research questions. This involves employing the focus group. By collecting the data in this manner, I wish to “bring to light the ways in which the people being studied experience the phenomenon of interest” (Marton & Booth, 1997, p.129). Participants are able to reflect on their experiences of the

phenomenon. This is through a two way dialogue between the researcher and participants, via probing and describing. It brings to the fore their experiences of the phenomenon

Initial Data Analysis

An initial data analysis was achieved through the data collection. I was able to gain an insight into PGCE trainees' experiences during their engagement with the focus groups. This was followed by reading the transcribed focus groups upon completion of each phase of data collection. By reading these transcripts multiple times, from several perspectives, I was immersing myself in the data and identifying the different ways (Marton & Booth, 1997; Orgill, 2002) PGCE trainees experienced facilitating the art education project. In doing so, I was able to develop a good sense of the breadth and depth (Han & Ellis, 2019) of PGCE trainees' responses. Firstly, it was important to understand individual PGCE trainees' responses, then I began to identify the collective perspectives of the art education project.

Categories of Experience

A key feature of the phenomenographic approach is the ways categories of experience are used to describe and represent experiences of a phenomenon. Categories of experience are an "internal relationship between persons and phenomena" (Marton & Booth, 1997, p.122), which capture the variation in experiences and describe how the phenomenon is experienced. I identified three categories of experience which began to "emerge from the data" (Akerlind, 2005, p.323). I expected to see some of these preliminary categories of experience in the data. It was not possible to separate PGCE trainees' understandings of the phenomenon and the situation, since they are inextricably linked. The categories of experience have distinct features, providing a complex demonstration of PGCE trainees' experiences of the phenomenon. It must be noted, the terms employed to define the categories of experience are already in existence and are thus extended, as a result of PGCE trainees' experiences. The raw data, as seen in the transcripts, represented the phenomenon in its basic form. It was my role as the researcher to

describe PGCE trainees' experiences and perceptions of the phenomenon. The categories of experience are:

Empathy

Self-efficacy

Advocacy

Qualities of Categories

I then began to identify qualities of these potential categories of experience. While developing each category, I was mindful that each was distinctive (Marton & Booth, 1997; Akerlind, 2005), but logically related. This involved exemplifying each category with appropriate extracts of data from the transcripts. Each category began to contain sub-categories, which reflected the ways PGCE trainees' perspectives developed (Marton 1994) on their journey through the art education project and towards becoming a teacher. I began to realise each of these potential categories would form a hierarchy of increasingly complex ways (Marton & Booth, 1997) of experiencing the phenomenon.

Testing Categories

I then began a more thorough analysis of the data, which involved testing the categories (Marton & Booth, 1997; Orgill, 2002). Initially, some extracts within the transcripts exemplified the phenomenon more directly than others. However, I was aware, in phenomenography, the decision reached is "a description of variation, a description on the collective level, and in that sense, individual voices are not heard" (Marton & Booth, 1997, p.114). By refining and modifying these categories, the aim was to reach a final set of categories, best representing the variation in experiences of the phenomenon (Marton & Booth, 1997; Han & Ellis, 2019). Once again, I re-read the transcripts, mapping out extracts of data, using the floor as a spatial representation. The messiness of this approach reminded me of my own art education, as discussed within the introduction chapter - the notion of developing creativity, to explore and understand my journey. Large colourful labels were used to

indicate the draft categories of experience and extracts of data were cut up and moved between the draft categories.

Adopting a creative approach provided a means to ensure the data was more manageable (Svenson & Theman, 1983). It was important to make as few categories as possible (Akerlind, 2005; Marton & Booth, 1997) emerging from the data. During this process it was important to alternate between developing these categories, while checking these developments were coherent with the original transcripts. The categories identified could never be regarded as an “exhaustive system” (Marton & Booth, 1997, p.125). In essence, this approach created a visual map for each category and subcategory of experience - giving a clearer understanding of the data.

As I was nearing completion of the data analysis, I started to consider the following quote, in relation to the data as a whole:

A careful account of the different ways people think about phenomena may help uncover conditions that facilitate the transition from one way of thinking to a qualitatively ‘better’ perception of reality.

(Marton, 1986, p.33)

The different experiences and perspectives held by PGCE trainees, in relation to the phenomenon, may be beneficial to PGCE trainees when considering their career choices upon completion of the PGCE course. In addition it may be valuable to ITT providers when designing course content for PGCE courses. This can ensure PGCE trainees are equipped with the necessary skills to meet the needs of pupils with a wide range of SEN, as they embark upon their careers.

Outcome Space

Once the categories of experience had been identified and tested, the outcome space was recognised. This is the logical relationship between each category of experience (Marton & Booth, 1997), created from the data. The outcome space

'captures the collective meaning' (Marton & Booth, 1997; Akerlind, 2005) of PGCE trainees' responses in relation to their perspectives and experiences of the phenomenon. It was important that the outcome space consisted of two key elements - a title to identify each category and a summary of the pertinent data to illuminate the phenomenon. The most commonly used outcome space, and one employed in this research, is known as a hierarchically inclusive outcome space, in which:

The categories are arranged from lower-order to higher order. This denotes the more simplistic ways of experiencing the phenomenon, through to the most sophisticated.

(Tight, 2016)

This consists of ordering the various levels within the outcome space, which reveal the distinct development in PGCE trainees' perspectives and experiences, through their journey during the art education project.

Ethical Considerations

Prior to undertaking my data collection in each academic year, I completed a research ethics application form (see appendix 1 and 2) and obtained Ethical Approval from Liverpool Hope University on 24th November 2016 and 18th September 2017. When I transferred University in September 2019, I was required to undertake the Liverpool John Moores University Research Ethics and Governance course, which I completed on 21st February 2020. As a researcher, I hold a full DBS clearance, but also worked alongside the PGCE tutor and school staff, to ensure no lone working took place with pupils. This work can be made available to the PGCE tutor and staff, within the specialist school for pupils with VI and other needs, upon completion of the PhD and assessment process.

All participants in this research were over the age of fifteen. Participants consisted of PGCE Secondary Art and Design trainees at Liverpool Hope University, from two separate cohorts - academic year 2016/17 and 2017/18. There were a range of male and female PGCE trainees in each cohort (as outlined in the sample description). PGCE trainees were over the age of eighteen. Participants also include pupils between the ages of fifteen and nineteen, both male and female, from a specialist school for VI and other needs in the Northwest of England, since they were engaging in the art education project. In accordance with the BERA Ethical Guidelines for Educational Research, PGCE trainees and pupils must understand and give voluntary informed consent, without any duress, prior to engaging in the research (BERA, 2011). A Research Information Sheet was provided to PGCE trainees (see appendix 3 and 4). This outlined, in easy-to-understand language and terminology, the purpose of the research, what participation entailed - discussing their experiences of facilitating the art education project, the benefits and risks in participating. It also included details on the use to which their information would be put and to whom it may be made available (BERA, 2018; GDPR, 2018).

The headteacher was provided with a separate Research Information Sheet. This outlined the purpose of the research, what pupils' participation would entail -

engaging in an art education project facilitated by PGCE trainees. As stated above, the following information was also provided: the benefits and risks in participating. It also included details on the use to which their information would be put and to whom it may be made available (BERA, 2018; GDPR, 2018). The headteacher had authority to consent on behalf of the pupils, since he was acting in loco parentis.

As the researcher, it was important PGCE trainees were briefed on their “right to withdraw from the research for any, or no reason, and at any time” (BERA, 2011, p.6). This information was provided to PGCE trainees in the Research Information Sheet. The headteacher was also given this information in the Research Information Sheet, to discuss with the pupils. At the start of the art education project, I also confirmed all participants’ consent. During the research, if a PGCE trainee or pupil chose to withdraw, it was incumbent on me to reflect on my actions, “to assess whether they had contributed to the decision to withdraw” (BERA, 2011, p.6). I had to accept the decision of PGCE trainees or pupils to withdraw and not coerce them into re-engaging. (BERA, 2018). Following reading and understanding the Research Information Sheet (see appendix 3, 4, 5 and 6), PGCE trainees and the headteacher, (on behalf of the pupils) were required to complete the Research Consent Form (see appendix 7, 8, 9 and 10).

PGCE trainees were informed, in the Research Information Sheet, that their names would be changed to pseudonyms during transcription of the focus groups. In addition, PGCE trainees and pupils were informed their faces would be obscured in any photographs taken during the art education project. These steps ensure the “confidential and anonymous treatment of participants’ data” (BERA, 2011, p.7), thus meaning they would not be easily identified in the writing of this PhD and any publications which may result from it. The name of the school will also be anonymised for the purpose of the research, as per the Research Ethics applications. However, it must be noted that since my research is conducted within a relatively well-known schools setting, it may be possible for some readers to infer the identity of the setting, even when this is fully anonymised (BERA, 2018). I assured PGCE trainees that the audio-recordings of the focus groups would be kept

confidential and stored on my password-protected university computer (BERA, 2018). The transcription service, myself, and research supervisors, are the only parties required to access this information (BERA, 2018), throughout this research. Prior to the research taking place, I advised PGCE trainees that, since they were being invited to discuss their experiences of facilitating the art education project, it could potentially be emotionally distressing (BERA, 2018), if for example, a participant had a negative experience. Therefore, it was important to put PGCE trainees at ease (BERA, 2018). The art education project was designed to fully include pupils identified as having VI and other needs. It also provided an opportunity for PGCE trainees to gain vital SEN experience, this contributed to reducing the risk of any psychological harm. Therefore, the likelihood of participants experiencing any negative risks was deemed to be minimal.

Prior to the data collection, I carefully considered my duty of care, recognising any potential risks, and ensuring preparations were made to minimise and manage distress, should this occur (BERA, 2018). My university contact details were provided within the Research Information Sheet, should PGCE trainees wish to discuss anything of a personal nature in relation to the research. PGCE trainees were also advised they could talk to the PGCE tutor. In addition, details were provided on how PGCE trainees could contact the University student support and counselling service, should they experience any issues. The pupils were advised via the Research Information Sheet, provided to the headteacher, that they could talk to a member of school staff, if they had any concerns about the research which they did not wish to discuss with me personally.

All participants - PGCE trainees and pupils, were informed their anonymity and confidentiality could not be assured, and I would be obliged to take appropriate action, if during the research, it came to light that they were involved in any illegal or harmful behaviours (BERA, 2018). I would initially seek advice from my research supervisors (BERA, 2018), before reaching a decision on whether this must be disclosed to the appropriate authorities (BERA, 2018). This would be the result of

careful and thorough deliberation, to protect the welfare of participants, but also to avoid compromising the integrity of the data.

Chapter 4 - Data Analysis

Introduction

This chapter begins by outlining key information such as the phenomenon and situation. It leads to the data analysis. The first category of experience arising from the data is empathy. Within this category, two sub-categories are identified: *VI training into practice in art education* and *working with VI*. This leads to summarising the qualities required of PGCE trainees to move from empathy to self-efficacy. The first level within the outcome space - empathy, demonstrates PGCE trainees' initial experiences of facilitating the art education project, leading to their initial perceptions and actual experiences of working with pupils. The second category of experience emerging from the data is self-efficacy. This category contains two sub-categories: *critiquing teaching practice* and *transferrable skills into practice*. Once again, a summary is provided of the qualities necessary to move from self-efficacy to advocacy. The next level in the outcome space, self-efficacy, demonstrates a shift in PGCE trainees' experience and a consideration of the ways they can put the skills learnt into practice, as they embark upon their careers. The final part of the data analysis is the category of experience – advocacy. Two sub-categories are identified: *developing as a teacher* and *influencing teaching practice*. In the summary provided, qualities are identified which represents PGCE trainees' most advanced experiences and perspectives at the end of the PGCE course. The final outcome space demonstrates the extent to which they have developed as teachers, including identification of barriers to learning and interactions with pupils, making adjustments where necessary. Importantly, within the outcome space, there exists “no complete final description” (Marton & Booth, 1997, p.123) of how PGCE trainees' experiences are interpreted.

Phenomenon

The way PGCE trainees experience teaching pupils identified as having VI.

Situation

Art education project at a specialist school for VI and other needs.

Category of Experience – Empathy

This section discusses the category of experience - empathy, in relation to experiences of preparing for and facilitating the art education project.

Empathy is ...

The notion of demonstrating insight into pupils' unique experiences, from within PGCE trainees' frame of reference, while accepting they cannot gain a true lived experience. In the context of this research, an empathetic PGCE trainee is likely to be receptive to the individual needs of pupils identified as having VI, gaining a greater understanding of their perspective. This involves developing flexibility and providing appropriate support and guidance in the education setting. These empathetic skills can be put into practice in PGCE trainees' subsequent teaching practice placements and future careers.

VI Training into Practice in Art Education

This section draws upon PGCE trainees' reflections on engaging with VI training prior to facilitating the art education project and before meeting pupils. Empathy is initially evoked in relation to PGCE trainees gaining an understanding of pupils' perspectives when discussing their experiences on learning how to sighted guide. Subsequently, PGCE trainees recognised they could not truly gain an insight into pupils' lived experiences, but they began critically reflecting on aspects of the VI training. PGCE trainees then questioned the ways in which pupils were affected by different eye conditions. Lastly, PGCE trainees highlighted how they could put the

skills learnt into practice, while accepting VI training cannot provide a realistic representation.

PGCE trainees' reflections on engaging with VI training demonstrates an initial empathy response, whereby they start to gain an understanding of the perspectives of pupils identified as having VI. This begins with learning about how to sighted guide:

So the first day was learning about the school, learning how to get like, we experienced what it was like to guided sight, we learnt all of that, it was more of an orientation. Oh yeah, we had those glasses that helped imitate some of them.

(PGCE trainee 2)

The first day in the VI specialist school enabled PGCE trainees to demonstrate the initial signs of empathy, since they gained an experience of sighted guiding pupils identified as having VI. An "overview" of the school was provided. PGCE trainees were also invited to wear simulation glasses, which aimed to "imitate" represent common eye conditions.

Once PGCE trainees had learnt how to sighted guide pupils, the feelings evoked by participation in VI training represented another level of the empathy response. PGCE trainees began to consider how pupils may feel:

I think that experience [VI training] was to kind of make us feel comfortable, I think and to put across this idea that it must be scary if you're completely 100% blind.

(PGCE trainee 12)

PGCE trainees expected to feel reassured, once they understood how to sighted guide pupils. Instead, the experience of participating in VI training led them to

imagining it to be a 'scary' situation to be blind. Although, a brief insight was given into pupils' experiences.

Now PGCE trainees had gained a brief insight into the perspective of pupils identified as having VI, a new level of empathy was manifest. PGCE trainees realised that pupils each had different eye conditions and began to question how they were affected:

Well what is 30%, is it like covering one eye? We need more about different eye conditions and how they were affected.

(PGCE trainee 15)

PGCE trainees went through a process of questioning, in order to enhance their understanding, such as what was meant by 30% vision and how this would impact pupils. It was highlighted further training was required in terms of understanding the wide range of eye conditions and the impact of VI on pupils.

As the conversation progressed, and PGCE trainees had questioned different eye conditions, the perspectives they offered became manifest in the next level of empathy. PGCE trainees highlighted how VI training created many misperceptions in terms of their understanding.

But then it [VI training] led us to believe that if you're VI then you're completely 100% blind didn't it.

(PGCE trainee 15)

To PGCE trainees, VI training implied being blind must entail having a complete lack of sight. This was fear inducing. The misperceptions of VI training held by PGCE trainees were discussed further regarding the use of blindfolds:

They didn't use simulation goggles, it was just the blindfolds. But they had things like...because one of them was like a cut out thing. I think that just made me feel really disconcerted as a personal experience seeing what it would be like to be blind.

(PGCE trainee 19)

During the VI training session blindfolds were used as the means of simulating VI. Simulation glasses were not used. This meant there was a limited opportunity to "experience" different eye conditions. It was disconcerting when gaining an insight into the experiences of VI. During the discussion among PGCE trainees, it was identified VI training did not provide a particularly realistic representation of the lived experience of VI in terms of expectations:

I actually want to draw a little bit more on that training - I found that it was quite false in some ways because it puts expectations on the people that can see, it makes them think, well yes okay it's a weird training exercise, putting blindfolds on people it's not always real.

(PGCE trainee 15)

It was highlighted how VI training can create a false representation of VI as unrealistic expectations can be placed upon those who are sighted. While this training may have provided an overview for participants, this was only a superficial experience. Continuing the discussion further, VI training was regarded as a negative way to demonstrate an understanding of the pupils' perspectives.

But just to put a blindfold on us for 2 minutes while we walk around a room and then for us to take it off again, I think that's really disrespectful and what's the word for it...it's just like rude and insensitive.

(PGCE trainee 19)

It was a requirement to wear a blindfold for a short period of time while engaging in VI training. It was emphasised VI training has the potential to be "disrespectful" by attempting to represent VI.

As the conversation regarding engagement in VI training drew to a close, PGCE trainees recognised the training could not provide a realistic representation of VI and several misperceptions associated with this were identified. The empathy response was manifest at a higher level. PGCE trainees explained how they were able to put the skills learnt regarding guiding pupils identified as having VI into practice when facilitating the art education project:

Like we were saying before, that's a false impression of what we're going to be going into. But there was, in saying that there were definitely things that I will take from it, just like approaching them and touching them on the elbow and not being afraid to do that.

(PGCE trainee 15)

It was reiterated VI training did not provide a genuine lived experience of VI. However, PGCE trainees remarked they were able to learn from the training - an insight was developed into how to approach and sighted guide pupils in an appropriate manner when providing assistance. This was explored once more when it was emphasised despite VI training not providing a true lived experience, it was still possible to take into consideration the pupils' perspectives:

I think it's quite false in the sense that we're trying to create a false sense of VI which obviously we can't do, you know wearing the blindfold doesn't really compare to the actual experience. But I think for me personally having not had any experience with people who are VI, it made me then feel going into [...] [VI specialist school], I could you know sort of take one of the student's arms and say, oh you know I'm [...] [PGCE trainee name], introduce myself, come with me and just sort of get them settled.

(PGCE trainee 19)

Wearing a blindfold during VI training could not represent the true lived experience of VI. Despite having no prior "experience" working with pupils identified as having VI, it was possible to begin understanding the pupils' perspectives. The skills learnt were put into practice when PGCE trainees realised they were able to introduce themselves to pupils on a personal level and assist in their participation. This

demonstrated a receptiveness towards meeting pupils' needs and facilitating participation.

Working with VI

The next section draws upon PGCE trainees' reflections at the end of the art education project, regarding their initial preconceptions as well as their actual experiences of working with pupils identified as having VI. Empathy was initially evoked in relation to how PGCE trainees were required to develop flexibility when preparing their lessons. However, the subsequent section highlights how PGCE trainees' attitudes began to change, thus becoming more receptive to the individual needs of pupils identified as having VI. The final section demonstrates the ways PGCE trainees constructed their interactions when working with pupils identified as having VI, since they had gained a greater understanding of pupils' perspectives.

When reflecting on the preparation and early stages of delivering the art education project, initially an empathetic response was evoked by PGCE trainees, they discussed how their skills in lesson preparation had been tested in terms of adopting a flexible approach to meeting individual pupils' needs:

It was preparation in terms of having to take everything as well, so if you'd set up a painting thing in the project they'd all have to paint a picture and then you got there and they may be were not able to do that and you haven't got anything to fall back on, because you'd have to take everything with you that you wanted to use, it was kind of like, definitely testing flexibility.

(PGCE trainee 15)

It was necessary for PGCE trainees to take into school all the materials that were required for the art education project. In addition, there were concerns that pupils may not be able to engage in the task, but the importance of accommodating pupils' needs was recognised. There was a worry, since PGCE trainees had not provided an alternative task for pupils, this would be testing for PGCE trainees in terms of developing flexibility. The discussion continued and further reflection was provided in

relation to how their flexibility had been tested, but they were able to challenge pupils:

Because we threw a task at them that was accessible but we still challenged them in the way that you challenge your gifted and talented. Like I was... when we were mixing the paint I was asking her to tell me what colours you have to mix to make the colour that she wanted and stuff like that. Other people were just throwing the paint on... so I was like challenging and stretching them a little but making it accessible at the same time.

