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WHAT SUSTAINS A LIFE IN EDUCATION?

by

Jonathan M. Barnes

Canterbury Christ Church University

**Thesis submitted
for the Degree of Doctor of Philosophy**

2012

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Abstract

Being a teacher is key to my identity. That I remain committed to a system characterised by low morale, poor conditions, compromised values and disparaged beliefs, surprises me. This thesis asks why and how I sustain a life in public education and what relevance my story may have for others. It poses the following questions:

- What values, beliefs & educational approaches are important to me in education & why?
- What experiences have contributed to the resilience of my approach to education?
- How does my account relate to those of particular others?
- What implications does the exploration of the values & beliefs of myself & others have for my present action in education?

Such questions are important because of increasing evidence of teacher unhappiness in the UK. This thesis claims that systematic attention to fundamental beliefs promotes change and can build capacity. It traces a journey from introspective analysis towards public and collegiate action in education - a journey I think may be useful for others. Using the systematic study of autobiographies, diaries, letters, key influences and conversations, I seek answers to my questions by examining deeply held beliefs that prompt each major or minor decision. Values subsequently run through this thesis. The resulting enhanced self-understanding and professional activity is used to generate a theoretical basis and practical guidance for staff development in education.

An original feature of this ethnographic research is that close friends were research participants. Friends form and fix each other's' stories and support the actions that sustain us. They are central to our resilience and other aspects of well-being. Values-conversations with these friends confirmed that values can form young, and remain relatively unchanged over long periods. Our conversations deepened relationships and our joint resolve to act in-line with our values. A common commitment to creativity, though based on different definitions, defined our identities, directed our values and sustained friendship itself.

This thesis is also distinctive in its interdisciplinarity. My art works form a deliberately silent narrative argued to be as true, fluid and vulnerable as my words. I also use a musical structure called *sonata form* systematically to interrogate my conclusions. A blend of methodologies, dominated by auto-ethnography calls upon other interpretative approaches including: art and music criticism, grounded theory and action-based study. This mix of methodologies expressed my cross-curricular thinking and provided the engine that powered the staff development action recorded in the penultimate chapter. The term '*interdisciplinary praxis-focussed autoethnography*', is introduced to emphasise the intention of action through autobiography which characterises this work. My approach shows that living/working in accordance with core values, developing/nurturing friendships and identifying/extending our distinctive creative strengths have been central to me and my friends' resilience. This realisation changed my practice in teacher education. It strengthened my belief that teacher well-being is key to improving school experience for children.

Acknowledgements

My first and everlasting thanks go to my wife and close family who have suffered my divided attention for the ten years of this continuing and ever-deepening research. Cherry, Ben, Naomi, Esther and Jacob have shared me with this writing and research for more than ten years. As the journey involved in this study unfolds through this thesis the poignant significance of my heartfelt thanks will become clear. Cherry my wife has not only been infinitely tolerant of the many times my work has become an ‘extra partner’, but found time and patience to be a subject of research, unofficial supervisor and counsellor too. Both Esther and Jacob have read significant tracts of my work. The friends, represented in this thesis: Angeles, Danny, Grenville, Julian, Peter, Robert, Stephen and Vincent, have each given many hours and much thought to conversation and proof reading – their friendship has been truly tested over these years. Stephen has generously given double the work in taking on the role of a diligent, consistent and wise supervisor. Tony Booth’s kind and gentle supervision can best be encapsulated in the fact that each of his 149 detailed and handwritten comments made on my first tentative and naïve written offering, was powerfully enlightening, not one made me feel dispirited. Without the astute support and guidance of Stephen and Tony and the warm encouragement of Linden West I would never have reached the end of this journey.

As an institution Canterbury Christ Church University (abbreviated throughout as CCCU), has supported me in a number of ways. It funded this work as I taught full-time at the university, and provided a sabbatical term to write it up and provided funds to cover some teaching as I drew together the final strands. CCCU has also given a more profound support in providing me with a team of work colleagues who have lovingly supported me over the most harrowing times in the final two years of my research. The list of friends who have covered for me, marked for me, tolerated my lateness, absence or non-appearance, is almost endless, but I must particularly thank Vanessa Young, David Wheway, Toby Williams, Terry Whyte, Stephen Scoffham (again), William Stow, Claire Hewlett, Helen Taylor, Sue Kendall-Seatter, John Moss, Rosemary Walters and Ian Shirley in this regard. These friends have not only borne the brunt of my absences but each given sage advice, spurred me on and loved.

This thesis and any good that comes out of it, is dedicated to my dear son Jacob. My work on it occupied half of his lifetime. We spoke in detail about its ideas and implications over the 20 months I worked at his bedside and he contributed many of its most original thoughts. Living his life even in his illness, through the wordless medium of music, inspiring his audiences with his instant ability to enter the timeless world of musical creation and being quickly and easily able to make the deepest and most lasting of friendships – he magnificently embodied the ideal life I seek for every child in every school.

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(Chapter 3)

1. 1962; Battersea, *My parents and sister*, pencil drawing
2. 1963; Battersea, London *Deposition from the cross*, biro drawing in Bible flyleaf
3. 1967; Battersea, *Crucifixion*, oil on canvas
4. 1969; Battersea, *Self-portrait*, pencil.
5. 1971; Canterbury, *Self-portrait*, blues and black pen6b.
- 6a. 1971; Adisham, Kent, *Brussels sprout field*, oil on canvas
- 6b. 1976; *Minster Marshes*, watercolour and pencil
- 7a. 1973; *Minster Marshes*, pencil and watercolour
- 7b. 1973; *Minster Marshes*, pencil and watercolour
8. 1973, Fordwich, Kent, *rainclouds*, watercolour
- 9a. 1977; *Canterbury from Fordwich*, watercolour.
- 9b. 1977; *Minster Marshes*, watercolour
- 10a. 1974; Amboseli, Kenya, *Kilimanjaro*, pencil and watercolour
- 10b. 1974; *Tugen Hills, Kenya*, pen and watercolour
11. 1973; *Eldoret, Kenya, view from my front door*, pen and watercolour
12. 1974; Rift Valley, Kenya, *Aberdare mountains*, watercolour
13. 1977; Minster, Kent, *Richborough Power Station*, pen and watercolour
14. 1979; Dumpton, Broadstairs, *Cliffs at Dusk*, Etching
15. 1977; Canterbury, *Kenyan mask*, etching

Paintings and drawings forming a visual autobiography

1976 - 2011 (Chapter 5)

1. 1976; Spain, *Sierra Nevada, mountain village*, watercolour
2. 1979; Bath, *Royal Crescent*, coloured etching
3. 1984; Malaysia, *Pekan, Forest trees*, watercolour
4. 1983; Malaysia, *Pekan, , Thunderstorm near Pekan*, pencil
5. 1984; Malaysia, *Pekan, shophouses*, pen & ink
6. 1985; Malaysia, *Kuantan, Beach and casurinas*, Pen and watercolour
- 7a. 1985; *Malaysia, Pekan, mosque*, pencil drawing
- 7b. 1985; Malaysia, *Pekan, wooden palace*, pencil drawing
8. 1983; Malaysia, *Pekan traditional house*, pen & ink
9. 1983; Malaysia, *Pekan, Epiphytes in tree*, pen & ink
10. 1989; Kent, *Barfreston, Wheel window*, coloured etching
11. 1993; Kent, *Barfreston, Ornaments*, ink coloured etching
12. 1992; Kent, *Dover, Roman Pharos*, etching
13. 1997; Canterbury, *St Augustine's Abbey Cloister door*, coloured etching
14. 1999; Canterbury, *Crypt capital*, etching with coloured inks
15. 2001; India, Tamil Nadu Mamalapuram, *temple entrance*. Pen & ink
with water colour
16. 2003; India, *Dindigul, Abirami Temple*, watercolour and ink
17. 2003; India, Tamil Nadu, *Madurai Meenakshi Temple, Yali Sculpture*,
Pen & ink
- 18a. 2005; Ethiopia, *Angel doorway*, pen and watercolour
- 18b. 2005; Ethiopia, *St Michael*, pen, watercolour & gold leaf
19. 2005; Ethiopia, *Prophets*, pen and watercolour
- 20a. 2007; Greece, *Pelion Peninsula, Taverna*, pen & watercolour
- 20b. 2007; Greece, *Vos, antique sculpture*, pen & ink
21. 2007; Marakkesh, *Morocco, market scene*, pen, wax & watercolour
- 22a & b. 2007; *Marakkesh*, two diary pages, pen & watercolour
23. 2009; Canterbury, *Canterbury Cathedral from Choir House*, pen & watercolour
24. 2011; France, *Bethines, church*, watercolour, pen, wax & pencil
- 25a & b. 2011; France, *The Brenne*, two pictures in ink with wax & watercolour.

Chapter 1

Introduction

Jan. 1951 - Born, Sidmouth, Devon
 Feb. 1951 - Baptised Jonathan Mason Barnes
 Apr. 1951 - Moved to Battersea, London
 Jan. 1956 - Birth of Jane Ann Barnes, my sister
 Sep. 1956 - Started school at *Wix's Lane Infants*, Battersea
 Sep. 1958 - Moved to *Wix's Lane Junior Boys*
 Sep. 1961 - Joined the choir of St Barnabas. Clapham Common
 Sep. 1962 - Started School at *Sir Walter St John's Grammar School*, Battersea
 Jul. 1963 - Sang at St Paul's Cathedral, London
 Jul. 1969 - Left for teacher training in Art at *Christ Church College* Canterbury
 Sep. 1969 - Changed courses to study geography at Christ Church College
 Jul. 1972 - Certificate in Education in geography and Contemporary Studies
 Jul. 1973 - B.Ed. In Geography and Sociology of Education
 Sep. 1973 - Moved to Kenya, taught geography, history and English in, Kenya
 Sept. 1974 - Cherry joined me to teach in Kenya
 Dec. 1976 - Returned to UK
 Jan. 1976 - Taught Geography and Art in a girls independent school, Broadstairs
 Jul. 1976 - Married Cherry Tewfik in Canterbury, moved to live in Minster, Thanet
 Sep. 1977 - Taught geography and history at *Secondary School*, Canterbury
 Sep. 1977 - Birth of Benjamin Jonathan, our first child
 Jan. 1978 - Moved to Canterbury
 Oct. 1979 - Birth of Naomi Sarah, our second child
 Jan. 1981 - Moved to Malaysia, taught English and Art in Pekan, Malaysia
 Sep. 1983 - Returned to UK, supply teaching
 Jul. 1984 - Birth of Esther Louise our third child
 Sep. 1984 - Taught year 3 in Twydall Junior School, Gillingham
 Sep. 1986 - Taught year 3 in *St Stephen's Junior School*, Canterbury
 Oct. 1989 - Birth of Jacob Laurie, our fourth child
 Sep. 1990 - Education officer English Heritage and Dover District Council
 Sep. 1992 - Head teacher *St Peter's Methodist Primary School*, Canterbury
 Sep. 1999 - Seconded to *Canterbury Christ Church, University College*
 Jul. 2000 - First visit to *Thandigudi Primary School*, Tamil Nadu, south India
 Sept. 2000 - Lecturer in geography and music at Canterbury Christ Church
 Sep. 2001 - Set up first cross-curricular unit at *Canterbury Christ Church University*
 Apr. 2002 - Started work on PhD
 Apr. 2005 - Birth of first grandchild Isaac
 Mar. 2006 - Birth of 2nd grandchild, Tess, Birth of 3rd grandchild (4 hours later), Theo
 Jun. 2007 - Birth of fourth grandchild, Charlie
 Feb. 2008 - My father died, Margate
 Aug. 2009 - Jacob diagnosed with Leukaemia
 Feb. 2011 - Jane, my sister died, Salisbury
 Apr. 2011 - Jacob our son died, Sutton

Figure 1: The facts of my life

Chapter 1

Introduction

In this chapter I introduce myself and nine close friends in education as subjects of this research. I define the themes and concepts central to my study. I explain why teacher resilience and other aspects of personal well-being may be important to education futures and particularly the well-being of children. I name the questions through which I address the issues, values, attitudes and lifelong interests that sustain me and my friends. I outline why autobiography, biography, reported feelings and personal artworks are valid data and introduce the term *interdisciplinary praxis-focussed auto-ethnography*. Finally I define terms frequently used in this thesis.

This research was carried out whilst teaching full-time in a university faculty of education. The decision to research was taken after thirty years of work in schools, as an attempt to summarise what I had learned and found important enough to share. The focus of the thesis is the resilience that enables some teachers to contribute a lifetime of good work amongst children despite what may seem like a continual undermining of teacher confidence amounting to the demoralisation of many.

Resilience itself is but one feature of the teacher well-being which I see as directly impacting on the experience of the children in their care. What we call well-being may in part be the embodiment of resilience. Whilst the research is carried out amongst adults in education, its purpose is to propose enhancements to teachers' experience which will positively affect the well-being of the children they teach. My life in education, like that of Brian Simon whose autobiography, '*A Life in Education*,' (1998) suggested the title of this thesis, has been primarily concerned with the wide development, happiness and inclusion of all children rather than just a comfortable elite. From my exploration of self and others I have sought sharable knowledge about resilience.

As I set out self-analysis and interpretations of the lives and thoughts of others I am aware that feelings, experiences and other lives form major parts of any systematic study of personal resilience. Everything we are as individuals involves complex and chance combinations of stimuli.

Accounting for my own well-being is inevitably multifaceted and difficult to make explicit. In consequence I have chosen what I believe to be a unique mix of methodologies. While these fall within a generally interpretative paradigm they do not fit into a single research tradition. A blend of autobiography, biography, conversations, discussions, arts works, geographical, musical and artistic metaphor, with a commentary on educational action resulting from this research, enable me to construct an account of decision-making in education contrary to the performativity and target-driven narratives which have dominated British education in last three decades.

I am personally surprised to have survived forty years as an idealistic and principled educator. Through research into my life and those of other educators I seek to understand what has sustained this lifetime in education and offer some conclusions that might be of wider interest. Since this quest is both personal and professional, I should start with an introductory outline of my life and an accompanying timeline (*Figure 1*) to act as background for what follows.

Outlining a life

The word ‘outline’ has several meanings. For the painter an ‘outline’ may be the drawing beneath the painting; the sketch underlying a final product. It might also be a hard edge emphasising particular features in the finished work. In education and business an ‘outline’ has come to mean an articulated summary or conclusion. Inhabiting the worlds of painter and teacher I wish to use these multiple meanings to introduce this study of resilience. I employ my own painted and drawn images as a silent commentary adding emphasis to the words that examine aspects of my life. I also use images constructed by others as metaphors to introduce and inform major themes in each chapter. Words and the wordless are therefore intertwined throughout in outlining answers to the question, ‘What sustains a life in education?’

I begin with a summary outline of my life taken from the opening to the first of a series of autobiographies written as part of this study:

I was born on the 11th of January 1951 to Kay and Alf Barnes in a cottage hospital in Sidmouth, Devon. Dad was a waiter, mum a barmaid. Baptised Jonathan Mason Barnes, I was their first child, the first of 13 grandchildren of Agnes Barnes and her blind husband Leo and the first of Kate and Stanley Mason's eight. I was moved to Battersea, London at three months. Dad became a factory engineer and mum an insurance office secretary. My grandmother looked after me in the daytime. My sister Jane was born in January 1956 as I started at Wix's Lane Infants School. I attended the Junior Boys from 1958 to 1962 and then Sir Walter St. John's Grammar School until July 1969. In September that year I began training to be a geography teacher at Christ Church College Canterbury, having swapped my main study from art. My first teaching job was in Kenya where I lived for nearly three years.

Returning to England in 1976 I taught art and geography in a girl's boarding school and then geography and history in a High School between 1977 and 1981. I married Cherry in 1976 and we had four children between 1977 and 1989. I taught English and art in a Malaysian High School between 1981 and 1984, returning to England to teach as a generalist teacher in Kent primary schools from 1985 to 1990. I then took a two year secondment to become English Heritage Education Officer for Dover and East Kent. Between 1992 to 2000, I was head teacher of a Canterbury primary school. I then moved into higher education specialising in music, geography and cross-curricular studies. (Autobiography, April 2002)

Documented, verifiable facts do not, however, provide explanations of the beliefs, attitude, interests and actions which give form and direction to my life. The subjective interpretations, analyses and opinions collected in chapters 3, 4 and 5 of this thesis come closer to describing and accounting for my actions in life and education.

Other outlines

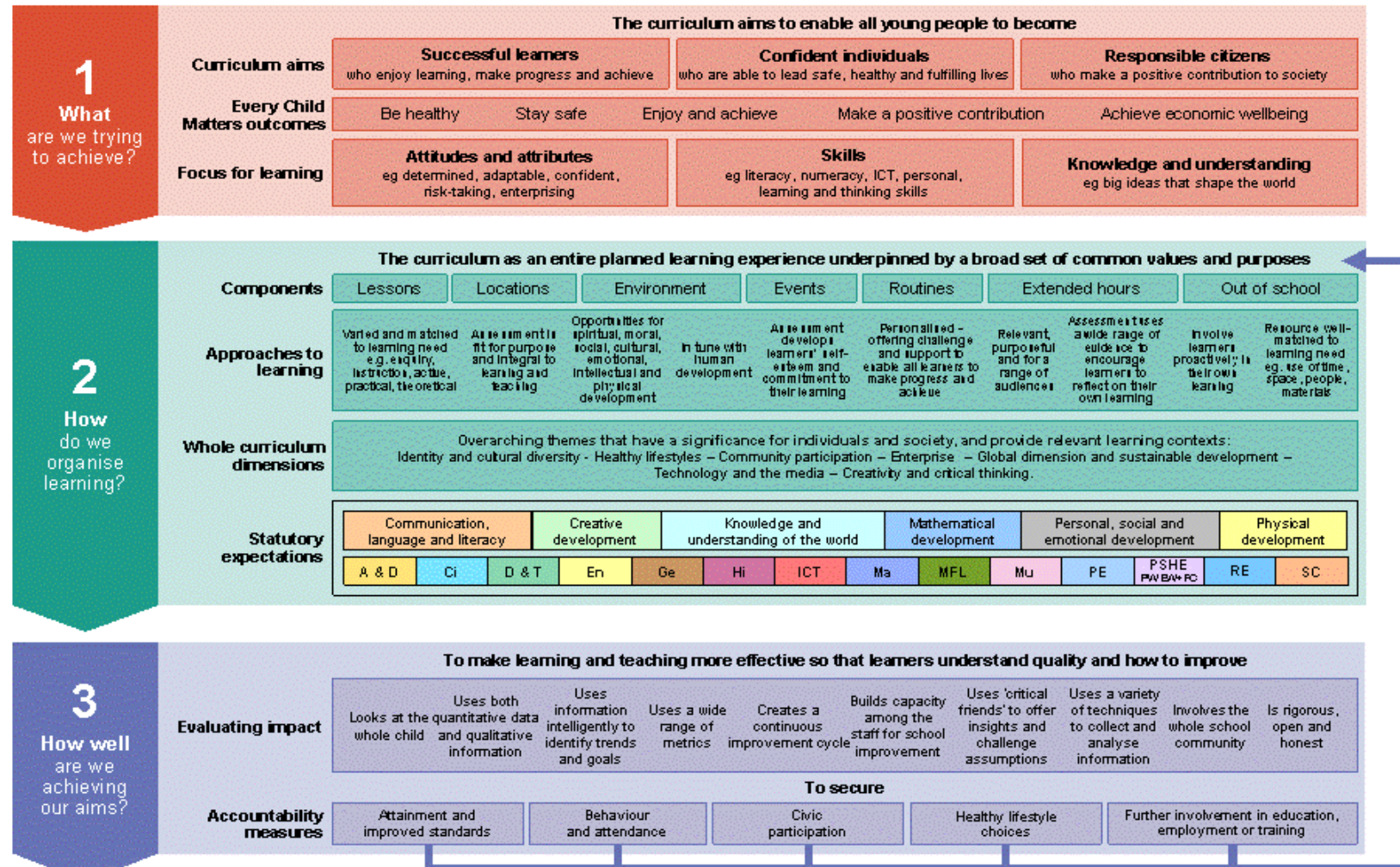
My introduction to auto-ethnography as a means of research led me to deepen my quest for understanding by involving others. By choosing friends as research participants I expected complementary narratives to my story and rich layers of further evidence on resilience and values. My biographical conversations with close friends in education however, resulted in a series of contrasting and challenging outlines. These outlines, used to frame chapters 6 and 7, confronted my assumptions and helped interrogate my early and simplistic conclusions by revealing different underpinnings for successful lives in education. Analysis of friends values countered my tendency to romanticise and over-simplify, but also gave me confidence to generate the conclusions and educational actions described in chapter 8.

Most of my pictures contain outlines too. They are heavy lines that emphasise detail significant to me. About fifty paintings, drawings and etchings accompany text in chapters 3 and 5 and provide figures in other chapters. These images are autobiography too; marks that tell of my life. They relate my story, show my feelings, ideals and preoccupations in subject, line, tone, colour, material and manipulated accident. This silent testimony will not be explained, it will speak for itself, leaving the observer with an alternative and felt dimension of truth – every bit as open to individual interpretation as my words. I claim the inclusion of art works as a parallel and unspoken counterpoint to my words to be an original and legitimate contribution to research and knowledge as they are to learning in schools beyond lessons of Art.

The auto-ethnographic research tradition combined with my increasing exposure to neuroscientific research has made me aware that each of us understands the same experience subtly differently. Consequently I believe that the words I choose are as delicately and personally nuanced as the watercolour tones of my paintings. Words and pictures for me approach the truth as equals and for the purposes of this research should be treated as of equal worth. This claim, though not unique (see Lawrence-Lightfoot and Davis, 2009) is rare in literature and research in education, usually dominated by ‘measurable’ numeric or verbal evidence.