(PGCE trainee 11)

An accessible task was provided to pupils, while also ensuring it was challenging. This was compared to challenging pupils identified as “gifted and talented”. A conversation which took place between a PGCE trainee and pupil with VI was recalled, whereby a pupil was able to describe the colours of paint that needed mixing to make their chosen colour. It was reinforced by PGCE trainees, rather than just applying paint, they were able to challenge pupils, whilst also ensuring the task provided was “accessible”.

The discussion progressed, and PGCE trainees recognised the need to develop a flexible approach to teaching. A deeper level of empathy was manifest when PGCE trainees commented on feeling nervous and fearful about constructing their interactions when beginning to work with pupils:

I think it was sort of... you automatically assumed because they're VI they're going to be either blind or not be able to see almost completely. So trying to teach a subject that's quite visual to a group of students that aren't very... I'd say like that are quite visually challenged and then...you know at first it was quite sort of nerve wracking and fearful to think how am I going to do this, you know?

(PGCE trainee 2)

An assumption was made, pupils identified as having VI must have little or no useful vision. PGCE trainees reflected they would be teaching a subject to a group of “visually challenged” pupils. This was considered a “nerve wracking” process and PGCE trainees began to question how they would possibly be able to facilitate the art education project. As the discussion continued, further reflection was provided by PGCE trainees in terms of their initial reaction.

Also, it's kind of that fear, we don't want to overstep the line, you don't want to say something that's wrong, it's kind of you're afraid to say anything. The first time we met them we were all petrified because you don't want to offend anyone, but once you get started that all goes out the window because you're working with people who have been like this their whole lives so they're the more confident ones in the room I think.

(PGCE trainee 9)

A heightened level of anxiety was initially present when required to work with pupils identified as having VI. PGCE trainees were conscious about what they were saying when working with the pupils in case it was inappropriate. This level of anxiety was also apparent when PGCE trainees met the pupils for the first time, there was an awareness they did not wish to “offend anyone”. However, there was a shift in thinking and these initial apprehensions were deemed unnecessary since the pupils have lived with VI “their whole lives”. It was recognised pupils had a higher level of confidence than expected. Further discussion was offered, in which initial perspectives about working with pupils identified as having VI were expressed:

So it's nerve wracking...we also had to respond to things that they'd say, like parts they'd say I watched Eastenders and obviously I think, okay yeah, you know you did watch Eastenders in a sense but not in the same way that we think of it. So it was sort of having to take cues from them as the project progressed as to what they were comfortable with and what you could do sort of things. But yes definitely when we started that fear, really, really, nerve wracking, I know for a fact that when we were planning the project we were like, oh my gosh we can do this, can we not do this, is this okay, is this going to be an issue. There were a lot of concerns.

(PGCE trainee 17)

In the beginning it was “nerve wracking” when responding to the interactions of pupils identified as having VI. However, when one pupil employed visual language, PGCE trainees began to take this perspective into consideration. It led to a heightened awareness of the dichotomy between the use of visual language and VI. As the art education project progressed empathy was present when PGCE trainees reconsidered their approach to working with pupils identified as having VI. It was necessary to follow by example from pupils, engaging with the visual language pupils were comfortable employing. To PGCE trainees, it was important to refer back to their initial anxieties when planning the art education project. As they had many “concerns”, PGCE trainees continued to question whether they would be able to work with pupils identified as having VI.

In order to move to the next level of empathy, PGCE trainees were able to overcome their initial anxieties and fear. It was necessary for PGCE trainees to recognise their own behaviours and sensitivity when constructing their interactions with pupils:

I don't think I've ever been scared, I was never scared to say I was like being sensitive I errmmm, think... I think I would have recognised that anyway. I have always thought you just need to have humour because otherwise as you said like seeing from that distance seeing first they might not even think that's a different way. Obviously we can all stick to the way they don't even see that much. Maybe I don't know but I don't think I've ever been sensitive in the way I'd say it because I think well being sensitive makes the situation awkward and it makes it different, why can't I just be normal and say the things I'd say to someone that has no visual, I don't know what the correct word is...

(PGCE trainee 2)

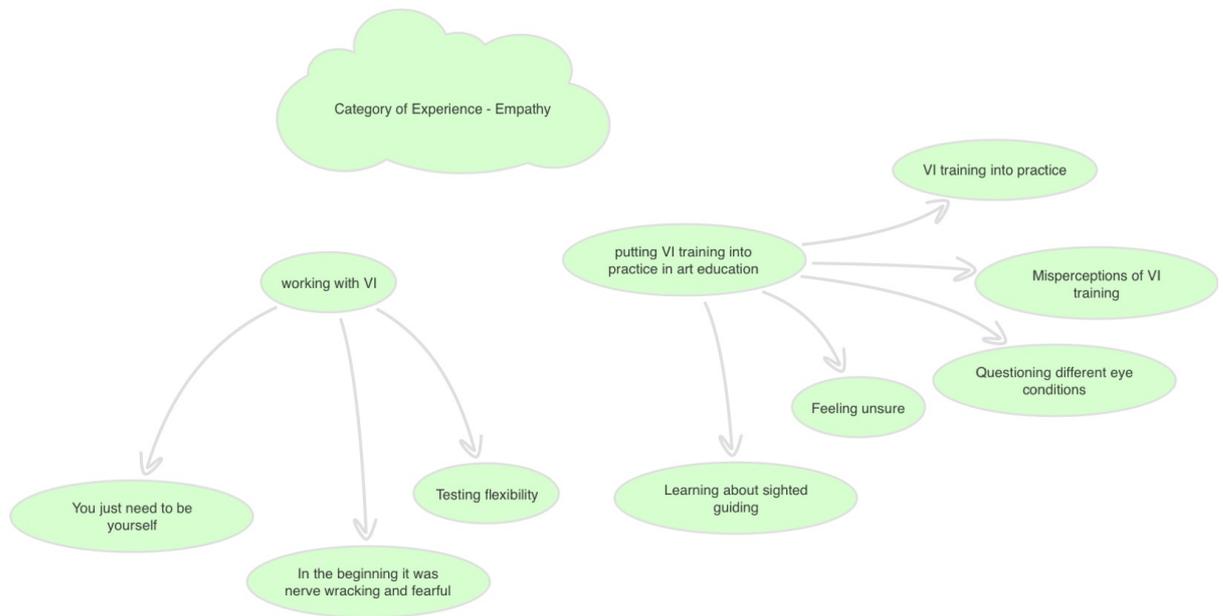
A process of self-questioning took place, in which PGCE trainees acknowledged they needed to be understanding towards pupils. PGCE trainees quickly identified they could use humour when working with pupils identified as having VI, since pupils were accustomed to this approach. When it was realised that pupils did not have

much useful vision, it was not necessary to be over-sensitive, this could make the pupils feel uneasy. Instead, there was a shift in attitudes, highlighting PGCE trainees should speak to all pupils in the same manner.

What is needed to move from empathy to self-efficacy?

In order to move from empathy to self-efficacy, it is vital PGCE trainees are able to sighted guide and develop interactions with pupils identified as having VI. PGCE trainees must have an awareness of different eye conditions. In addition, PGCE trainees must understand VI training does not provide a true lived experience, but can give an understanding of pupils' perspectives. It is important that PGCE trainees are able to put the skills learnt during VI training into practice in their subsequent teaching practice placements and careers. PGCE trainees must develop an ability to critique the teaching practice of others in terms of where improvements can be made. This involves overcoming their initial anxieties when working with pupils with a range of needs, but also becoming more flexible in their lesson planning and delivery.

Outcome Space



Category of Experience - Self-Efficacy

This section discusses the category of experience – self-efficacy, in relation to experiences of facilitating and reflecting upon the art education project.

Self-efficacy is...

Having the confidence to critique different aspects of teaching practice, as well as the actions of others. Demonstrating self-efficacy is about developing working relationships with pupils, while maintaining mutual respect. This encompasses beliefs about creating suitable learning standards for pupils, supporting, and encouraging learning. Self-efficacy is also about the ways educators are able to engage pupils in lessons. Educators with a high level of self-efficacy can draw comparisons to subsequent teaching practice placements. Self-efficacy can be put into practice when educators embark upon their careers.

Critiquing Teaching Practice

In this section, PGCE trainees reflect upon different aspects of their teaching practice on completion of the PGCE course. Self-efficacy was initially manifest in relation to identifying where improvements could be made should an opportunity to facilitate the art education project be available in subsequent academic years. This included changes of a pedagogic nature. Subsequently, PGCE trainees critiqued their initial observations of a series of lessons, prior to facilitating the art education project. It was highlighted how TAs constructed their interactions when working with pupils. This was followed by critiquing the interactions of TAs during the art education project. In the final section, PGCE trainees drew comparisons to the interactions demonstrated by TAs towards pupils in their subsequent teaching practice placements.

PGCE trainees' reflections on completion of the PGCE course initially demonstrates a self-efficacy response. PGCE trainees were able to identify where improvements could be made regarding communication between PGCE trainees and the school staff in terms of delivering the art education project in subsequent academic years:

I think at first we were all a bit wound up...yeah we were really negative about it.

(PGCE trainee 1)

At first, PGCE trainees were frustrated about facilitating the art education project. It resulted in feeling “negative” in terms of what was expected of them. This was explored further when the source of PGCE trainees’ frustration was recognised:

About parts of it...but now it is definitely like a hugely beneficial experience, whereas at the time we were getting a bit annoyed that we got there and they didn’t know that we were coming and we got told that it was going to be a project for like a large quantity of children, whereas in the end it was for like less people.

(PGCE trainee 2)

The frustration experienced was about only part of the art education project, as it was recognised this opportunity was “hugely beneficial”. However, an initial source of PGCE trainees’ frustration was they arrived at the school on a day the teachers had not expected. In addition, PGCE trainees had anticipated there would be many pupils participating in the art education project, but when they arrived only a small number of pupils actually participated. As the discussion continued, PGCE trainees began to critique the number of weeks allocated for the art education project, in particular highlighting some of the issues they experienced:

Originally we had more weeks... that were already timetabled for us, it’s just because of the communication and one week we went in and they didn’t have a room for us...They told us we would have different amounts of pupils. So, the next week we didn’t go in and we changed all our lesson plans. We could have had a lot more time with the pupils. It’s such a shame because all of that waste at the beginning of it. That... planning and working things out by the tutor and school could have happened outside of our timetabled sessions.

(PGCE trainee 13)

It was expressed by PGCE trainees they had less timetabled sessions with pupils than anticipated, due to perceived communication issues. One week a planned session did not take place, as a classroom was not available in the school. PGCE trainees were then informed that there would be “different amounts of pupils” participating in the art education project. As a consequence, the cohort of PGCE trainees were required to revise their lesson plans, taking into consideration a reduced amount of time and number of pupils. There was an element of disappointment among PGCE trainees, when reiterating they should have had more sessions with the pupils, but this did not happen due to time wasted at the beginning. It was highlighted the planning required by the PGCE tutor and school staff should have taken place prior to the “timetabled sessions”. Further suggestions were indicated about another area where improvements could be made to the art education project:

I think there was a lot...we could probably improve more... if we had of actually known more certainly what [pupils] we were going to get on the first day... because, there were so many unanswered questions...
(PGCE trainee 13)

One area where improvements could have been made was knowing in advance the number of pupils that would be participating in the art education project. In addition to this, many of the PGCE trainees’ questions remained unanswered. This perspective was explained further in relation to the set-up of the art education project:

It was just so unorganised... But again, that was a good experience because now we know that things like that happen
(PGCE trainee 5)

It was hinted the beginning of the art education project was “so unorganised”. However, this was recognised as being useful, particularly in terms of knowing those situations can occur in any education setting. As the discussion continued, PGCE trainees explored their initial feelings in relation to the organisation of the art education project and how this began to change:

When I was talking about it at first I was so annoyed with the fact that...that the school was so...so unorganised, but then to like...just feel like they were just more laid back than what we were used to, but then for us to like look back at it now it is just like, well we...we did really adapt really good. Yeah, there was a bit of a downfall, but we did come up...we came out of it with a really good project and really good outcomes and it just...I don't know...when I look at my portfolio and I have got like four good placements, and I'm like...oh yeah that was a really nice experience.

(PGCE trainee 3)

Initially, an element of frustration was experienced, due to perceptions that the school demonstrated a lack of organisation. However, it became apparent the school was more at ease about teaching than PGCE trainees were accustomed to. PGCE trainees realised they were able to adapt to the situation and despite some issues, they were able to facilitate the art education project, creating outcomes for pupils. When recounting their experiences on the PGCE course, of the four teaching practice placements, facilitating the art education project was highlighted as being a "really nice experience". During the discussion pedagogical ways in which PGCE trainees could have modified their preparations for the art education project were suggested:

I think as well for improvements, instead of going to the workshops and not knowing what type of group you're going to, I think we probably should have spent a day going over exactly what each group was doing and how to meet the pupils needs...because even though we were actually leading each group, everyone was aware of what's actually happening five minutes before the project.

(PGCE trainee 4)

When PGCE trainees began facilitating the art education project, they did not understand the needs of pupils. Therefore, they highlighted more time should be spent familiarising themselves with the task pupils would be working on and whether it would be suitable for their needs. In addition, while PGCE trainees were required

to lead the art education project, it was only possible to confirm arrangements at short notice prior to starting. As the conversation developed, further key areas that could benefit from improvements were recognised:

Yeah, I hate to say it but next time if this project is on again it needs to be organised better and there needs to be more clarity in exactly what it is that's going on... and I think as well because it was a group project, I think maybe discussing more who is in what group in order to bring about the best in kids.
(PGCE trainee 1)

It was mentioned should an opportunity such as the art education project be available in subsequent academic years, it would benefit from better organisation. An important factor for PGCE trainees to consider was to have a greater understanding, in advance of what was required of them. One way in which the project could be improved would be to establish specific groups of PGCE trainees and pupils that could work together, to enable them to achieve. Furthermore, it was important for PGCE trainees to draw upon their actions at the beginning of the art education project:

We all sort of just jumped in with the first sort of three people who we sat next to rather than thinking well actually me and this person have a good connection for our artwork... it was just more who you were with at the time.
(PGCE trainee 9)

Initially, PGCE trainees "jumped in" with those whom they were sitting closest. However, it would have been more appropriate to organise themselves into groups according to their similar art specialisms. PGCE trainees remained in the groups they formed at the start of the art education project. As the discussion progressed, PGCE trainees suggested improvements that could be made when planning the tasks provided to pupils:

In terms of improvements for next time, I think maybe we could have had like tasks for different levels, so there would be... you could gauge more in the

first task what people were at different levels and maybe a bigger room...
where you could actually split up groups a lot easier
(PGCE trainee 10)

Should the art education project take place in the subsequent academic year, PGCE trainees highlighted tasks should be planned for pupils' different ability levels. PGCE trainees suggested they could use the first task to determine the levels at which pupils were working. In addition, they suggested use of a room that could better accommodate the different groups of pupils.

Once PGCE trainees had identified where improvements could be made should the art education project take place in subsequent academic years, the feelings demonstrated by PGCE trainees in terms of critiquing teaching practice, represented another level of the self-efficacy response. In addition to PGCE trainees and pupils identified as having VI, there was now a third party - the Teaching Assistants (TAs). PGCE trainees were able to critically reflect on the actions demonstrated by TAs, particularly in terms of the ways interactions were constructed with pupils. This began when PGCE trainees observed a series of lessons in the specialist school for VI and other needs, prior to facilitating the art education project:

And a lot of the time during our observations, they [TA's] when they were speaking about them, do you know what I mean... oh she wants this... or he wants that... It gave you a negative vibe before you even properly meet the kid.

(PGCE trainee 16)

During their initial observations of TAs working with pupils identified as having VI, PGCE trainees highlighted TAs would often act on behalf of pupils, by identifying what the pupil wanted. This meant a "negative" atmosphere was created before the PGCE trainees had an opportunity to get to know the pupils. As the conversation continued, there was further discussion among PGCE trainees regarding interactions between TAs and pupils:

They seem they're more into being their friend than actually being their educator, even like... I know the TAs aren't meant to teach them, but they are there to challenge them and stuff like that... but when you're being their friend, there's no challenge there, it was like they just want...the important thing was that they all like each other and get on together. I definitely think you maybe see more of that in an SEN school.

(PGCE trainee 11)

It was suggested TAs were acting in an over-familiar capacity towards pupils identified as having VI. From the perspective of PGCE trainees, the role of the TA should be to challenge pupils, but while this relationship existed, it would be difficult for pupils to make progress. An important factor was observed, pupils and TAs could work well together, so pupils feel supported. PGCE trainees highlighted these working relationships between TAs and pupils may predominantly have a greater occurrence in the SEN school environment. The conversation progressed and PGCE trainees further considered the impact of boundaries between TAs and pupils:

But I think also and obviously I'm not about advocating a hard boundary, but I think if you're going to learn and do well then there needs to be some boundary in there and that made clear between pupils and TA's, but actually it is necessary to go back over that, so that the kids need to learn and try to move on to the next part of their lives and be aware that although they can one day be friends, how are they going to learn and progress otherwise?

(PGCE trainee 12)

Creating boundaries between pupils and TAs can be important in enabling learning and progress to be made by pupils. It was vital pupils and TAs were made aware of this boundary, to ensure pupils could "learn" and make progress in life. It was highlighted the current priority, while in education, is for pupils to "learn and make progress", in the future pupils and TAs may have less formal working relationships. The perspective on the boundary between TAs and pupils was discussed further:

It's great to have TAs that they get on well with and they've got a great relationship with. But actually it's about learning and progression and achieving. There needs to be some sort of vision of what the boundaries are. (PGCE trainee 17)

Pupils should have good working relationships with TAs. However, PGCE trainees also stressed the importance that education is about "learning and progression and achieving". The boundaries between TAs and pupils need to be distinguishable. As the discussion developed, PGCE trainees explained how their perspective on the role of TAs was beginning to change:

Yeah I would not have, like at the beginning of this opportunity, I would have never looked for things like that and I now when I look back I am just like oh yeah, although they've got the best intentions of the person at heart, often it is that little bit too much help, rather than just letting the person do things for themselves and you know just give them a chance. They might need the physical help or whatever, but it doesn't mean that they can't think for themselves.

(PGCE trainee 1)

At the beginning of the art education project, PGCE trainees would not have considered critiquing the actions of TAs towards pupils identified as having VI. While it was perceived TAs considered the "best intentions" of the pupils, PGCE trainees also realised TAs provided more assistance than required. This shift in perspective was taken further, when PGCE trainees suggested pupils should have been given the opportunity to engage in tasks without support, so they could have "a chance". It was reinforced that while pupils may require physical assistance, they should be given opportunities to make their own decisions.

After critiquing the actions of TAs which PGCE trainees observed prior to facilitating the art education project, the self-efficacy response was developed further. PGCE trainees critically reflected on the boundaries between TAs and pupils during the art education project. When PGCE trainees were thinking about the beginning of the art

education project, it was emphasised the perspectives differed between TAs and pupils:

‘They [the classroom assistants] were not open to anything, when the kids were open to anything. The kids were open and would try anything, they didn’t have any issues but I think sometimes the classroom assistants were kind of like oh no... no they can’t do that, when we were like just wanting to let them have a try’.

(PGCE trainee 8)

It was indicated boundaries were created around what could be attempted by pupils identified as having VI. Pupils were keen to participate in the art education project and did not raise any specific issues. In some instances, TAs would suggest pupils could not do certain tasks. Despite this, PGCE trainees emphasised they wanted pupils to have an opportunity to have different experiences through the art education project. Based on observations, the notion of pupils having different opportunities was explored further and a possible solution offered:

Like I know this is really bad of me to say, but like younger...the younger the TA’s, I do feel like they’ve learned new things and it’s like...refreshing to see that they are not just doing everything for them. Maybe that’s just my view of it, but I feel like in [VI Specialist School] they just need a new generation of TAs to help them out because I just feel like they were just doing, the kids didn’t have a chance half the time. Like, they can’t do that, they can’t do this, they were choosing what they were able to do and what they weren’t able to do without giving them a chance.

(PGCE trainee 1)

Initially PGCE trainees were a little reticent about making this comment. It was perceived young TAs have a different set of skills and it was encouraging they did not do pupils’ work for them. Additionally, they suggested the VI specialist school should consider employing new TAs to support the pupils. PGCE trainees stated the pupils were not given many opportunities - they were missing out on a range of experiences, since the TAs would decide which, they thought would be suitable,

without giving them a choice. The discussion continued in terms of how the actions of TAs were perceived:

It was almost like the TA was restricting what the kids were capable of and kind of looking at us like you should know that, but let's be honest, we're learning as well.

(PGCE trainee 5)

PGCE trainees realised TAs were potentially "restricting" the capabilities of pupils. It was perceived PGCE trainees should already know and understand the pupils' needs. However, PGCE trainees were still learning how to teach. As the discussion progressed, PGCE trainees realised pupils should be given more choice and autonomy in terms of their work:

Yeah, but well I also noticed it...rather than letting them make their own mistakes, but when they were given a chance though, they really loved it and like they really engaged with it.

(PGCE trainee 8)

Pupils were not necessarily given the opportunity to make mistakes in their own work. However, when opportunities were made available to pupils, there was a sense of enjoyment, and their engagement began to improve. The issue regarding the actions of TAs was further critiqued by PGCE trainees:

But like you said they were just limiting them... I think for us we'd sort of almost built barriers around what they could and couldn't do and then the more time you spent there and get to know and working with the pupils it was like these things that we thought would be a massive deal just got teared down and they were like no actually I can do this and it was just sort of like, it was definitely one of those the more time you spent with them the more they impressed you and the more challenging tasks they could do you know I could give them that sort of task.

(PGCE trainee 9)

PGCE trainees observed TAs were “limiting” pupils. This meant PGCE trainees were hesitant about the types of activities pupils would be able to participate in. However, the more time PGCE trainees spent with pupils, they began to exceed expectations. The perspectives they previously held were overcome. As a result, increasingly challenging tasks could be provided.

Having critiqued the interactions of TAs during the art education project, PGCE trainees' perspectives shifted to the next level of the self-efficacy response. This involved drawing comparisons to the role of TAs in subsequent teaching practice placements:

They were just trying to like...help and it was just a bit like, the TAs was doing too much. I know they had to have like loads of help sometimes, but there is different ways we can adapt that. Yeah, like I noticed that like in placement as well, that some kids have a TA with them all the time - they just let the TA do the work for them.

(PGCE trainee 2)

While TAs were helping pupils during the art education project, PGCE trainees observed more assistance was being provided than they had anticipated. Although pupils identified as having VI may require assistance to engage in education, adaptations could also be made to ensure their participation. This experience was compared with observations during subsequent teaching practice placements, in which it was identified some pupils would have a TA working with them a large proportion of the time. It was perceived the TA would do the work for the pupils. As the conversation developed, further perspectives regarding the interactions of TAs in mainstream teaching practice were discussed:

Yeah, what I would say though as well is, when you look at like teachers assistants when we get in our school like, think especially younger ones, I know this is probably me being biased...but like when we, I feel like when we was in that school the pupils didn't have much opportunities to progress

because they were so well spoon fed and it was just a bit like...let them have a bit of room to breathe and that's what we were trying to do.

(PGCE trainee 4)

During one particular observation, there were younger TAs present. When referring back to the art education project, pupils did not have sufficient “opportunities to progress”, since they were provided with a large amount of help. It was realised pupils needed space to make progress and this was something PGCE trainees encouraged during the art education project.

Transferable Skills into Practice

This section draws upon PGCE trainees' reflections on completion of the PGCE course in terms of the different skills they had learnt during this time. Initially, self-efficacy is manifest in relation to the ways PGCE trainees were able to develop working relationships with pupils in the VI specialist school. This led PGCE trainees to recognise they could begin setting suitable standards for pupils, during the planning and delivery of lessons, in any school environment. Next, PGCE trainees highlighted the different ways they were able to engage pupils in lessons. Finally, PGCE trainees drew comparisons to their subsequent teaching practice placements, indicating the different ways the skills learnt could be put into practice in their future careers.

PGCE trainees' reflections on developing working relationships demonstrated a self-efficacy response, when they discussed how the skills learnt were transferable into subsequent teaching practice placements, but also into their careers when constructing interactions with pupils. This begins by referring to their experiences in the VI specialist school:

It's been useful in being comfortable with creating relationships with the pupils I think because we all managed to develop really good relationships with the pupils at [...] [VI Specialist School].

(PGCE trainee 14)

Participation in this experience assisted PGCE trainees in becoming more at ease about developing working relationships with pupils, specifically within the context of the VI specialist school. This was discussed in greater depth in terms of getting to know and understand pupils' needs:

I think it comes back to that relationship thing as well like we were saying before... once you started to know some of your pupils for ages and you know what their needs are, then you don't have to be treading on eggshells around them, you go...well if you need anything just let me know, and you... you know that they can approach you or ask you for things and that you are ready with them, but you don't have to be keeping an eye on them and going back and checking on them every two minutes and going, are you alright...are you alright, because I used to be terrified that I would do something wrong, but once you know the kids for ages, you are more able to just know already what they need, they don't even have to ask.

(PGCE trainee 1)

By getting to know pupils over a longer period, it was possible to begin understanding how their individual needs could be met. This meant it was not necessary for PGCE trainees to be "treading on eggshells" - being careful about what they were saying or doing when working with pupils. PGCE trainees were able to make pupils aware they could ask for help when required, rather than constantly watching pupils, checking whether they required any assistance. A key source of PGCE trainees' anxiety was whether they would make mistakes. As PGCE trainees got to know the pupils, it was possible to anticipate their needs, rather than waiting for pupils to ask. The discussion continued, PGCE trainees discussed this further in relation to mainstream teaching practice placements:

And I think it put you into the frame of mind where you could be comfortable just building relationships in general with people that you had only known for a short time, so that was useful in mainstream placement too.

(PGCE trainee 2)

Facilitating the art education project helped PGCE trainees become more at ease when developing working relationships with those whom they had recently come into contact. This was transferred into PGCE trainees' mainstream teaching practice placements. The discussion progressed and PGCE trainees explained how they would continue to maintain working relationships within their own teaching practice:

I don't want the kids to hate me, like if I'm a teacher I want the kids to like me, because I do...but I still want to be like I am the teacher and although I don't want to come across and having the power, I just mean you know have authority and for them to figure I've got a presence. But I still just want them to like me. It's about being friendly but fair, that's what it is.

(PGCE trainee 9)

Emphasis was placed on the notion pupils should "like" the teaching staff. It was important for PGCE trainees to demonstrate they had "authority" during their own teaching practice, but at the same time it was necessary for pupils to recognise the significance of the teachers' role. Developing working relationships with pupils also required demonstrating mutual respect.

Once PGCE trainees were able to develop working relationships with pupils, the feelings evoked by PGCE trainees represented another level of the self-efficacy response. PGCE trainees began to highlight how they were able to consider setting appropriate standards for pupils during the planning and delivery of lessons:

I think for me it [art education project] was useful in terms of setting standards, so going in, I think we were all worried about the outcomes, considered you know...there were pupils with VI at all different levels, so I think by going in and just getting stuck in and still expecting those high standards, just being there to support their learning was really important. So bringing that to mainstream then, it kind of made me realise that there's...there's really no excuses, everyone should reach a certain standard in creating outcomes.

(PGCE trainee 15)

Facilitating the art education project was beneficial in terms of “setting standards”. Initially, PGCE trainees were concerned about outcomes since pupils were working at separate levels. The perspectives held by PGCE trainees then changed - they realised the importance of being involved with pupils and not expecting high standards. Instead, the priority was supporting pupils in their learning. When PGCE trainees considered their mainstream teaching practice placements, there was no reason why all pupils could not meet required standards in terms of their educational outcomes. As the conversation continued, the concept of setting standards was discussed further:

And going with that outcome thing, well I think when you were kind of thinking about what projects...what projects you could teach and stuff like that, I think the fact that we had to come up with a project for people who are VI did make you think about things differently like...you was saying. So that is definitely something that you can build on in your own teaching, even if you haven't got people who are VI, it's just another interesting way that you could develop your own ideas and things like that.

(PGCE trainee 18)

PGCE trainees were now able to think about outcomes when planning their teaching. This was a result of being able to think differently when designing the art education project for pupils identified as having VI, by using different approaches. PGCE trainees commented this was something they had to continue developing in all their lessons, not just when working with pupils identified as having VI. The use of different approaches was one way of developing their practice.

Now PGCE trainees were able to set appropriate standards for pupils, a greater level of self-efficacy was evoked. PGCE trainees reflected upon their subsequent teaching practice placements and their interactions with pupils, as they were preparing to embark upon their careers:

It [art education project] helped me quite a bit coz at my first placement I didn't really have many people who had kind of, any sort of... not necessarily

disabilities, but even like... you know, just general learning difficulties and things like that, whereas at my second placement there was quite a lot of them. So I think it was kind of just more like, knowing how like... how to engage them or get them on task or get them to do things, do you know what I mean? Because it was just a bit more... just kind of I knew a little bit more what I was expecting... I think as well, patience, it taught me a lot about patience.

(PGCE trainee 9)

This opportunity enabled PGCE trainees to think differently about working with pupils. It was observed in PGCE trainees' first teaching practice placements, some pupils identified as having Learning Disabilities. This was contrasted to PGCE trainees' second teaching practice placements, where there were many pupils identified as having SEN. This allowed rich opportunities to develop skills to engage pupils in tasks. Therefore, PGCE trainees highlighted how they now had greater expectations of pupils - this impacted on their levels of patience. As the conversation progressed, PGCE trainees reported on some of the skills learnt while facilitating the art education project and how these were transferable into their subsequent teaching practice placements:

I think there was definitely a sort of comfort going on that second placement, you know approaching students who do have disabilities regardless of what they were, and I felt that in light of doing [...] [VI specialist school] I was more sort of, comfortable to approach pupils... I felt more comfortable you know... approaching the SEN pupils and saying, okay, well what can I do to support them in terms of you know, my own lessons and how can I help make them progress? And I definitely think that you know, sort of doing [...] [VI specialist school] and in hindsight it has meant that I'm considering art work a lot more differently. When I have been talking to my students about that I have said, well can you imagine being visually impaired, think about being able to feel the surface, think about building up layers and getting them to consider what it would be like if they were visually impaired and how our...sort of environments have been adapted for people who have got disabilities. So it has definitely

sort of changed my thinking of the things I have seen and experienced both in school and in the environment around me.

(PGCE trainee 19)

During the conversation PGCE trainees commented they felt more comfortable working with pupils identified as having SEN. It was recognised good practice is approaching pupils identified as having SEN and asking about the type of support they may require in lessons. In turn, this meant PGCE trainees were able to provide assistance with pupils' education. PGCE trainees were now able to consider artwork from an alternative perspective, recognising the importance of descriptions they provide. PGCE trainees explained their experiences of working with pupils identified as having VI was transferred into their subsequent teaching practice placements. PGCE trainees provide an example, in which there was a consideration of language, they had fully sighted pupils imagine they were experiencing VI and had to encounter art education in a tactile manner. Emphasis was placed upon feeling surfaces and contours. Fully sighted pupils were tasked with considering how the environment may be adapted for people with disabilities. Consequently, PGCE trainees' perspectives changed about education and consideration given to the wider environment around them.

The self-efficacy response was manifest at a higher level, as the discussion regarding putting transferable skills into practice in subsequent teaching practice placements concluded. PGCE trainees were able to think differently about the ways they engaged pupils in lessons. Thus, comparisons were drawn to their subsequent teaching practice placements, particularly in terms of the ways they considered their interactions with pupils with a wide range of needs:

It is like me when I am working with different classes as well, because I have a couple of people who have mobility issues, like they can't walk properly or are a bit unstable, so even just like stuff like that you compare it to like when... what we did with the people who were VI, like having to guide them around the class or make sure there wasn't things on the floor, also things like that... even that made me aware, like...whereas before I would have no idea

apart from a trip hazard... I would have no idea how to guide someone or even go about suggesting how to guide someone around the room.

(PGCE trainee 8)

In their subsequent teaching practice placement, PGCE trainees worked with pupils who identified as having issues with their mobility and sometimes required support in terms of accessing the classroom environment. This was compared to PGCE trainees' experiences when working with pupils identified as having VI, in which they were required to practice sighted guiding. It meant PGCE trainees became more aware of the physical barriers preventing pupils with disabilities from accessing the classroom environment, such as whether there were any trip hazards. PGCE trainees reiterated, prior to this experience, they would not have understood how to guide pupils in the classroom environment, or even considered how to do this. As the conversation continued, PGCE trainees discussed the influence facilitating the art education project had on their subsequent teaching practice placements:

I think for me, the main thing I got out of it is the positivity from the kids... like in my first placement I just felt like it was just, the kids just wanted to be negative and not like...root for each other, not support each other and that's the kind of thing I hated when I was in my first placement and that is why I wanted to make a change, just learning from how...how the pupils at [...] [VI specialist school] were and how supportive they were with each other and to get that environment across in my second placement, coz it's just really important to build everyone's confidence I guess, and I think that's my main priority when I'm teaching. So that was like really, really nice to see.

(PGCE trainee 9)

A key experience for PGCE trainees was the way pupils in the VI specialist school demonstrated a high level of "positivity". In comparison, during PGCE trainees' first mainstream teaching practice placements, pupils were not willing to support and encourage each other. PGCE trainees realised they wanted to make an impact through creating a supportive environment, to increase "confidence". This was a priority in PGCE trainees' teaching and something they wanted to fulfil - it was satisfying when it happened. During the conversation PGCE trainees explained

facilitating the art education project differed to their usual teaching practice placements:

I think it was nice to be in a slightly more informal setting, I mean obviously even though we were in the school and we were teaching, so to speak, it didn't feel like it compared to...you know when you are in your classroom and you've got your mentor, whoever is watching you, there is a lot of pressure. But that [...] [VI specialist school] experience, even though there were a lot of things that we didn't like and we didn't appreciate, it was really quite informal and I felt that we could relax a bit more whilst doing what we were there to do, you know...

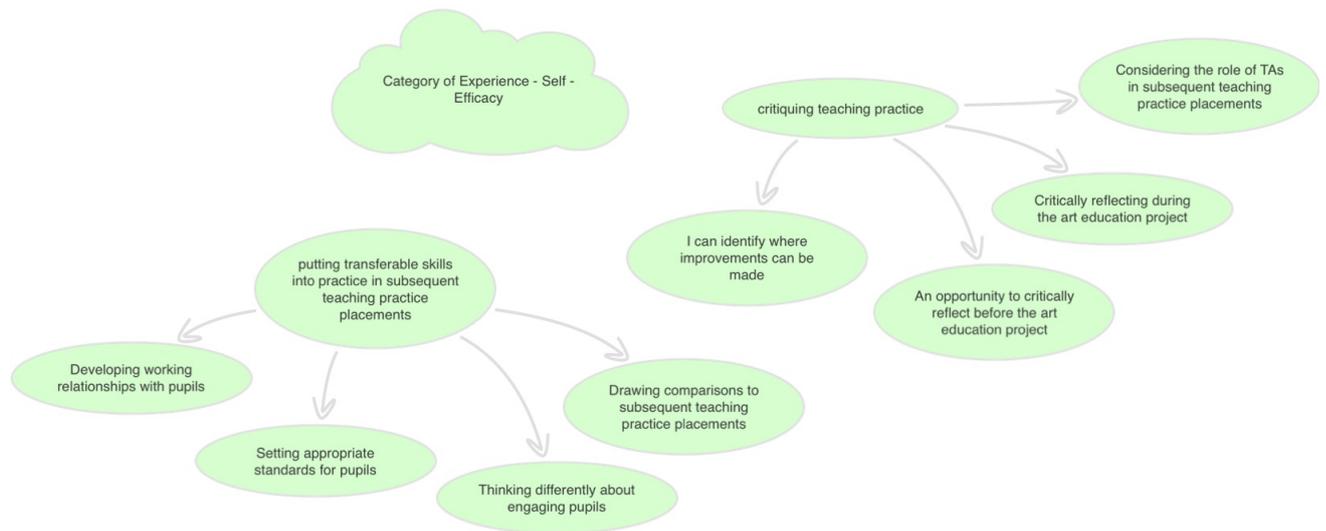
(PGCE trainee 19)

For PGCE trainees, the VI specialist school environment was quite informal. It was commented they did not feel as though they were working in a school environment, comparing it to their other teaching practice placements, since having their teaching mentor watch over them could create pressure. PGCE trainees hinted they had not properly considered and appreciated the negative few aspects of the art education project. Working in an informal environment meant PGCE trainees were more at ease while facilitating the art education project.

What is needed to move from self-efficacy to advocacy?

When moving from self-efficacy to advocacy, PGCE trainees must be able to critique teaching practices and the actions of others, in terms of where improvements can be made in the education setting. This includes reflecting on the interactions of TAs towards pupils. PGCE trainees must develop as teachers in terms of their attitudinal change towards working with pupils identified as having VI. In addition, PGCE trainees are required to put the skills learnt into practice in their subsequent teaching practice placements. This requires developing working relationships with pupils, setting appropriate learning standards, while successfully engaging pupils in lessons.

Outcome Space



Category of Experience – Advocacy

This section discusses the category of experience – advocacy, in relation to experiences of facilitating and reflecting upon the art education project in terms of future careers upon completion of the PGCE course.

Advocacy is...

About developing a professional conduct. An educator who demonstrates advocacy is more receptive in making their lessons accessible to pupils. Advocacy involves upholding effective communication skills and maintaining appropriate teacher-pupil boundaries. It requires giving consideration to the ways interactions are constructed with pupils to ensure successful learning opportunities can take place. In essence, advocacy can have a positive impact upon teaching practice.

Developing as a Teacher

This section focuses upon PGCE trainees' reflections on completion of the PGCE course regarding the ways they have developed as teachers, specifically how their attitudes have begun to change. Initially, advocacy was manifest in terms of the art education project and the ways they were becoming more professional in their classroom conduct. PGCE trainees then discussed the ways they gained an understanding of making lessons accessible to all pupils. Subsequently, PGCE trainees demonstrated how they were beginning to develop effective communication skills. This extended to the ways they were able to advocate teacher-pupil boundaries.

PGCE trainees' further reflections at the end of the PGCE course demonstrates an advocacy response, whereby they considered the ways they were becoming more professional in the classroom environment. This begins with PGCE trainees highlighting how attitudes of a more professional nature were transferred into their subsequent teaching practice placements in terms of their interactions when supporting pupils:

I mean we were... all really stressed about making sure everything was perfect and the fact that from the other side [at the school] it wasn't...that's what made us more stressed, but then as we got through it, you could see people starting to like relax and enjoy it a lot more, and that like you say...looking back on it you sort of like really enjoyed the experience of doing it.

(PGCE trainee 17)

A heightened level of stress was experienced by PGCE trainees when planning the art education project, as they wanted it to be "perfect". There were some issues with regards to the school. This was also a source of stress to PGCE trainees. Once they started facilitating the art education project, some PGCE trainees began to settle. Upon reflection, this opportunity was a particularly enjoyable aspect of the PGCE course. As the conversation continued, PGCE trainees discussed the ways their actions began to change in relation to their subsequent teaching practice placements:

But I think it has just helped me to calm down with how... how I approach it... yeah it has made me feel more comfortable to ask them [pupil] about what help they need rather than asking every teacher who knows them and asking their form teacher, then asking my SENCo and all...just ask them... well what do you need help with?

(PGCE trainee 9)

PGCE trainees began to "calm down" when constructing their interactions with pupils. This was apparent when they recognised it was appropriate to have a discussion with pupils about how their needs could be met. There was a realisation it was not necessary to be asking several members of staff about how to interact with and support pupils identified as having SEN in their class. It was important to ask pupils about whether they required any help or support. Continuing the discussion, PGCE trainees mentioned how they were now able to adapt to their teaching environment:

To be fair though...when you looked back at that as well, that has kind of like helped us be more professional as well as being able to adapt ourselves really quickly... it was a blessing in disguise.

(PGCE trainee 1)

This opportunity assisted PGCE trainees in becoming “more professional”. An important factor in developing this approach was learning to adapt quickly to a range of different environments. From the perspective of PGCE trainees, this was “a blessing in disguise”. This was explored once more in terms of thinking differently about applying for jobs in the teaching sector:

I think I'm more open to applying for jobs like that, like originally I would have been quite...not scared, but sort of under, under prepared and thought, oh actually I don't think I would be... It would be good to do that job, but seeing as how we have done that, it sort of opened up doors and actually maybe I could - that's something I could have gone and did.