A big picture of the curriculum

Three key questions



Adapted with thanks to colleagues at the Council for Curriculum, Examinations and Assessment (CCEA)

Figure 2: A Big picture of the curriculum, (QCDA, 2008)

A different kind of outline [Figure 2] forms the educational starting point of my thesis. In 2008 and 2009 the now disbanded, Qualifications and Curriculum Development Agency (QCDA) presented government plans, directives, policies, expectations and laws relevant to primary teachers in a complex diagram. This image symbolised for me everything that had gone wrong in education. Entitled *A Big Picture of the Primary Curriculum*, it was neither big, nor a picture and said little about a real curriculum. At three explanatory meetings the image, with tiny text and unexplained colours, was flashed up in PowerPoint. The presiding QCDA official quipped, ‘You’re not meant to read this...’ before picking out particular aspects to highlight. This outline of future education policy was in such fine print and so complex that few could have read it before becoming distracted, bewildered or belittled. It illustrated in my view, steps toward the de-professionalisation of teaching and the devaluing of children’s lived experience, through ever-increasing government interference in curriculum and pedagogy. My negative and heartfelt response on being faced with this outline was to ask, ‘How *have* I sustained optimism for a lifetime in education in the face of policies which have consistently run counter to my values?’ Beliefs and values were at the heart of my enquiry from the beginning.

The role of Belief

Beliefs are profoundly felt psychological conditions representing what we understand to be true. Beliefs tend to resist change and are not always demonstrable or rational. Belief itself is the subject of philosophical, political or religious commentaries and not a specific focus of this study, but its effects are. Neuroscientific research (Damasio, 2000; Bell et al, 2006) explores the inner mechanisms by which belief works, but most of us are happy to use the term liberally in expressing our views. My experience of self, life, work, friendship and family has led me to see belief as a prime mover for my conscious actions – at once constituting, driving and modifying my values.

Beliefs give rise to values. Values are not simply beliefs however, they are also commitments. They are strongly held ideas about meaning which arise from experience. My experience suggests that for me and others many lifelong beliefs are formed and set between the first year and the late teenage period. Beliefs change and whilst new beliefs often overlay older ones, naïve beliefs do not necessarily disappear (Perkins, 2009a). Those beliefs that *are* sustained or reassert themselves are central concerns of this thesis. Whilst I am aware of the widespread human capacities for denial and contradiction, experience has suggested that we can base our practical, professional, philosophical and personal lives on a complex web of such beliefs which may form a coherent framework for action. These beliefs become values, as I have suggested, when we act on them with sustained commitment.

Values and wanting to make a difference

Values underpin actions. Like the sketch under the surface of a finished picture they provide the direction of the narratives we form about our lives. Like an emphatic outline, values also highlight particular actions. I chose teaching as a career because I wanted to improve the quality of children's experience through applying and sharing my experience and interests. In conversation a friend expressed a similar hope to leave the world a better place and the desire to make a positive difference became a theme in conversations with other friends too. These friends, long-serving and considered by peers principled and 'successful' teachers, would, I hoped, provide pointers towards the sources of the resilience that maintained such ideals. Conversation quickly led me towards considering how values might be involved in making that difference.

Primary education in England has been the stage on which my efforts to change the world have taken place. Over the last 25 years I have sought principled and positive change in primary schools, aiming through curriculum and pedagogy to create an experience for children that is fulfilling, affirming, liberating and sustaining. Despite an earlier 15 years

focussed on secondary and adult education, I have come to believe that a morally and technically ‘good’ primary schooling is an essential ingredient in developing positive, flexible approaches to life and learning. For me an excellent primary education should involve many occasions in which the individual child is so engrossed in what they are doing, that education becomes a ‘present-tense’ experience – not primarily a preparation for the future. My own primary school years contained many such times and were happy, fulfilled times, but for many including some of my own children, primary education can be associated with failure, demotivation, unhappiness and the consolidation of negative attitudes. Such feelings are unlikely to help the child become an adaptable, confident satisfied and sociable adult.

It has been claimed many times that primary-aged children in England are among the most unhappy in the developed world (WHO, 2008; Children’s Society, 2009; UNICEF, 2011). I believe that developments in schools during the last thirty years have contributed to perceptions of child unhappiness. Whilst such conclusions are contested, it is without doubt that the pedagogy and curriculum our young people receive has suffered increasing external influence and centralisation in educational policy. In my view, such developments have promoted a ‘one size fits all’ mentality, diminishing the capacity of teachers to fit education to the individual child and adversely affecting the happiness of many. Figures showing high percentages of teachers leaving the profession during the first five years or taking early retirement add to negative perceptions (TES, 2009; Guardian 2010). Whilst it is clear that some children and teachers thrive in the English education system, too many do not.

I have seen that teachers can lead significant improvements in the schools in which they work (Chapter 8). Teachers have the capacity through such improvements to help construct a society that is more inclusive, loving, sensitive, participatory and happy. This research examines the sources and results of such beliefs through systematic interrogation of autobiography and biography, analysing personally significant literature and by critically responding to the influence of friends whose beliefs and values influence me. The deepening research journey within myself and those who have

helped sustain me has undoubtedly directed my attention to the specific ways in which I can make a difference. This journey may have implications for others.

I cannot push for change in society without seeking to know and change myself. The ancient Greek inscription, '*know thyself*,' inscribed over the doors of the Temple of Apollo suggests that analysis of one's own beliefs, values and attitudes is a well-tested route towards improvement. More recently, Rogers argued:

What is most personal and unique in each one of us is probably the very element which would, if it were shared or expressed, speak most deeply to others. This has helped me to understand artists and poets as people who have dared to express the unique in themselves. (Rogers, 1967, p. 26)

Whilst Rogers saw autobiography as providing '*context and meaning*' to his views (Rogers, 1967), Goodley et al., (2004) and Mitchell et al (2005) go further by suggesting commitment to self-study is tantamount to a desire for social change. The belief that self-understanding can promote change for the better rests upon faith in the, '*positively directional tendencies which exist in [most people] ...at the deepest levels*,' (Rogers, 1967, p. 27), but there are moral and philosophical problems inherent in the word 'positive'. The recognition of a positive tendency cannot rest simply on what *I* think is morally good or true or beautiful, it implies a more normative stance. Though total agreement on what is positive may be impossible and undesirable, 'values-discussions' aiming at building mutual understandings are essential in establishing the trajectory of change. For this thesis I have therefore focussed my dialogues with self and teacher-friends on values.

Values can seem a vague concept - we do not often articulate them. When asked however, it has been my experience that most quickly settle on beliefs that are fundamentally important to their life's decisions. Many of my values rest upon ideals apparently espoused early in life and arising from my unique experience. Naming my values, investigating their sources and motives, addressing their inconsistencies and insensitivities in chapters 3, 4 and 5 will be my first steps towards clarifying them. The values that have

supported, shaped and sustained me though the caprices of fate also seem upheld by friends and so their stories are vital to my investigation too.

Choosing resilience as a theme

I take resilience to mean not simply the capacity to endure and recover from stress, illness, difficulty or unwanted change but to use these events to become more able to face future challenges. As such it is clearly an aspect of the wider concept of well-being which also includes the physical, social, psychological and spiritual health of an individual. Resilience may be the key quality to sustain a lifetime in education. It is an important characteristic in any life, and research into subjective well-being (for example Seligman, 2004) often claims a consciousness of resilience as a major component. My commitment and that of my friends to education, has survived a plethora of personal and professional conflicts, insults and contradictions over the years. Negotiating with integrity, the inconsistent fashions, fads and increasingly detailed legislations affecting a life in education, whilst continuing to lead the learning of others has required single-mindedness, self-acceptance and a sense of control. Each of the preceding characteristics features in most definitions of well-being (Ryff, 1989). This thesis seeks to describe these and other qualities that combined to produce the resilience which helped us face relentless change in education and life arising from values frameworks contrary to our own.

The subjective is inescapable when considering felt responses like resilience. I aim to remain open to the discovery of new insights into the sources of resilience resulting from conversations with friends and analysis of my autobiography. The contemplation of values, art works, frequent re-readings of my own archive and influential literature refines my search. This combination of approaches widens the implications of my research beyond self and immediate colleagues, towards relevance for dialogue within all education institutions.

My personal stance on education is coloured by history and culture. Dramatic swings and tendencies to polarise debate in philosophy, public policy and recommended teaching style have characterised education in the last forty years (see Alexander 2010). By 2000 what I saw as excessive government interference, drove me out of the classroom but not out of education. As I struggled with these professional upsets, my wife and I also had to negotiate a range of unanticipated and distressing challenges to our parenting. Against the odds we were able to maintain core values. Such interweavings of the personal and professional became a recurring theme in my study. Personal and family experience coloured the words, thoughts and actions of work life; professional joys and frustrations played out at home.

Accounting for resilience is therefore a complex task. The reader will quickly be aware of intricate and dynamic combinations of personal and public, intuition and intellect, macro and micro-cultures, experience and faith, the articulated but also the inexpressible.

The research questions

My research will focus on experience, values, beliefs, and educational approaches in seeking to understand what sustains a life in education. Two research questions frame the first part of my thesis:

- What values, beliefs and educational approaches are important to me in education and why?
- What experiences have contributed to the resilience of my approach to education?

Influence arises from family, planned and chance experiences, places, friends, relationships and from the writing of strangers. I must go beyond acknowledging the fact that other lives are inextricably tangled with mine and therefore wish to examine the particular influence of friends (Stanley,

1995; Spencer & Phal, 2006; Ellis and Bochner, 2003; Merrill and West, 2009). To widen the relevance of this personal mission and test the validity of the answers and seek the inter-subjectivity described by Roth (2005), I therefore pose two further questions:

- How does my account relate to those of particular others?
- What implications does the exploration of the values and beliefs of myself and others have for my present action in schools and in Initial Teacher Education (ITE)?

These questions are addressed in detailed reference to the narratives (including feelings, impressions and preferences) of a group of nine close friends. Their evidence is subjected to academic study, analysis and debate. Answers will emerge from reported experience, selected aspects of biography, body language or images - all the material involves interpretation. One of the challenges inherent in this study is that of acknowledging the validity of my personal convictions. Since answers cannot be found in measurable units or quantitative methods, this will be a qualitative study, dependent upon reports of personal feelings.

The role of feelings in my research

We cannot escape from feelings. What I call knowledge – what I feel I know to be true - is rooted in experience. In my life as a soul, son, child, observer, husband, father, grandfather, friend and teacher, experience has shaped me, but knowledge assimilated from elsewhere has also played a vital part. Knowledge has accrued from living within a culture or cultures, with others, and often expressed in the spoken or written word, but also in sound, image and gesture. In discussing literature influential on me I will draw the reader's attention to work from the human sciences supporting and challenging my perceptions that the felt, unarticulated and highly personal aspects of life are both central to and under-represented in educational literature and practice.

Feelings are fundamental to perception. I draw upon a helpful distinction between feelings and emotions made by Damasio (2003). He defines a 'feeling' as an inner and private mental/physical sensation which essentially resists accurate verbalisation but is often interpreted as representing a particular negative, neutral or positive bodily state. Feelings are complex, fleeting, usually involuntary and difficult to capture. Neuroscience suggests they are active before we are conscious of them but feelings are closely related to consciousness, learning and decision making (Damasio, 1994 and 2000). 'Emotions' are the outward, visible manifestations of inner body states and are cruder, but usefully simplified representations of feelings, shown in face, body, words and action. Emotions are easier to describe and categorise, often longer lasting and susceptible to conscious manipulation. Feelings and emotions and our consciousness of them are also understood in philosophical, neuroscientific, psychological, sociological, linguistic as well as in symbolic terms. Each perspective adds a facet of understanding to a fundamental aspect of our humanity.

Records of feelings are not enough to furnish the rigour essential to education research. Key features of my life will therefore be critically examined in the light of reason as I search for answers to my first two research questions. I have carried an injunction to be systematic and critical throughout explorations of my autobiography. In writing the self-studies before embarking on this research, I attempted to record memories, but the affective so influences recall that autobiography ran the risk of becoming a narrative linking current feelings with past events. Writing six autobiographies at different times and under the influence of different circumstances provided a kind of assurance that the selected themes do not arise from a specific class of feeling or memory.

Human and material relationships also rest upon feelings. In answering my third and fourth research questions I discuss the role of friendship in developing and sustaining personal values. The lives of others close to me are explored in recognition of their impact on my thought and action, but whilst friends' evidence is used to corroborate, the same evidence should critique, and counter my own conclusions.

Philosophically feelings, beliefs and values, are part of what Popper called 'World 2', one of three contemporaneous worlds he argues we all inhabit. Popper's World 2 is defined as;

...the world of our feelings of pain or of pleasure, of our thoughts, of our decisions, of our perceptions and our observations; in other words the world of mental or psychological states or processes or of subjective experience.

(Popper, 1978, p. 1)

For Popper, this subjective world arises from and influences the physical world (World 1) and results in and interacts with a third world, (World 3) into which he places the *products* of human minds which include notions of equality, human rights, liberty, and fraternity as well as artefacts and made environments. Each of these theoretical worlds may be divided up and/or linked in a number of different ways but I wish to make a semantic distinction which cuts across all three. A division between what is visible and describable in words, about human feelings and what is indescribable and cannot be captured linguistically applies to the physical, subjective and made worlds we inhabit.

Feelings precede and control my responses. Feelings lead when I accept or reject an idea, rebuff or warm to a complete stranger for no rational reason. Whilst it is easy to be unaware of the irrational sources of decisions, much of my adult life has been spent in trying to apply a rational mind to reflex or intuitive reactions. Similar battles between sense and sensibility must be common in any thought or written analysis of values and moral judgements. Such conflicts are also expressed in line, form, colour, movement and sound. I will acknowledge and honour difficult-to-articulate feelings through using my own pictures, references to music, verbatim diary quotations and records of body language as data alongside verbal sources of evidence.

Answering the research questions

The complexity implicit in the question which forms the title of this thesis, requires complex research methods. My life in education has been dominated by my belief in interdisciplinary approaches. Combining the research, its purpose and a reflection on my life I have coined the original term, *interdisciplinary praxis-focussed auto-ethnography* to describe my method of enquiry. My research questions are addressed in nine chapters. After this introductory chapter, they are as follows:

Chapter 2 discusses my research methods. I elaborate on the steps taken to separate understanding of myself from my interpretation of the contributions of others. I consider autobiography and its construction, and outline the use of other ethnographic approaches to describe value positions and identify themes. I justify the use of art works in communicating meaning.

Chapter 3 uses many sources to discover the roots and development of my values between the ages of 4 and 24. It examines experiences, emerging attitudes and early sources for the resilience I showed in later life. The chapter also uses the silent testimony of the paintings and drawings made during my teenage and early twenties to enrich my enquiry.

Chapter 4 stays within the autobiographical character of this study, and mainly reviews books and authors who directly shaped my personal life, teacher education and my work as a teacher and teacher educator. I had tried out a more traditional 'comprehensive' view of trawling the literature but found this undermined the integrity of my thesis, and reduced the authenticity and transparency of the lines of reasoning within it. I summarise theoretical positions on values, well-being, resilience, optimism and the role of family, culture and friends.

Chapter 5 examines my professional and personal life between the ages of 25 and 60. In tracing the development and application of values, beliefs, attitudes and teaching approaches, I test the supposed continuity and simplicity of values and highlight friendship and the impact of contradictory

external and internal forces. The need to compare my account of values and those of my friends becomes particularly evident in this chapter. Again I use un-interpreted paintings and drawings made in the corresponding years as additional data.

Chapter 6 compares my account of values-formation, beliefs and attitudes to those of others. I identify and discuss the values of friends and the sources they ascribe to them and discuss evidence of shared and contrasting values between my friends and myself.

Chapter 7 looks beneath the surface of values. It takes evidence from biographical conversations, autobiography, self-analysis and group discussions to examine the principles, practicalities, pragmatics related to values and discusses the survival-value of values.

Chapter 8 recognises the equal importance of personal and professional interests and describes the practical implications of my research and how this research has resulted in action in schools. It ends by suggesting an approach to staff development founded on notions of values, creativity, friendship and well-being.

Chapter 9 discusses the problems and implications of this research. I evaluate my own approaches and juxtapose optimistic and pessimistic interpretations. I express hope for a better experience for teachers and children alongside fears that reductive and deterministic interpretations will poison my arguments.

Validity

My research questions clearly arise from personal interests though they reflect widespread concerns. They require data which reflects an understanding that personal knowledge cannot be separated from the knower, themselves part of a complex social and material world. This phenomenological approach arising from the insights of Kierkegaard (1985), Heidegger (1962), Ricoeur (1992) and Bourdieu (1984, 1993) and

buttressed by relativity and quantum theories (Stannard, 2008; Polkinghorne, 2002), suggests that since the observer so affects what is observed, any auto-ethnographic research requires:

‘... a radical suspension of judgement and submission to systematic methods of dealing with one’s own prejudices and prejudgements, - lest it lead to ideology, delusion and conceptual blindness. (Roth, 2005, p.9)

I have chosen to deal with my own biases by using mixed methodologies and multiple sources. I have sought to examine my values and attitudes through systematic reading and re-reading of my own accounts of my life. These re-readings after exposure to my friends’ accounts of values-formation, have been particularly revealing. In the light of the biographies of friends and a re-examination of texts that have influenced me, I have become aware of how much my autobiography depends on the biographies of others.

The wordless aspects of this study also serve to remind the reader of the open-ended nature of data concerning the self. Lives and pictures are always open to reinterpretation and I have come to understand that words are equally dynamic and debatable.

The unexpected connections between worded and wordless, personal and public, biography and autobiography, music, art, place and philosophy have generated interesting and I think original discoveries resulting from this research. Self-analysis and systematic study of the lives of other resilient teachers has for example, resulted in a newly energised passion to communicate ideas about staff development. The knowledge that autobiographical and biographical research can lead to personal and social change is not new, but I claim that research into teaching has not previously translated intense self-examination into such direct action. I believe that the intense, productive reflection and dialogue arising in more than 60 Personal and Professional Development sessions led across the UK (Appendix VI) during and resulting from this research, validate its data, methods, and focus.

Other definitions

A number of key concepts emerge from and underpin this thesis. I define them here:

Ideals

Ideals are qualities admired by individuals or groups, but do not necessarily direct action. They represent what I would like to be like, though I may be incapable of achieving them. I may have ideals but they only become values when they affect how I live.

Values

Values lead the way we live our lives. Booth describes values as, ‘...fundamental guides and prompts to action,’ arguing that values underpin all actions involving others and we know if we have done the right thing by understanding the relationships between our actions and our values (Booth, 2011). I shall use Booth’s definition throughout my study. Naming my values, trying to understand their sources and motives, addressing their inconsistencies and insensitivities are, I believe the first steps towards strengthening them and recognising their sustaining role. Values most effectively support, shape and sustain souls and societies when they are to some extent shared. I use systematic analysis of the values and views of friends to counter reductive tendencies in me.

Values are so primary that they are sometimes reduced to single, personally significant concepts like: community, family, service, honesty, justice, love. Such words are used to stand for values. They are often specific to individuals, location and culture. *Core* values are those few we see as non-negotiable and irreducible; the guiding beliefs we are left with when all else is taken from us. However reducing values to single words obscures their complexity and the multiple meanings we put on them. The words that hold values may, for example, stand for a number of other related and equally cherished concepts– making values more like a ‘framework’ than a single

concept (Booth, 2011). A value for 'inclusion' for example, may also embrace ideas of fairness, equality, anti-racism, socialism or compassion.

Values should be explicit. They imply an intention to act which distinguishes them from ideals, which inspire admiration but not necessarily action. Statements about values might begin, 'Beneath everything I believe in.... .' Attempts to coordinate any action without first establishing why it is right, may result in the moral confusions which characterise much human history and present existence.

Values can be shared. In a schools context I have written of the importance of frequently revisiting the 'values discussion' in every staffroom (Barnes, 2003). Values arise from experience and commitments - including dialogue with others. Personal knowledge, beliefs and interactions combine to act as an invitation to dialogue about the extent to which they can define a common enterprise for teaching and learning. I will attempt to identify and investigate what we see as 'good' in education and how these values are sustained.

Principles

Relating values to action links them closely to principles – the often repeated application of values in daily life. Principles arise from values but are often expressed in longer and qualified sentences. They can sound more practical than purer statements of value. Assertions about principles might begin, 'I always try to..., ' or 'I will (almost) never....'. Putting values and principles into words in such ways makes them easier to evaluate.

Values and principles can be negative or positive. Whilst they animate, direct and give meaning to our lives we also use them to cover our inadequacies and inconsistencies. They sometimes lead us into conflict with other values or expose the contradictions in our lives. In this thesis will also examine how they affect curricular and pedagogical decisions and why this may be important.

Virtues

By virtue I mean moral excellence or goodness in the estimation of a number of communities or cultures. The expression of community-agreed virtue or virtues can bring about what Aristotle called *eudaimonia* (group or individual well-being or flourishing). Aristotle showed how virtues may be displayed in a variety of social situations and (though always recognisable as good) take different forms according to circumstance. I am interested in the idea of schools becoming virtuous communities. The idea of virtuous schools assumes a certain moral ‘goodness’ and therefore a tendency towards positive or inclusive values like empathy, kindness, generosity and gentleness. Notions of racial, class, or gender superiority, common in my own childhood, are not generally seen as morally good in English society today. Similarly, values like selfishness, anger and deceit are commonly criticised as un-virtuous.

I coin the term virtuous-values to distinguish those values that are affirming and sustaining to self, others and the wider world. They are the ‘positive’ values I have experienced as being recognised and appreciated across a range of cultures. By using such language I imply belief that some values and behaviours are better than others.

Pedagogy

Pedagogy refers to the whole ecology of schooling: the teaching, learning, relationships and social, spiritual, physical and intellectual environments that characterise each education institution. I see good pedagogy as that which is geared towards inclusion, full participation (including the choice of non-participation), and aims at the physical, mental, social, intellectual and spiritual health of self, others and a healthy environment. Good pedagogy allows for dynamic processes, and for teachers’ creatively and positively to respond to changing personalities, events and conditions. Good pedagogy is a process rather than an end state; and whilst the values that drive it should be articulated, many of its properties are wordless.

Wordlessness

Words are by no means the only form of communication. Effective but wordless communication is found in music, art, architecture, drama, dance

and any other medium that uses symbol or sound to convey meaning. As Wittgenstein (2001) argued, wordlessness does not imply meaninglessness, some of the most meaningful experiences of life require no words. I would not paint if I could say what I wanted in words, neither would I need to play the music of others if they could communicate better in words. Both musicians and artists attempt to express meaning through their activities and I am attracted by Mithen's (2005) argument that communication through melody, timbre and pitch preceded verbal communication. I *feel* what composers want to say to me through their music, just as I respond to artists' images or poets' cadences. All ways of communicating knowledge can be viewed as imprecise but my view is that words are little more accurate than images, gestures, symbols and musical sounds. Difficult-to-articulate knowledge has often been influential in my life and that of friends and I wish to explore the influence and importance of these unvoiced aspects of life.