(PGCE trainee 3)

PGCE trainees were now able to consider applying for jobs in SEN schools. Recalling their perspectives prior to facilitating the art education project, PGCE trainees felt they were not suitably prepared to work with pupils identified as having SEN. This opportunity provided PGCE trainees with an insight into different perspectives on teaching, their perceptions began to change, thus becoming more receptive to different teaching opportunities.

As there was an awareness of how to be more professional in the classroom environment, the feelings held by PGCE trainees, regarding the ways they were developing as teachers, demonstrated another level of the advocacy response. PGCE trainees began by exploring the different ways they were able to make their lessons accessible, following the art education project. This included consideration of the methods and approaches they chose to employ:

Yeah... it is about planning and making accessibility part of the current provision, not like... oh right this is what everyone else is doing and this is what this person is doing...coz that is not fair.

(PGCE trainee 12)

During the planning process, it was important for PGCE trainees to ensure the lessons were accessible to pupils. It was also advocated for engagement to be part of the standard education provision and practice, as this would ensure pupils were not set apart. This was discussed further in terms of lesson planning to encompass the needs of all pupils:

Yeah, I think it is just easier for it [disability access] to automatically be part of your planning rather than having to plan a lesson and then go, oh well... I forgot to add this in, it just naturally becomes part of the planning in general, it just already gets put in that place. It is not something [planning for pupils with VI] that someone has put on the side as an extra thing, like it is at the moment.

(PGCE trainee 4)

It was highlighted that “disability access” should be integrated into all lesson planning, rather than an afterthought. Planning for disability access started to become an ordinary and natural part of PGCE trainees’ planning process. It was important for PGCE trainees to plan lessons that included pupils identified as having VI and this should not be seen as an optional extra in the way that it is currently. The conversation continued regarding the ways facilitating the art education project influenced how PGCE trainees thought about accessibility:

It is about thinking about making things accessible as well... like, coz we were not aware of what kind of art background the [...] [pupils] would have or what kinds of skills they would have, so it was making sure that everything would be completely accessible for everyone.

(PGCE trainee 3)

PGCE trainees were more aware they had to think about how they could make their lessons more accessible. It was important to consider each pupil would have different levels of ability and experiences of art education. The necessity of ensuring lessons were accessible to all pupils was reiterated. As the conversation progressed, PGCE trainees reflected on the extent to which facilitating the art education project impacted their lesson planning and delivery:

I think now, as you know I am sort of planning projects and planning lessons I'm... I'm noticing that the way that I am planning and sort of the resources that I am using are, they are already different. It isn't something that I think, oh gosh, I have forgotten to do... and just attach them on at the end for so and so, it is just something that is automatically just becomes part of the project, and it's... it's just simple things like for example, having written instructions to go along with what we are doing, with a little illustration on the side to show the pupils along with my explanation... it should come naturally really.

(PGCE trainee 7)

As PGCE trainees are planning their teaching sessions, they now consider the different methods that might be appropriate when working with pupils. This was highlighted again in terms of becoming part of the PGCE trainees' routine planning process, rather than being thought about at the end of their planning. It was important to ensure information was provided in different formats, for example incorporating illustrations to support PGCE trainees' explanations. This must become a natural part of lesson planning. The discussion continued, PGCE trainees continued to reflect on the ways this opportunity provided a better understanding on planning lessons:

I think it sort of helped with your planning in general because you don't really, you used to sort of had to sit down and think, right... now how can I make this accessible for someone with...with this disability, or that one, whereas now I feel like, I could plan and just think...right and that for those people and I don't have to spend a lot more time sitting down and thinking, right how can I make this...because I am much more prepared in myself to think, right... this is how

they...they can engage...this is how this child can engage, so that I don't spend, you know, an extra two hours trying to figure out a way to adapt it for these pupils.

(PGCE trainee 2)

It was recalled planning and facilitating the art education project assisted in the ways PGCE trainees planned their lessons. Previously they had to consider how lessons could be made accessible for a range of disabilities. However, PGCE trainees highlighted they now had an appreciation of how lessons could be adapted to ensure pupils' engagement. It was realised they did not need to spend additional time making sense of how to make their lessons accessible. As the conversation continued, the impact of facilitating the art education project on PGCE trainees' ability to plan lessons was discussed:

I think it has just made me be a bit more open in my planning really rather than thinking, this person has this... this person is on the SEN register for this reason. I shouldn't do this with them then. It has made me sort of realise oh actually yes I can, they're probably a lot more capable than I'm giving them credit for.

(PGCE trainee 18)

This opportunity altered PGCE trainees' approach to planning lessons. Previously, they would consider the reasons why pupils were on the SEN register and consequently avoided including particular tasks within their lessons. However, PGCE trainees began to realise VI should not be a barrier to pupils' engagement and they were "more capable" than anticipated. During the conversation, it was further explained how this opportunity had an impact on planning and delivering lessons:

I think it has prepared me more for disability because you are just like going in like I say... we were so over, like I felt really over, over doing it and then when we sat down and we all saw, actually this is a lot easier than I thought it would be, you don't have to plan everything right down to the last dots and everything like that it just sort of made it easier too...and a bit more confident in working with disability really.

(PGCE trainee 16)

This opportunity better prepared PGCE trainees to work with pupils identified as having disabilities. Initially, PGCE trainees indicated they would overthink their teaching preparation. However, when they sat down as a group, they began to realise it was more straightforward than anticipated and excessive planning was not required. This opportunity had an impact on PGCE trainees' ability to work with pupils with disabilities. PGCE trainees then demonstrated how they were beginning to have a shift in thinking when making their lessons accessible:

So going back to what I said before about making things accessible it's being more aware of the need of pupils, coz at first I didn't think I was aware of all the things that could inhibit a child's development and progress, whereas now I feel like one of the first things I will do is make sure that I am aware of any issues that students may have, and making any project more accessible to a variation of students.

(PGCE trainee 2)

By understanding pupils' needs, it was possible for PGCE trainees to ensure their lessons were accessible. Initially PGCE trainees had not considered the different factors that could restrict pupils' "development and progress". As a result, PGCE trainees were able to reconsider their approach to teaching, making it a priority to ensure issues were identified during their planning, which assisted in making lessons accessible to a wide range of pupils' needs. During the discussion, it became further apparent the skills learnt by PGCE trainees, were utilised when delivering lessons in subsequent teaching practice placements:

I think as well during the lessons... I don't just sit there anymore and sort of think right... Okay, I need to make sure I keep a constant eye on this person because...just in case anything happens I have to make sure, that kind of thing. It is just, I am aware of it and I go around my business without drawing any like special attention to that... to that person you know... rather than like thinking, you know, oh my God, I have to hand everything out myself because if they, if they move then that's it, this is, it just means I can go - right, you

know hand these around on your tables or whatever and just sort of work around that without even sitting down and stressing and planning about it for an hour and a half.

(PGCE trainee 8)

Previously, PGCE trainees would watch over pupils, as they were concerned pupils would come to some harm. They are now more aware of pupils' needs and have considered the different ways of accommodating the needs of pupils identified as having VI in the art room. Initially, PGCE trainees took steps to ensure the safe distribution of teaching materials to reduce the risk of pupils coming to any harm. Upon reflection, they were now able to consider the different ways of distributing resources within the art room. This meant less time was spent "sitting down and stressing" about planning how to meet pupils' needs.

Once PGCE trainees had gained a better understanding about making their lessons more accessible to pupils with a range of needs, the next level of advocacy was elicited. PGCE trainees discussed the ways they were able to develop effective communication skills when facilitating the art education project. This began with PGCE trainees critiquing the language and terminology they employed and the impact this had on working with pupils:

Well going off that I think, well for me I was I didn't want to offend anyone or step on anyone's toes but then instantly working with the kids and painting with them within two seconds I was like right ok, what can you see, what can you not see? Tell me so that I can work with you, So that was fine but I think there was no issues with the kids and all that went out the window but I find sometimes with the classroom assistants they were a bit like no they can't do that. You know, they were speaking for the pupils...that was kind of awkward.

(PGCE trainee 12)

Initially, PGCE trainees were cautious about not offending pupils. Once PGCE trainees started working with pupils, they were able to ask questions to establish what they could see. This meant PGCE trainees were able to provide appropriate

support to pupils. Consequently, PGCE trainees' initial anxieties about supporting pupils identified as having VI was overcome. Furthermore, PGCE trainees discussed the actions of TAs, noting how they would speak on the pupils' behalf, which they recognised as being "awkward". PGCE trainees then explained how they were able to make a difference when working with pupils in terms of how they communicated:

I guess it's like that I ask them what can they see, what can they hear like pushing those boundaries and getting away from the negative things maybe, to get an insight of what she or he can do usually works. But actually because you're almost like fresh, but I do notice because we're new to it, it's like you come along and you're pushing those boundaries and trying to get the best out of those kids.

(PGCE trainee 22)

By asking pupils what they could see and hear, it was possible to challenge them and move away from "negative" aspects. This also assisted PGCE trainees in establishing what pupils could do. As PGCE trainees were new to the role, they felt they could challenge pupils in terms of their capabilities, to help them achieve to the best of their ability. The conversation progressed, PGCE trainees talked about how they shaped their interactions with pupils, giving thought and consideration to the language and terminology they chose to employ:

Hmmm... obviously asking students if there is anything that you can help them with and not being afraid to like, offend anyone in any way because I think at first we were all a bit concerned that we might say something to offend someone. Do you know what I mean? Like using the terms visually impaired or do you see what I mean? And things like that, you were just always very aware of the way that you were approaching things, so I think that helped me in a way.

(PGCE trainee 6)

It was important for PGCE trainees to communicate with pupils, to ascertain how their needs could be met, then it was recognised it is not insensitive to ask questions about the type of support pupils required. PGCE trainees considered the choice of

language and terminology employed and began to understand it was acceptable to use the term “visually impaired” among other visual terms. There was a conscious awareness of the appropriate use of terminology to employ. As the discussion continued, there was a further consideration of the ways PGCE trainees were able to construct their interactions with pupils:

Yeah, I think we learnt quite quickly that when you're talking to someone who is blind or visually impaired that actually I think the language used, it's often on the blind person's terms. But I've noticed we definitely adapt to the environment we're working in.

(PGCE trainee 18)

An insight was gained into how to interact with pupils identified as having VI and PGCE trainees recognised they must be willing to adopt the language and terminology employed by the pupils. PGCE trainees had to shift their thinking towards the environment in which they were working. During the conversation, PGCE trainees discussed how they were now able to start discussion with pupils:

Because I just want to add, the more you ask you sort of end up becoming a bit of an expert in that pupil and what that pupil needs and before you know it you're ready with everything that they would need, because you have got to know them.

(PGCE trainee 13)

By speaking to pupils, an understanding could be gained of how to support them and become a “bit of an expert” in terms of their needs. It was now possible to anticipate any adaptations and support pupils may require, since they had got to know each other. The conversation concluded and PGCE trainees highlighted the importance of the art education project:

Yeah I think one of the main things I took from the art education project, you know I can't pretend I am an expert and I know everything about every single you know... need and every single disability, but it is better to just go in there with an open mind and just ask how you can help and let them know that you

are comfortable and you know that they can achieve what you want them to, but as long as you can put the help in, you just have to ask them what the help is that they want.

(PGCE trainee 15)

A key aspect PGCE trainees took from the art education project was realising they could not be an “expert” in all disabilities. PGCE trainees recognised the importance of being open minded and where necessary, asking pupils about how their needs could be supported, as this could put pupils at ease. It was essential to ensure pupils could achieve the objective of the lessons. For this to happen, PGCE trainees should ask pupils about the help they require to achieve.

Influencing Teaching Practice

This section draws upon PGCE trainees’ reflections on completion of the PGCE course in terms of how they work with pupils. The advocacy response is demonstrated in relation to the ways PGCE trainees consider and construct their interactions with pupils. In the subsequent section, PGCE trainees discuss how they are beginning to adapt tasks provided to pupils in their teaching practice.

PGCE trainees’ reflections upon completion of the PGCE course demonstrates the advocacy response. The opportunity to facilitate the art education project had an impact on the ways PGCE trainees interacted with pupils in their subsequent teaching practice placements:

Well going back to the question, it has definitely influenced my practice. Now, well...what I found was from going through this PGCE you kind of forget about your own personality don't you because you're being told and taught how to teach in a certain way, say these certain things, you're not allowed to do this, you're not allowed to do that. I think working with the kids here, like I was just myself the whole time and like I want to be a teacher so it just came naturally. So I think what I definitely learnt from it is not to be robotic in the class and don't be afraid to bring your own personality to it because like I'm messy and I

was able to mess with the kids but teach them at the same time. So going on from that experience I was able to go into class and just be more confident being myself and not this perfect robot teacher that I feel like we're being taught to be. So it taught me that and that was uplifting I think, to actually enjoy it, you know.

(PGCE trainee 20)

Facilitating the art education project influenced PGCE trainees' teaching practice. While the PGCE course made them forget about their own personality, it instilled in them professional behaviours and conduct. There was an expectation to learn how to teach using specific methods. In contrast, it was emphasised that facilitating the art education project allowed PGCE trainees' own personalities and teaching styles to come to the fore. By employing a hands-on approach with pupils, this enabled greater engagement. In addition, this opportunity had an "impact" on PGCE trainees' teaching practice, as there was a realisation that they did not need to be the "perfect robot teacher" they felt they were expected to be. Facilitating the art education project was an enjoyable experience. PGCE trainees provided an example on how facilitating the art education project influenced their teaching practice:

Yes and that taught us as well, it was really interesting for me working with colour and seeing what colours stood out to the kids, because they'd say that some of the colours they weren't getting but some of them...they could see, and they were really involved and you could see their excitement, so I think it's important just to see what kinds of colours stood out for them and each person's separate ability as well.

(PGCE trainee 5)

PGCE trainees learnt it was possible to work with different colours from an alternative perspective. During PGCE trainees' interactions with pupils, they recognised pupils perhaps could not see all the colours in the spectrum. However, some colours stood out to pupils - this was evident in their excitement to become involved in the task. It was important to establish which colours stood out to pupils, this helped determine their individual abilities. As the discussion progressed, PGCE

trainee explained they now began to recognise boundaries that could hinder pupils' learning:

I think it [art education project] makes you consider more as well, like what possible boundaries there could be for children's learning and making sure that you do accommodate that in appropriate ways.

(PGCE trainee 2)

Consideration was given to the issues and barriers that could restrict pupils' learning. It was important to "accommodate" the needs of all pupils, by employing suitable methods and approaches. This was further explained in terms of PGCE trainees' teaching practice and meeting pupils' needs:

And it definitely helped us with our confidence within that sort of situation didn't it? Like, it taught me definitely not to assume things, like we know that in school anyway not to assume what kids know or don't know, just to kind of start things and stuff. But for me it was about working with the VI pupils and it took a while depending like...you're just gaining confidence and asking them what exactly was their ability and working to help them... so I think that was something I got out of it definitely.

(PGCE trainee 7)

It was reiterated, facilitating the art education project had an impact on the ways PGCE trainees thought about working with pupils, particularly in terms of not making assumptions about pupils' capabilities. Instead, pupils should be given an opportunity to start working on a task. Although it took PGCE trainees a while to understand how to work with pupils identified as having VI, they learnt how to construct a dialogue, identifying pupils' abilities and supporting their needs. PGCE trainees learnt a lot from this opportunity. The benefit of facilitating the art education project was highlighted in more detail:

It has had a big impact on everything really, like we were saying before, all being more positive, I think it has definitely had a big impact there and about being comfortable to just, you know, ask the pupils what they need and just

being more positive and comfortable with it all... if they know you're comfortable, then they feel more comfortable.

(PGCE trainee 22)

This opportunity had an “impact” on PGCE trainees’ approach to teaching, particularly in relation to being at ease when asking pupils about the support they required. By making pupils aware they were “comfortable”, PGCE trainees’ body language communicated a reassuring perspective to the pupils. As the conversation concluded, PGCE trainees discussed the influence this opportunity had on their remaining time on the course:

When I look back and think about my experience through the course that is what I like, my favourite thing... that like makes me smile when I think about it... coz we had a really nice time and yeah, I mean we were all together and we were all received so positive and it was nice wasn't it.

(PGCE trainee 6)

Facilitating the art education project was PGCE trainees’ “favourite” aspect of the PGCE course. When PGCE trainees thought about this opportunity, it made them “smile”, since it was the only time the whole PGCE secondary art and design cohort had worked together. In conclusion, PGCE trainees stated they were welcomed positively within the VI specialist school.

Now PGCE trainees had considered their interactions with pupils, they were able to move into the next level of the advocacy response. PGCE trainees discussed the extent to which facilitating the art education project, but engaging in the PGCE course more broadly, enabled the development of skills and techniques to adapt their approaches to teaching. This began by identifying changes that could be made to the PGCE course:

I think it [PGCE course] could be more tailored around developing flexibility... in the way that we teach. So it [art education project] was more like... because we didn't know what level of skill they had, it was like you didn't know what

you were going to be faced with, whether they could even hold a paintbrush to paint, or if they'd be like... brilliant at everything. So it was kind of... a task that everyone could access.

(PGCE trainee 9)

It was suggested PGCE courses should embed within the content, skills to prepare PGCE trainees to develop a flexible approach to teaching. As PGCE trainees were not aware of pupils' skill and ability levels, this hindered their expectations of pupils. It meant PGCE trainees had to consider what pupils would be able to do, such as whether they would be able to "hold a paintbrush", or whether they would be working at a greater ability level. PGCE trainees recognised they were required to provide a task that was accessible to all pupils. This perspective extended to PGCE trainees' subsequent teaching practice placements:

Yes and I think that was sort of ongoing throughout that we were sort of having to be a bit flexible and having to think...okay that's not worked, because we thought it would work...right we're going to scrap that and we're going to do this and we're going to try different things and stuff. So it was definitely gradual inbuilt flexibility that we had to learn really.

(PGCE trainee 6)

Adapting teaching would be an "ongoing" process within PGCE trainees' subsequent teaching practice placements. They began to realise if one approach to teaching had not worked as anticipated, it was necessary to try different approaches. Learning how to make adaptations and have "inbuilt flexibility" in their teaching practice was a gradual process for PGCE trainees.

Once PGCE trainees recognised they had to adapt their teaching where necessary, they were able to move into the final level of advocacy. The concept of challenging pupils was considered in the context of their mainstream teaching practice placements:

I think why aren't we able to challenge and stretch for SEN pupils, why aren't you challenging your SEN pupils to develop? Because that's what it [National Curriculum] did, didn't it?

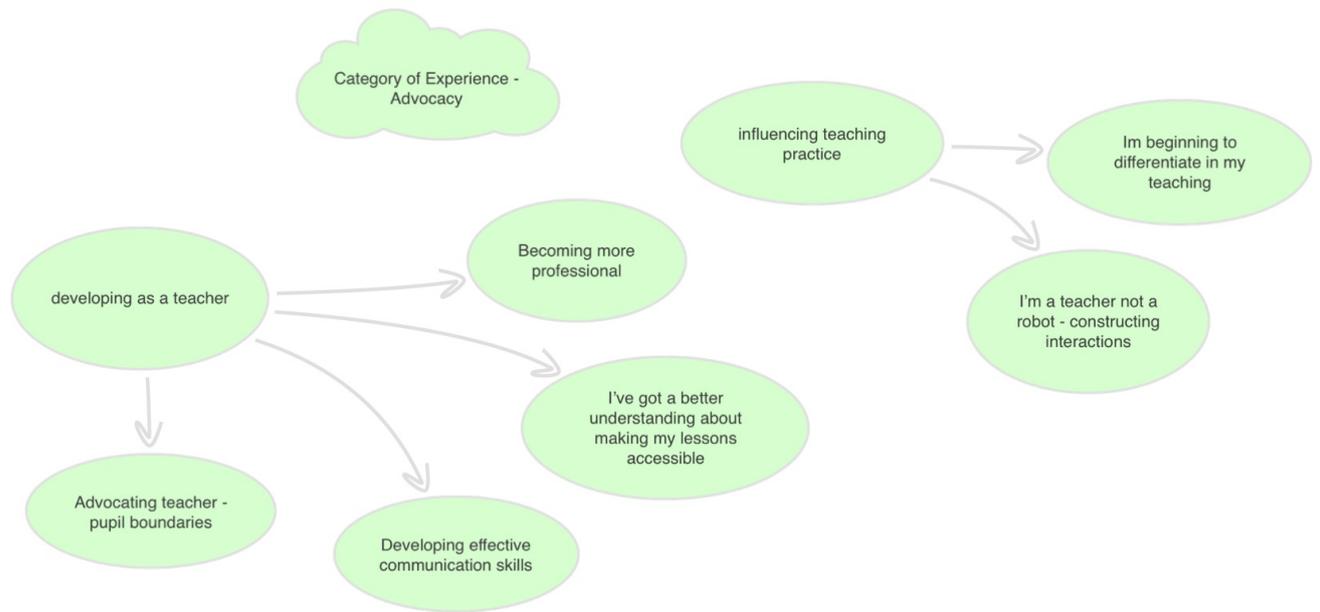
(PGCE trainee 21)

PGCE trainees questioned the alternative teaching approaches used when working with pupils identified as having SEN, rather than "challenging" pupils. It was reinforced by PGCE trainees, they wanted pupils with SEN to be challenged as this would enable their development. PGCE trainees highlighted the National Curriculum presented the concept of challenging pupils.

What Must be Done by the End of Advocacy?

At the end of the advocacy section PGCE trainees were able to develop a professional conduct in the classroom. This included understanding how to make lessons accessible to pupils identified as having VI and/ or other SEN. PGCE trainees understood the importance of effective communication skills in terms of determining what pupils could see, so appropriate support could be provided. PGCE trainees recognised an appropriate teacher-pupil boundary was necessary, to ensure pupils could learn. Importantly, PGCE trainees developed as teachers, considering various aspects of their role.

Outcome Space



Chapter 5 – Discussion of Findings

Introduction

In this chapter, the main objective is to weave the findings with the existing literature explored in chapter two. A discussion is provided of the ways in which the findings contribute to, and extend, existing knowledge. The focus is on the extent to which PGCE trainees developed in their teaching practice, as a result of facilitating the art education project for pupils identified as having VI. The chapter demonstrates how PGCE trainees' perspectives have moved through the empathy, self-efficacy and advocacy responses on their journey to becoming a teacher. Discussion is organised around the research questions, and the categories of experience are used to answer these questions. It is beneficial to remind the reader of the research questions and the categories of experience.

The research questions are:

- What are PGCE trainees' perceptions towards the training they received prior to facilitating the art education project?
- What are the different attitudes demonstrated by PGCE trainees towards working with pupils identified as having VI?
- To what extent have PGCE trainees been able to develop their teaching practice, as a result of the opportunity to facilitate the art education project for pupils identified as having VI?

The categories of experience are:

- Empathy – having insight into pupils’ perspectives and putting the skills learnt into practice.
- Self-efficacy - developing effective working relationships with pupils, which can be applied to future teaching practice.
- Advocacy - developing a professional conduct, which includes demonstrating effective communication skills.

This chapter begins by discussing the findings in relation to the category of experience - empathy. This draws upon PGCE trainees’ perceptions towards the training they received prior to facilitating the art education project. It is followed by exploring the findings regarding the category of experience - self-efficacy. Discussion focuses on PGCE trainees’ perspectives towards working with pupils identified as having VI. In the final section, discussion centres around the category of experience - advocacy. This highlights how PGCE trainees have developed as teachers. Each of these sections is exemplified by referring to appropriate data and making links, through drawing comparisons or identifying differences and what this research adds to the existing literature from the field, as discussed in the literature review.

What are PGCE trainees' perceptions towards the training they received prior to facilitating the art education project?

It is generally recognised VI training can provide an understanding and awareness of VI (French, 1992; Silverman, 2015; Maher, et al, 2021), but it cannot replicate the everyday experiences of individuals identified as having VI (Silverman, 2015; Silverman, et al, 2015). Even, it might be problematic to attempt to represent VI (Maher, et al, 2021). Despite this, VI training may provide a pedagogical learning experience, creating greater knowledge and awareness of VI, subsequently increasing *empathetic* (Quicke, 1985; Flower, et al, 2007; Barney, 2012) responses.

Empathy

The empathy response manifests in the process of putting VI training into practice in art education. Empathy is the process of showing insight into pupils' perspectives, in terms of becoming more receptive to the needs of pupils identified as having VI. This includes the ways in which skills learnt, could be put into practice when considering future teaching practice placements and careers. The section that follows describes empathy.

The category of experience 'empathy' sheds light on the literature and also my own data. An important finding in this thesis is that, upon completion of VI training there could be a greater self-assurance and understanding of VI and how to sighted guide pupils identified as having VI. This echoes the literature. Conversely, as recognised in the literature, it might have the opposite effect, by confusing VI with total blindness. This thesis adds to the body of literature, by indicating that PGCE trainees gained a superficial understanding of how to sighted guide pupils identified as having VI, and consideration is given to how it must feel having no useful vision.

Negative feelings and perceptions are highlighted in relation to sighted guiding. This echoes the existing literature, where it is highlighted that VI training can provide a false impression of the realities of VI. However, this perspective sheds light on the

literature as it is apparent within the data, VI training is “disrespectful towards pupils” and does not necessarily have a positive impact. Thus, unrealistic perceptions may be created for those with limited prior experience working with pupils identified as having VI.

The skills gained during VI training could be put into practice. This thesis sheds light on the literature, when my data indicates, it is largely accepted VI training cannot compare to the lived-experiences of those identified as having VI. Regardless, in line with the literature, these perspectives could develop when working with pupils such as taking “one of the student’s arms” and “introducing myself”. It appears, that this thesis, contributes to the literature. By moving beyond the negative aspects associated with VI training, it may be possible to initiate conversation, offer sighted assistance and support participation in tasks.

What are the different attitudes demonstrated by PGCE trainees towards working with pupils identified as having VI?

Theoretical knowledge is provided to PGCE trainees during training, but it does not necessarily echo what they expect to learn and then put into practice, thus leading to apprehensions (Winter, 2006; Hodkinson, 2009; Florian & Rouse, 2010). However, opportunities to reflect on experiences working with pupils identified as having SEN, can be beneficial in developing attitudes (Mullaney, 2017; Hodkinson, 2010), increasing PGCE trainees' confidence (NASUWT, 2008; Richards, 2010; Carter, 2015; Coates, et al, 2020) and self-efficacy (Golder, et al, 2009; Coates, et al, 2020), when working with pupils with a range of SEN. Additionally, it is recognised TAs and pupils may hold over-familiar working relationships, owing to the amount of time spent together (Alborz, et al, 2009; Rubie-Davies, et al, 2010; Devecchi, et al, 2012). This research question recognises the *empathetic* attitudes shown towards pupils, before demonstrating PGCE trainees increased *self-efficacy* when working with pupils identified as having a range of SEN.

The category of experience 'empathy' continues to shed light on the literature and also my own data. The doubts around working with pupils identified as having VI can be exemplified in the thesis when PGCE trainees were setting tasks, prior to going into the classroom, particularly if there was a task pupils could not do, as it was recognised "you haven't got anything to fall back on". This finding echoes the literature, as sometimes there were doubts about what may happen if pupils could not engage in the planned task.

Constructing interactions towards working with pupils identified as having a range of SEN, led to a nervous and fearful attitude. This thesis sheds light on the literature, when discussing the ways of applying the knowledge gained during training, in relation to SEN. This may present as barriers in PGCE trainees' preparation to teach.

An anxiety exists about being sensitive to pupils' needs. It seems this thesis sheds light on the literature, when my data indicates, initially there are worries about offending pupils, but once work begins with pupils, those thoughts go "out the window". This thesis adds to the body of literature, highlighting that by reflecting on practical experiences, it may be possible to have a greater understanding of pupils' needs. Hence, the notion of offending pupils can be reduced.

Self-efficacy

The self-efficacy response manifests in terms of critiquing teaching practice and the actions of TAs towards pupils. Self-efficacy involves developing effective working relationships with pupils and demonstrating mutual respect. It also includes providing appropriate support to enable learning and engagement in lessons. These skills can be transferred into future teaching practice. In the section that follows, self-efficacy is described.

The category of experience 'self-efficacy' sheds light on the literature and also my own data. An important finding in this thesis is that communication and organisation between the school and university, when designing and delivering the art education project was, at times, quite difficult. A specific example within my data, concerned the organisation of tasks and number of pupils participating in each group. This thesis adds to the body of literature by indicating that sometimes the variability in SEN placements and experiences can result in a lack of clarity and understanding among PGCE trainees, when they embark upon their teaching practice.

The interactions between TAs and pupils identified as having VI is critiqued by PGCE trainees. This thesis sheds light on the literature, particularly the notion that over-familiar working relationships can exist in this setting. It appears this is a reflection on current practice, when it is pointed out within my data that TAs were "restricting pupils", when a working relationship exists between TAs and pupils,

“there’s no challenge”. Thus, this thesis contributes to the literature, since an overfamiliarity, such as this, may hinder pupils’ learning and progress.

The category of experience ‘self-efficacy’ continues to shed light on the literature and also my own data. An important finding in this thesis that is apparent within the data, concerns the notion SEN placements can help with developing “good relationships with the pupils”. Conversely, this confirms the existing literature that having opportunities to work with a range of pupils during training, can lead to becoming more comfortable working with pupils identified as having VI.

Consideration is given to setting appropriate learning standards for pupils. This thesis sheds light on the literature, when my data highlights the importance of preparing educators to work with a range of pupils and the concept that they must be able to “support” pupils’ “learning. It seems that this thesis contributes to the literature. As pupils within every classroom, generally work at different ability levels, supporting a range of pupils must be accounted for when teachers are planning their lessons.

A reflection takes place on PGCE trainees’ thoughts about engaging pupils in lessons. This echoes the existing literature, where it is noted that working with a range of pupils during their training, can increase PGCE trainees’ self-efficacy. It appears, that this thesis contributes to the literature, when it is apparent that by PGCE trainees developing an understanding, they may be able to ask pupils about the different ways their needs could be supported.

Comparisons are made to subsequent teaching practice placements and the importance of engaging in SEN placements during training. This sheds light on the literature, as sometimes these opportunities may have a positive impact on teacher trainees, by enabling them to think about different educational settings. However, this perspective is apparent within the data, for some “it really was quite informal” to engage in SEN placements. Thus, it appears, when compared to mainstream

teaching practice placements, the informal environment can enable the development of teaching skills.

To what extent have PGCE trainees been able to develop their teaching practice as a result of the opportunity to facilitate an art education project for pupils identified as having VI?

Opportunities to engage in SEN placements during ITT can be beneficial to trainees in developing an understanding of how to meet pupils' needs (Florian, 2009). Such placements might improve the trainees' communication strategies (Herold & Dandolo, 2009) and equip them with the necessary skills to assist pupils in accessing the curriculum (Dessent, 1987). However, there is often uncertainty held by teachers related to learning the necessary skills re required to adapt teaching, for pupils with a range of SEN (Garner, 2001; NASUWT, 2008). Therefore, it is vital to scrutinise the authentic experiences of PGCE trainees, in order to understand the extent to which their perspectives have change or developed, in relation to their wider teaching practice. The question is, to what extent the PGCE trainees have become professional advocates for pupils identified as having SEN.

Advocacy

The advocacy response manifests in developing teaching practice via facilitating the art education project. Advocacy is about developing a professional conduct in the classroom environment, through making lessons accessible. Advocacy also includes demonstrating effective communication skills to ensure pupils can participate in lessons. The section that follows describes advocacy.

The category of experience 'advocacy' sheds light on the literature and also my own data. This category captures what PGCE trainees should "adapt" from facilitating the art education project, to meet the needs of pupils with whom they are working. The PGCE trainees realised the ways lessons can be made accessible. Importantly, they recognised that, access should be considered for pupils identified as having SEN. This must be seen as an integral part of the lesson planning process, rather than an optional extra.

The PGCE trainees became “more positive and comfortable” in working with a range of pupils. In particular, an appreciation was gained of how to speak with pupils identified as having VI, to understand how their needs can be met and what they are able to “see”. This echoes the literature in which it is acknowledged that there is a link between VI training and improved communication strategies.

The PGCE trainees began questioning why it is not always possible to “challenge” pupils identified as having SEN to “develop”. Therefore, a recognition was gained, which sheds light on the literature, in relation to National Curriculum, pupils identified as having SEN, are not necessarily challenged by educators in terms of making progress.

For PGCE trainees to be able to make lessons accessible to their pupils, it was important to see what they are able to “see” and challenge them academically. Therefore, this extends the literature, as recognition is given that PGCE courses should provide greater opportunities for learning how to adapt approaches to teaching for pupils identified as having VI. To this end, it may be possible to include in university-based teaching sessions, a range of skills to enable the development of a flexible approach to adapting teaching.

Chapter 6 – Conclusion and Recommendations

Introduction

This thesis employs phenomenography to explore the ways PGCE secondary art and design trainees experience teaching pupils identified as having VI.

Phenomenography was chosen as the approach to research, as this enabled an exploration of the variation in experiences across the cohort of PGCE trainees. It is consistent with my day-to-day work in the health, social care, and education settings, in which others' experiences are the focus. The research was conducted via PGCE trainees at a HEI in the Northwest of England, and at a specialist school for VI and other needs.

The categories of experience (shown in chapters five, six and seven) and discussion of findings (chapter eight) comprise ways in which the research contributes to existing knowledge. From the outset of this research, it was necessary to draw upon experiences of PGCE trainees, from the beginning of the PGCE course, particularly focusing upon the art education project, to the end of the PGCE course. This provides a greater message regarding advancing knowledge and practice in relation to learning about SEN during ITT. Importantly, this has demonstrated the ways in which PGCE trainees' perspectives have shifted over the one-year period, moving through empathy, self-efficacy, and advocacy, evoking the phenomenon - art education project, on their journey to becoming a teacher.

Finally, in this conclusion chapter, the contribution to knowledge reveals an original impact to existing understanding. Next, the implications of this research for practice are discussed, in terms of the SEN experiences provided to PGCE trainees during ITT. The limitations of this research are critically addressed. Lastly, the extent to which the findings of this research can be generalised and provide a starting point for future areas of research is explored.

Contribution to Knowledge

At this point, it is beneficial to remind the reader that the phenomenon in this research is the way PGCE trainees experience teaching pupils identified as having VI.

The research has found that PGCE trainees were able to:

- Gain a greater insight and understanding of the perspectives of pupils identified as having VI (category of experience – empathy).
- Critique different aspects of teaching and the actions of others when working with pupils (category of experience – self-efficacy).
- Develop a professional conduct when working with pupils, through effective communication (category of experience – advocacy).

The categories of experience were developed and used to shed light on the data and track the journey of PGCE trainees over the one-year period of the PGCE course. Initially, participation in VI training assisted PGCE trainees in moving through the empathy response, as they gained a greater awareness and understanding of VI. Following on from this, facilitating the art education project for pupils identified as having VI, enabled PGCE trainees to progress through the self-efficacy response, as they were able to critique different aspects of teaching practice. In the final section of the data, reflection on completion of the PGCE course, supported PGCE trainees' progression through the advocacy response. PGCE trainees reflected on how they were able to make lessons accessible. Importantly, the categories of experience move beyond PGCE trainees' experiences and are applicable to any education and learning situation. This may also lead to greater respect for others within communities.

What are the Implications of these Findings for ITT and SEN?

The research indicates experiences of engaging in SEN placements during ITT can be beneficial to PGCE trainees' development. It is possible to critique the role of TAs and their interactions with pupils. Importantly, as this response is developed, there is an understanding of creating and maintaining working relationships with pupils, to ensure their needs are met. It echoes the perspectives of Hagger and McIntyre (2006) and Beacham and Rouse (2011) that PGCE trainees learn to be teachers by working in schools. This confirms the benefit of placement in SEN schools during ITT, must not be underestimated.

Evidence is provided regarding VI training in ITT. Regardless of variation in perceptions of experiencing VI training, when such opportunities are available, an appreciation of VI and how to appropriately sighted guide is gained. However, as a greater understanding is developed, there is a realisation VI training cannot replicate the lived experiences of VI, which is important for teaching practice.

A priority for ITT providers is ensuring PGCE trainees are able to plan for the needs of all pupils, instead of SEN being regarded as a separate aspect. An important point is that PGCE trainees are often less secure in their capability to develop appropriate learning opportunities for pupils identified as having SEN (NCTL, 2016). Providing PGCE trainees with opportunities to engage in SEN placements during ITT may be transformational in terms of career choices upon completion of the PGCE course. Thus, the research could potentially have an impact on contributing to the initial development of educators at the beginning of their careers.

Limitations of the Research

A key limitation of this research relates to the participant sample size employed. When setting out on the research process, as highlighted in the methodology, I was signposted to the PGCE tutor to recruit PGCE trainees, via the Disability Studies tutor at university. It was important to have as much variation as possible in terms of perspectives, towards facilitating the art education project. Therefore, I employed two separate cohorts of PGCE trainees in subsequent academic years, at the same HEI in the Northwest of England. I recognise these perspectives are specific to one ITT provider, and cannot reflect the training experiences, more broadly in the Northwest of England. This may be a limitation of my research design. However, the outcome space regarding this unique opportunity, revealed a rich and varied response to the research aim and questions, it could be developed further in future. This may be achieved via disseminating calls for participation throughout other HEI's providing ITT in secondary art and design in the Northwest of England.

My research represents the experiences of PGCE secondary art and design trainees, when working with pupils identified as having VI. This could be perceived as a limitation. I chose only to focus on experiences working with pupils identified as having VI, as this was the SEN category in which PGCE trainees had been invited to work, and to whom I was signposted. Moreover, as discussed in the introduction and methodology chapters, this is an area of education which I have prior experience, during my own compulsory education. However, future projects could take place in SEN school environments, exploring the experiences of PGCE trainees when working with a range of SEN, for example, hearing impairment, mobility impairment and Specific Learning Difficulties (SpLD). This could give PGCE trainees a more in-depth understanding.

Potential for Future Research

In this final section, it is necessary to consider future research, resulting from the findings of this work. It could build upon the suggestions made in this work, regarding SEN experiences during ITT. This may ensure PGCE trainees can understand and support the needs of pupils identified as having a range of SEN. Thus, leading to the development of educators at the beginning of their careers, who are passionate about ensuring the needs of all pupils are met, so that no one is left behind.

Future research, engaging with the content and provision of SEN within ITT programmes, could take several formats. Firstly, it may be possible to focus on the unique experiences of pupils identified as having VI, following participation in a series of lessons, facilitated by PGCE trainees. This would listen to the voices of the pupils, enabling their perspectives of participation and engagement in education to be heard. It could contribute to existing research surrounding pupil voice, offering a distinctive perspective of pupils identified as having VI. This may shape how changes to ITT provision could be implemented to ensure educators at the beginning of their careers, can be most appropriately equipped with the skills to meet the needs of a range of pupils.

Another aspect that would be fascinating to explore, is the ways in which PGCE trainees receive training in SEN, from an international perspective. The focus could be on ITT, including current policy and legislation designed to support pupils identified as having SEN. It could examine different impairment categories, as indicated in the Broad Areas of Need. Comparisons would then be drawn between the UK and international context to understand whether changes may be required.

A key theme highlighted by PGCE trainees in the research, is the concept of developing a professional attitude as a teacher, when exploring their experiences of the PGCE course more broadly. In particular, emphasis was placed upon making lessons accessible to all pupils, during the planning process, rather than the needs

of pupils identified as having SEN, being seen as an optional extra. This was linked to developing effective communication skills and constructing interactions with pupils. It provides a demonstration of how PGCE trainees' attitudes began to change, as they prepared to embark upon their careers. Therefore, there is scope for an exploration of PGCE trainees' experiences upon completion of their NQT year. This could be beneficial in several ways. Firstly, it could identify the different types of education setting PGCE trainees chose to work in, for example, specialist provision or mainstream school. Further, it could draw upon the extent to which PGCE trainees were able to put the skills learnt during the PGCE course into practice, as they moved through the NQT year.