Images provide wordless commentaries or metaphors throughout this study. *Figure 2* was used as a metaphor and I use other images to capture fact, feeling and memory in ways more profound than words. The first images I remember were outlined cats, fish and dogs drawn by my grandfather and remembering instantly unlocks the smell of tobacco on clothes, a wheezy laugh and the gentle, kindly twinkle in his eye. A painting of a waterfall was my first memorable achievement. It was mounted and drawing-pinned on the notice board at the front of the junior school hall– its memory evokes the smell of floor polish and vomit and a feeling of pride and wonder at the power of this silent thing to generate pleasant attention. Such early and positive experiences of the unworded have seeded a lifelong passion.

Present-tense

A present-tense experience is one where the individual is so bound up with what is happening at the time that nothing else matters. During the long journey towards this thesis, the combination of traumatic events, deepening self-analysis and reading about optimal learning experiences has resulted in an increasing interest in present-tense experience. This feeling is associated with theoretical notions of 'flow', 'mindfulness' or the 'eternal present',

(Tillich, 1963; Csikszentmihalyi, 1996; Claxton, 2006). I believe that we live and learn most profoundly when we submit fully to experience in this way.

Lifelong interests

A lifelong interest is a personal passion that remains with an individual through all or most of their lives. Amongst my friends, these professional and personal passions were often the means through which core values were expressed. Sometimes a lifelong interest stood for a set of values that both directed apparently unrelated actions and expressed deeply held beliefs. For example, two musicians found music itself so powerfully able to generate community, communication and commonality that it became for them an irreducible entity, a core value.

Creativity

Creativity is the ability in all humans imaginatively, socially or practically to put two or more concepts, ideas, materials or things together to make a valued new one. Creative teaching uses the teacher's inherent and learned creativity to make learning more widely accessible. Teaching for creativity is when teachers intend to stimulate and develop creativity in others. Creativity is a concept I use to represent many valuable qualities in humanity. It exhibits the human ability to build something new from unpromising starting points. Thus the imaginative bringing together of different peoples, activities, perceptions, resources, or techniques, the combining of insights or ingredients, are just as creative as products of art, science and technology. For me creativity is involved in community building, responding to environments, sharing spiritual or sensory understandings and in collaborative or individual responses to challenges. Creativity overlaps with each of my core values.

Key Stories

We often relate short narratives or key stories that help explain the sources or the expression of personal values, principles or lifelong interests. My friends called upon stories in similar ways: verifying a truth, supporting a point, providing the origin of a value or illustrating a principle. Some key

stories are frequently told, others only emerged after detailed and intimate conversation, but all were distinguishable from other parts of the narratives by their self-contained and multi-functional nature, their fluency and animation in the telling. Robinson calls such stories ‘epiphany stories’ because so often they relate to the birth of a facet of self (Robinson and Aronica, 2009). Many key stories also functioned like parables containing layers of meaning and deeper truths; working simultaneously on many levels.

Positivity

Positivity is a concept that stands for a range of actions and attitudes an individual thinks are important. Often related to virtues, the word ‘positivity’ is used throughout this thesis. It is possible to establish some agreement on what denotes positive in a school context. Cultural norms in England may suggest for example that because honesty, love, tolerance, inclusion, friendliness, courage, peace, balance and joy generate pleasant feelings and bring benefits to self and others, they may be regarded as good or positive. Positivity of this kind may be argued to provoke morally praiseworthy outcomes - a cohesive society, supportive communities, good neighbours and so on, but is far from the experience of many children.

Whilst the word ‘good’ implies notions of excellence against externally generated, standards – good discipline, a good piece of writing, a good fugue – here, the positive feelings of one may imply a very negative experience for another. Positivity in institutional or individual experience implies actions and attitudes that are beneficial both to myself and all those around me.

Summary

In this introduction I have provided a brief outline of my life. I have introduced the idea of using deep analysis of the constructed narrative of my life and those of others to arrive at some conclusions relating to education. In introducing the difficulties faced by teachers negotiating a lifetime in

education, the necessity of resilience and caring for teachers' well-being was raised. I have highlighted the importance of the role of feelings in ethnographic research. After framing my research questions around the sources of my own and other people's values and the ways in which they are sustained, I discussed the role of feelings in this thesis. I then set out the chapters in which events, feelings, values, personal interests, actions in the present and hopes for the future will be addressed. The validity of the research methods and data was discussed and I ended with definitions of terms I will use throughout this thesis.

Chapter 2

Methodology: Exploring experience

Chapter 2

Methodology: Exploring experience

In this chapter I outline the methods used to answer my 4 research questions. I explore the way I have integrated a variety of sources of evidence - a systematic and critical series of six autobiographies supported through detailed written dairies and letters kept over my lifetime, and complemented by the wordless narrative of drawings and paintings; the literatures that have influenced, challenged and changed the direction of my thinking; and a critical exploration of the experiences of others in my friendship and collegial circle using biographical interviews and questionnaires. I discuss the ethnographic and qualitative character of the enquiry and its evaluation and locate my research methods within an interpretative paradigm. The use of dairies, multiple autobiographies and the spoken biographies of close friends is justified as necessary to form an understanding of the construction and expression of resilience and other aspects of personal well-being. An original method, (the use of sonata-form structure) of extracting valid information from these sources is described. Wordless elements of experience and knowing are identified as of similar importance to worded knowledge. In this context images, photographs, reproductions of established masterworks, copies of my own pictures and metaphors from music and landscape are established as legitimate research data in the quest to express other kinds of knowing. The chapter ends with discussion of the formulation of theory from biographical and autobiographical starting points.

Interdisciplinary praxis-focussed auto-ethnography, is an invented term which describes the cross-curricular nature of my approach and its direction towards practical action in the world. Uniting understandings from sociology, psychology, philosophy, geography, arts practice and criticism and education theory I consider what has formed and sustained the driving forces in my life. My auto-ethnography has a clear political focus in the praxis of education, aiming at changed action in classroom and staffroom. In attempting to answer the overarching question, 'What sustains a life in education?' I begin with a systematic examination of my own values, beliefs and approaches and their relationship with my own sense of well-being, particularly of resilience and 'job-satisfaction'. I recognise from the outset that such a question, centred upon notions of personal meaning and purpose, require evidence from multiple perspectives, many of which would not normally be ascertainable or visible to the reader. As Denzin and Lincoln observe:

We cannot study lived experience directly, because language, speech and systems of discourse mediate and define the very experience we attempt to describe. We study the representations of experience, not experience itself. (Denzin and Lincoln, 2003, p.51)

Such thoughts and Clough's (1998) exhortation to look for alternative ways to knowing are behind my use of un-narrated images painted, drawn and etched by me, and art works by others as data. Music represents experience too and so I have also chosen musical forms and some musical metaphors to represent felt knowledge.

Discussing the interpretative paradigm within which I place my work, Roth (2005) reminds us that auto-ethnography, reveals aspects of a particular culture at the same time as it attempts to tell about a life. Autobiography inevitably involves the biographies of others and the meanings created and shared between us. Attempting to understand others' interpretations and uses of words or metaphors is therefore fundamental to understanding mutual influences. If I am adequately to answer my main question concerning resilience and to generate personal/professional action to improve my world then I should avoid, 'the false dichotomy opposing objectivism and subjectivism,' (Roth, 2005, p.6) and seek to establish an 'intersubjectivity' between myself and those that chiefly influence me. Thus autobiography (worded, pictorial and metaphorical), and biographical conversations with friends are to be the data upon which this research is founded.

Choosing auto-ethnography

Autobiography is the written stories from my life, Auto-ethnography is the systematic study of aspects of that life story as the basis of research. Auto-ethnographic approaches are commonly used in research in the arts, and here I use them to address questions relating to education. My first research question involves the experience and other sources of the beliefs, and values that colour my approach to education. My own story is a resource to which I have deep, nuanced and privileged access. Critics of auto-ethnography, like Delamont, characterise it as the, '*essentially lazy – literally lazy and*

intellectually lazy, ... selfish and ultimately fatuous study [of] ... uninteresting and inconsequential lives,' (2007, p.2). I argue however, that all lives are consequential and interesting and that systematic and self-critical, self-study can achieve great depth, relevance and special usefulness in professions focussed on the lives of ordinary people. I claim through this thesis that auto-ethnography can generate or buttress personal change and powerful action in the world by answering the second research question concerning the sources of my apparent resilience.

Auto-ethnography clearly sits within a wider interpretative paradigm. It is participant research with a focus on reflexivity *par excellence*. I chose it because it best allays my personal fears about the distancing tendencies of 'traditional' research Ellingson and Ellis speak of:

...the alienating effects on both researchers and audiences of impersonal, passionless, abstract claims of truth generated by ... research practices... clothed in exclusionary scientific discourse (Ellingson & Ellis, 2008, p. 450).

A positivist approach would have been wholly inappropriate to a study dependent on interpretations of memories, feelings, experiences and conversations and my desire to emphasise 'soft' values like caring, relationship, positivity and creativity. Research which is carried out in the sciences or humanities according to a positivist paradigm rarely gives a justification for this choice. I argue that qualitative and interpretative approaches were the only ways I could answer my research questions. I could not pretend objectivity separated from subjectivity.

Autobiography and auto-ethnography has helped uncover some personal sources of hope and other values I hold to be positive. Long before this research I was aware that autobiographical writing revealed the complex layers of self (Bakhtin, 1984) and that autobiographical conversation in some degree created self. Self-analysis during friendly conversation also facilitated judgements as to the importance of my carefully tended values in remaining hopeful in the face of pressures towards despair. I hoped auto-ethnography-ethnographic approaches would help establish what sustained my assaulted and demeaned values and frame questions and proposals

which may help others facing similar challenges. Whilst aware that every autobiographical statement is, ‘*a construction*’, ‘*perpetually reshaped*’ (Bruner, 1990, p. 120), I felt constrained towards the end of a life in education, to make and sustain a coherent and meaningful life story based around my most cherished values.

Autobiography may have important social functions. Shared opportunities to express autobiographical fragments, key stories or longer narratives, may help establish sustainable and sustaining communities. A mature understanding of self may be key to what Goleman (1996) called the ‘emotionally intelligent’ individual, currently valued in post-industrial societies. Yet in a society which apparently prizes individuality, I note little time in education or education research is devoted to understanding how identity is constructed and sustained. Equally, whilst children appear highly interested in their developing selfhood (Hicks, 2006, Layard and Dunn, 2009), adult awareness of this interest has had little impact on the curriculum children receive.

Self-understanding can help us develop a fuller understanding of others. For a teacher, self-knowledge may be particularly important in heightening sensitivity to the emerging selves of children and the role played by different environments in influencing them. Bruner expresses the complexity of understanding selfhood in this way:

Selves are not isolated nuclei of consciousness locked in the head, but are “distributed” interpersonally. Nor do selves arise rootless in response only to the present; they take meaning as well from the historical circumstances that gave shape to the culture of which they are an expression. (Bruner, 1990, p. 138)

Autobiography is often an attempt to validate. Bruner suggests that it:

...reveals a strong rhetorical strand, as if justifying why it was necessary (*not* casually, but morally, socially, psychologically) that life has gone in a particular way. The self as narrator not only recounts but justifies. (*ibid* p. 121)

In this observation I am awakened to one of the dangers of auto-ethnography, the tendency to weave events into a romanticised story. If the written story of my life is part of a search for personal, emotional and spiritual meaning, then I must allow those meanings to emerge, rather than cast them into a mould. I must also be aware of the impact of the cultures I inhabit, continually limiting my choices. Analysis of my experience shows that minute internal or external influences can send life in unpredictable directions and that to pretend there is one, preordained or planned route in my own or anyone's life would be disingenuous. My life shares the fragility of each life story, its vulnerability to disintegration and reintegration, but examination has suggested a special role for values.

Why I chose close friends

My life in teaching has parallels with others who despite threats to their core values, have found the resilience to stay working in education with a sustained sense of direction. I study their experience in my answers to my third research question comparing accounts of my resilience to their understandings. The 'others' I asked to share in this research are my friends. I define a friend as a person in a long term and positive relationship with me. I chose friends because early in the analysis of my own story it became clear that my resilience depended heavily on their support. The friends represented in this study have mostly been in this relationship with me for more than 20 years. Their relationships cut across my professional, personal, spiritual, playful, social, intellectual and private lives. But even my closest friends occupy other cultures, see and experience things differently from me. Aspects of their lives and views therefore provide contradiction, additional data and depth to answer my research questions. Using close friends as research subjects was justified for a number of other reasons:

1. Only close friends could be asked to sustain the commitments of time and interest and tolerate the persistent, personal questions I planned to ask
2. They offered relative ease of access over what was to be a long research period

3. The empathy and frankness they had already shown, gave me confidence that they would answer my questions ‘honestly’
4. Being dominant characters themselves my friends are resistant to my attempts to dominate, and used to being sceptical and critical in their responses
5. My friends are well aware of the details of my private life and therefore it is more difficult to romanticise or ‘get away with’ obfuscation, deception and hypocrisy
6. I like my friends and I believe they like me, I hope therefore my ongoing research will be mutually pleasurable
7. In daily encounters my close friends often challenge my unsafe conclusions. Whilst our meanings may arise from similar beliefs or experiences we come from different cultural backgrounds; meanings need not be consistent, conclusions and emphases are likely to be different
8. My friends particularly resist the generalisations I make about them and their values and are willing to return to disagreements because the long term and mutually supportive nature of our relationships make that possible.

Each reason for the choice of friends as research participants raised questions. Would friends be as tolerant as I expected? Could I do justice to them as individuals in a context focussed so much on me? Would they stay around to be interviewed many times over? Would they indeed be honest or could our friendship be based upon mutual glossing over of disagreements? Would the criticality I expected manifest itself? I examine means of answering these questions later in this chapter.

The ethics of using self and friends as research subjects

I thought using myself as a research subject would present few ethical problems outside finding the confidence to do it, but as my study deepened it became clear that I had to decide how far aspects of personal privacy should be made public. There are places therefore, that I avoid because they

involve others and aspects of self I wish to remain private. I have chosen to minimise details of the huge impact of my own children in order to preserve their privacy. On the other hand I decided to accept the risk that public honesty about myself may destabilise a positive self-image since integrity and personal honesty are important to my thesis.

Submitting my research plans for ethical review to the CCCU ethics committee resulted in questions as to the ways in which I would counter any tendencies to dominate conversations and interpretations. These concerns I answered to the satisfaction of the ethics committee and summarise below.

I sent each prospective participant a letter asking them to join me in the quest to find out what sustained us in education (Appendix 1a). After receiving assent from 9 out of fifteen invitations, I telephoned each friend with further enquiries. On enquiry each friend and family member represented in this research wanted me to refer to them by name because they too were interested in the personal journey involved in this research; they stated they did not require confidentiality. Examining their beliefs, values, passions and attitudes, however, presented a unique set of ethical problems.

Whilst my data was to arise from biographical conversations rather than full biographies, I informed participant friends that my research needed to include systematic, though incomplete, explorations of aspects of life history to establish the sources of beliefs, values and attitudes. Questions were therefore likely to be intrusive and require time, calm and trust. In each conversation I stressed that my friends should feel confident that control was truly in their hands so that the outcome of our conversations was worthy of analysis. I believe accepting this assurance is easier between friends than strangers. If recalling the past conjured up distressing or uncomfortable feelings (as happened a number of times) friends needed reassurance that our friendship, not the research, would prevail and I would stop the questions and simply be a friend. As an interrogator of personal beliefs maintaining a relaxed manner and avoiding the distant mantle of 'researcher' or examiner was important. In questioning myself and close

friends I was careful to avoid the misunderstandings, lack of rapport and discomfort warned against by some ethnographers (Woods, 1986; Cole, 1991). Environmental conditions were chosen to be secure, relaxing and free from distraction.

Conversations took place in conditions of high mutual confidence - usually the homes or cars of my friends or my own home. At the outset of each conversation I explained the nature of my research and my focus on beliefs, values and approaches to education. I also stated my interest in creativity and its possible relationship with values. My friends were not surprised at these foci, but expressed enthusiasm to participate in deeper dialogue. My planned questions were brief (appendix 1b). I used a simple framework to ensure comparability between accounts and preserve a conversational feel to interactions. Since research subjects were close friends, frank conversations were already common and friendship granted more freedom to delve into past motives and to challenge them. It is possible to abuse friendship however, and initial agreements stressed that during conversation that the power must always remain with them; that they could stop, withdraw or change the subject at any time. I recognise that I continue to be mediator and narrator of my friends' stories (Goodley et al. 2004), but through the use of their words in this thesis I attempt to honour their voice. Questions were not asked in any particular order and not always in the same form, but all conversations addressed the following:

- their values
- definition(s) of values
- the sources of values
- how values were sustained, expressed, compromised, lost and perhaps re-found
- lifelong interests
- views on teaching and education in general
- views on creativity.

Only personal, persistent and long-term conversations could begin to uncover satisfactory understandings of these complex and dynamic issues. I

asked each friend whether they wanted me to anonymise their names and each answered, 'no'. I cannot guess their reasons for wanting their names to be public, but decided to keep their names in the research as a way of honouring their contribution and their lives. We agreed that whilst friends' names would be used throughout, people they referred to would be anonymised, by change of name or fictionalisation of their relationship. Though my friends were aware that our discussions were being recorded and would be transcribed they knew they could revisit and revise their accounts as I did in autobiography. Each friend received the first transcript knowing they could amend and return or destroy it.

I took the decision to name the school of which I was head teacher, because links between me and the school are prominently in the public domain through OfSTED reports. Naming this school has implications but my comments on the curriculum, my response to government and local authority target setting practice and feelings about the school are already part of the public record in local newspaper articles, my book on the curriculum (Barnes 2011b) and the school prospectus.

My parents and sister, and four children are also represented in this research. Parents obviously come from a different generation with a different set of attitudes and beliefs. Memories of my mother's views and actions fifty or sixty years ago must be read with an understanding of the culture and period they represent as well as the typical complexities of relationship between parents and their maturing children. With this in mind my mother and I have talked about how she is represented in this research.

Cherry is my wife and my friend. Her inclusion was essential because of her profound influence and support, but clearly we share a relationship many degrees deeper and richer than other friends. For reasons of balance I have deliberately kept evidence collected from Cherry to a minimum, nonetheless she is of fundamental importance to my story of resilience. My story involves many experiences shared with her, but early in my research journey it became obvious that she often saw events differently - this

focussed my attention to the whole issue of veracity regarding the stories we tell ourselves and others.

My father and sister and youngest son all died during the ten years of this research and I have taken the decision not to use material collected from them. Each death was a profound loss to me, but the illness and death of my son has been of the greatest magnitude of trauma for Cherry and myself. I have deliberately avoided reflections on this, without question the most awful event in my life, because I do not know how I will be sustained through it. I only know that friends have again been of the utmost importance to us.

My own search to be honest with myself has ethical ramifications for those who are closest to me. Reading of my ever-deepening self-questioning may have proved uncomfortable and so I have given my children opportunities to read and question this thesis before finalising it.

Methods of research

The detail of interdisciplinary praxis-focussed auto-ethnography, now needs explaining. Below I outline the range of methodologies used to justify the term

Ethnography and conversations

We learn about others through sharing biographies. The particular biographical/ethnographic methods most appropriate for analysing the conversations were formally developed through the work of the Chicago School led by social researchers like Mead (1934), and Park(1939)who were described as key influences on the thinking of Bruner (1986, 1987). Mead argued that individual minds, '*can only exist in relation to other minds with shared meanings,*' (Mead, 1934, p. 5), and that there was, '*no mind or thought without language,*' (ibid. p. 191). Park introduced the term 'ecology' into social-psychology linking each life with the social, natural, made and imagined world that surrounded it. Mead's biographical methods were taken up by some psychoanalysts, for example in the work of Rogers (1967) and Buhler (1968, 1974). The complex qualitative research methods,

called ‘grounded research’ established by Glaser and Strauss (1967) arose from this background and seemed a helpful tool in analysing the biographies of friends.

Grounded research

Grounded research describes a method for, ‘... *developing a perspective on behaviour – a stance to be taken towards data...*’, (Glaser and Strauss, 1967, p.3), that arises from the data itself. The method used to interrogate autobiography and conversations provided themes, categories and properties that were, ‘*intimately linked to the data*’ (Ibid. p.4); influenced neither by my expectations nor other research methodologies. My research has generated a theory which might be applied to personal and professional development in schools. This outcome conforms to grounded research theory in that the proposals offered at the end of this thesis:

- (a) closely fit the context in which they will be used;
- (b) are understandable by anyone involved in the area;
- (c) are general enough ‘*to be applicable to a multitude of diverse daily situations*’;
- (d) allow any user significant control over the process so that they may fit, ‘*situations as they change through time,*’ (Ibid., p. 237).

Themes: On first reading of approved transcriptions I analysed them to identify recurring aspects. Glaser and Strauss suggested identifying themes, categories and properties. Common themes – distinguished by being ‘big issues’ in the minds of friends and myself- were highlighted in different colours. The themes were:

- Family (highlighted in pink),
- Love (highlighted in blue),
- Religion (highlighted in yellow),
- The arts (highlighted in green),
- Vocation (underlined) and
- Politics (boxed) (raised by 4 friends)
- Suffering (circled) (raised by 4 friends).

Other values-related issues like sex and war were not represented - my questions did not take us there.

Categories and their properties: The themes above were raised in different contexts and I identified these contexts as ‘categories’ in Glaser and Strauss’s terms. I noted the following ‘categories’ with some common properties (shown in lowercase letters in brackets) in the margins of the transcripts the categories and properties were:

1. **Values (V)** - which included properties like principles (p), and the lifelong interests and educational approaches that expressed them (li)
2. **Beliefs (B)** – including properties like attitudes (a) and faith (f)
3. **Key stories (Ks)** – including properties like important times of life (it), special places (wiggly underlining) and events of childhood (c)
4. **Key people (Kp)** – including properties like influential groups (g) mentors (m), family (f), friends (fr), inspiring individuals (ii)
5. **Key concepts (Kc)** – like happiness (h), creativity (cr), affirmation (aff) well-being (wb)

Other ethnographic methods

A range of approaches influenced both style and substance of enquiry (see Mitchell and Weber, 1999; Ellis and Bochner, 2003). I also refer to methodologies used by Csikszentmihalyi (1996), Davies, (1997), Fischman, et al, (2004), Merrill and West, (2009), Stige et al (2009) and Catling (2010), West’s psychoanalytically-inspired work led me to understand that even the most exhaustive examination of biographies and autobiography would/could not provide definitive answers to my questions. The very complexity of every human life meant that suggestions towards temporarily meaningful answers were the most I could achieve. I did not find this insight dispiriting. My research led me to suspect that personal and collegiate growth, perhaps even aspects of fulfilment, can arise from *attempts* to find answers rather than the answers themselves.