Drawing further upon the themes within this work, future research could include an exploration of the working relationships between teachers, TAs and pupils identified as having SEN, not specifically those identified as having VI. It is acknowledged within the literature, data and discussion of findings, that TAs have a valuable role to play in supporting the needs of pupils identified as having SEN. However, these pupils often form less formal relationships with school staff, in particular TAs, due to the amount of time spent together. This could have an impact upon and hinder their educational progress. Therefore, it is important comparisons are drawn between these relationships in the SEN school and mainstream education settings, identifying ways improvements could be made.

Epilogue - Reflections on the Research Process

The starting point for this research process was a culmination of personal experiences, as an individual who identifies as having VI. The driving force, I suppose, was proving that individuals like myself, can and should be given opportunities to achieve and live life to the full. Assumptions should not be made about their capabilities. I knew I wanted to make a difference to the educational experiences of others who identify as having VI and/or other needs, so they do not struggle through education due to a lack of appropriate support. This had to begin by working with educators embarking upon their careers, as they can be the most receptive towards having a shift in perspective. The PGCE tutor, PGCE trainees and pupils identified as having VI, have made this process possible. Sharing your experiences has allowed me to gain valuable insight into ITT and experiences of SEN.

At times the research process has been difficult, everything I worked for and aspired to, was taken away overnight. I had to reconsider my purpose in life and aspirations for the future. The saying goes, 'everything happens for a reason', but at that time, I could not see the reason, I just felt broken. There are so many people who have supported and encouraged me along the way, who have seen me grow and develop, for whom I will always be grateful. No amount of words can demonstrate my appreciation. I hope this research can make a difference, not only to the ways educators give consideration to working with pupils with a range of needs, but also to how pupils engage and experience education.

Appendices

Appendix 1 - Ethics Form 1



Liverpool Hope University

**Ethical Approval Request for research involving human
participants
including children or vulnerable adults**

For research projects involving human participants who are NOT children (under 18) or vulnerable adults there is a different form which should be used.

SECTION 1 [TO BE COMPLETED BY THE RESEARCHER]

1.1 Researcher

For staff: Name:

**(For joint research conducted by
staff, the names of all the researchers**

Harriet Dunn.

11001413@hope.ac.uk.

Claire Penketh (staff)

Sandra Hiatt (staff)

should be given with the Principal Researcher's name given in bold.)

For students: Name, student ID, name of supervisor:

Claire Penketh.

Owen Barden.

David Bolt.

1.2 Title of Proposed Project:

Applying the Tri-partite model of disability to Visual Impairment in Art Education.

1.3 For students only: Programme Title and Level of Study (e.g. MA Education; Philosophy and Ethics Level H).

PhD year 1 (Harriet Dunn)

1.4 For staff only: Position held at Hope (e.g. Lecturer).

Claire Penketh (Head of Disability and Education LHU)

Sandra Hiatt (Lead: PGCE Art and Design at LHU)

1.5 Faculty and Department or equivalent:

(for research involving two Faculties or Departments, please state both. The name first given should be that of the

Department of Disability and Education.

Faculty and Department whose sub-committee is being asked to approve.1)

1.6 Start date of proposed research
(note: this must be later than the date at which approval may be given)

25 th November 2016

16th December 2016

End date of proposed research
1.7 Professional guidelines
referenced

BERA Ethical Guidelines
for Educational Research
(2011).

SECTION 2

NOTES ON ALL RESEARCH INVOLVING HUMAN PARTICIPANTS

Approval will be given by

(a) The University Research Ethics Sub-committee for

- research that may involve deceptive or covert activity
- empirical research into illegal activities
- research that may be connected to any aspect of national security
- and/or research deemed to pose a significant risk to the University's reputation.

¹ The University does not require double approval for shared research. Where the research is cross-Faculty, the researcher should seek advice from an appropriate person about which Faculty should be asked to approve.

The researcher should identify all such cases and refer them to their supervisor, who in turn will contact their Departmental Research Ethics Lead (DEL) for suggestions. The DEL will forward the application to the Faculty Research Ethics Sub-committee for consideration and, if necessary, for referral to the University Research Ethics Sub-committee

OR

(b) The Faculty Research Ethics Sub-committee for research involving children (under 18) or vulnerable adults and recommended by a Departmental Research Ethics Lead (DEL)

OR

(c) The DEL for research involving human participants but NOT children (under 18) or vulnerable adults.

OR

(d) An authorized staff who for good reason cannot refer the request to a supervisor

NOTE: There is separate request form for research not involving human participants. Likewise, there is another distinct request form for research involving human beings excluding children (under 18) and vulnerable people groups.

In all cases, initial scrutiny will be carried out by the supervisor or DEL, as appropriate.

Initial scrutiny consists of a careful reading of the request coupled with ensuring completion of the checklist given at the end of this form. This process may need to be iterative with the researcher*. When ALL responses are satisfactory, the initial scrutineer should complete the last section of the checklist and should send this form (and any associated documentation) on to the next stage of the process as explained at the end of the checklist.

*If ANY prompt cannot be given an acceptable response, the initial scrutineer should return the form to the researcher, clearly explaining the remedial action needed, and advising of a deadline for the form to be returned to the initial scrutineer. If, after this process has been rigorously followed, there is a 'No' in the checklist which the initial scrutineer regards as potentially valid, the form should be referred (via a DEL if the initial scrutineer is a supervisor) to the Research Ethics Sub-committee for ratification.

Section 3. INFORMATION ABOUT PROPOSED RESEARCH STUDY

Note: the checklist given at the end of this document should be completed by the researcher. The initial scrutineer may either add to it, or simply endorse

it as agreed. A supervisor or DEL receiving a form without the checklist having been completed will return it to the supervisor (for student research) or the researcher (for staff research) for completion.

3.1 GENERAL

a) Full title of the research project:

Applying the Tripartite model of disability to Visual Impairment in Art Education.

b) Aims and objectives:

This research seeks to explore the experiences of pupils and educators engaged in an art education project for individuals identified as having a visual impairment (VI), by drawing upon:

- The different methods employed by art educators to ensure that individuals with VI can engage in an art education project within the VI specialist school.
- The range of ways young people with VI engage with the work of other artists/designers (in the form of PGCE students' art, craft or design practice)
- The influence of the Tripartite Model on art education and VI - how can this lead to the positive engagement of individuals with VI in their art education
- To explore the use of the Tripartite model with beginning art teachers.

c) Brief outline of the research study. Please ensure that you include details of the **design (qualitative/quantitative, etc) as well as the**

methods and procedures (questionnaire, interviews, experimental trial, observation, etc).

The first stage of the project would require the use of video and audio recording of 3 taught art education sessions with 5 pupils from a school for pupils with VI and other additional needs in Liverpool, which will be facilitated by the PGCE art and design students from Liverpool Hope. This data will be used to form the starting point for a multimodal critical discourse analysis that will take account of pedagogic interactions, of pupils and PGCE students undertaking the art education project, lesson planning and practical outcomes of the sessions.

This qualitative research will also involve undertaking focus groups with the PGCE students involved in the art project at the school and a separate discussion group with the pupils that participated, to determine what went well, what they enjoyed most about the project, what went less well and any improvements that could be made if the next cohort of PGCE art and design students wish to undertake a similar project.

The data analysis will make use of the Tri-partite Model of Disability developed by (Bolt, 2015) and this is in line with the project outlined in the original proposal for the Vice Chancellor's PhD scholarship.

d) As mentioned under Section 2 (a), some types of research must be referred (by the Faculty Ethics Research Sub-Committee) to the University Research Ethics Sub-Committee. Therefore, please state here if your research involves or may involve deception, the use of covert methods, is into matters involving national security, is into illegal activity or might endanger the University's reputation. Please also highlight the key aspects which cause it to fall into one or more of these categories.

N/A.

e) Where will the study take place and in what setting? If in a workplace, or if the participants are from a workplace (e.g. a school), identify what your connections are with that workplace.

The research will take place Liverpool Hope University and in St Vincent's School.

f) Give a brief description of your target sample (e.g. age, occupation, gender).

Students under the age of 18 with visual impairment who will be engaging with the art education project at a school for pupils identified as having VI and other additional needs in Liverpool. PGCE students who have facilitated the art education project at the school.

g) Is the participation individual or as part of a group?

The art lessons will be taught in a small group and focus groups will take place as 2 separate groups – one for the pupils and another for the PGCE students and their tutor.

Vulnerable groups: Special considerations

h) By use of this Form you are highlighting that some (possibly all) of your participants are in vulnerable groups (e.g. children under 18, or individuals with learning difficulties or mental illness). Please specify the nature of the vulnerability.

If you are in any doubt about whether adults whom you wish to research should be classed as vulnerable, please consult your supervisor or a DEL early in the process.

The pupils at the school are all children and all have Visual Impairment, some may also have other additional needs.

Vulnerable groups: Special arrangements

i) Define the special arrangements which will be made to deal with issues of informed consent (e.g. is parental/guardian agreement to be obtained, and if so in what form?) and also of the participants' freedom to withdraw from the research at any time.

Voluntary informed consent will be sought from the pupils parents since they are under the age of 18 and currently in full-time education, the PGCE students, will each give their own consent, since they are

over the age of 18 without any duress, prior to the research getting underway, in accordance with the BERA Ethical Guidelines for Educational Research (2011). This will be achieved using a research information sheet which provides easy to understand information on the process in which they are to be engaged, including how their participation is necessary, how it will be used and how and to whom it will be reported, in accordance with the BERA Ethical Guidelines for Educational Research (2011).

Right to withdraw – participants have the right to withdraw from the research at any time in accordance with the BERA Ethical Guidelines for Educational Research (2011), participants will be informed of this within the information sheet provided prior to the research getting underway. Following this, participants will be given the opportunity to consent to participating in this research using a consent form.

Research information sheets and consent forms will be provided in 2 respective categories – one will be for the pupils and the other will be for the PGCE students.

j) How will participants be selected, approached and recruited?

Identify clearly and analyse fully any issues of power relations that might arise, and say what steps you will take to alleviate them. This applies particularly if the location of the research is a place of the researcher's own employment, or if they have other strong links with the participants.

The PGCE students are currently facilitating an art project with pupils at a school for pupils identified as having a VI and other

additional needs in Liverpool, since the pupils have a VI and are engaging in a non-traditional art education project, it felt necessary to undertake this research into their experiences and their involvement in the project.

Information sheets and consent forms will be sent via school to the parents to discuss and complete with the pupils. If pupils agree to participate, forms will be returned to school prior to research being undertaken. Information sheets and consent forms will be sent to the PGCE students, their Tutor and the Head Teacher to complete and return to myself, prior to research being undertaken.

Pupils may feel obliged to participate in the research as the project is taking place in their school. However, we will clearly communicate that there can still participate in the project without having to take part in the research. The PGCE students may feel obliged to participate. They will be informed that they can choose not to participate in the research and this will not impact on their involvement with the project or their achievement on the PGCE.

A further issue to take into account is the participation of the PGCE tutor Sandra Hiett and power relations between her and the PGCE students. Students are participating in this project as an additional opportunity to develop their experiences but are not required to participate in the interviews. This will be made clear to students from the outset.

Harriet Dunn is being supervised by Claire Penketh. However, the original outline for the scholarship indicated that Harriet would work

with David Bolt and Claire Penketh in the further development of this work. Harriet is a co-researcher and there are no ethical issues regarding the ownership of the work. Sandra Hiett and Claire Penketh will have access to the data but Harriet will make use of this specifically in relation to the work for her PhD. The final award is externally examined and there is no conflict of interest here.

k) Is written consent to be obtained? Please delete as appropriate
YES.

If **YES**, please complete the appropriate sections of the standard Consent Form(s) and the accompanying Research Information Sheet(s) that can be found at the end of this documentation.

If **NO**, please state *why*. As free and informed consent is essential, you need to give strong and convincing reasons for not obtaining informed consent.

How will the participants' right to withdraw be ensured?

I will recognise the right of my participants to withdraw from the data gathering stage at any time in accordance with the BERA Ethical Guidelines for Educational Research (2011), this will be outlined in the information sheet provided prior to the research being undertaken. The analysis of the work will be shared with the young people and PGCE students in order for them to respond or give feedback.

3.2 Risk & Ethical Procedures.

Please note: all studies with human participants have the potential to create a level of risk. “No risk” is thus not an acceptable answer, although “Minimal risk” is. You are fully responsible for the protection of both yourself and your research participants. Please try to anticipate the context and perspective of your participants when completing this section.

a) What potential risks are there of physical harm to participants?

Please specify, and explain any steps you will take to address them.

In accordance with the BERA Ethical Guidelines for Educational Research (2011), participants both PGCE students and the pupils will be informed, in their respective research information sheets, that there is very little physical harm associated with participating in this project, that differs from the pupils’ usual art and design lessons, apart from perhaps walking into or tripping over the filming equipment, which will be pointed out to them at the start of the project. Good care will be taken to ensure that when pupils are moving around the classroom during filming that they are guided in the safest manner avoiding the filming equipment.

It is unlikely that pupils will become emotionally distressed when discussing their experiences of the art education project. However, pupils will have the right not to participate. PGCE students will have information provided on the Research information sheet with my contact details, should they wish to discuss any issues they may have regarding the research. Pupils will be able to contact school staff in the

event that they have any concerns and the project fully acknowledges the relevant safeguarding processes undertaken by the school. The HT of the school will be the direct line of contact for pupils who are participating.

b) What potential psychological risks are there to participants? In particular, how might participation in this research cause discomfort or distress to participants? Please specify, and explain any steps you will take to address these issues.

It is unlikely that pupils will become emotionally distressed when discussing their experiences of the art education project. However, pupils will have the right not to participate. PGCE students will have information provided on the Research information sheet with my contact details, should they wish to discuss any issues they may have regarding the research. Pupils will be able to contact school staff in the event that they have any concerns and the project fully acknowledges the relevant safeguarding processes undertaken by the school. The HT of the school will be the direct line of contact for pupils who are participating.

The art workshops are being designed to fully include the young people and so this will contribute to reducing the risk of psychological harm.

Participants have the right to withdraw in accordance with the BERA Ethical Guidelines for Educational Research (2011), with the opportunity to discuss anything emotionally distressing with their Head Teacher. All of the participants will be informed of this in their respective information sheets prior to the research taking place.

c) Are there any risks to you as the researcher (and / or your co-researchers, if you have any) in this project? If so, outline the steps you will take to minimise them.

It is unlikely that there will be risks associated with being a lone researcher as this will be a group endeavour. Researchers will have full DBS clearance but will also work with school staff to ensure no lone work with pupils.

I can discuss anything I find emotionally distressing/difficult with research supervisors and/or university counselling service.

d) How might participants benefit from taking part in this research?

Participants will be able to talk about their experiences, good or bad regarding the art education project which is the key aspect of my PhD research, this will contribute to the data analysis chapter of my research. PGCE students will benefit from reflecting on their experiences, having opportunities to discuss, watch and consider their teaching experience. Pupils will hopefully enjoy the workshops and the educational benefits and may also benefit from reflecting on their experiences.

e) Does any aspect of your research require that participants be naïve (*i.e. they are not given full or exact information about the aims of the research*)? Please explain why and give details of the debriefing procedures you would use when the need for the naiveté is over.

N/A

3.3 Data Security, Confidentiality, Anonymity and Destruction

a) Where and how do you intend to store any data collected from this research? Give details of steps you will take to ensure the **security** of any data you collect.

Note that data protection regulations stipulate that data must be stored securely and not be accessible or interpretable by individuals outside of the project. Hence, data should be stored in a password-protected file on a password-protected device such as a desktop or laptop, and not on easily movable devices such as USB keys or CD ROMs.

Focus group transcripts and recordings will be kept on my secure, password-protected computer in my locked office, in accordance with the BERA Ethical Guidelines for Educational Research (2011).

b) What steps will you take to safeguard the **anonymity and confidentiality** of personal records?

Participants names will be changed to pseudonyms during the writing up of my thesis and any associated publications as this will protect their anonymity so that they cannot be easily identified to those

marking and examining my PhD research in accordance with the BERA Ethical Guidelines for Educational Research (2011).

Following the collection of data – video/audio recordings, photos, and focus group recordings and transcripts, will not be shared with anyone apart from my research supervisors and myself. They will be stored on my password-protected computer in my locked office in accordance with the BERA Ethical Guidelines for Educational Research (2011). This will also apply to consent forms.

c) Will this research require the use of any of the following (please delete as appropriate):

Video recordings YES

Audio recordings YES

Photos YES

Observation of YES

participants

If you answered YES to any of the above, please provide a more detailed explanation of how you will ensure confidentiality and anonymity.

Consent will be sought as per the previously mentioned research information sheet and consent form, these files and documents will not be shared with anyone apart from my research supervisors and myself. They will be stored on my password-protected computer in my locked office in accordance with the BERA Ethical Guidelines for Educational Research (2011). Participants names will be changed to pseudonyms

during the writing up of my thesis as this will protect their anonymity so that they cannot be easily identified to those marking and examining my PhD research.

Participants faces will be obscured in any photographs or video stills used for publication to ensure anonymity.

PGCE students will share their responses and so their contributions will not remain confidential. They will be made aware of this in the letter to participants.

Data will only be shared with the research team identified above and so information will remain confidential unless anything is disclosed which needs to be brought to the attention of relevant authorities.

d) Please confirm that you will destroy all personal data and indicate at which point you will do so.

For students: A date should be provided. This should normally be no later than the end of their degree programme. Students should NOT make this point dependent on a successful outcome of their studies.

For staff: A date should be provided. For certain types of research, it is acceptable for destruction of anonymised data to be indefinitely deferred. This must be clearly declared in the Research Information Sheet.

Personal data such as transcripts, recordings, photos and consent forms will be destroyed 18 months after the completion of my studies.

4 For students only: Supervisor's Comments

(Please note that applications that were submitted without your supervisor's comments will not be considered.)

This is a joint research project between Harriet, Sandra and myself and is in line with the original research project submitted and approved as part of Harriet's PhD scholarship. I am working with Harriet as co-researcher on this aspect of the project. This is in line with the scholarship as originally advertised and does not compromise any issues relating to the ownership of the data.

Supervisor's name: C. Penketh

Date: 01.11.2016

Blank Research Consent Forms and Research Information Sheets are appended. Please ensure you complete the relevant forms, and delete any that are not required.

Note 1

The question of when childhood is deemed to end, such that mentally capable young people can themselves give free and informed consent without needing parental consent, is much discussed, and to some extent depends on the reason why the consent is being sought. As a precaution the University takes the age of personal consent for research participation as being 18, and this should be applied throughout. The University is aware that this requirement is stricter than that of some other accrediting bodies.

Note 2

Parental consent is mandatory for those under 18. In addition, the University, in line with best practice, strongly encourages researchers to seek consent from the child also, although it does not insist on this. The Research Consent Form and Information Sheet should be adapted as appropriate to the child, and if used the researcher should state how the contents will be communicated to small children or those with literacy issues.

Appendix 2 – Ethics Form 2



Liverpool Hope University

Ethical Approval Request for research involving human participants including children or vulnerable adults

For research projects involving human participants who are NOT children (under 18) or vulnerable adults there is a different form which should be used.

SECTION 1 [TO BE COMPLETED BY THE RESEARCHER]

1.1 Researcher

For staff: Name:

(For joint research conducted by staff, the names of all the researchers should be given with the Principal Researcher's name given in bold.)

For students: Name, student ID, name of supervisor:

Harriet Dunn.

11001413@hope.ac.uk.

Claire Penketh.

Owen Barden.

David Bolt.

1.2 Title of Proposed Project:

Applying the Tri-partite model of disability to Visual Impairment in Art Education.

1.3 For students only: Programme Title and Level of Study (e.g. MA Education; Philosophy and Ethics Level H).

PhD year 2 (Harriet Dunn)

1.4 For staff only: Position held at Hope (e.g. Lecturer).

1.5 Faculty and Department or equivalent:

Department of Disability and Education.

(for research involving two Faculties or Departments, please state both. The name first given should be that of the Faculty and Department whose sub-committee is being asked to approve.²)

1.6 Start date of proposed research
(note: this must be later than the date at which approval may be given)

End of October 2017

² The University does not require double approval for shared research. Where the research is cross-Faculty, the researcher should seek advice from an appropriate person about which Faculty should be asked to approve.

End date of proposed research
1.7 Professional guidelines
referenced

February 2018.

BERA Ethical Guidelines
for Educational Research
(2011).

SECTION 2

NOTES ON ALL RESEARCH INVOLVING HUMAN PARTICIPANTS

Approval will be given by

(e) The University Research Ethics Sub-committee for

- research that may involve deceptive or covert activity
- empirical research into illegal activities
- research that may be connected to any aspect of national security
- and/or research deemed to pose a significant risk to the University's reputation.

The researcher should identify all such cases and refer them to their supervisor, who in turn will contact their Departmental Research Ethics Lead (DEL) for suggestions. The DEL will forward the application to the Faculty Research Ethics Sub-committee for consideration and, if necessary, for referral to the University Research Ethics Sub-committee

OR

(f) The Faculty Research Ethics Sub-committee for research involving children (under 18) or vulnerable adults and recommended by a Departmental Research Ethics Lead (DEL)

OR

(g) The DEL for research involving human participants but NOT children (under 18) or vulnerable adults.

OR

(h) An authorized staff who for good reason cannot refer the request to a supervisor

NOTE: There is separate request form for research not involving human participants. Likewise, there is another distinct request form for research involving human beings excluding children (under 18) and vulnerable people groups.

In all cases, initial scrutiny will be carried out by the supervisor or DEL, as appropriate.

Initial scrutiny consists of a careful reading of the request coupled with ensuring completion of the checklist given at the end of this form.

This process may need to be iterative with the researcher*. When ALL responses are satisfactory, the initial scrutineer should complete the last section of the checklist and should send this form (and any associated documentation) on to the next stage of the process as explained at the end of the checklist.

*If ANY prompt cannot be given an acceptable response, the initial scrutineer should return the form to the researcher, clearly explaining the remedial action needed, and advising of a deadline for the form to be returned to the initial scrutineer. If, after this process has been rigorously followed, there is a 'No' in the checklist which the initial scrutineer regards as potentially valid, the form should be referred (via a DEL if the initial scrutineer is a supervisor) to the Research Ethics Sub-committee for ratification.

Section 3. INFORMATION ABOUT PROPOSED RESEARCH STUDY

Note: the checklist given at the end of this document should be completed by the researcher. The initial scrutineer may either add to it, or simply endorse it as agreed. A supervisor or DEL receiving a form without the checklist having been completed will return it to the supervisor (for student research) or the researcher (for staff research) for completion.

| |
|--|
| 3.1 GENERAL |
| a) Full title of the research project: |

Applying the Tripartite model of disability to Visual Impairment in Art Education.

b) Aims and objectives:

This research seeks to explore the experiences of pupils and educators engaged in an art education project for individuals identified as having a visual impairment (VI), by drawing upon:

- The different methods employed by art educators to ensure that individuals with VI can engage in an art education project within the VI specialist school.
- The range of ways young people with VI engage with the work of other artists/designers (in the form of PGCE students' art, craft or design practice)
- The influence of the Tripartite Model on art education and VI - how can this lead to the positive engagement of individuals with VI in their art education
- To explore the use of the Tripartite model with beginning art teachers.

c) Brief outline of the research study. Please ensure that you include details of the **design** (qualitative/quantitative, etc) as well as the **methods and procedures** (questionnaire, interviews, experimental trial, observation, etc).

The first stage of the project would require the use of photographing and audio recording of taught art education sessions with pupils from a school for pupils with VI and other additional needs in Liverpool. The sessions will be facilitated by the PGCE art and design students from Liverpool Hope. This data will be used to form the data collection for

this research and subsequent data analysis, which will take the form of thematic analysis. It will take account of pedagogic interactions, of pupils and PGCE students undertaking the art education project, lesson planning and practical outcomes of the sessions.

This qualitative research will also involve undertaking focus groups with the PGCE students involved in the art project at the school and a separate focus group with the pupils that participated. An interview will also take place with the PGCE tutor. These will determine what went well, what the participants enjoyed most about the project, what went less well and any improvements that could be made if the next cohort of PGCE art and design students wish to undertake a similar project. The PGCE focus group, Pupil focus group and interview with the PGCE tutor will be audio recorded and transcribed for purposes of the data analysis.

The data analysis will make use of the Tri-partite Model of Disability developed by (Bolt, 2015) and this is in line with the project outlined in the original proposal for the Vice Chancellor's PhD scholarship.

d) As mentioned under Section 2 (a), some types of research must be referred (by the Faculty Ethics Research Sub-Committee) to the University Research Ethics Sub-Committee. Therefore, please state here if your research involves or may involve deception, the use of covert methods, is into matters involving national security, is into illegal activity

or might endanger the University's reputation. Please also highlight the key aspects which cause it to fall into one or more of these categories.

N/A.

e) Where will the study take place and in what setting? If in a workplace, or if the participants are from a workplace (e.g. a school), identify what your connections are with that workplace.

The research will initially take place in St Vincent's School, as the pupils there are participating in an art education project which is being facilitated by the PGCE students from Liverpool Hope University – I will be observing, photographing and audio recording the sessions as they take place. The pupils will also be invited to participate in a focus group within the school to talk about their experiences of participating in the project. The PGCE students will be invited to participate in a focus group to discuss their experiences of facilitating the project – this will take place in University. The PGCE tutor will also be invited to engage in a brief interview to discuss how the students facilitated and pupils engaged with the project – this would also take place in University.

f) Give a brief description of your target sample (e.g. age, occupation, gender).

Students under the age of 18 with visual impairment will be engaging with the art education project at a school for pupils identified as having VI and other additional needs in Liverpool. The PGCE Art and Design Students from Liverpool Hope University have been given the opportunity to facilitate this art education project as a way of

gaining experience of teaching pupils identified as having SEN, this will better prepare them for teaching upon completion of their PGCE course. The PGCE Tutor will also be invited to participate as she has specifically set up this project for the students, as it is not something that would ordinarily be part of the PGCE course.

g) Is the participation individual or as part of a group?

The art lessons will be taught in a small group and focus groups will take place as 2 separate groups – one for the pupils and another for the PGCE students and a separate interview with the PGCE tutor.

Vulnerable groups: Special considerations

h) By use of this Form you are highlighting that some (possibly all) of your participants are in vulnerable groups (e.g. children under 18, or individuals with learning difficulties or mental illness). Please specify the nature of the vulnerability.

If you are in any doubt about whether adults whom you wish to research should be classed as vulnerable, please consult your supervisor or a DEL early in the process.

The pupils at the school are all children and all have Visual Impairment, some may also have other additional needs. Since some of the participants are children, this would imply that they are a vulnerable group.

Vulnerable groups: Special arrangements

i) Define the special arrangements which will be made to deal with issues of informed consent (e.g. is parental/guardian agreement to be obtained, and if so in what form?) and also of the participants' freedom to withdraw from the research at any time.

Voluntary informed consent will be sought from the pupils parents since they are under the age of 18 and currently in full-time education. The PGCE students will each give their own consent, since they are over the age of 18, without any duress prior to the research getting underway, in accordance with the BERA Ethical Guidelines for Educational Research (2011). This will be achieved using a research information sheet which provides easy to understand information on the process in which they are to be engaged, including how their participation is necessary, how it will be used and how and to whom it will be reported, in accordance with the BERA Ethical Guidelines for Educational Research (2011).

Right to withdraw – participants have the right to withdraw from the research at any time in accordance with the BERA Ethical Guidelines for Educational Research (2011), participants will be informed of this within the information sheet provided prior to the research getting underway. Following this, participants both the PGCE students and pupils with VI, will be given the opportunity to consent to participating in this research using a consent form.

Research information sheets and consent forms will be provided in 2 respective categories – one will be for the pupils and the other will be for the PGCE students. Information sheet and consent form can be provided in an accessible format.

j) How will participants be selected, approached and recruited?

Identify clearly and analyse fully any issues of power relations that might arise, and say what steps you will take to alleviate them. This applies particularly if the location of the research is a place of the researcher's own employment, or if they have other strong links with the participants.

The PGCE students are currently facilitating an art project with pupils at a school for pupils identified as having a VI and other additional needs in Liverpool, and will be recruited through this project, via their PGCE tutor.

Pupils will be approached through the school. Information sheets and consent forms will be sent via school to the parents to discuss and complete with the pupils. Voluntary informed consent will be sought from the pupils' parents since they are under the age of 18 and currently in full-time education.

If pupils agree to participate, forms will be returned to school prior to research being undertaken. Information sheets and consent forms will be sent to the PGCE students, their Tutor and the Head Teacher to complete and return to myself, prior to research being undertaken.

Pupils may feel obliged to participate in the research as the project is taking place in their school. However, we will clearly communicate that they can still participate in the project without having to take part in

the research. The PGCE students may feel obliged to participate. They will be informed that they can choose not to participate in the research and this will not impact on their involvement with the project or their achievement on the PGCE.

A further issue to take into account is the participation of the PGCE tutor Sandra Hiett and power relations between her and the PGCE students. Students are participating in this project as an additional opportunity to develop their experiences but if they do not wish to participate in the interviews this is not mandatory. This will be made clear to students from the outset.

k) Is written consent to be obtained? Please delete as appropriate
YES.

If **YES**, please complete the appropriate sections of the standard Consent Form(s) and the accompanying Research Information Sheet(s) that can be found at the end of this documentation.

If **NO**, please state *why*. As free and informed consent is essential, you need to give strong and convincing reasons for not obtaining informed consent.

How will the participants' right to withdraw be ensured?

I will recognise the right of my participants to withdraw from the data gathering stage at any time in accordance with the BERA Ethical Guidelines for Educational Research (2011), this will be outlined in the

information sheet provided prior to the research being undertaken. The analysis of the work will be shared with the young people and PGCE students in order for them to respond or give feedback.

3.2 Risk & Ethical Procedures.

Please note: all studies with human participants have the potential to create a level of risk. “No risk” is thus not an acceptable answer, although “Minimal risk” is. You are fully responsible for the protection of both yourself and your research participants. Please try to anticipate the context and perspective of your participants when completing this section.

d) What potential risks are there of physical harm to participants?

Please specify, and explain any steps you will take to address them.

In accordance with the BERA Ethical Guidelines for Educational Research (2011), participants both PGCE students and the pupils parents will be informed, in their respective research information sheets, this information will then be shared with their child. There is very little physical harm associated with participating in this project, that differs from the pupils’ usual art and design lessons. Good care will be taken to ensure that when pupils are moving around the classroom while I am photographing and audio recording the sessions that they are guided in the safest manner avoiding the photography and recording equipment.

e) What potential psychological risks are there to participants? In particular, how might participation in this research cause discomfort or distress to participants? Please specify, and explain any steps you will take to address these issues.

It is unlikely that pupils will become emotionally distressed when discussing their experiences of the art education project. However, pupils will have the right not to participate. PGCE students will have information provided on the Research information sheet with my contact details, should they wish to discuss any issues they may have regarding the research. Pupils will be able to contact school staff in the event that they have any concerns and the project fully acknowledges the relevant safeguarding processes undertaken by the school. The HT of the school will be the direct line of contact for pupils who are participating.

The art workshops are being designed to fully include the young people and so this will contribute to reducing the risk of psychological harm.

Participants have the right to withdraw in accordance with the BERA Ethical Guidelines for Educational Research (2011), with the opportunity to discuss anything emotionally distressing with their Head Teacher. All of the participants will be informed of this in their respective information sheets prior to the research taking place.

f) Are there any risks to you as the researcher (and / or your co-researchers, if you have any) in this project? If so, outline the steps you will take to minimise them.

It is unlikely that there will be risks associated with being a lone researcher as this will be a group endeavour. Researchers will have full DBS clearance but will also work with school staff to ensure no lone work with pupils.

I can discuss anything I find emotionally distressing/difficult with research supervisors and/or university counselling service.

d) How might participants benefit from taking part in this research?

Participants will be able to talk about their experiences, good or bad regarding the art education project which is the key aspect of my PhD research, this will contribute to the data analysis chapter of my research. PGCE students will benefit from reflecting on their experiences, having opportunities to discuss, watch and consider their teaching experience. Pupils will hopefully enjoy the workshops and the educational benefits and may also benefit from reflecting on their experiences.

e) Does any aspect of your research require that participants be naïve (*i.e. they are not given full or exact information about the aims of the research*)? Please explain why and give details of the debriefing procedures you would use when the need for the naiveté is over.

N/A

3.3 Data Security, Confidentiality, Anonymity and Destruction

a) Where and how do you intend to store any data collected from this research? Give details of steps you will take to ensure the **security** of any data you collect.

Note that data protection regulations stipulate that data must be stored securely and not be accessible or interpretable by individuals outside of the project. Hence, data should be stored in a password-protected file on a password-protected device such as a desktop or laptop, and not on easily movable devices such as USB keys or CD ROMs.

Photographs, audio recordings, focus group transcripts and recordings will be kept on my secure, password-protected computer in my locked office, in accordance with the BERA Ethical Guidelines for Educational Research (2011).

b) What steps will you take to safeguard the **anonymity and confidentiality** of personal records?

Participants and the names of participating educational establishments

will be changed to pseudonyms during the writing up of my thesis and any associated publications as this will protect their anonymity so that they cannot be easily identified to those marking and examining my

PhD research in accordance with the BERA Ethical Guidelines for Educational Research (2011).

Following the collection of data –audio recordings, photos, and focus group recordings and transcripts, will not be shared with anyone apart from my research supervisors and myself. However, some photos may be used within my thesis to illustrate the data analysis. They will be stored on my password-protected computer in my locked office in accordance with the BERA Ethical Guidelines for Educational Research (2011). This will also apply to consent forms.

c) Will this research require the use of any of the following (please delete as appropriate):

| | |
|------------------|-----|
| Video recordings | NO |
| Audio recordings | YES |
| Photos | YES |
| Observation of | YES |

participants

If you answered YES to any of the above, please provide a more detailed explanation of how you will ensure confidentiality and anonymity.

Consent will be sought as per the previously mentioned research information sheet and consent form, these files and documents will not be shared with anyone apart from my research supervisors and myself. They will be stored on my password-protected computer in my locked office in accordance with the BERA Ethical Guidelines for Educational

Research (2011). Participants, including pupils, PGCE students and their tutor, and participating educational establishments names will be changed to pseudonyms during the writing up of my thesis as this will protect their anonymity so that they cannot be easily identified to those marking and examining my PhD research.

Photographs and audio recordings will be taken of the project whilst it is taking place, as this will enhance the data analysis section of my research. It will also enable me to capture what happened during these sessions, since due to my VI I may not see everything that has taken place – this would make that particular aspect of the research more accessible to myself.

Participants faces will be obscured in any photographs used for publication to ensure anonymity.

PGCE students and pupils will share their responses within separate focus groups and the PGCE tutor will also share her responses in an interview – these will be audio-recorded and transcribed, so their contributions will not remain confidential, within the data analysis. They will be made aware of this in the information sheet to participants.

Data will only be shared with the research team identified above and so information will remain confidential unless anything is disclosed which needs to be brought to the attention of relevant authorities.

d) Please confirm that you will destroy all personal data and indicate at which point you will do so.

For students: A date should be provided. This should normally be no later than the end of their degree programme. Students should NOT make this point dependent on a successful outcome of their studies.

For staff: A date should be provided. For certain types of research, it is acceptable for destruction of anonymised data to be indefinitely deferred. This must be clearly declared in the Research Information Sheet.

Personal data such as transcripts, recordings, photos and consent forms will be destroyed 18 months after the completion of my studies.

4 For students only: Supervisor's Comments

(Please note that applications that were submitted without your supervisor's comments will not be considered.)

As a supervisory team we have considered and revised Harriet's application at some length. She also conducted similar fieldwork with last year's PGCE cohort. As such, we are confident that Harriet's research will be conducted ethically.

Supervisor's name: Dr. Owen Barden

Date: 18.09.2017

Blank Research Consent Forms and Research Information Sheets are appended. Please ensure you complete the relevant forms, and delete any that are not required

Note 1

The question of when childhood is deemed to end, such that mentally capable young people can themselves give free and informed consent without needing parental consent, is much discussed, and to some extent depends on the reason why the consent is being sought. As a precaution the University takes the age of personal consent for research participation as being 18, and this should be applied throughout. The University is aware that this requirement is stricter than that of some other accrediting bodies.

Note 2

Parental consent is mandatory for those under 18. In addition, the University, in line with best practice, strongly encourages researchers to seek consent from the child also, although it does not insist on this. The Research Consent Form and Information Sheet should be adapted as appropriate to the child, and if used the researcher should state how the contents will be communicated to small children or those with literacy issues.

Appendix 3 - Research Information Sheet 1 – PGCE Trainees



LIVERPOOL HOPE UNIVERSITY RESEARCH INFORMATION SHEET

Outline of the research

This research seeks to explore your experiences of pupils and educators engaged in the PGCE art education project at St Vincent's School, Liverpool, for individuals identified as having a Visual Impairment. This will focus upon what your involvement in the project was, and to determine what went well, less well and areas that could be improved should the project be run again in the future. The information gathered from the observations and focus groups will be fundamental to my PhD research, which draws upon visual impairment and its effects on engaging with Art Education, this will be essential to the formation of the data analysis chapter of my research.

Who is the researcher?

Name: Harriet Dunn

Institution: Liverpool Hope University

Researcher's University email address: *11001413@hope.ac.uk / dunnh@hope.ac.uk*

What will my participation in the research involve?

I will be observing the art education sessions that you are facilitating for the art education project at St Vincent's School, this will involve the filming of these sessions and some photography to capture what happened during the sessions. Following the completion of the art education project, you will be invited to participate in a focus group to discuss your experiences of setting up the art education project and your thoughts on how successful you felt it was, before, during and after completion.

Will there be any benefits to me to taking part?

You will be contributing to my PhD research, which focuses upon visual impairment and its effects on engaging with Art Education - the recording and photography of the sessions and responses provided by yourself during the focus group will be essential to the formation of a data analysis chapter. PGCE students will benefit from reflecting on their experiences, having opportunities to discuss, watch and consider their teaching experiences.

Will there be any risks to me in taking part?

During the focus group, you will be invited to discuss your experiences of setting up and facilitating the project, this could be emotionally distressing if for example a participant had a negative experience. However, the art education project is being designed to fully include the young people and so this will contribute to reducing the risk of psychological harm.

What happens if I decide that I don't want to take part during the actual research study, or decide that the information given should not be used?

You have the right to withdraw from this research for any or no reason during the observation stage, in accordance with the BERA Ethical Guidelines for Educational Research (2011).

How will you ensure that my contribution is anonymous?

Any information provided during the interview will be stored on my password-protected university computer within my secure office and during the data analysis chapter and focus group transcripts, participants' names will be changed to pseudonyms to protect their anonymity.

Please note that your confidentiality and anonymity cannot be assured if, during the research, it comes to light that you are involved in illegal or harmful behaviours which I may need to disclose to the appropriate authorities.

Appendix 4 - Research Information Sheet 2 – PGCE Trainees



LIVERPOOL HOPE UNIVERSITY RESEARCH INFORMATION SHEET

Outline of the research

This research seeks to explore your experiences of pupils and educators engaged in the PGCE art education project at St Vincent's School, Liverpool, for individuals identified as having a Visual Impairment. This will focus upon what your involvement in the project was, and to determine what went well, less well and areas that could be improved should the project be run again in the future. The information gathered from the focus groups will be fundamental to my PhD research, which draws upon visual impairment and its effects on engaging with Art Education, this will be essential to the formation of the data analysis chapter of my research.

Who is the researcher?

Name: Harriet Dunn

Institution: Liverpool Hope University

Researcher's University email address: *11001413@hope.ac.uk / dunnh@hope.ac.uk*

What will my participation in the research involve?

Photographs and audio recordings will be taken of the group participating in the art education project – this will enhance the data analysis chapter of my research. Following the completion of the art education project, you will be invited to participate in a focus group to discuss your experiences of setting up the art education project and your thoughts on how successful you felt it was, before, during and after completion. This will be recorded and transcribed.

Will there be any benefits to me to taking part?