Multiple re-examination of transcripts: The need for repeated and critical re-reading of the manuscripts revealed many new and unexpected characteristics. These were noted as properties in the margins (see appendix IIa for an example page). Unanticipated properties from one conversation led me to re-examine (again), previous and different conversations for missed signs of additional themes, like suffering. On reconsideration, deeper levels of complexity revealed themselves. Returning to earlier transcripts I noted in myself a subtly changed viewpoint and each time found myself looking for slightly different things (see appendix IIb).

It was only through repeated analysis for example that I found the link between the category, ‘values and their properties’ and life-long interests/educational approaches. Re-readings of autobiographical writings in the frame of mind engendered by particular friend’s stories resulted in new properties under the headings of beliefs, values, stories, and people. The *un-principled*, *pragmatic*, or *casual* routes into education have already been discussed but additional properties emerged. For example, the *values-conflict* related in Stephen’s record of his last primary school led me to return to similar tensions in the stories of others. Cherry’s feeling of being ‘*out of control*’ and Julian’s, ‘*lack of engagement*,’ (see Chapter 6) might be interpreted as the results of values-conflict’ too. Other emerging properties of values, stories and people included:

- The loss of values,
- The rediscovery of values,
- Multi-functional key stories,
- Psychological survival tools,
- Mutual support,
- Friendship.

Group discussions: None of the properties above were initially named as significant in my conversations, so I needed to take care not to take the evidence too far. I therefore brought a convenience sample of 5 friends together for an evening meal during which my tentative headings of categories and properties were unveiled and opened up for discussion

around a round table. The following week we joined in a second discussion in the workplace of one friend. The lively conversations were recorded and transcribed and I wrote comments on body language and tone of voice whilst people were talking. Group discussions were intended to ascertain if individuals could recognise the properties which had arisen from the analysis of their individual conversations or felt that new ones needed to be added or definitions clarified. I also wanted them to decide whether as a focus group, comprising half the interviewees, we could agree on the significance of values and their potential impact on education/educationalists.

The values and attitudes of friends: Finding a research methodology suitable to analyse reported aspects of the lives of friends presented special opportunities. As Moore reminds us, general life story research is likely to be, '*characterised by struggle, uncertainty and multiple confusions,*' (in Goodley, et al, 2004, p.63). Researching aspects of the lives of friends may however, reduce the variety of such uncertainties and confusions and allow me in Moore's words to:

‘...hold on to personally valued principles, to take the most open and honest and collaborative approach possible to finding out about [...] experience, and to seek to effect positive social change as part of the process. (ibid. p.63)

It seemed likely that the biographies of friends were as subject to constant re-evaluation and re-remembering as my own. These biographies were therefore interrogated for inconsistency as well as common themes. Since relationships with friends are characterised by familiarity, mutual and general affection, support, trust and frequent co-operation, I was able to return many times to untangle confusions.

Questionnaires

Conversations rarely covered the ground intended. Indeed no conversations addressed exactly the same set of themes because, in the manner of free flowing dialogue, they followed wandering courses, despite my planned questions. This was a limitation of my interviewing technique perhaps inevitable when talking with friends. I forgot on occasions, to ask for

specific stories or examples of general points made. I sometimes omitted to probe influential details of schooling or family life. Realising this I decided to issue a short questionnaire, based upon one devised by Catling, (2010). Responses would provide a degree of common ground and a comparable base for later interpretations. The questionnaire (appendix IIIa) used an open and flexible format hopefully more suitable to friends and colleagues. The draft was modified after discussion with my supervisor to ascertain what respondents felt were their values and asked for specific autobiographical sources of those values.

The recipients were given a month to respond and answers were to be interrogated for evidence of specific values, key stories, people, places and times. I hoped that, consistent with my own reflections, different things might be highlighted in this contrasting format and wondered if being asked similar questions on a different day might provoke different answers. Disappointingly only one of these questionnaires was returned - by Cherry, perhaps because a questionnaire format for considering such profound issues was seen to be too impersonal.

I followed this by issuing a second questionnaire, specifically on values three years later (appendix IIIb). It consisted of a table of values compiled by Gardner and student associates and part of the 'Good Work' project in 2004 (see Fischman et al, 2004). Friends were asked to choose the ten most significant values to them and place them in order. They were also given opportunity to state values missing from the given list. This request generated six responses.

A simple one question email was sent to ten current colleagues towards the end of my research asking them what they thought were their core values.

Art works

Not everything felt and thought can put into words. Experience is also captured through image, movement and abstract sound, perhaps even in smell, taste and touch (Pink, 2001). My belief in the parity of the worded and the wordless arises from experience and is corroborated by many

conversations as part of this research. Honouring the wordless aspects of existence is an enduring principle in my teaching and a core theme of this thesis. I have therefore chosen to represent my story partly through my paintings, drawings and etchings, placed chronologically throughout chapters 3 and 5. This archive of over forty years work addresses some of the ‘silences’ in my diaries.

These two dimensional images cover the period from 1967 to 2011. They represent a typically messy life story but also many lifelong themes and values. My pictures are open to a number of literal and metaphorical interpretations, just as my words are. At times the experiences, feelings and understandings expressed visually in painting and drawing may convey my story more precisely than words.

I deliberately avoid explanation or interpretation of my artworks. If my art is a means of communication then it must speak for itself. The titles record simply the date, place and medium of each image. In bringing these images together however I note themes that overlap with the written themes and stories of my autobiography:

- Places
- Buildings
- People
- Sounds
- Colours
- The exotic
- The spiritual.

The analysis of influential writings

Until the categories arising from interviews and autobiographies were established, I avoided consulting academic literature on auto/biographical research, values and memory. My literature review therefore dwells first on books from my initial teacher education, life as a teacher and teacher educator seeking to discover what shaped my concerns in education. The later works on creativity, curriculum, education, learning, meaning,

neuroscience and values (1990 – 2011), were read in pursuit of my pressing and current concerns in education. Independent of this research these books have significantly influenced my work and personal life, but require systematic and critical analysis in my search for an honest appraisal of my values and actions. Reading the work of others is part of that quest for intellectual and emotional honesty and the literature is reviewed under headings arranged in overlapping pairs that emerged from analysis of my autobiographies:

- Hope and faith
- Family and love
- Friendship and kindness
- Equality and inclusion
- Creativity and wordlessness
- Culture and Communication
- Happiness/Joy

Classifying academic literature under headings arising from research confirms its grounded nature and added to the journey of discovery generated by it. Confining a literature review to personally influential books is also a pragmatic decision. Each theme is already subject to extensive academic endeavour well beyond the scope of this thesis, but I wished to illustrate the eclectic and inter-disciplinary nature of my influences. Therefore I have restricted the review to a critical outline of the pedagogical, psychological, sociological, philosophical and neuroscientific arguments that have influenced my beliefs. The wisdom of others, of friends and personal reflections ensured the creative element of chance which matched my observations on the unpredictable nature of character and values-formation.

Other research devices

In seeking validity I also adopted a number of original research devices designed to test my assumptions. These are also in keeping with my interest in wordless ways of knowing:

- The concept of the 'red thread' of values
- The use of sonata-form analysis
- The use of pictorial metaphors

The red thread: In a number of cultures the image of a single, apparently stray thread which appears and disappears throughout a woven fabric has been used as a metaphor. Richhart uses this weaving metaphor to represent the ways in which core values constantly and sometimes unpredictably surface throughout the life of an individual (Richhart, 2002). In my research I refer to this metaphor a number of times to highlight the resilience of particular values in the lives of friends.

Sonata-form analysis: In building this thesis on verbal self-portraits I am In Jessica Davis' terms, '*...constructing and communicating [my] understanding [of myself and others] for the reconstruction and reinterpretation of the reader.*' (Davis, 1997, p. 261). Biographical approaches to research require structure and rigour if they are to be, '*...more than a compilation of random reflections, personal views and interactions with sites.*' (*Ibid.*, p. 263). For the autobiographies I adopted an analytical structure that follows what musicians know as sonata-form:

1. *Exposition* which introduces a *first subject* followed by a linking passage to
2. *Exposition, counter subject, a second, subject* which counters the first sometimes provides a dissonant, critical, tension-producing response to the theme, often in an opposing key
3. *Development* which presents and expands these themes, sometimes in extravagant ways leading to the introduction of a
4. *Resolution/recapitulation* of the themes, transformed by drawing them together in the same key
5. *Coda* which provides a brief but confirming conclusion

Sonata-form represents a major achievement of western civilisation. Using the invention of tonality, eight note scales in different keys and major and

minor modes, a composer may construct, sustain and develop a complex argument using sound only. A statement (first subject) in one key, developed and extended will be joined by an opposing statement, (counter or second subject) often in a different key which itself is developed and extended. Eventually the two themes collide. The ensuing argument may be long and involved, leading to frequent key changes, apparent departure from the central ideas, growing tension, discord, even confusion, but eventually the composer, unites the two themes and resolves the argument. To do this skilfully, combining surprise, profundity, ingenuity with balance, composers like Mozart, Haydn and Beethoven whose works have survived the test of time, achieve results little short of a miracle - they translate a worded concept like the argument, into pure sound, accessible and comprehensible across time and culture. The resolutions such composers invent can leave audiences and individuals inspired and illuminated - yet not a word has been spoken.

I have applied this musical structure to my analysis substituting worded claims, counterclaims, arguments, collisions and resolutions for musical ones.

Using this structure for analysis has advantages and disadvantages. The choice of sonata-form arose from my interest in music and desire to use an essentially wordless structure to frame worded arguments. Sonata-form offered a repeatable formula with which to state, cross-examine and summarise important themes and arrive at a balance. The multiple justifications of narrative, however, cannot be squeezed into a contrived pattern and often I had to depart from full expression of the form. Whilst a framework of statement, counter statement, argument, synthesis and summary is a familiar research process, the ways in which composers subvert sonata-form offered the opportunity of creative and unexpected worded combinations.

The imperative of a countersubject forced me to question and problematise remembered experience. The search for resolution or a transformed

recapitulation sometimes challenged existing beliefs to the point where former beliefs had to be abandoned.

Pictorial metaphors: Chapters 3, 6, 7 and 8 use reproductions of paintings made by others as visual metaphors. These artworks, distinguished by being called *Figures* are distinct in both accomplishment and purpose from the paintings, drawings and etchings of my own which provide a silent counterpoint to my writing. I chose to use paintings as metaphors because they succinctly made key statements about analysis. In my first autobiographical chapter (Chapter 3) Rembrandt's self portraits are argued to be true to the time they were painted and clearly not intended as a linked narrative of his life. In the biographical chapter (Chapter 6) Kneller's six paintings of friends are used to demonstrate the dangers in attempting to accurately represent others and Hockney's photo-montage of his mother expresses the fragmentary nature of biography. Chapter 7 uses two images of the same painting to represent the ways in which research can reveal what is beneath an apparently anodyne surface. The illustration on the first page of Chapter 8 is used throughout the chapter to represent the importance of coherent and agreed values in building virtuous communities.

The ideas that have informed my thinking about methodology

Ideas about self

Autobiography as research has been the subject of academic controversy for many years. The term auto-ethnography was coined by Hayano (1979) and developed as a research technique by the work of Ellis and Bochner, (2003), Denzin and Lincoln, (2003) and Roth, (2005) in the United States and by researchers like Mitchell, Weber and O'Reilly Scanlon, (2005) Atkinson, (2006) and Coffey, (2007) in the United Kingdom. Its research significance is also explored in the work of Bruner (2004), Rogoff, (2003) Clough, (1998, 2002, 2004 and 2009) and Merrill and West, (2009).

I recognise Bruner's assertion that, '*we become the autobiographical narratives by which we 'tell about' our lives,*' (Bruner, 2004, p. 694). This reminds us of the crucial role of reflexivity in interpretative research. A life

in education generates intense interactions with large numbers and a wide range of parents, carers and children often in emotional circumstances and for me these exchanges often demonstrated the personal significance of life stories. In arguing for a '*culturally sensitive psychology*,' Bruner sees autobiography and biographical understandings as central. He suggests that our connections with people should seek to understand:

... not only upon what people actually *do* but what they *say* they do and what they say caused them to do what they did... what they say *others* did and why. ... what people say their worlds are like. (Bruner, 1990, p.16)

Self-report

Autobiography provides meaningful, valid research data, but my research has made me aware of '*many versions of self*,' (Goodley et al. 2004, p.115). Conclusions in psychiatric, psychological, sociological studies continue to hang on the belief that what others report about themselves is a suitable starting point for research. Similarly, health professionals frequently rely upon personally reported feelings to guide treatment decisions. Self-report, however, is unaccountably considered suspect by many education researchers. '*We have been taught to treat such said accounts as untrustworthy, even...untrue*', Bruner remarks (ibid. p.16). Experience has persuaded me that the reported world of child and adult merits serious consideration because it is real to us at the time. Although denial, repression, avoidance, unconscious motivation and deliberate lies may also be part of what is reported to be true, amongst my friends and within myself I will seek out and test alternative perspectives to support judgements about verity.

Ideas about others

Csikszentmihalyi first awakened my interest in the links between values and creativity. Researching the '*psychology of discovery and invention*', he interviewed 92 Nobel Prize winners and other creative leaders about their lives and values (1996). He used a framework of open questions followed by opportunities for subjects to write answers at length - '*freely*' communicating what mattered most to them on the subject of creativity. He then combed the responses for themes, continua and commonalities. I

sought similar opportunities for friends to talk about their values over a much longer period. I planned to examine whether these extended conversations might provide evidence to support the formulation of theory and suggest proposals designed positively to impact upon the lives and work of others.

Drawing information from the reports of others involves risks. We know that unconscious factors affect recall, selection, recording and theorising from conversations. As a researcher as Denzin (1989) reminds us, I might respond disproportionately to resonances from my own past, or arrive at unsound conclusions when reported relationships or feelings seem similar to my own. However, West's (2003) assertion that, *all* minds are partly composed of the continuing influence of the lives around us (and I would add, those we have never met) provides a helpful insight. The cultures we belong to are defined by the aspects of thinking and behaviour we share. Since shared meanings bind my friends both to their cultures and to me it is impossible to claim objectivity, but I consider I have developed an approach that illuminates by systematically exposing and questioning the processes which inform my thinking and analysis.

Organising the evidence

The remainder of this chapter outlines and discusses different sources of evidence, each requiring a different methodology. The 4 research questions used data from a range of sources summarised in the table below:

Research question	Sources consulted for an answer
1. What values, beliefs, educational approaches are important to me in education and why?	Diaries, autobiographies, letters, family conversations, my art works, re-visits to places and musics important to my story
2. What experiences have contributed to the resilience of my approach to education?	My art works, Diaries, autobiographies, letters, research notes, conversations with friends, musical structures.
3. How does my account relate to those of particular others?	Conversations with friends, reflection on the art works of others, re-readings of influential literature

4. What implications does the exploration of the values and beliefs have for my present action in education?	Feedback/evaluation from staff development courses 2002 - 2011, diaries, letters, autobiographies, conversations with friends
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Figure 3 Organising the data to inform the research questions

Autobiography

Autobiographies change. Within a few weeks of an accepted PhD proposal in 2002 I completed a detailed autobiography. Without reference to academic literature, indeed referring to no other autobiography, I naively assumed that these 35,000 words constituted a more or less accurate summary of my life so far. It seemed an *honest* examination of the sources of my current values in education and life. I now see this first attempt as a misleading and rather ‘posed’ examination - not intentionally deceitful, but ignorant of the complexity and differing layers of influence which colour memory on a day to day basis. Unconscious of the ways in which oft-repeated personal stories are embellished and subtly altered to conform to the psychological, social and pragmatic needs of the present, I was shocked re-reading the first autobiography half a year later.

Awareness of the shifting nature of memory materialised as I added significant, darker and not-to-be-published material to my life story at the suggestion of my supervisor in 2004. My more sombre mood awoke negative memories missed at almost every milestone of my first autobiography. I first interpreted these forgotten memories as ‘glossed over’ aspects of my past, obscured by a tendency to be over-generous and optimistic.

Adding new detail on becoming a grandfather in 2005, and in both 2006 and 2007, I repeated the process and again found that different aspects of my past came into focus. Rather than amend the pre-existing autobiographies I decided to save these ‘new’ accounts in different colour fonts to capture changes in autobiographical understanding. Six autobiographies, significantly different, but written within four years of each other, reminded

me that memory was not static or absolute but fluid, multi-layered and reactive like the shifting sands of consciousness itself. I have used colour in the text to distinguish the dates of autobiographical writing: blue for March 2002, green for November 2002, 2004 red, 2005 purple, 2006 pink and 2007 brown.

My first task was to read the autobiographies thoroughly. Using a simple grounded approach, I noted themes like values and beliefs dominated even the diaries written when I was sixteen. I highlighted what appeared to be values and then isolated references to beliefs, attitudes, and lifelong interests. When the category of key stories emerged from the data, I found that properties like people, places and objects occurred in each of them. Remembered autobiographical detail was cross-referenced with people who shared events with me, matched against and contrasted with the evidence of diaries, letters and art works contemporary with events. Each autobiography was re-read several times in the light of the biographical conversations I held during the research.

Using diaries, letters, sketch books and research notes

Diaries: Three diaries survive from my teenage years (appendix IV). From these it appeared that some values have remained relatively consistent through life. Those teen values conformed to my memories of the pre-teenage me, indeed with the help of my parents I can trace examples of values-related actions to my single-figure years. Additional to the colour-font autobiographies of 2002/3, 2004, 2005, 2006 and 2007, I quote extensively from diaries of 1967-69, 1974 -1975 and 1983-1984. Those from the 1960s are handwritten, un-illustrated, highly personal, emotionally 'charged' reflections on events and people. The diaries of the 1970s are paralleled by contemporaneous letters to Cherry. The last full diary compiled in Malaysia documents travels throughout south-east Asia and was partly illustrated. Much shorter diary entries date from travels: Canada (1995 and 2000), Tanzania, (1999 and 2002) Greece and India (1999 – 2009). In these later diaries illustrations gradually replace words. Each source provided corroboration of the consistency and fragility of my values.

I read these narratives mostly for the first time since they were written and selected and transcribed entries related to the values identified from autobiographical analysis. Quotations from the diaries are indicated by the use of italics and

Letters: Cherry has kept all her letters from me whilst I was in Kenya and my parents have those I sent from Malaysia (appendix V). These were used in parallel with my diary or autobiographical writings.

Research notes (abbreviated *Rn* in text): In addition to formal diaries I have since 2002 made research notes, usually in the sketch books I habitually carry. These are dated by the nearby drawings and constitute a verbal supplement to the wordless observations in the drawings.

Biographical conversations

Interactions with friends can be more informal than a semi-structured interview, we had conversations. These were special conversations however, in which I tried to say as little as possible, so I coined the term, *semi-structured conversations* to express their directional nature and referred to Denzin (1989) for a suitable framework to guide them. Our conversations took place on car journeys, in the sitting room of my house in front of the fire, in friend's chosen rooms or in one case the deserted lounge of a quiet hotel. These conversations were recorded with permission, later transcribed and shared with the friend concerned. The same happened with first drafts of chapters 6 and 7.

I recorded 18 semi-structured conversations. Each conversation took about ninety minutes and appeared to flow easily. They were characterised by friendly assumptions, implicit knowledge, humorous and personal asides and reference to family stories 'off stage.' These enriched the quality and depth of the genre but at times need explanation. There were times when the stories became highly moving, even distressing, such as when Vincent spoke of his depression. At these times it was necessary to depart from the context and simply *be* a friend, sympathising, gently attempting to cradle him down from the pain of memory without denying or trivialising it. At

other times the answers to questions seemed vague or difficult to understand, these required supplementary or exploratory questions or were returned to in subsequent conversations. For example, I returned to Robert's story of the unfairness of his uncle in a judo competition, three times because it seemed so central. Each retelling involved increased vehemence and detail. Finally Robert exploded with, '*you know why I think my uncle is a bastard? Because he WAS a bastard then, he **really** was.*'

Through analysis my friends became like strangers. When I noticed for example, that Julian had not offered a very profound reason for deciding to become a teacher I wrote, 'pragmatic?' in the margin. I returned and re-read transcripts of the other conversations and found that indeed Stephen, Danny, Robert, Grenville and Cherry had also expressed less than idealistic reasons for becoming teachers. They too offered fairly prosaic motives. I *expected* similar non-idealistic motivations by the time Angeles related her story at the end of my interview schedule, and was not surprised when this excellent teacher related she had become one because she couldn't be an actress. In this light I re-read my autobiographical justifications for entering the profession and remembered motivations far less uplifting than those I usually gave. Similarly on reading Danny's exposition on compassion I was suddenly reminded of an embarrassed rush to the privacy of the toilet at age 15 to hide my tears after being profoundly moved by Gregory Peck's demonstration of compassion in Robert Mulligan's 1962 film of Harper Lee's '*To Kill a Mockingbird.*' Perhaps I felt being public about such sympathy was somehow unacceptable. Re-reading and re-thinking my own autobiography in the light of other's stories was highly enlightening and I believe an original contribution to auto-ethnographic research in education.

Using key stories

Ethnography values stories. Accounts of significant life incidents, containing very specific detail, communicate meaningful aspects of our world view. Social scientists frequently gather such personal stories to, '*epitomise some of life's main features,*' finding them *both meaningful and acceptable*', (Kitwood, 1980, p. 46). Ellis and Bochner, use the term 'evocative narratives' to describe these redolent narrative strategies (2003),

Robinson (2009) refers to them as ‘epiphany stories’ I have called them ‘key stories’. They are characterised by being, first person, short, descriptive of single events, fluent, well-rehearsed and easily comprehensible. Life stories can consist of a string of such anecdotes. Bruner suggests these stories are fundamental to an individual’s identity and that they emerge from family ritual, unexpected event, treasured moments, influential relationships, and powerful experiences (1990).