You will be contributing to my PhD research, which focuses upon visual impairment and its effects on engaging with Art Education - the responses provided by yourself during the focus group will be essential to the formation of my data analysis chapter. PGCE students will benefit from reflecting on their experiences, having opportunities to discuss and consider their teaching experiences.

Will there be any risks to me in taking part?

During the focus group, you will be invited to discuss your experiences of setting up and facilitating the project, this could be emotionally distressing if for example a participant, such as a pupil had a negative experience. However, the art education project is being designed to fully include the pupils and so this will contribute to reducing the risk of psychological harm.

What happens if I decide that I don't want to take part during the actual research study, or decide that the information given should not be used?

You have the right to withdraw from this research for any or no reason during the observation stage, in accordance with the BERA Ethical Guidelines for Educational Research (2011).

How will you ensure that my contribution is anonymous?

The photographs and audio recordings taken during the art education project and any information provided during the focus group will be stored on my password-protected university computer within my secure office, during the data analysis chapter and focus group transcripts, participants' names – this includes, pupils, PGCE students and their tutor, as well as the participating educational establishments will be changed to pseudonyms to protect anonymity.

Please note that your confidentiality and anonymity cannot be assured if, during the research, it comes to light that you are involved in illegal or harmful behaviours which I may need to disclose to the appropriate authorities.

Appendix 5 - Research Information Sheet 1 – Head teacher on Behalf of Child



LIVERPOOL HOPE UNIVERSITY RESEARCH INFORMATION SHEET – Head teacher

Outline of the research

This research seeks to explore your child's experiences of their engagement in the PGCE art education project at St Vincent's School, Liverpool. This will focus upon what their involvement in the project and will also determine what went well, less well and areas that could be improved should the project be run again in the future. The information gathered from the observations and focus groups will be fundamental to my PhD research, which focuses upon visual impairment and its effects on engaging with Art Education, this will be essential to the formation of the data analysis chapter of my research.

Who is the researcher?

Name: Harriet Dunn

Institution: Liverpool Hope University

Researcher's University email address: 11001413@hope.ac.uk

What will my child's participation in the research involve?

I will be observing the art education sessions that your child is participating in as part of the art education project at St Vincent's School, this will involve the filming of these sessions and some photography to capture what happened during the sessions. Following the completion of the art education project, your child will be invited to participate in a focus group to discuss their experiences of the art education project.

Will there be any benefits to my child in taking part?

Your child will be contributing to my PhD research which focuses upon visual impairment and its effects on engaging with Art Education. The responses provided by your child during the interview will be essential to the formation of a data analysis chapter. Your child will hopefully enjoy the art education project and the educational benefits and may also benefit from reflecting on their experiences.

Will there be any risks to my child in taking part?

During the focus group, your child will be invited to discuss their experiences of engaging in the art education project, this could be emotionally distressing if for example they had a negative experience. However, the art education project is being designed to fully include the young people and so this will contribute to reducing the risk of psychological harm.

What happens if my child or I decide that he or she doesn't want to take part during the actual research study, or decide that the information given should not be used?

Your child will have the right to withdraw from this research for any or no reason, during the initial stage where I will be observing their participation in the project.

How will you ensure that my child's contribution is anonymous?

Any information provided during the focus group will be stored on my password-protected university computer within my secure office and during the data analysis chapter and focus group transcripts, participants names will be changed to pseudonyms so that they cannot be easily identified to protect their anonymity.

Please note that the promised confidentiality and anonymity cannot be assured if, during the research, it comes to light that you are or your child is involved in illegal or harmful behaviours which I may need to disclose to the appropriate authorities.

Appendix 6 - Research Information Sheet 2 – Head teacher on Behalf of Child



LIVERPOOL HOPE UNIVERSITY RESEARCH INFORMATION SHEET – head teacher

Outline of the research

This research seeks to explore pupils' experiences of their engagement in the PGCE art education project at St Vincent's School, Liverpool. This will focus upon their involvement in the project and will also determine what went well, less well and areas that could be improved should the project be run again in the future. The information gathered from the observations and focus groups will be fundamental to my PhD research, which focuses upon visual impairment and its effects on engaging with Art Education, this will be essential to the formation of the data analysis chapter of my research. As the headteacher you are required to discuss the content of this research information sheet and consent form with your pupils– this will ensure that both of you understand what is required from participating in the research.

Who is the researcher?

Name: Harriet Dunn

Institution: Liverpool Hope University

Researcher's University email address: 11001413@hope.ac.uk

What will my child's participation in the research involve?

I will be observing the art education sessions that your child is participating in as part of the art education project at St Vincent's School, this will involve some photography and audio recording of the sessions to capture what happened during the art education project. Some of these photographs will be used within the data analysis to illustrate the findings. Following the completion of the art education project, your child will be invited to participate in a focus group to discuss their experiences of participating in the project. This will be audio recorded and transcribed to help refresh my memory when writing up the data analysis.

Will there be any benefits to my child in taking part?

Your child will be contributing to my PhD research, which focuses upon visual impairment and its effects on engaging with Art Education. The responses provided by your child during the focus group will be essential to the formation of a data analysis chapter. Your child will hopefully enjoy the art education project and the educational benefits and may also benefit from reflecting on their experiences.

Will there be any risks to my child in taking part?

During the focus group, your child will be invited to discuss their experiences of engaging in the art education project, this could be emotionally distressing if for example they had a negative experience. However, the art education project is being designed to fully include the

young people and so this will contribute to reducing the risk of psychological harm.

What happens if my child or I decide that he or she doesn't want to take part during the actual research study, or decide that the information given should not be used?

Your child will have the right to withdraw from this research for any or no reason, during the initial stage where I will be observing their participation in the project and conducting focus group on their experiences of engaging in the project.

How will you ensure that my child's contribution is anonymous?

Any information provided such as the photographs and audio recordings taken during the art education sessions and the audio recordings during the focus group will be stored on my password-protected university computer within my secure office and during the data analysis chapter and focus group transcripts, participants names including pupils, PGCE students, PGCE tutor and the participating educational establishments will be changed to pseudonyms so that they cannot be easily identified to protect their anonymity.

Please note that the promised confidentiality and anonymity cannot be assured if, during the research, it comes to light that you are or your child is involved in illegal or harmful behaviours which I may need to disclose to the appropriate authorities.

Appendix 7 - Research Consent Form 1 – PGCE Trainees



LIVERPOOL HOPE UNIVERSITY RESEARCH CONSENT FORM

Title of research project: Opening up Opportunities: PGCE
Secondary Art and Design Trainees' Experiences of Teaching Pupils
Identified as Having Visual Impairment in Art Education.

Name of researcher: Harriet Dunn.

I confirm that I have read and understand the
information sheet

for the above research project and have had the
opportunity to ask questions.

| Yes | No |
|-----|----|
| | |

I understand that my participation is voluntary and that
I am free to withdraw at any time, without giving any
reason.

| Yes | No |
|-----|----|
| | |

I agree to take part in this research project and for the
anonymised data to be used as the researcher sees
fit, including publication.

| Yes | No |
|-----|----|
| | |

Name of participant:

Signature:

Date:

Appendix 8 - Research Consent Form 2 – PGCE Trainees



LIVERPOOL HOPE UNIVERSITY RESEARCH CONSENT FORM

Title of research project: Focusing upon Visual Impairment and its effects on engaging with Art Education.

Name of researcher: Harriet Dunn.

I confirm that I have read and understand the information sheet

for the above research project and have had the opportunity to ask questions.

| Yes | No |
|-----|----|
| | |

I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

| Yes | No |
|-----|----|
| | |

I agree to take part in this research project and for the anonymised data to be used as the researcher sees fit, including publication.

| Yes | No |
|-----|----|
| | |

Name of participant:

Signature:

Date:

Appendix 9 - Research Consent Form 1 – Head teacher on Behalf of Child



LIVERPOOL HOPE UNIVERSITY

RESEARCH CONSENT FORM – Head teacher on behalf of child

Title of research project: Opening up Opportunities: PGCE
Secondary Art and Design Trainees' Experiences of Teaching Pupils
Identified as Having Visual Impairment in Art Education.

Name of researcher: Harriet Dunn.

I confirm that I have read and understand the information sheet for the above research project and have had the opportunity to ask questions.

| Yes | No |
|-----|----|
| | |

I understand that my child's participation is voluntary and that he or she is free to withdraw at any time, without giving any reason.

| Yes | No |
|-----|----|
| | |

I agree that my child may take part in this research project and for the anonymised data to be used as the researcher sees fit, including publication.

| Yes | No |
|-----|----|
| | |

Name of Head teacher:

Name of child:

Signature of Head teacher:

Date:

Appendix 10 - Research Consent Form 2 – Head teacher on Behalf of Child



LIVERPOOL HOPE UNIVERSITY

RESEARCH CONSENT FORM – head teacher on behalf of child

Title of research project: Focusing upon Visual Impairment and its effects on engaging with Art Education.

Name of researcher: Harriet Dunn.

I confirm that I have read and understand the information sheet for the above research project and have had the opportunity to ask questions.

| Yes | No |
|-----|----|
| | |

I understand that my child's participation is voluntary and that he or she is free to withdraw at any time, without giving any reason.

| Yes | No |
|-----|----|
| | |

I agree that my child may take part in this research project and for the anonymised data to be used as the researcher sees fit, including publication.

| Yes | No |
|-----|----|
| | |

Name of Head teacher:

Name of child:

Signature of Head teacher:

Date:

Appendix 11 - Checklist for Research Ethics Approval Requests (Staff or Student)

Name of researcher: Harriet Dunn.

Name of Supervisor (if student): David Bolt, Claire Penketh and Owen Barden.

Date completed: 24.11.16

**For use by staff or students to help improve the Ethics
Approval request before submission**

**For use by supervisors before completing the Supervisor
comments section of the form. If you cannot answer 'Yes' to every
prompt, please discuss with, or return the form to, the student.**

Checklist completed by: BA

Date: 24.11.16

| PROMPT | See form: | Yes/no |
|--|------------------|---------------|
| 1 Start-date is after date of scrutiny | 1.6 | Y |
| 2 Appropriate professional guidelines are identified | 1.7 | Y |
| 3 Informed consent is being sought from ALL relevant parties and Consent Form(s) | 3.1 i-j | Y |

| | | |
|--|--|---|
| and Research Information Sheet(s) are included. | End of document – | |
| <i>Note that the University encourages, as good practice, but does not insist on, asking children explicitly for their consent. Parental consent MUST be sought for all participants under 18.</i> | Research Information sheets and Consent forms. | |
| | Check that they match. | |
| 4 Power relations are clearly defined and discussed and appropriate steps to address any issues are set out | 3.1 e | Y |
| 5 Risk to research subjects is adequately discussed and addressed. ‘No risk’ is not an acceptable response, although ‘minimal’ is. <i>Note that if questionnaires or interviews are involved, part of the assessment of risk is linked to the questions to be asked. It is therefore helpful if these can be attached, or at least if there can be as full information about them as possible.</i> | 3.2 a | Y |
| 6 Risk to the researcher is adequately discussed and addressed | 3.2 d | Y |
| 7 The right to withdraw is explicit and fully thought through in this Request Form. The Inform Consent Forms the Research Information Sheet(s) contain further | 3.1. i | y |

information. It might be necessary for the researcher to give quite detailed information about HOW participants can withdraw and how possible psychological harm could be avoided.

| | | |
|--|-----|---|
| 8 Anonymity is adequately dealt with in the Request Form and is confirmed in the Research Information Sheet(s) | 3.3 | Y |
|--|-----|---|

| | | |
|--|-------|---|
| 9 Confidentiality is adequately dealt with in the Request Form and is confirmed in the Research Information Sheet(s) | 3.3 b | Y |
|--|-------|---|

| | | |
|---|-------|---|
| 10 Security of information is adequately dealt with in the Consent Form and is confirmed in the Research Information Sheet(s) | 3.3 a | Y |
|---|-------|---|

| | | |
|--|-------|---|
| 11 Destruction of information is adequately dealt with in the Request Form and Research Information Sheet(s) Note: it must not be made dependent on successful completion of the research project; for students, an expression such as 'when my studies are complete' covers all eventualities. It is acceptable for staff research to have a 'never destroyed' statement, but this must be transparent in the Research Information Sheet(s) and Consent form(s). | 33. d | Y |
|--|-------|---|

| | | |
|--|--|---|
| 12 The research is NOT into illegal activities | 2 a & 3.1. d Likely to be buried in the narrative | Y |
| 13 The research does NOT employ deceptive or covert methods, such as to negate or impede the ability of the participants to give informed consent. | 2 a & 3.1. d Likely to be buried in the narrative | Y |
| 14 The research HAS NO interaction with issues of national security | 2 a & 3.1. d | Y |

Note that if any of the last three prompts indicates that the problem scenario is present, the request will not necessarily be refused, but it will need to be sent (by the Faculty Sub-committee) to the University Sub-committee. Please flag this up when sending the form to the Faculty Sub-committee, but it would be helpful if you also completed the rest of the checklist.

APPROVAL

A: For STUDENT OR STAFF RESEARCH – to be completed by the Departmental Ethics Lead:

This research *does not* involve deceptive or covert activity, it *does not* investigate illegal activities empirically, it *is not* connected to any aspect of national security, and it *does not* pose a significant risk to the University's reputation.

On behalf of the Faculty Research Ethics Sub-Committee, I can therefore APPROVE the research and it may begin immediately. Any improvements listed as comments by DEL Claire Lloyd on the form should be made and incorporated in your completed work. Please email a copy of the final amended form to ethicseducation@hope.ac.uk for our records.

Name: Dr Babs Anderson

Role – Chair of FERESC, convening a sub-group of the committee, 24th November 2016

Date: 24.11.16

**Appendix 12 – Checklist For Research Ethics Approval Requests
(Staff or Student)**

Name of researcher: Harriet Dunn.

Name of Supervisor (if student): David Bolt, Claire Penketh and Owen Barden.

Date completed: 18.9.17

**For use by staff or students to help improve the Ethics
Approval request before submission**

**For use by supervisors before completing the Supervisor
comments section of the form. If you cannot answer 'Yes' to every
prompt, please discuss with, or return the form to, the student.**

Checklist completed by: OB

Date: 18.9.17

| PROMPT | See form: | Yes/no |
|--|------------------|---------------|
| 1 Start-date is after date of scrutiny | 1.6 | Y |
| 2 Appropriate professional guidelines are identified | 1.7 | Y |
| 3 Informed consent is being sought from ALL relevant parties and Consent Form(s) | 3.1 i-j | Y |

| | | |
|--|--|---|
| and Research Information Sheet(s) are included. | End of document – | |
| <i>Note that the University encourages, as good practice, but does not insist on, asking children explicitly for their consent. Parental consent MUST be sought for all participants under 18.</i> | Research Information sheets and Consent forms. | |
| | Check that they match. | |
| 4 Power relations are clearly defined and discussed and appropriate steps to address any issues are set out | 3.1 e | Y |
| 5 Risk to research subjects is adequately discussed and addressed. ‘No risk’ is not an acceptable response, although ‘minimal’ is. <i>Note that if questionnaires or interviews are involved, part of the assessment of risk is linked to the questions to be asked. It is therefore helpful if these can be attached, or at least if there can be as full information about them as possible.</i> | 3.2 a | Y |
| 6 Risk to the researcher is adequately discussed and addressed | 3.2 d | Y |
| 7 The right to withdraw is explicit and fully thought through in this Request Form. The Inform Consent Forms the Research Information Sheet(s) contain further | 3.1. i | y |

information. It might be necessary for the researcher to give quite detailed information about HOW participants can withdraw and how possible psychological harm could be avoided.

| | | |
|--|-----|---|
| 8 Anonymity is adequately dealt with in the Request Form and is confirmed in the Research Information Sheet(s) | 3.3 | Y |
|--|-----|---|

| | | |
|--|-------|---|
| 9 Confidentiality is adequately dealt with in the Request Form and is confirmed in the Research Information Sheet(s) | 3.3 b | Y |
|--|-------|---|

| | | |
|---|-------|---|
| 10 Security of information is adequately dealt with in the Consent Form and is confirmed in the Research Information Sheet(s) | 3.3 a | Y |
|---|-------|---|

| | | |
|--|-------|---|
| 11 Destruction of information is adequately dealt with in the Request Form and Research Information Sheet(s) Note: it must not be made dependent on successful completion of the research project; for students, an expression such as 'when my studies are complete' covers all eventualities. It is acceptable for staff research to have a 'never destroyed' statement, but this must be transparent in the Research Information Sheet(s) and Consent form(s). | 33. d | Y |
|--|-------|---|

| | | |
|--|--|---|
| 12 The research is NOT into illegal activities | 2 a & 3.1. d Likely to be buried in the narrative | Y |
| 13 The research does NOT employ deceptive or covert methods, such as to negate or impede the ability of the participants to give informed consent. | 2 a & 3.1. d Likely to be buried in the narrative | Y |
| 14 The research HAS NO interaction with issues of national security | 2 a & 3.1. d | Y |

Note that if any of the last three prompts indicates that the problem scenario is present, the request will not necessarily be refused, but it will need to be sent (by the Faculty Sub-committee) to the University Sub-committee. Please flag this up when sending the form to the Faculty Sub-committee, but it would be helpful if you also completed the rest of the checklist.

APPROVAL

**A: For STUDENT OR STAFF RESEARCH – to be completed by the
Departmental Ethics Lead:**

This research *does not* involve deceptive or covert activity, it *does not* investigate illegal activities empirically, it *is not* connected to any aspect of national security, and it *does not* pose a significant risk to the University's reputation.

Name: Dr Babs Anderson

**Role – Chair of FERESC, convening a sub-group of the committee,
18.9.2017**

Date: 18.9.17

Appendix 13 - Focus Group 1 - Prompts

Could you talk a little about the purpose of the art education project? Think about the things you got out of it.

Talk through how you prepared for the art education project. VI training session. University based session, etc.

What were your initial thoughts on engaging with this project prior to it starting?

Talk through what you actually did with the young people during the sessions - what was the content?

Talk about the different methods you employed to ensure that the young people could engage with the project.

To what extent were the sessions influenced by your own art practice, if not, why?

Discuss any issues or problems you faced during the project.

Any positive experiences on facilitating the art education project?

Discuss any improvements that could be made for next time.

To what extent has this opportunity shaped or influenced your practice as a beginning art educator?

Is there anything else you would like to add in terms of feedback?

Appendix 14 - Focus Group 2 - Prompts

How have your experiences at the VI specialist school been useful in terms of your mainstream teaching practice placements? Consider the learning journey you have been on as a PGCE trainee from facilitating the art education project with pupils identified as having VI up until now.

Using the photos I have taken during the art education project as a prompt, some of these photos show examples of you working on a one to one basis with some of the pupils, could you describe what it is that you were actually doing with the pupils at these particular moments and whether you would do these differently now that you have a greater experience of teaching?

Thinking about the Inclusion Statement, to what extent do you think this allows opportunities for creative expression among pupils identified as having VI? Draw upon the art and design programmes of study, key stage 3 aims and subject content to reflect on this.

When thinking about your role as an art educator, to what extent would you regard it as including a responsibility to support pupils to reach a variety of standards and competencies as set out in the National Curriculum?

To what extent, in your experience as an art educator, do you experience a tension between encouraging pupils identified as having VI/ SEN to develop and express their own individuality in a variety of creative ways and the standards and competencies outlined in the National Curriculum?

To what degree do you think that art education might provide pupils identified as having VI with the opportunity to express their own identity in creative ways?
Has your experience at the VI specialist school helped you with any challenges in your mainstream teaching practice placements? Would you do things differently now that you have a greater experience of teaching?

Do you feel differently about what you have learnt from the project as you reflect back on the PGCE course as a whole?

Has this experience informed the kind of jobs you are now applying for?

Do you think this experience has made you more prepared to meet the needs of pupils identified as having VI and/ or other disabilities as well?

Can you draw any comparisons between your experiences at the VI specialist school and your mainstream teaching practice placements?

Has this experience helped with developing your own teaching practice?

Do you have any final comments and/ or reflections that you would like to make in relation to how things could be done differently in the future or how this has had an impact on your teaching practice?

Appendix 15 – Research Ethics and Governance



Harriet Dunn

attended Research Ethics and Governance Canvas Course on Fri 21 Feb 2020.

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