Influential literature

Books and articles have been a major influence throughout my life and I write about these in Chapter 4. At variance with the usual literature review, but within the autobiographical character of this thesis I have chosen to review mainly the range of literature which formed, changed or bolstered my values, beliefs and approaches over my life in education. When I quote from the literature I indicate this by indenting the quotation and using single spacing

Musical and geographical metaphors

Teaching music and music making has been of lifetime importance to me. Music is a love common to all the friends represented in this research. Music can itself be seen as a metaphor, it can wordlessly stand for a feeling, often even creating or recreating a feeling of joy or sadness, awe, loneliness or fear. Some pieces of music, like Messiaen’s *Dieu parmi nous*, and Bach’s *Concerto for two violins*, have had a lifelong influence upon me. In this thesis I occasionally call upon musical ideas and elements to express thoughts and feelings too deep for words.

My diaries also dwell in detail upon certain landscapes, especially in Kenya India and Indonesia where humans have worked in harmony with nature – I see these landscapes as metaphors of human life. My relationship with other places, churches, castles, museums, art galleries, Victorian streets and medieval town centres, has also been significant. Such places are named in chapters 3,5 and 6 as metaphors of culture, belonging, stability, continuity or security.

Choosing the research participants

I asked fifteen friends to be involved in this research and 9 friends agreed to be full participants. On reflection 9 seemed an appropriate number since I was aiming at deep conversations over many years rather than a broad range of responses. Each friend was, in their own estimation and the opinion of their colleagues, successful as a teacher and had a high degree of life-satisfaction. 'Successful' in this context means that they are satisfied with the contributions they have made to the learning of others, still energised and idealistic about their work and conscious of a positive impact on a wider audience. They have all been friends with me for over ten years. In order of their years of friendship with me they are:

Cherry Tewfik (C), (aged 60) - my wife and friend for forty years. Cherry is first and foremost a loving companion, family maker and preserver, second a potter and third a teacher of children suffering various barriers to learning. Her pots are lovely syntheses of art and craft, expertly formed and beautiful to hold. Throughout a long teaching career in Africa and England she has been immensely successful in helping children experiencing the most profound barriers to communication, achievement and participation. Her influence on me has been incalculable and in every direction but chiefly in prioritising family and relationships with friends. She has also consistently championed my art and teaching career, often to her disadvantage.

Danny Rikh (D), (aged 79) – a friend for forty years. He was a 'mature student' when I met him at Christ Church College. Though a talented artist he became a design/technology teacher on entering education in 1973 and stayed in D/T until his retirement as senior examiner for the subject five years ago. He designs church furniture and serves on committees which seek to ensure church fittings suit their environment. He has always produced drawings on his travels around the country and the world and has recently resumed painting. He loves philosophical debate, is an active member of the Catholic Church. Painting and drawing and religious philosophy are his main influences on me.

Stephen Scoffham (S), (60) – an acquaintance for twenty years and friend for eleven, Stephen shares many major teaching and writing projects with me. We found ourselves ‘fellow travellers’ at CCCU and discovered early that many of our values, approaches and hopes for the future of education overlap. A highly regarded geographer, he has written many books and atlases. He is a popular teacher, an open and creative mind and a leader amongst thinkers. His main influences outside inspiring my own attitudes to geography teaching and children have been in introducing me to India. He has helped me appreciate the importance of holding back before making judgements, being sensitive to the feelings of others and seeing the positive in pretty nearly everything.

Angeles Kerr (A), (72) – a friend for twenty-eight years. I met her as the wife of my English Language supervisor and mentor in Malaysia, in 1983. Her lively, intellectual, plain talking character attracted both Cherry and me and we stayed friends with her ever since. In Malaysia she taught English informally and on her return to England, via posts in Barcelona and Madrid, she became a Spanish teacher - teaching the language of her home in an inner London comprehensive school. Though she still marks Spanish examinations and teaches privately, she is now retired from school teaching. Unconditional love of family, a belief in pacifism, joy in conversation and the frequent gift of time in her lovely house in Orford have been her chief influences on me.

Grenville Hancox (G), (64) – a friend for twenty-seven years. He is a successful musician and teacher of music at all levels. I first met him making really exciting and high quality orchestral music with a completely unselected group of primary children. He is a professor of music, well-regarded for his leadership and direction of choirs and community singing and for ground breaking research into the health and well-being impacts of singing. Incredibly active in his work-life, he is a marathon runner and gardener too. Community responsibility, music-making for beauty and well-being, and socialism have been his major influences on me. He introduced me to the power of sonata-form as a wordless form of argument.

Peter Cook (P), (43) - a friend for twenty years. He is a composer and popular saxophone player but his main role over the last twenty years has been as a musical and creative *animatuer*. He leads children in composing,

performing and presenting, music which is often played outside in processions, street fairs and festivals and has now branched out into championing creativity generally in schools. His influence has again been musical but particularly the creative aspect of music composing – playing with sounds.

Julian Raphael (J), (53) – friend for sixteen years. He is a talented composer, piano, clarinet and guitar player and has recently learned a number of African traditional instruments like the *Djembe* (a west African drum), the *Kora* (a west African stringed instrument like a lyre) and the *Mbira* (a finger piano, most common in east and south Africa). A music teacher for twenty-five years, his greatest influence has been through a number of highly popular community choirs which he has set up since 1994. He has now moved with his family to New Zealand and has a number of community choirs there including one in a prison – called, ‘singing with conviction.’ His influence has been to show me the power of African music to develop, hold and express the feeling of community.

Robert McCrea (R), (43) – a friend for fifteen years. He is now a deputy prison governor in charge of education and resettlement in a prison for multi-national prisoners. When I first met him he was a very successful theatre director, teacher and actor who had just moved to England with his family from Brazil. He was looking for acting and directing jobs but took a post teaching drama in a unit for disadvantaged young people. He continued as a popular drama teacher for the next six years and recently (and surprisingly) changed career to work in the prison service. Sensitisation to relationships and self, the power of drama to sensitise and south American music have been his main influences on me.

Vincent Dale Miranda (V), (38) - a friend for twelve years. He is the only non-teacher in my group but deeply involved in education as the chair of a Young Men’s Christian Association (YMCA) school and community where destitute boys and girls are educated, trained and supported to find economic well-being in the harsh conditions of a large south Indian city. He is also the manager of a YMCA hotel in central Madurai, Tamil Nadu where I first met him and we got talking about Indian/Western fusion music. His chief influence on me has been in embodying the generosity, inter-personal sensitivity and sympathy I have found very common in south India.

Three close friends were unable to find time to devote to long conversation and did not complete the alternative questionnaire. Another 3 are not included because geographically distant, or no longer strongly influencing my approaches to education. The friends represented still influence me personally and support me in professional and personal life. This influence shows in their tendency to confirm or change my mind on issues of practice and principle in life and work. I have also visited a particular school and region in south India on an annual basis for the past ten years, and recorded short conversations with 2 Indian friends involved in education there.

Arriving at suggestions for staff development

Critical analysis of autobiography and biographical conversations generated original theory related to personal and professional development in schools. This data was placed alongside theory expressed in the academic literature and compared to the values underpinning current education policy and practice and found to be incongruent. I was motivated therefore to address this incongruence, by applying the theory in action over the ten years of my research. Theory about what sustains a life in education is expressed in 3 sets of hypotheses:

1. If staff development consisted of active opportunities to express, develop and share values, schools would quickly become more positive places for children and teachers. Values literacy would result in a shared *direction* for resilient behaviour.
2. If staff development provided plentiful opportunities for teachers to find and develop their own areas of creativity this would enhance their personal sense of well-being. Awareness of their unique creative strengths would provide teachers with the personal *motivation* for resilience.
3. The enhanced well-being resulting from sharing values and discovering creativity can promote deepened relationships amongst

educators. Positive relationships provide important *support* to sustain teachers through times of change, challenge and criticism.

Analysis and experience led me repeatedly to the conclusion that the values discussion itself was a worthwhile activity. Friends commented that the semi-structured conversations centring on values left them feeling positive, honoured and empowered. This generated the first part of my theory. The second proposition arises from observation and experience summarised in chapters 7 and 8. The third part of the theory results from a combination of the literature on research into well-being and my observations on the social impact of staff development focussed on creative activity. I sent statements to all friends by email towards the end of my study and asked for their comments. Their responses were summarised and informed my concluding chapters 8 and 9.

Summary

I have chosen a mixed methodology to answer my research questions. In seeking to discover evidence of '*...the 'red thread' of beliefs, passions, values and goals that tie together and unite a teacher's practice over time and contexts*, (Richhart, 2002, p. 181), I have described the use of:

- ethnographic and auto-ethnographic methods to critically analyse autobiographies, diaries, letters, conversations and group discussions.
- ideas from Grounded Research
- an original system of auto-ethnographic analysis based upon *sonata* form
- scrutiny of personally influential literature
- the silent testimony of my paintings and drawings

I have laid out the organisation of this thesis and my methods of generating themes, categories and properties. The use of friends as research subjects has been justified and its ethical implications discussed. Finally I have

discussed how answers to my questions may relate to staff development in schools.

Chapter 3

Autobiography 1955 – 1976: The same face, many images

Rembrandt and emotions



Figure 3, Fear, Etching, 1630



Figure 4, Anger, Etching



Figure 5, Surprise, Etching, 1630



Figure 6, Happiness, Etching, 1630

Chapter 3

Autobiography 1955 - 1976: the same face, many images

This chapter offers some answers to questions relating to the early sources of the beliefs and values which have influenced my approach to education. I use autobiographies written for the purposes of this thesis, (dated March and November 2002, 2004, 2005), autobiographical fragments written in 2006 and 2007, diaries written between 1967 and 1976, letters and drawings and paintings to capture formative experiences between 1955 and 1976. I analyse this evidence in a quest to explain what I see as resilience in the face of frequent challenge and change. I begin by using the self-portraits of Rembrandt as a metaphor and illustration of a silent approach to self-analysis and pick up the influence of the wordless in my use of musical metaphors and structures.

Wordless self-analysis

Rembrandt's first authenticated painting is a self-portrait of 1628. It shows his twenty-two year old head in deep shadow, the light only reaching unruly hair, right cheek, nostril, neck and earlobe. In 1669, his last year, he painted four more self-images. Eighty drawings, etchings and paintings of himself survive from Rembrandt's forty years of painting. This wordless archive evidences technical skill, experimentation, loves, successes, hopes, pride, failure, insight and ageing.

Rembrandt studied emotions. Two years after his first shadowy self-portrait, using his face as model he experimented with a series of emotion studies, of fear, anger, surprise and happiness (Figures 3, 4, 5 and 6). The self-portraits thereafter catalogue a wide range of emotions (Figures 7, 8, 9, 10 and 11). A grinning portrait of himself as the ancient Greek painter Zeuxis who laughed himself to death, (Figure12) was amongst Rembrandt's last paintings.

Rembrandt's self-images cover a time span comparable to my working life. His pictorial self-analysis is argued by many to show ever-deepening insight and criticality (Bonafoux, 1985; Beckett, 1994; Marcus and Clarfield, 2002; Bergman and Bergman, 2006). Indeed it is difficult *not* to interpret this sequence of self-portraits as markers on a journey towards enlightenment. The early self-studies seem superficial, concentrating as they

Rembrandt Self-Portraits



Figure 7, 1629



Figure 8, 1632



Figure 9, 1634



Figure 10, 1648



Figure, 11, 1661



Figure 12, 1669

do on expression, pose and effects of light. His last self-portraits appear more introspective, calm and detached. Painted with undiminished, even enhanced, technical skill, Rembrandt looks old, tired and resigned, conscious of mortality - *'Death painted I see,'* he commented (Bonafaux, p.128). Looking into the final four portraits another commentator observes, *'...his physical and artistic presence reflects the sea-change in his fortune...the paint encrusted canvas now seems to suggest an ever deepening spirituality,'* (Rideal, 2005, p. 68). But these pictures were not intended to be read as a narrative.

Narrative usually assumes a chronological and linear approach, often representing the ideal life as an upward graph of self-knowledge. When offering narrative analysis, human tendencies to romanticise and beat incidents into an 'improving' story tend to prevail. We cannot know whether or not narrative interpretations of Rembrandt's self-images are accurate. We can know however, that each was painted with great care, planned, under-painted, revised and produced over several sittings, for its own sake, not for exhibition or sale (White and Buvelot, 1999).

Each Rembrandt self-portrait displays an *equal* level of self-understanding. Time does not feel linear as I contemplate these pictures. Every representation becomes a multi-layered, many-emotioned, *present-tense* meeting with Rembrandt. For me, in front of a Rembrandt self-portrait, 350 years disappear and I mentally respond to context, gesture, expression, the meeting of eyes just as if I were confronting flesh and blood. A narrative constructed with the benefits of hindsight, may be sufficient to explain the differences between these images but it is not necessary. There are continuities - a common palette, an abiding interest in the effects of light, an attention to the changing face and presumably a pleasure in the act of painting. The stabilities in Rembrandt's paintings are easier to see than the story. Crucially they are all true to the moment.

Self-analysis in my words and pictures

Like Rembrandt, I seek to understand myself. My diaries, letters, notes and autobiographies are worded self-portraits, but like images, my words are open to multiple interpretations. I acknowledge the tendency to assign values, attributes and connections which are not necessarily there. I expect my records to show neither coherent narrative nor increasing self-knowledge. Today I feel no nearer 'self-actualisation' (Maslow, 1943) despite recognising moments when I understand the concept. The major intellectual outcome of increasing age for me has been an acceptance that there are multiple answers to each question, a confidence in defending my values and a passion for participation in life and place. My diary pages and autobiographies do not provide a *single* accurate account, but a series of likenesses faithful on the day they were written. I grow increasingly comfortable with this messy complexity - but continuities in the evidence have also surprised me, revealing unexpected narratives.

A personal archive

Rembrandt's numerous self-portraits suggest that communicating autobiographical truth visually was meaningful to him. The collected diaries, letters, sketchbooks, paintings and autobiographies of my young adulthood similarly demonstrate an abiding interest in recording my life and values and help elucidate my present. Derrida affirms the significance of such archives when he says:

The question of the archive is not [...] a question of the past. It is not the question of a concept dealing with the past that might *already* be at our disposal or not at our disposal, *an archivable concept of the archive*. It is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow. (Derrida, 1995, p.36, his emphases.)

My archive provides records of participation in my own and others' existence. Seeking values in my writings has uncovered more nuanced and organic understandings than anticipated. Youthfully-formed beliefs and attitudes made indelible marks throughout my life, sometimes unexpectedly



1a. 1964; Battersea, *My parents*, pencil.



1b. 1964; Battersea, *my sister Jane*, pencil.

reappearing like old friends. Re-readings revealed faux values, values spawned, changed, subsumed, challenged, temporarily-set-aside and buried. The first research task is to sift out and describe the values that appear to preoccupy and drive me. I want to distinguish between the internalised voices of others, habits of behaviour and values, discerning where each overlap. Diaries, letters, notes, images and autobiography awaken important feelings too. Feelings belong to Wittgenstein's 'mystical' world requiring (for me) the silence of art works for expression (Wittgenstein, 2001).

Interrogating wordless images and written and spoken words I seek the sources, status, and personal/professional significance of my values. Being aware of the temptation to paint myself in the most positive colours, I hope to gain different sightings including the analysis of conversations with my father shortly before his death, my sister, friends and group discussions.

Autobiography always involves the biography of others. These personal relationships have been mainly positive and constructive and the interpersonal struggles Freud ascribes to the developing mind, have been largely benign. The, '*hostile opposition to each other*', and '*mutual disputation of the ground*,' (1961, p. 106) he describes in families, touched me lightly. My easy early life and peace-making father may have generated a tendency to neutralise perceptions of conflict, inequality and inhumanity so I must remain critical of this inclination.

Each document in my archive provides contrasting evidence, intended for a different audience. My first diaries (1967-70) have a strongly religious flavour, were highly personal and not meant to be read by anyone. Code disguises names and odd phrases obfuscate particular events. Slightly later diaries grandly contain references to 'posterity' (for example, 15th August 1970), expecting a future reader. Consciousness that an older self and unborn family members would read them, pervades the 'foreign' dairies (1974-75, 1981-83). Quotes from the diaries are shown in italics throughout. Autobiographies and research notes were written specifically for this thesis- the knowledge that my friends would read them inevitably influenced them. I have used colour to distinguish the dates of autobiographical writing: blue

for March 2002, November 2002 green, 2004 red, 2005 purple, 2006 pink and 2007 brown.



2. 1963; Battersea, *Deposition from the cross*, biro drawing in Bible flyleaf.

My first pictures were painted for my mother's approval as well as my pleasure. Memories of my dogged and irritated refusal to add even the smallest detail at her suggestion however, indicate an uncharacteristic confidence. Freud's suggestion that like a child at play, painting formed a '...*silent, solitary, unfulfilled, world,*' of my own, (Freud, 1907 In Gay, 1989, p. 437) seems credible.

Impressions intended for each audience will be juxtaposed, not to construct a single narrative, but to present and examine autobiographical elements from different moods and times. These contrasting versions of a life form a unique body of evidence, valid in its disparity and its silence.

Silences

There are other silences too. Whole areas of life absent from diary or autobiographies because either unimportant or too important. These silences are not omissions or gaps to be filled but may be expressed in the paintings, etchings and drawings working at affective and sensory levels, saying what words cannot say.

John Cage, composer of the famous 'silent' musical piece, '4' 33"', tried to capture the importance of the unspoken in the following way:

Lecture on Nothing		
	there are silences	and
the		
words	make	help make
the		
silences	.	
		I have nothing to say
	and I am saying it	and that is
poetry		as I need it .
	This space of time	is organised
		We need not fear these silences, -
we may love them.	.	

Figure. 13; Part of *Lecture on Nothing*, 1959, (Cage, 1971, pp. 109 -110)

The diaries 1967 – 1975

My first diaries brim with heartfelt, indulgent descriptions of self. Love, the pain of separation, religion and struggles for faith, my faults, passions and interpersonal pleasures fill the pages (appendix IV, dating from 1967). This youthful writing focuses on introspective detail rather than panoramic overviews; I rarely describe places or events, never mention teaching or learning, creativity, art, landscape, music or buildings. None of the detail of the Victorian terraced house where I lived is recorded, though in maturity, it felt essential. Revisiting the house forty years later, I noted:

...deep bay windows with florid pillars, its Corinthian-columned and arched porch with a keystone shaped into a wise woman's head.... ran my fingers again over the leaded, stained glass, the shining, green, purple and yellow porch tiles with their raised reliefs of, butterflies and entangled blooms.' (Rn December 2007)

Detail previously held only in memory, proved remarkably accurate, and encouraged me to balance worded and wordless aspects of my story.

The early diaries dwell on values, beliefs and attitudes. These remain constant through my early twenties. Values are distinguished by the frequent repetition of the word which holds them, the intense language that frames them and that they direct decisions. The same values are brought into sharp focus by the ease with which day to day examples continue to provoke my tears. In numerical terms the following words dominate the diaries of my teens:

- Faith/religion/god
- Family
- Friendship
- Kindness
- Love
- Honesty

These values still influence my life and work and form the sub-headings under which I seek answers to my research questions.

Values and beliefs arise from various sources. Culturally, socially and perhaps genetically based, they may stem from accidents, 'arbitrary' decisions, pre-dispositions, relationships, teachers, talents recognised, things and places. Belief that life has a discernible meaning was perhaps born in the Sunday school my parents found, 'to get me out of the way,' on Sunday mornings. The freedom I was granted on Clapham Common may have generated a love of landscape later in life, though I must beware of matching events, 'inwardly' to my values as Weber (1994) predicted. Youthful reflections on loss, arguments and untimely death show values being applied to events immediately they had occurred and my prayerful habits encouraged such reflexes. From early on values created and sustained meaning for me.

My diaries and autobiographies tell contrasting stories and use different emphases when addressing the same values and beliefs. The autobiographies touch too lightly on religion, love, friendship and communication: the diaries express little of my unexpressed passions for creativity, equality and inclusion. Inconsistencies between the written values of a 17 year old and those assigned to the same period 40 years later, are inevitable – but, like stray red threads in a weaving, the same attitudes, beliefs and values reappear throughout my archive, sometimes on the surface, sometimes hidden, sometimes in the texture.

Attitudes and the Early Diaries

My stories, reflections and descriptions reveal a number of key attitudes highly relevant to my approach to education. An attitude is: 'a psychological tendency ... expressed by evaluating a particular entity with some degree of favour or disfavour,' (Eagly and Chaiken 1993, p.1). Despite the tendency of attitudes, beliefs and values to overlap I have separated each for clarity. To ensure reflexivity I outline below attitudes which influenced the way I experienced the world as a young person:

Family: I was part of two close extended families - most living within two south London streets of each other, the rest a short tube ride away. Family occasions demonstrated at every opportunity the importance of togetherness, duty, emotional and physical control, respect for elders, and involvement in each other's problems.

Religion: By eleven I received attitudes from outside the family. I adopted the language and thought of an evangelical Christian, together with its opinionated idealism – against drugs, superficiality, sex and cigarettes. Christianity conferred a sense of culpability but also a unifying context for all thought and action.

Politics: Growing up in London at a time of major social change, I was timidly supportive of challenges to gender and racial stereotyping, blind obedience, class division and deference. Dad was a Labour supporter and his tolerance trust and kindness strongly influenced me. Sympathetic to immigrant and deprived communities, at 16 I wrote in RE exams about poverty not race causing most social problems.

Social mobility: Dad called us 'working class' and I was very aware of these roots on entering college in 1969. I wrote of '*becoming middle class*', (diary January 1970), liking it, worrying about it and gloried at the separation it established between me and my family.

Race: I enjoyed the company of other races. Sought friendships and found easy communication amongst the black community and argued from my earliest political awakenings against racism and racially-based explanations of behaviour. My family had what I read as a positive view of other races. In 1967 my dad trusted the Jamaican purchaser of our Battersea house with an un-supported private mortgage at a lower rate than the bank.

Morality: Family, religion, education and politics made me conscious of issues of right and wrong from early in life. As a young adult I wanted to be seen doing the right thing, this led me low-level social action, like visiting Asian refugees and patients in an asylum. Simultaneously I led what I saw

as an immoral private life. My secret liberality was compromised by a public reflex of conservatism and deference.



3. 1967; Battersea, *Crucifixion*, oil on canvas

Sexuality: The gap between my public and private morality mostly regarded sex. I was sexually curious from quite young, but confused as to the direction of my sexuality. This affected my attitudes, leaving me highly tolerant of ambiguity and inconsistency. My autobiography of 2006 tells of:

... activities and discoveries shared with 9 year old peers which would have been highly reprehensible, even 'wicked' ...- were never found out, never suspected, so I accepted demurely the... mantle of the good and highly moral boy. (Autobiography, 2006)

Fundamental Beliefs

In seeking the sources of values I must identify fundamental beliefs. Key beliefs uniting purpose, communication, place, creativity and relationships arose from the attitudes developed in childhood. I use analysis and expository structures borrowed from music to deepen my understanding of these beliefs. Those that stand out most clearly from the diaries and autobiographies are shown in the table below:

Fundamental beliefs	Values arising from fundamental beliefs
1. That there is purpose to life	<ul style="list-style-type: none"> • Faith • Family • Friendship • Kindness • Love • Honesty
2. That meaning can be accurately expressed in wordless ways	
3. That communication across time and culture is both good and possible	
4. That relationship and place combine creatively to confer belonging	

Figure14. *Beliefs and values arising from analysis of diaries and autobiographies*

Belief 1: That there is purpose to life: A theme with variations.

Theme: My upbringing and early experience bequeathed a belief that meaning can always be discovered.

Variation 1: Positive relationships, events and places, played their part, but like Rembrandt's self-portraits my understanding moves from the glare of self-critical light to pleasing half-shadow temporarily obscuring the blemishes. Between 1967 and 1973 my self-portrait highlights love, hope and generosity in the context of religious faith.

Variation 2: My silent and solitary passions for music, poetry, ceremony, art, story, artefact and landscape helped me make a more humanistic sense of life from 1973 onward.

Variation 3: Between 1973 and 1975 in Kenya a slower, less complicated life allowed me to find purpose in gentler, simpler kindnesses, mindfulness and opportunities for compassion. The moment I arrived, and inexplicably, I recognised Kenya as 'home' for me and humanity. I felt an overwhelming affinity with the Africans that surrounded me. The diaries show that sitting silently with friends for instance, on a Kenyan mountain, by a lake, or in the darkness of a mud-walled round house became for me an ecstatic experience. Meaning came powerfully and frequently in Kenya perhaps because every event there was peopled, present-tense and invited full participation.

Variation 4: As adolescent ideals were reinterpreted in my early twenties, I discovered new meaning in cross-cultural, spiritual but not religious understandings. These transformed lust into acts of kindness, blind faith into shapeless, nameless but powerful convictions and formulaic art into expressions of experience meaningful to me.

Final variation: In my teens and twenties I did not see the transformations in me as having creative potential, though I do now. Opportunities for communication across various divides, situations that required the refinement of my spiritual and moral consciousness and friendships that made me more aware of my own nature, strengths and weaknesses, encouraged me to embrace circumstances where I was challenged.



4. 1969; Battersea, *self-portrait*, pencil.

Each new place and relationship encountered with this expectant and positive mind-set provided me with a strong sense of meaning and led me to expect new and deeper meanings in any situation.

I examine my other fundamental beliefs using a ‘sonata-form’ analysis introduced in Chapter 2. This introduces an original and systematic method of interrogating my own assumptions, my understandings of truth. Subjecting my values to a musical structure designed to create tension, changes my thinking generating new connections which in turn impact upon my action in the world. In the first subject of the ‘exposition’ I set out the detail of my belief in its most basic form and as I express it to myself. The countersubject expresses an alternative, usually darker explanation also commonly present in my consciousness. In the ‘development’ section I elaborate upon these opposing views, attempting to capture aspects of the argument frequently raging in my mind. In the ‘resolution’ I endeavour to reconcile the two sides of my responses, finishing with a recapitulation followed by a sometimes questioning, sometimes triumphant ‘coda’.

Belief 2: That meaning can be accurately expressed in wordless ways

Exposition, first subject: Many of my most meaningful moments have been silent or involved non-verbal means of communication.

Exposition, countersubject: My interest in wordlessness may provide cover for aspects of myself that I do not want to express.

Development: Wordless expressions of experience have sustained me but are not exclusively reserved to describe beautiful or joyful incidents. My response to lost, impossible or unrequited loves was often beyond words. I write of, ‘...great sighs too deep for words...I feel like weeping and sighing and sighing,’ (Diary, 16th August, 1968) as I attempt to capture the end of an important relationship. The following month on holiday with friends, I say that things are, ‘...impossible to put down on paper...a whole lot of feelings all mingled and yet every adjective in the world can’t sum [them] up, (Diary, 7th September 1968). Later I describe, ‘...pain, emptiness, halfness [sic.], dejection, loneliness, not knowing who to turn to, anger, fear...,’ later retreating to, ‘surely the pain of love can only be surpassed by the pain of a love which must remain unexpressed... (Diary, 12th October 1969)

For ‘Unexpressed’ in the above quotation, I now read un-confrontable. Paintings and drawings of brooding landscapes, rainfall and storm clouds articulated dark and portentous feelings but also summarised my preference

for solitariness. Diaries record painting on the river beaches of the Thames or in Old Battersea Churchyard, and refer several times to walking alone along King's Road or sitting silently in cathedrals and churches (Diaries, 1968 1969; Autobiography, 2002). I remember clearly in autobiographies, but did not record these solitary times in my diaries:

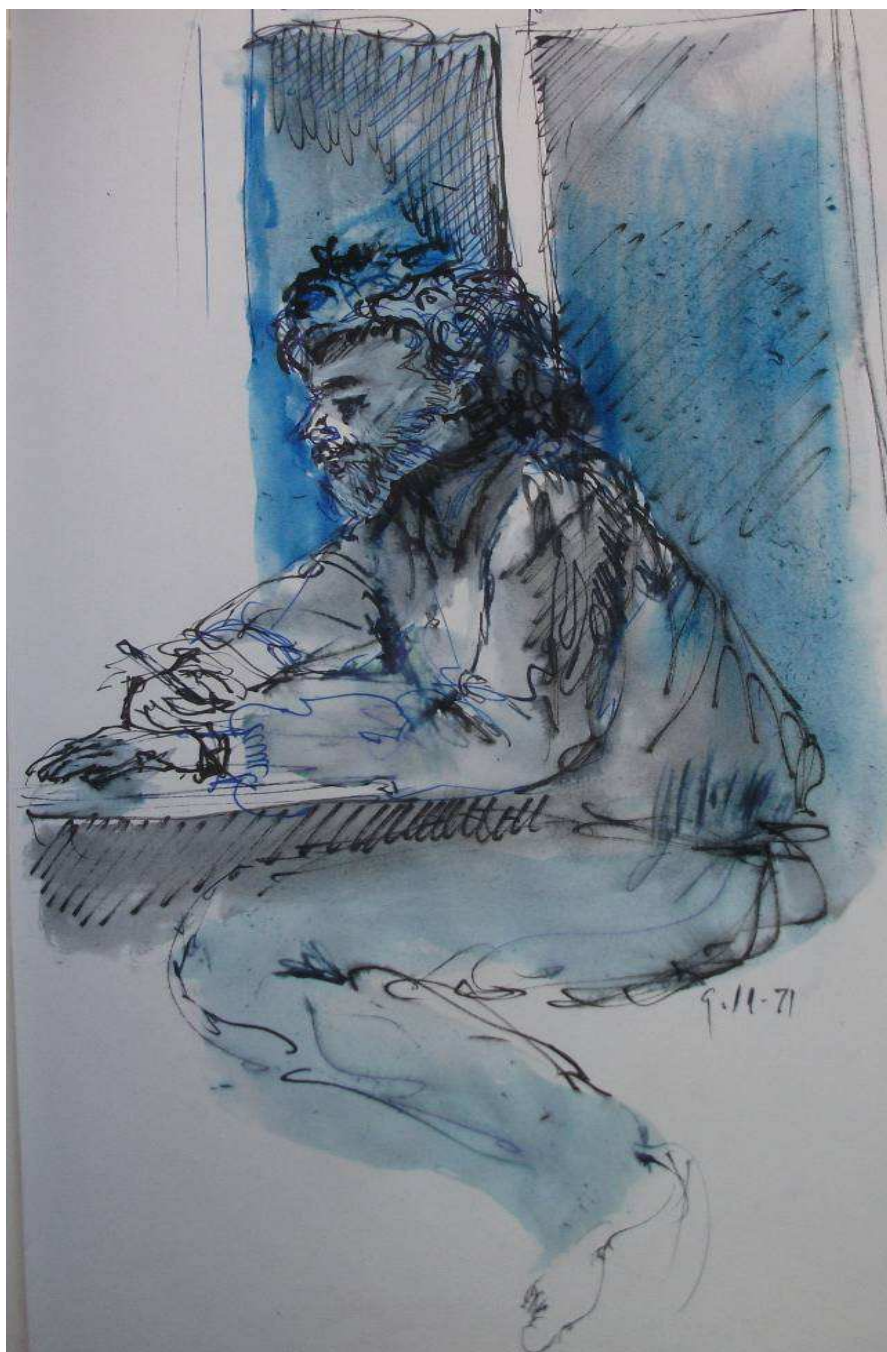
I went alone when other boys were playing or watching football, to Westminster Abbey and stood for several hours drawing its intricate Gothic North entrance. ... In such a busy place and at such a sensitive age I can't remember feeling the slightest embarrassment at drawing so publicly. (Autobiography, March, 2002, p.10)

Neither do diary entries do record the abstract and ephemeral music I played or listened to as a young teenager. The memory of an overwhelming, transformational, sensory and essentially wordless experience at St Paul's Cathedral provides the first Key Story of this thesis, (see also, Barnes, 2003; Barnes, 2011b).

...we stood, all robed up in stiff ruffs, trailing white surplices and red cassocks, in an ambulatory towards the east end of the cathedral waiting for the sign to process into the choir. We gathered each day at the foot of the extraordinary shrouded and slightly sardonic monument to John Donne, the only monument to survive the Great Fire. In this quiet and secret corner of an awesome building, illuminated by golden stained-glass light, I heard for the first time the thunderous organ music of Messaien and Bach, the combined experience of monument and monumental sound transported me very powerfully beyond myself to a kind of heaven. ... (Autobiography, March 2002, p.7)

I remember understanding this experience not with my reason but, emotionally and with every sense. A similar silent search for meaning is evident in a diary concerning a painting made for an unrequited love eight years later. It combines a similar mix of religious iconography, colour, shape and form:

... painting for DC of which I am quite pleased, I'm writing this for posterity!! Called 'The Cross Re-visited' at D's suggestion it includes 4 circles of different sizes and colours....a green circle with spikes representing the crown of thorns....a large hand in the traditional blessing gesture...a cross seen from a different angle than other of my crosses, because I now look at the cross from a different angle...(Diary, 15th August 1970)



5. 1971; Canterbury, *self-portrait*, blue and black pen and wash.

Elsewhere I simply record, pleasure in completing commissions of ('*always cloudy*') landscapes for friends or family. I express satisfaction simply, '*mummy says it's my best yet*, '(Diary, 3rd August, 1968), '*v. pleased.... just my kind of painting,*' (31st December 1970) avoiding emotional or symbolic interpretations. The silence of the wordless may conceal a range of subjects and emotions I did not want to express in any more revealing way.

Resolution: Painting and drawing continued pleasures throughout school and college life. I enjoyed making pictures alone - aware that often they effectively captured my feelings. One blue ink drawing of 1970, (illustration 5) showed me reflected in a college window, shrouded in deep shadow, unconsciously like Rembrandt's self-portrait at a similar age, another of a few months earlier (illustration 4) differently self-absorbed. I do not venture deeply into analysis of these pictures since they must speak for themselves. The following quotations are characteristic of thoughts contemporary the pictures -yet none of them refer to pictures:

Words can't begin to describe...a look in the eye far more expressive. Birds, butterflies and trees and sky can't read or write or speak yet they express [God's] love for us far more eloquently. I can write a book about God's love for me yet the rainbow sums it up in one glorious word in a great unison with every creature...flower, sunset, dawn, new moon and every true love that ever there was or will be. (Diary, 7th September 1968)

Desperate to express it all and knowing that I can't even to myself in words – what clumsy things these words – ever becoming more inadequate the more I get to have [new?] emotional experiences of one kind and another (Diary, 21st May 1972)

Similar responses pepper the later Kenya diaries as I describe one major sensory onslaught after another:

... like going to another world for an hour and then we went back to our own world and it all seemed to have a different meaning, a different colouring had been added.(Diary, Sunday 17th Feb. 1974).



6a. 1971; Adisham Kent, *Brussels sprout field*, oil on canvas.



6b. 1976; Minster, Thanet, *Minster Marshes*, watercolour and pencil.



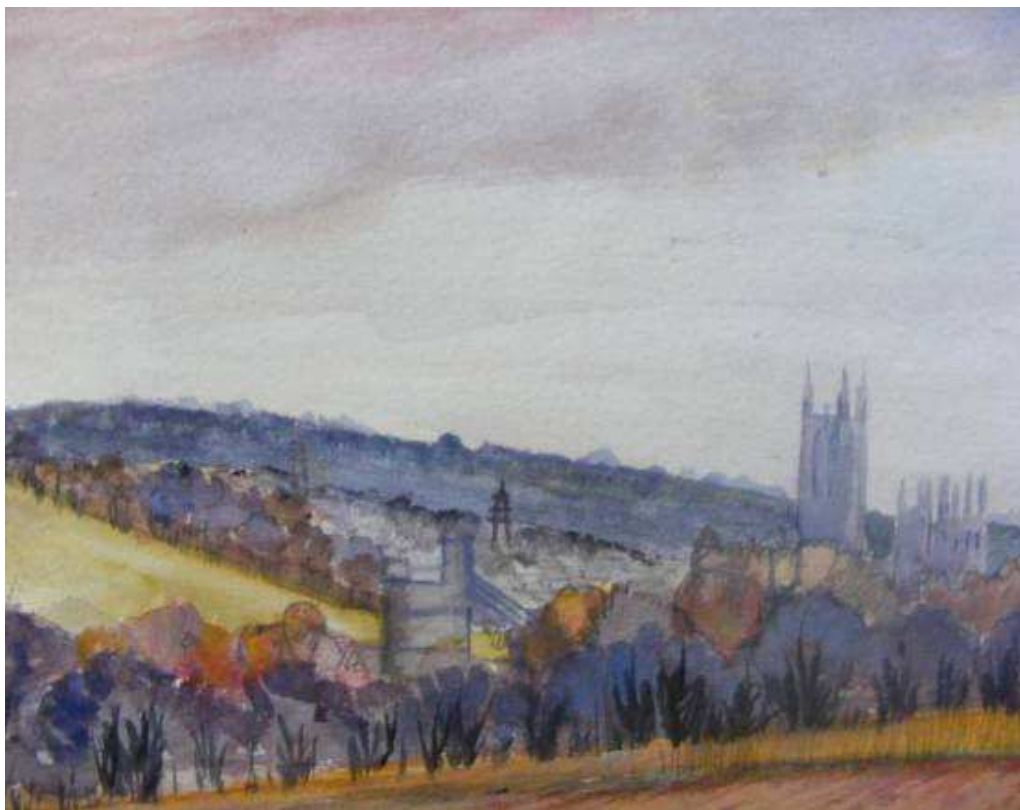
7a. 1973; Minster, *Minster Marshes*, pencil and watercolour



7b. 1973, Minster *Sandwich over Minster Marshes*, pencil and watercolour.



8. 1973; Fordwich, Kent, *Rainclouds*, watercolour.



9a. 1977; Canterbury, *Canterbury from Fordwich*, watercolour..



9b.1977; Minster, *Minster, marshes*, watercolour and pen.

My paintings more successfully express the vastness and the sharpness of the experience in colour, tone and line. Turned to music the experiences would sound overpoweringly emotional, a multi-*timbred*, unstructured, never-ending wash of brassy sound, a fugue with multiple themes, melodies repeated at different pitches and different degrees of ornamentation. Dynamics would alternate irregularly between unbearably loud statements and murmuring counter themes, softer than a baby's breath. More than once in teenage years I remember waking in the middle of dreamt, highly complex 'heavenly' music like this.

Recapitulation: My autobiographical writing slips continually into images and metaphors:

Faith in the absolute of beauty and goodness seemed to me to arise straight from my experience of music and art and buildings and at 15 and 16 there seemed no distinction between my feelings of religious certainty and those of ecstasy in the company of a cathedral. (Autobiography, March, 2002, p13)

Coda: Perhaps the transcendental nature and bigness of landscape, seascape, relationship, music or art filled the ‘God-shaped hole,’ which persisted as intellect, objectivity, college life, adulthood and Africa took over. Perhaps they were God. My appreciation of the wordless, however was increasingly linked to the creative acts of others and my own creativity.

Belief 3. That communication across time and culture is both good and possible

Exposition, first subject: I am moved by examples of meaningful, positive communication between individuals, across time and culture and have found it easily possible in diverse cultural settings.

Exposition, countersubject: Communication with black neighbours was not consistently positive it may have negative connotations too.

Development: An early beyond-family memory centres on the home of a West Indian girl called Precious. She lived four doors along our terrace. We were both five and she (probably her parents), invited me to her birthday party. I record the joys of this occasion in five autobiographies. This highly important event should be placed in the historical context of 1950s immigration from the ‘new Commonwealth’ which was at its peak in my childhood. The emboldened language of separateness and difference is typical of that used in the period:

*...the most startling thing about the newcomers...was the bright blues and greens and pinks **they** painted their houses; and the fact that **they** didn't put net curtains up. ...these bright colours and **brazen**, uncovered window panes were **a surprise**, ‘**Aren't they funny?**’ my mum said as I skipped past **their** houses, hoping to make my feet crunch on the stones like a man's shoes do.... Soon the fascination of the **newcomers** was still greater, they played really **LOUD** music with thumping off-beat bass lines, so loud that you couldn't hear the tune. The girls wore really frilly dresses with puffed sleeves and they had red shoes, and names like Precious and Patience and Celina....and they came to church in minibuses. These*

*lively, challenging and (considering their houses) appropriately named 'coloured' people ...are amongst my first memories of the streets around my home. I suppose they were my first experience of difference. It was a wholly positive experience. My memories of the sensations around being invited into Precious' house were... akin to the excitement I still feel in my first hours in a foreign country ...Unfamiliar cooking smells, that loud and enticing 'Blue beat' music, sweet, sweet cakes, sweet alcohol, the sweet smell of the people who wore bright colours and brighter smiles and spoke really loudly and laughed uncontrollably... it was a universe away from the quiet, predictable, controlled and respectful life neatly duplicated in each of the 'off-white' houses I knew. I still feel the passion of the vow I made around that time, 'I want to know **these people,**' I will go to their place one day.'*

(Autobiography 2004)

Even though written 55 years after the event, the writing still conveys my passion. From my youngest days my black neighbours fascinated me and I really wanted to share this alternative, attractive culture. Becoming a Sunday School teacher at 14, with a class largely from the West Indies and West Africa therefore thrilled me. My Jamaican friend George was the one I most wanted to be 'best friends' with. I sought out darker-skinned friends throughout my secondary school life, unaware then that skin colour, rather than shared interests or values was the attraction.

By contrast, life with my parents was characterised by increasing feelings of non-communication. There was a culture that I felt unwilling or unable to communicate with, though they tried with mine. In my 1969 diary I speak of '*isolation and cut-off-ness...an unreal empty great hole in my life*', despite serious attempts by my parents to build bridges. I summarised these thoughts autobiographically:

My parents ... never insisted on [piano] practise, they did not stand over me or try to 'understand' the unfamiliar music I played, I don't even remember feeling bad about excessive requests to perform for aunties. They came to church only when I sang solos in the choir, proudly supported me when I sang in the cathedral but never thrust

their pride as far as prying questions or extended conversations. When later I bought my first records of organ music ...I tried to explain the subtleties to my dad who listened carefully and quietly, but I knew he didn't hear what I heard. (Autobiography, November, 2002,)

In Kenya as the only white man living in a council estate at the edge of town, I was often accosted by drunks who threatened my romantic image of 'black culture', for example:

I hated it when old men and old women with blind eyes and smelling of drink grabbed me and begged and begged for money. I felt a mixture of nausea, embarrassment, longing that I was alone so I could give to them, [experienced colleagues had warned me not to give anything] (Diary, April 16th 1974)



10a. 1974; Kenya, Amboseli, *Kilimanjaro*, pencil and watercolour



10b. 1974; Kenya, *Tugen Hills*, pen and watercolour

Resolution: My teenage diaries suggest a longing for deeper relationships with friends, black and white. I learned to be satisfied by sharing the intensity of evangelical prayer with them. By the time I had lived in Africa for two years however, communication had become a much wider and less angst-ridden concept and satisfaction came via smiles, beer and handshakes. This strong desire to share with Kenyans separated me from the community of westerners in the old colonial town where I lived. I was frequently, and quietly proud of being called a ‘niggerlover’,’ writing in 1974;

Blooming depressed this evening because I was told by a VSO [Voluntary Service Overseas] girl who’s been here for 2 years, that in time I would grow to be less pro-African – god I really hope not – ... I can see the corruption and the badness and the dreadful way the Africans get when they are rich – but I really hope that I never lose my patience with the ordinary African who thinks (rightly) that I am rich beyond measure...I want to write this now in case I read this in a year that these friends use me , yes, take advantage of me, but also give me their confidence and trust, give me their kind of generosity, accept me and make me feel glad to be alive and here today (Diary 9th February, 1974)

Danced, spoke and went around with the lads and didn't feel embarrassed when they took hold of my hand...their hospitality and generosity still moves me very much and makes me very glad I'm here and that circumstances have put me more in their camp than the Europeans who I despised a bit more today. (Diary, Friday 1st March 1974)

The language and thoughts of diaries are echoed, sometimes word for word, in letters to Cherry:

The experience of my whole life...we went to a market with 300 or so of these beautiful, beautiful people all dressed in skins, the men with just a kind of cape over their shoulders the women bare-breasted... wonderfully dressed with piles of beads on both sexes, necklaces, headbands and bracelets...their hair done in ... traditional style with mud and grease from a goat... countryside was wonderful too - in fact the whole show was unbelievable and I don't think I'll ever forget it. (letter to Cherry 28th February 1974)

..I wanted to stare at these people for ever and hoped they would want to talk to me, they didn't much. Gave 2 Morans (warriors) a lift and they would have talked if they could have spoken Swahili, instead they just said incomprehensible words to each other. In the car they sang a song – one started grunting in rhythm and then the others started an archetypal song over the top which moved me deeply, though I could never remember it...smiles were really our only point of contact and I went around desperately smiling and looking for smiles back which came from half I suppose. (Diary, April 15th 1974)

More than a year later on leaving Kenya I wrote down my last thoughts in the country, dwelling on communication and values across the cultural divide.

I feel I am really part of the country life here, trust, sharing timelessness (no watches or clocks, always late) sleeping watching, talking, arguing for the sake of it – for fun and not seriously, sitting and watching the cows all day long chewing grass, whistling and singing. The songs so full of the earth and part of nature. The kindness in the eyes of those who want to show they like you but do not have your words, the natural laws which show you obviously and undoubtedly that to trust is better than not to trust, to share is better than to be selfish, to love your family and friends is your duty and pleasure. (Diary, November 4th 1975)

Recapitulation: My belief in the possibility of meaningful communication across various cultural divides was upheld throughout childhood and young adulthood. I was less conscious of ulterior motives or negative interpretations. Perhaps such successful interactions arose from belief in their success, but also from my preference for the unspoken.

Coda: The ‘stream of consciousness’ mode of my diary entries expresses the intensity my experience of communication. The belief that I can communicate across cultural chasms arises from real relationships but equally from earlier-established beliefs, attitudes and values.

Belief 4: That relationships and place combine creatively to confer belonging

Exposition, first subject: Places are important to me; most early memories are very specifically placed.

Exposition, countersubject: Do I use my fascination in the silent qualities of places to offset the dangers perceived in worded inter-personal relationships?

Development: Tarmac, brick, paving stones, ‘bomb sites’ and Clapham Common were my childhood playground. Creativity developed whilst building dens on the Common or constructing landscapes, dams and bridges of twigs over tiny rivers of rainwater in the gutters. Occasionally I shared creepy adventures in the half-ruined and abandoned buildings of post war Battersea. Sometimes I hunted butterflies or birds eggs in the overgrown

gardens of ‘prefabs’ with friends. I was intrigued too by the country feel of maternal grandmother’s home at the northern end of the Central Line. Childhood memories of fishing in the River Roding or clambering over stiles excited me. The memory still raises a smile on my face. This countryside idyll was actually a tiny green space between post war council rehousing estates of suburban London, but the joy it generated prepared me for more inspiring landscapes. I can envisage every daisy and dandelion on the climb with dad up Salcombe Hill in Devon when I was seven or eight.

School also supported my enduring love of places. My teachers, mostly ex-army officers nearing retirement, introduced horizon-expanding places in each year of my primary education. At 7 I learned about overseas places, through exciting colour slides, at 8 coal mines and mountains through model building, and the Greek Islands through stories from Homer. When I was 9 I gained a love of the natural world through painting and nature study, and at 10 the joy of travel through letter-links to the merchant ship *Sugar Transporter*. An inspiring music teacher introduced places through singing and listening: Aldeburgh via the music of Britten, America through Bernstein and the English countryside of Vaughan-Williams. Whilst primary education for others may have been brutal, cold or uninspiring for me it was liberating and horizon-widening.

As soon as I could travel independently, museums, galleries churches and London streets became ‘mine’. The detail of these places became the subject and source of thoughts about creativity arising from time and place. The growing appreciation of the interaction of minds and places lent a powerful sense of belonging to many places. Like my preference for wordless arts, most recorded interactions with place are solitary or refer to distant relationships, partially contradicting what I say about communication.

Fieldtrips and holidays in my teens established relationships with the Welsh mountains, the Norfolk Broads, where, *‘I almost cried at the beauty of the sunset and mist and the trees over water,’* (Diary, 3rd September 1969) and the Cornish moors:

*The **shaping** of that landscape was **a gripping story** of its own sharing much of the **epic scale** of religion, history, art and music for me. **Alone** at the top of a granite tor I remember experiencing that **transcendental and overawing** sense that I knew from ... Turner **paintings**. I was glad to discover Wordsworth could put my **feelings into words**. (Autobiography, November 2002).*

Kenya's landscape was even more impressive:

... steep round topped hills with farms clinging on ... Either side ... the volcanic hills were farmed maize, pyrethrum and grass in irregular fields bounded only by rough wooden fences. Too steep for tractors, almost too steep to stand on the red, red soil, dusty and covered ... with abandoned maize stalks. Some ... burnt black and grey... (Diary, 3rd February 1974)

The most incredibly shaped mountains – remnants of volcanoes mostly but weird fairytale shapes like nothing you could ever imagine to be real... lines of lava boulders... between ever decreasing bushes and grasses, grey still. ... only tufts of grey grass and an occasional bush of what looked like tinsel, very spiky and silver, ..., glittering in the wind. Dust grey and white everywhere, pumice stone boulders and nothing else. Mountains now silent ..., blue and silent.... (Diary, 3rd June 1974)

... the grandeur of an overwhelmingly masculine landscape... vast views of miles of bush fill me with wonder and leave me wordless. The largeness of the storm and the sight of the rain as it comes towards you and surrounds you on every horizon. The dripping clouds heavy with rain only a few hundred feet above you, the rain below you in the Rift Valley... the shafts of sunlight, the colours of the sunsets, browns and yellows, the noise of the crickets from late afternoon until bedtime... (Diary, 4th November 1975)



11. 1973; Kenya, Eldoret, *view from my front door*, pen and watercolour

Lyrical descriptions take up 25% of the total writing in my Kenya diaries. The experience burnt itself deeply into memory. Writing about Kenya thirty years later I say.

The way that the nomadic pastoralists...of the Rift Valley were dressed, decorated, entertained and sustained by this landscape was obvious, but when one got beneath the physical to the cultural, spiritual, moral and social that connection with landscape was still clearer. Their gods arose from the soil, salt licks and mountains, their laws related closely to the land and its history, stories concerned its animals and nuances of weather and topography and their relationships defined not just by blood but also distance, location and weather. Thus everything which surrounded them both inside and out confirmed their belonging to a particular place. In

the most insecure of environments security seemed inherent.

(Autobiography, March, 2002)

A short walk through 'featureless' bush with one of the Njemps tribesmen who rescued us generated the names of a hundred medicinal and edible plants and roots, warm springs for a bath, stories of leopards, brave hunters, tea and two compliant doves for dinner... (Autobiography, November, 2002)

Resolution: I brought a positive disposition to a wide variety of impressive and ordinary places. The attitudes, beliefs, values and lifelong interests that generated that positivity also coloured and directed my approaches to education. My love of history, geography, art and music arose from good teachers able to transport me mentally to other times places and emotions. The fusion of place, people and subject discipline has subsequently fuelled much of my creative teaching.

Coda: The best of my teaching can be seen as an attempt to return to the wholly satisfying experience of my early education.

Values arising from my archive

Value 1: Faith

Exposition, first subject: In teenage and young adulthood I valued faith highly. Re-encountering the world of faith in my diaries and picture I newly recognise the roots of my attraction to grand theories.

Exposition, countersubject: Recent autobiographical reflections feel cold, distant, guarded and dwell on the shallow roots of faith.

Development: My diaries frequently refer to faith and are peppered with prayers, hymns and conversations with God. Between the ages of 16 and 20 I call myself 'born again'. Records of 'witness' in youth clubs and

preaching in churches suggest that I believed in faith, though was not sure I had it:

*‘Please Lord show me that religion isn’t [youth] club and ***** and *** but You, be someone real – just as real as my Christian friends...Lord I don’t often love you or experience you or feel like praising you but its at those times that I feel most happy, successful, fulfilled and satisfied and running over with love. I just don’t understand why I don’t want more of it – why I have to turn to other things to give me satisfaction which I know won’t last, and isn’t [sic.] even satisfying. Lord give me those times more often, Lord... (Diary 24th July 1968, p. 1)*

The flyleaves of several of my books contain religious drawings from this time. Small royalty cheques or copyright requests for religious songs published in 1969 still connect me to this period. These songs dwell on sin, uncleanness and the need for forgiveness. My transcription of the penitential Psalm 51, gives the general impression:

*Have mercy Lord as you promise
Wash me and cleanse me from my guilt
For I can see the wrong in my life
Against you Lord have I sinned.
(Baughen, hymn 168, Youth Praise 2, 1969)*

Faith salved my powerful sense of guilt, promised forgiveness and purpose.

Faith also highlighted shame, commonly featured in my writing. Recording an episode of unreasonable parental anger which, ‘*embraced all my faults...*’ over burning a pan, I wrote:

It’s at times like this when I realise how very far short I fall of my Jesus’ example. How often I think of myself as pretty near perfection...but how wrong I can [be] In 10 minutes I can commit sins of extravagance, forgetfulness, carelessness, anger, lying,

hating, giving a bad example, longing for revenge, lack of respect, deceitfulness and even stealing and probably more...all are involved in one small incident.

... If I were Jesus, not one of those sins would have been committed and on top of that there would have been honesty, love, understanding, sorrow, carefulness, giving a good example, respect and many other good things which when multiplied to every minute section of my life would lead to happiness, peace, perfect communion with God and my neighbour, joy, contentment, concord and all the good things springing from the source of all things good...how very far I am from that goal..'(Diary 19th August 1969).

Faith was not the best way to earn family approval – they thought excessive religion was embarrassing and dangerous. I record an earlier emotionally charged lunch time in July 1967;

... sitting at lunch in the kitchen ... and a wasp came in and disturbed us. Dad and mum were all for killing it and I went and got a glass, caught it and let it go through the kitchen window saying, 'now it can do its work'...this produced a fury....' If that's the kind of namby, pamby stuff that religion brings you, then I don't want anything to do with it'. We ate the rest of the meal in absolute silence. (Diary July 20th 1967)

The autobiographies of 2002 touch on this highly religious period lightly:

I became deeply interested in faith, truth, love, beauty, good and religion [...] It had even the power of taking death in its stride. When my close friend John gassed himself in his bedroom and when a fellow choirboy was killed by a car on the way to church, somehow my faith in ultimate meaning held me together. (Autobiography March 2002)

Perhaps the church and faith did not 'hold me together.' I wrote nothing at all about John's suicide at the time and remember trying to deal with the whole thing in silence, alone. I felt angry at him but did not tell parents or friends until they found out and then made light of it, though I am left continually troubled with dreads of the suicide of those close to me. But faith *did* provide an alternative to the conclusion that death was the end, promising that sometime all would be explained.

My need for 'big answers' may arise from my mother's belief that there was a god. Mothers are a difficult-to-contest source of knowledge - my atheist friend 'has always been one', he explained at eight his mother *told* him, '...there is no Father Christmas and there is no god', (Research notes 13/12/07). For me, Sunday school, church choir and Bible reading fleshed-out the assumption of god. A memory from summer 1962 captures my attitude to faith at the time. My friends Tony and John told me 'the facts of life,' on Clapham Common one day after school:

When they come to the end of what I considered a fairly sordid story, I say '*but it [babies] can happen naturally as well, can't it?*' By which I meant that babies could also come into the world as a result of prayer. (Autobiography, 2002).

Such naive responses at the threshold of adulthood must be commonplace, but the fact that I *remember* this story so clearly - even precisely where it took place - at the south side of the tube station in the sun, is noteworthy. No one else knew of this conversation, its memory unprompted by diary, photo or repeated family anecdote - shows me clinging to the chance of a bigger, ineffable explanation and unsettled by the possibility there wasn't one. This no doubt still influences my approach to education.

Diary references to *my* Jesus, hyper-consciousness of minute wrong doings, the need for external forgiveness and certainty of what Jesus would have done, indicate submersion in the 'born again' mode - but not necessarily faith. One diary entry refers to a relative being 'ashamed of me' about a minor misdemeanour and this judgement, though never repeated persists in

my mind. In psychoanalysis ten years ago, the analyst observed that those words were as if, 'stamped on my forehead.' So my faith, good works, kind, caring attitudes and high ideals might be attempts to ensure approval. This interpretation would engender quite a different story but is not pursued -it is not a story which elevates.

Countersubject 2: Exposed to new philosophies at college, faith weakened. New (to me) concepts 'objectivity' and 'subjectivity' heralded fresh interpretations of the world. In this unfamiliar context a personal God seemed distant, ('*IF You're there...*', diaries record several times), and love, both abstract and human, seemed much more accessible:

... find myself in the position that most of my evangelical beliefs seem doubtful and I play down all the supernatural side of Christ and the personal relationship bit...prayer seems to be a means of self-encouragement and help which would be impossible in any other way ...but answering them ourselves. I don't deep down think its right but that's how I'm thinking now. Church and Chapel are meaningless almost and boring and dull and irrelevant...if I read all this in time I may think how silly, how very stupid, but I know love, I know that what was and still is despite... all...is love in all its richness and fullness and awesomeness and wonder and splendour and depth and beauty, overwhelming beauty. So real...

Lord if you're there help me and hear me now, make that love be a reality now ...between You and me and the world of people, made in your image and with all the depth and intensity and reality and sacrifice and joy...fill me with love for my fellow men which is just love. (Diary, 1st November 1969)

These outpourings seem embarrassing now. The long lists of adjectives, the self-importance and naïve personalisation of God are typical of evangelical prayer and illustrate my characteristic intensity. They are part of my history, part of what I am now, but my autobiographies describe them less passionately:

Sunday mornings always meant Sunday School at the nearby Congregational Church. The stories that made the deepest and lasting impression ... were those which majored on the goodness of service, humility and meekness, confirming key parts of existing home expectations. 'Turning the Other Cheek', 'Walking the Extra Mile', 'Jesus washing feet', the peacemakers and meek who were blessed, ... Martha who did all the washing up, all made me feel like a good boy and I wanted to feel like a good boy. 'The Prodigal Son' and the 'Woman Taken in Adultery', gave me the warm comfort of forgiveness which I felt I needed when I upset mum. (Autobiography, November 2002)

I learned early that God and the spiritual was important...first I only thought it was Sunday school but gradually I began to see that Sunday School was always about god. ...I liked the thoughts and the people there. (Autobiography, 2006)

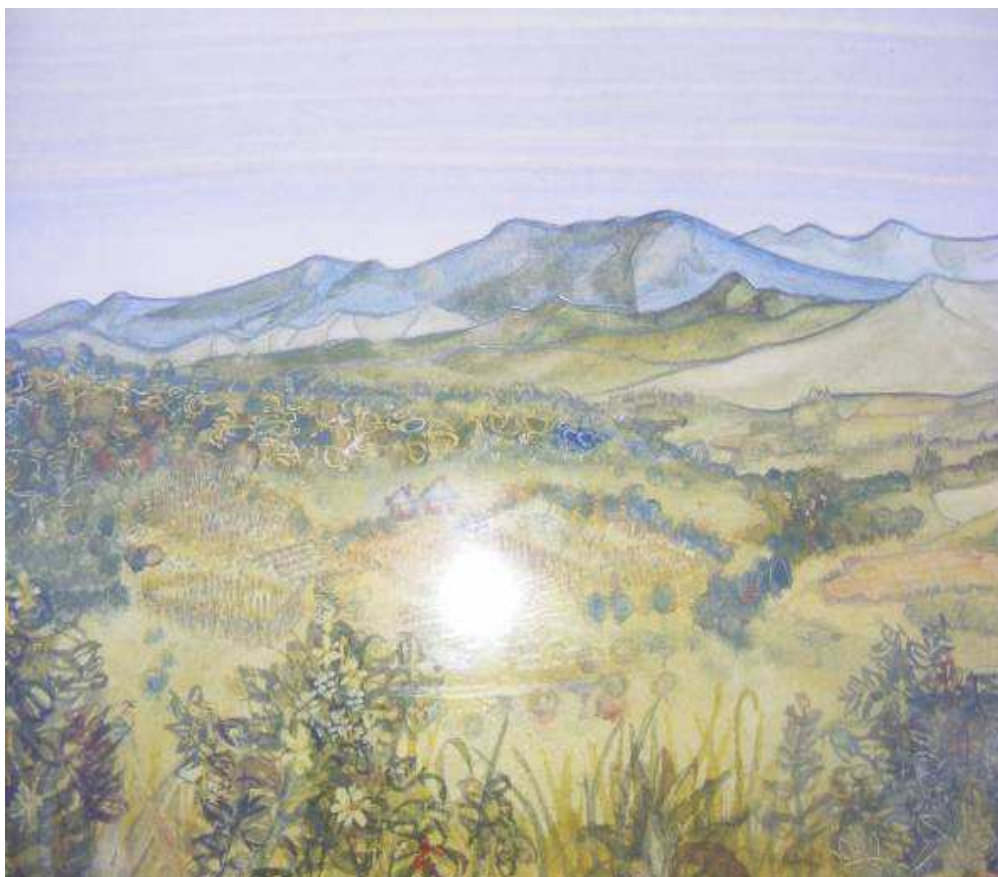
In Kenya whilst Christian faith edged away, its central assumption of human equality flourished and gave hope. I read myself thanking God for various beautiful sights, experiences and friends:

[My African friends share] ...a natural religion where God is obvious and not made a big thing of, living close to nature drinking the same water as the cows, muddy and grassy, a house made out of nature and which will return to nature within weeks of being left. Children, bright eyed, big teeth and alive beautifully alive and full of peace, filled with happiness... (Diary, November 4th 1975)

My idealism for Africa and Africans minimised the 'cruel things' I witnessed - robbers beaten to death, 'a creeping mistrust of other tribes', pragmatism being, 'the only logic for behaviour,' (Diary November 15th 1975). I suspect my rose-tinted view of Africa may have been a kind of racism combined with my longing for an all-embracing truth, but experience there also fed my desire to be different from those closest to me. Kenya and Kenyans helped me place existence, education, nature and relationships

under one spiritual and interpersonal umbrella, but I remained doubtful about my motives:

*I feel I need God tonight to ‘purify my motives’ ...to show me my way **back home**...I must keep hold of God within me, I will be lost otherwise I know it. (Diary, 2nd June 1974).*



12. 1974; Kenya, *Rift Valley, Aberdare mountains*, watercolour

This now familiar combination of passion and doubt could arise from the sense of insecurity and transition already described – for Freud (1907) a recognisable stage in the development of mind.

Resolution: A more reflective autobiography recalling religion and teenage, makes no reference to struggles between faith and feelings:

Contact with the spiritual message of the church captivated me and as many of my age then. I became deeply interested in faith, truth, love, beauty, good and religion (Autobiography, 2004).

The difference of emphasis between youthful diaries and mature autobiographies is revealing. The autobiographies use the past tense to refer to faith as if the search is no longer present, yet I *continue* to seek a grand theory of existence. My interests in creativity, meaning-making, happiness and well-being grow directly from religious roots. Indeed, I *live* and teach the creativity, well-being and happiness argument rather more effectively than I lived my faith. In a number of journal articles I admit the need to ‘fill the gap left by religion,’ (Barnes, 2006, 2007, 2008). I am puzzled therefore by my own dilution of religion in the autobiographies and offer six possible explanations, but no positive rejection:

- Cowardliness - Christianity is currently unfashionable and frequently attacked in academic circles in the UK.
- Science - the most powerful evidence of faith in the past was the miraculous transformation of lives of believers. Today these changes are reductively ‘explained’ by neuroscience and psychology. Science and its methods have generated increasing secularisation in the West (see, Berger, 1972, Spong, 2007).
- Post-Christian era attractions - materialism and the knowledge revolution, provide brighter attractions than the dusty charms of faith.
- Embarrassment - religions are inherently conservative and exclusive. They are commonly associated with extremist, intolerant tendencies. I am embarrassed, disgusted and hurt by the damage religion and the religious have done in my lifetime. I often feel the need to apologise.
- Anxiety- shocked by the revelation that reality was socially constructed, I fear treading on religious ground again.
- Maybe I have just ‘grown up’.

This last explanation is the least credible to me. I have no sense of being grown-up and continue to search for ultimate meaning. Some argue that maturity involves *stopping* asking questions about meaning, some believe only Darwinism holds the truth – both alternatives I fear would endanger my stability (Frankl, 1992).

Recapitulation: I have always been religious. I was the only pupil in my school to take RE beyond 16, the one sixth-former to attend Bible studies. I was a church organist, member of religious organisations and loved church ceremonies. Perhaps, the religious search was driven by a desire to distance myself from the constrictions of home and family. The company of the religious of any faith and faith itself still attracts me. In the early 1970s, struggling with a widening religious world I tried to accommodate new understandings. Diaries (1970 and 1971) show my Christianity challenged and faith expressed in muddled expressions of ‘yet another new theology.’ The crisis of entering this ‘secondary socialisation’ is summarised in the mature autobiographies:

1969 –1973 My four year course of teacher training started with the joint revelations of sociology and psychology. I became acutely aware of social class, of the way that my reality was not necessarily that of others and that what was good or beautiful or true for me might not be for others. It took the bottom out of my world founded as it was upon the certainties of religious and patriotic faith, the intrinsic goodness of what my family said and did and the absolute beauty of high culture. Reeling from these new thoughts I was thrust into yet another string of inspired and inspiring teachers who ran what was called the ‘Contemporary Studies’ course....The synthesising effect of these courses was greatly satisfying to me, but

the nagging and spreading realisation that all these beautiful things were only relatively beautiful, true and good was deeply disturbing.

Geography on the other hand, in particular geomorphology, was armed with the truth of geological time. It was based upon the



13. 1977; Minster, *Richborough Power Station*, pen and watercolour.

absolute of very big numbers, and fossils and science, I had no creationist scruples about accepting this contradiction to sociology's 'Social Construction of Reality', so I sheltered in the solid foundations of 'fact'. My religious faith dwindled and my sense of

the objective reality and power of my former experiences of the absolute in sound, colour and form paled with it.

As these faiths died, the words with which I had understood family were also brought into question: 'manipulation' replaced 'guidance', 'fear' replaced 'respect', 'shackles' replaced 'duty.' My social class had defined my values, views and interpretations and my attempts to be upwardly mobile had predestined my espousal of art and music and architecture. This was all uncomfortable and unsettling, I began to see myself as a fraud, I wondered if I could ever fool people again into thinking they liked me, I drank a lot.
(Autobiography March, 2002)

Coda: 'The Prodigal Son' a favourite Bible story, was the subject of probably Rembrandt's last painting. An exploited father greets his long-lost, wayward son with an unjudgemental hug and a blessing, perhaps the son also forgives the rigidity of his father. Tales of journey, return, acceptance, forgiveness and participation remain attractive regardless of my agnosticism and negative views of church. Freshly contemplating Rembrandt's depiction of forgiveness, a lecturer's words from 1969 return to me; 'don't judge Christianity by Christians, judge it by Christ,' (Diary, September 24th 1969). The records of Jesus' life and sayings provide an attractive model of human goodness; his values cut across tribal, prejudicial and angry tendencies of religion (Spong, 2007) and ring with integrity for me. If the New Testament provides a written approximation of Jesus' mind, then that mind strongly influences mine as a teacher, parent and citizen. In shaky faith, my values, decisions and characteristic patterns of behaviour have been indelibly changed by a faith.

Value 2: Family

Exposition, first subject: Belief in the primary importance of family has directed moral action (or guilt about inaction) for most of my life.

Exposition, countersubject: Family can also hold by guilt, fear and concepts of duty.

Development: An early diary shows the significance of family. On one page for example I castigate myself for my, ‘...piousness, selfishness and pride...’, continuing:

*How often do I even think of *****, mummy and daddy? How often do I pray for them? How often do I show them I love them? Jesus said love my neighbour like I love myself, that means love for people around me who are in need, more than I love ***** or Daddy or Mummy or Bach because I love myself far, far more than them. (24th July 1968)*

The use of ‘mummy and daddy’ exposes a dependence unusual at 17. Just as any grip combines restraint, support, protection, imprisonment and foundation, my family’s embrace is complex and has a history.

My first memories of family involve my grandfather’s blindness:

'I can't see them, I can't see them son,' croaked the old, very white and clean man in the bed as I showed him my party balloons in the room at the top of the stairs. 'I can't see them...'... puzzled me and slightly irritated me at the same time. 'Why won't he see them?' I felt but didn't say, but seeing itself took on a great significance from that day. The house was dark and I had to sit under the big dark dining table with the curly legs, so that he didn't trip over me. The table had a lush, thick green pile tablecloth you could wriggle your fingers in and change the colour, it had long golden fringes all around and when granddad dropped the sugar basin and it went all over the carpet it was alright because he couldn't see and it wasn't his fault. We had to talk very, very quietly and I remember keeping out of the way when they brought him downstairs on a bed thing. (Autobiography, March 2002)

My father and sister reminded me of the importance in my early years of keeping quiet and careful. Such sensitivity conferred a heightened sense of responsibility. Everyone had defined roles in grandmother’s large house,

where most of my early memories are placed. She seemed always busy in the 'scullery', but had a little butter rolled in sugar for me. My mother, endlessly cleaning, was happy when I said she looked pretty before a dinner and dance. My disabled dad with his 'poor back' always seemed glad to see me and bought sweets every Thursday, pulling me all the way from the bus stop on my skates. He was only angry once in a whole lifetime of memories and that was when I deliberately tripped him up as he negotiated the steep staircase in our house. His competitive brother played football *at* me and I always let him win, another quietly made aeroplanes with me though I did very little. I quietly learned knitting with one aunt, sewing and jam-making with another. Such events, remembered as 'always' happening, though each probably only happened once.

Early memories gather around the textures and colours of family life in the 1950s:

*...the short grey-white stubble on grandad's head, the soft grey ash swept from the grate still warm through the newspaper, the tingly roughness and echoing sound of the zinc bath in front of the fire, the smooth, warm, wooden toilet seat, joined onto Aunty **** house next door, our cold damp one at the bottom of the garden.*

(Autobiography, March, 2002)

The extended family was geographically close. My uncle and family lived next door, a great aunt and uncle up the road with dad's sister and husband in their basement flat. Mum's brother lived halfway down the street opposite and dad's half-sister, the other side of Clapham Common at the end of our street. The rest of the family were a bus ride away in Stepney. Sunday lunch and tea followed identical formulas each week, with the visit of my local grandmother, me washing up, an afternoon of radio listening, tea, sandwiches and Victoria sponge. This and supplementary visits to more distant family ensured that caring adults beyond my parents strongly influenced my developing values and interests. None were doubtful characters, only one harsh in his words - the dominant memory is of love, mild indulgence, fun and kindness.

Family togetherness and security easily became a value under circumstances in which *every* social and holiday occasion involved relatives. Family events, needs, interests, rules and priorities dominated all conversation and thought. This centrality appears in the detail assigned to autobiographical descriptions of family visits;

[writing of 1960 – 1963] *...I walked the long Broadway [Debden in N. London] where people had narrow flower-filled front gardens with lawns and separate houses with space between them.*

In a breeze block house with long gardens behind...lived my other Grandparents and my mother's brother and sister almost my age. The abiding memory...was ... freedom and adult indulgence of my interests. Grandad Mason used to sit with me and draw cats and dogs and ladies on scraps of paper and I remember being in awe at his skill. Nana would buy me rare fruits, pineapples, grapes, precious bananas and coconuts ... We would pick raspberries, apples and blackberries from the garden. Just across the road ... were 'the fields' with wild blackberry bushes, dog roses, an awe-inspiring red brick railway bridge and a real river with unstable banks and sticklebacks and round smooth stones which bounced when Uncle A threw them in the water. You could catch real fish in your net as you stood knee deep in the cold water.....

Visits to Uncle A's house were another joy. He made model airplanes with balsa wood and tissue paper in his wooden workshop which smelt of freshly planed wood and airfix glue, and some of them had engines so they could fly. He helped me make plastic model planes too and showed me how he smoothed the joints and secured the wheels to the delicate framework. (Autobiography, 2004). I remember saying to his wife, J, that I wished she was my mum, and then telling my mum, ... and not quite understanding the sense of sadness I had generated. (addition to Autobiography 2005).

Family induced guilt too. I even felt guilt for my sister's 'wrong doings'. When she appeared not to comply, for instance in room tidying, she reminds me of my rush to tidy it for her so that she avoided the inevitable parental response. Emotional and guilty responses colour my diaries:

I've been rotten today to, argued, done things angrily, said rash angry things – I haven't been at all understanding to anyone.
(Diary, 3rd August, 1968)

I feel very close to tears and angry, almost wishing I was dead. I can't go downstairs now. Does ... want me to have the biggest inferiority complex going? ... never to answer back? ... to resort to lies because of fear for her? ... to fear ...instead of love ... and mix up ...? Oh how I hate itI feel really hurt and ashamed but now ...I am sorry. (Diary 19th August, 1969)

Family opinion in decisions regarding my career choice of teaching generated one of the few open rows I remember. My parents;

...were not impressed by my choice ..., having rather hoped that my brains would ensure me a job in a bank or insurance company...teaching was seen as something rather too liberal and insecure. (Autobiography, 2005)

Unusually I stood my ground and won this argument, but in the autobiography of 2005 I say Canterbury was chosen for teacher training, '...because it was near enough to my parents,' as well as for its beautiful cathedral.

Resolution: Apart from occasional locational references family disappears from diaries after September 1969. A mix of duty, poverty and love meant that I was a day student, sleeping at home and making few friends in the day time. Diaries and letters are dominated by tortured appraisals of different and distant loves and changing and conflicting feelings. I remember feeling that to cut the apron strings of family something dramatic had to happen. It

did, in a hit-and-run accident at the end of 1970, where a driver knocked me high in the air causing multiple breakages of bone, concussion and several weeks hospitalisation. The result was a college room, meeting my future wife and eventually moving to Africa.

Watching the ways families worked in Kenya revived my interest in family. When musing about staying longer there, recognizable themes reappear:

[I would stay here]...if I had no responsibilities at home to think of ...home has become more of a responsibility as now my father will never work again...I will have to help them financially when I get back and here, where that is normal practice of sons to their aging parents, it seems only right and good that I should do so. (Letter to Cherry, 14th April, 1974).

Recapitulation: My pride, sensitivity and personal interests are traceable to family experience. Joy in ‘achieving’ a grammar school place, participation in religious ceremony and choral music, visiting ecclesiastical buildings, looking at paintings and painting itself were each bolstered by family onlookers. My father’s pride and sensitivity is captured in memories of his, soft and frequently moist eyes, his peacemaking and consistent ability to ‘see the other point of view’. I received general affirmations from grandmothers, specific ones from grandfather for ‘being kind’, from uncles for ‘getting questions right.’ How could I avoid valuing family?

Coda: Family sustains me, but is a blend of obligation, guilt, visceral love and sensitivity. This mix circumscribes the lives of all the members of my family providing security and belonging. Belonging, to community, place, humanity, unsurprisingly became an aim of my teaching.

Value 3: Kindness

Exposition, first subject: Kindness shows itself in selfless compassion, generosity, gentleness and a positive view of others. The word appears frequently in my diaries and autobiographies alongside references to family, church and friendships.

Exposition, countersubject: My motives for kindness were also, born of the need for affirmation or to disguise more selfish feelings.

Development: Models of gentleness and kindness came from Bible stories, school ethos and the men in my family, chiefly my father, an uncle and mother's father – each showed kindness in eyes, voice and hands. Similar models of masculine kindness continued via a remarkable series of sensitive and moral male teachers between 1962 and 69.

I planned acts of kindness. At 11 I plotted to please my mother by polishing the linoleum floor or washing the kitchen flagstones whilst she shopped. The sense of pleasure on being discovered engaged in such self-conscious kindness was great. Perhaps genuine kindness grows from such beginnings. Even today I habitually counter my grumpiness by deliberate acts of kindness – a kind of expiation.

Falling short of ideals is an established theme, but my awareness of mixed motives is evident quite early, in entries like, '*... self-love has got the better of me,*' (August 19th, 1969) or my need, '*to show rather than tell my love,*' (19th September 1969).

Resolution: Diaries verify many apparently selfless kindnesses from grandparents, relatives, teachers and parents: gifts of money, painting commissions, fishing trips, model-making lessons, interest in my collections and music. I felt aware of the undeserved, admiring support of my sister. Autobiography prompted more memories, for example of a highly significant visit to the Tate Gallery with my mum, recounted as follows:

I knew she knew nothing about them [Turner's paintings]...., but at the time Turner seemed very important to her as she pointed out the powerful centres of light in each picture. (Autobiography, March 2002)

Along with the impromptu picnics after school by the paddling pool, her feigned interest in Picasso or presence in church when I sang solos. I

interpreted these acts as genuine benevolence. My father's valiant attempts to understand my music, my fledgling political views and interest in cathedrals, I saw as simply kind.

An unresolved recapitulation: My own acts of kindness may stem from a desire to please, but are equally influenced by my father's gift of peace-making. I wanted peace at any cost, sometimes to the detriment of selfhood. With friends of my early adulthood, kindness was a more complex affair - there were often ulterior motives.

Coda: Appreciation of kindness and compassion features strongly in letters and diaries from Kenya. I record the gentle and unselfconscious actions of a Kenyan man '*taking a naked lunatic off the street, giving him tea,*' trying to help him listen by, '*holding his hands and straightening his face so that he could look into his eyes*' (Diary Aug.14th 1974). I mention small gifts given by passing strangers to polio victims crawling along the streets, food from pupils' parents, goats and chickens sacrificed, life-saving water and car repairs when we broke down in the Rift Valley. I witnessed compassion offered by absolute strangers, seemingly unaware of the remarkableness of their actions and remain deeply moved by films, plays and news items concerning acts of kindness. I use the word often in my teaching.



14. 1979; Dumpton, Broadstairs, *Cliffs at Dusk*, coloured etching.

Value 4: Friendship

Exposition first subject: Friends have been a lifelong source of mental and emotional security - a critical feature in my flourishing despite my tendency to solitariness.

Exposition, countersubject: New friendships have unsettled and challenged me.

Development: In 2002 I wrote about my family's decision leave me to finish schooling in London from 1967 - 1969 rather than move to Broadstairs with my mum:

I opted to stay with them (my grandmother and father) and at the school I now loved, near the church and church friends I loved. Since dad went to Broadstairs every weekend, most weekends I was left alone with my remarkably undemanding and unquestioning grandmother. Freedom abounded, I could go where I wanted, with whomsoever I wanted and, mostly, I treated this freedom with model rectitude. I visited churches castles and cathedrals and drew architectural details, revisited art galleries, went to concerts, painted, played and prayed. When occasionally I told lies about where or with whom I was, they were neither doubted nor discovered and so interestingly they had no need to become part of my story. (Autobiography, November 2002)

Every page in the 1968 schoolboy diary mentions friends from youth club. 21 different individuals feature in the first two weeks of the 1969 diary and key friends appear on almost every page.

'Great to be back with everybody and be alive again', '... enjoyed company of old friends,' (18th July 1969),

*Home again happily yet with mixed feelings again, rather sad to leave **everybody**, glad that I live in the nice countryside tho', thrilled*

*by landscapes but still **longing** for my friends to be around. (Diary, 19th July 1969)*

...so many people who seem to bother, seem to care – so many I care about – so many good people. I am really happy and full of hope...’ (Diary 20th September 1970).

Yet friendship was not always easy. My record of a meal with my first girlfriend’s family captures discomfort entering a new social class at 19:

The whole liturgy of meal time was different. Empty dishes (inexplicably) on the table, spoons in different places, vegetables (deliberately?) undercooked, grace, polite passing of dishes in a particular (but unpredictable) direction, and the question, ‘... Would you like the salt?’ Evidently meaning, ‘...could you please *pass* the salt! The ensuing ‘foreign’ conversation politely batted around the (too) large table was just another cultural maze to be negotiated. (Autobiography, 2005)

On entering teacher training college, another sign of my ‘upward mobility’, I remember for a while utterly losing confidence in my skills of making and keeping friends in this new world. This devastating but short-lived feeling is associated in my mind with the sickly taste of Newcastle Brown Ale and the cold, sticky feel of the leather bench seats in the College Union. No one knew then or later of this sudden loss of faith, but the memory still worries me – autobiography touches this tender place lightly:

*1969. On the surface I may have seemed to be thriving but **inner turmoil** characterised my self-image. It showed itself in a series of **painful** relationships in which unfolding layers of the truth and honesty was always the issue. It showed itself in **dark and weird** paintings, especially a series I did to illustrate a friend’s dark and weird poetry. It showed itself also in my choices of music which became **introspective and heavy** ... Leonard Cohen, Vaughan*

Williams and Shostakovich rather than the Beatles, Messaien and Bach. (Autobiography, March 2002)

The change of life at 19 felt painful. Even the imagined threat of lost friendship was enough to have the reverse effect of a value. I received *no* pointers to action in this period and thus did very little but eat, drink, wander or sit self-consciously alone in refectory, library, union bar, bedroom or train carriage. A car accident brought this period to an end. The accident is entirely absent from diaries and my first autobiography of March 2002, but by November 2002 I wrote:

*Rushing home drunk near midnight one day after a **rare** party I found myself **daring a car to run me down**. It did. When I came to, several days later, I heard stories of **a swearing, cursing, violent and uncooperative shadow-self** I didn't recognise. The accident, which left me on crutches for two terms, was a happy one.... It finally **severed the apron strings** I found **too hurtful** to cut myself, it introduced me to my lifetime partner Cherry and the necessity of staying in the college sick bay for two terms brought me into the **previously distant** community of college.* (Autobiography, November 2002,)

Analysis of this paragraph written thirty years after the event is revealing. The emboldened words capture unhappiness, a possible death wish, unhealthy fear of upsetting parents - all corroborated by Cherry (con 2. p.3). Neither has negativity been thrust upon events in retrospect, the language of contemporary diaries confirms the same turmoil. The narrative of the November 2002 account also suggests a positive interpretation – that I *needed* this accident. The ‘accident’ set the scene for my first meeting and healing friendship with Cherry my wife.

The red thread of friendship reappears in my Kenya diaries, though I squirm at my patronising tone:

... each friendship gives me something and I am constantly egotistical enough to feel I am helping the fellow – I even told him

not to smoke hash this weekend – what a jerk!’ (Diary, 30th January 1974)

When easy availability of drugs threatened my vow never to take them, friendship is credited for my abstinence:

Why do you need drugs if you have got friends who bring the world alive for you, who deepen your experiences and who fulfil your mind with music and poetry?...I think I understand why I should never need to take drugs or ever feel superior for not taking them – it is my friends who keep me from such an empty life. If I had none I would badly need a substitute an unreal world – because the real one would be so meaningless and void...Friendship...must be one of the answers – it brings me things far deeper than my own mind, it widens my mind just as drugs are supposed to, but such a constant pleasure. (Diary, 14th May 1974)

Kenya provided new models of friendship:

I love the way they [my African friends] tell you exactly what they mean, borrow things, wear each other’s clothes and show their love for each other openly. I love the way one is adopted as a brother very quickly as soon as you are liked by someone...the food, the water, the friends are there all around – what more do you need? (Diary, 4th November 1975)

Resolution : My accident was a dramatic example of what Gardner (1999a) calls ‘a full court press’ where the combined forces of emotion, senses, relationships, place, time and values overwhelm a powerful misconception. My diaries suggest two misconceptions; that my independence would appal my parents and that I was unlovable by my new friends.

Coda: Promoting and sustaining friendships has become a primary feature of my approach to education.

Value 5: Love

Exposition, first subject: The word 'love' appears on almost every page of my early diaries. I consider it an underpinning ideal and hope it is a value.

Exposition, countersubject: The word 'lust' could often replace 'love' in my teenage diaries.

Development: More powerful and all-consuming than any feelings I had yet experienced, the word 'love' rather than lust made my diary entries more acceptable. 'Love' was generously used amongst my age-mates in the late 1960s and early 70s. The desire to transform leaden lust into its golden ideal form of love shows throughout the diaries. My secular role-models, 'The Beatles', led the way, progressing from the narrowing, '*she loves you yeah, yeah, yeah*', to the visionary, '*all you need is love, love, love,*' over the same period. Love for me encompassed males and females, sexual and *Platonic* feelings, and (again) my most honourable interpretations returned to religion. Conscious of several *human* lovers at the time, the diaries credit the lasting sensations and relationships to God:

I know what love is... Love lives on- it doesn't change with the circumstances - it lives on (Diary, 20th September 1970)

Love is timeless and the overriding quality of God. Love is not something passive and dead and created by us...its something live and which has always been - and in love we see the truest revelation of God and in Christ we see the truest revelation of love. (Diary, November 1970)

Concepts of love undoubtedly dictated action. Between 1967 and 1974 I changed trains, courses, reading, accommodation, plans, interests and philosophies for the love of particular individuals with no hesitation. In 1973 I applied to go to India as the result of one love, capitulated and went to Kenya for another, become a weekend farmer for another and took on an uncharacteristic penchant for discotheques for another.

Countersubject 2 developed: One love lasted however and transformed my perceptions and encounters wholesale. I recognised the significance of this love for and with Cherry first in 1974 when she came to live with me in Kenya. After yet another stunning encounter with rural Africa soon after she arrived, I remarked, ‘*Sharing this warm bath of sensory experience with a partner more than doubled the effect.*’ (April 1974)

Cherry had been in Kenya just a few months when I was hospitalised again. I needed a life-threatening spinal operation and she gave me blood and nursed me for several months of recovery:

Gradually got better, pain in my legs remained but back strengthened gradually. Cherry visited everyday twice a day and wrote to mum and dad every day telling them of my progress, I do not deserve her at all – I feel ungrateful and unloving when I compare myself with her. (Diary, April 10th 1974)

Resolution, recapitulation and coda: Self-doubt and shame became tempered with a grateful acceptance of Cherry’s love. Hospitals have twice provided a transitional space for me. Lust began to be transformed into something more valuable, energising moral and more virtuous action in my private and public worlds.

Value 6: Honesty

Exposition, first subject: Both the diaries and this thesis provide evidence of my search for an honest appraisal of my thoughts and actions.

Exposition, countersubject: Confession can be confused with honesty. My archive has shown that evangelical hellfire and homebrewed shame have secured a lifelong belief in my culpability. In this way ‘guilt’ can take on the characteristics of a value and drive moral action.

Development: Whilst I was always told to tell the truth, the openness and integrity aspects of honesty were not always welcome in my childhood home. Honesty stood below love, respect and fear in the hierarchy.

From another angle however, I knew that even evil *thoughts* were bad:

... I tell you: anyone who looks at a woman and wants to possess her is guilty of committing adultery with her in his heart.' (Matthew, 5 vv. 27 -28, Good News Bible 1976)

There was little chance of shaking off feelings of blame with these words colouring my consciousness. Though interest in honesty arose from awareness of the gulf between my private and public worlds, it did not always lead to morally good action. Some attempts at the truth were hurtful to those who had to hear them. I was so 'honest' in letters to Cherry that I abandoned all thoughts of sensitivity and kindness - my frankness hurt her terribly.

Resolution: Religion, education and life suggested I consider my life more objectively. Lack of integrity was the focus of one diary entry, referring to an earlier diary of 1966:

' talk about pious, I wrote a whole page on, 'can the Christian be a Christian without going to church?' And went on to say how real God was to me in church how he was closer to me than anyone else – that's an absolute lie, anyway I tore it up! (Diary, 27th July, 1968)

Elsewhere I examine contradictions between my desire to be centre-stage with my friends and the banality of my life. For instance, after a student called me, *'...a stupid pseudo-intellectual who's words meant nothing, and who tried to cover up his real self,'* I wrote:

...the truth is painful more than anything and even more hurtful when you don't realise the truth of the truth before its told. (Diary, 27th September, 1969).

Later I reflect on, *'... craving for the boundless sympathy of others, asking myself:*

Why do I need others constantly?' 'Why do I crave for all their love?' 'Why must I demand the whole of their attention? Why can't I slip back into superficiality? (Diary, 5th October, 1970)

Like an Escher drawing, interpretations of my own honesty change according to viewpoint.

I hate myself because even these words I've written down have been just lies – part dramatics and acting...yes the sentiments behind them are real enough but oh! Oh! Lord hELP! (Diary, 1st November 1970)

Ample time for reflection provoked similar self-criticality in the Kenya diaries:

I wonder if I have an ounce of genuineness in me – even now am not writing the truth – only what I would be quite flattered for people to read. (Diary, 30th January 1974)

Maybe I only think they're [my African students] perceptive because they say things I agree with, but its not only that, J says things in such a fresh way that I feel I could not take credit for having thought them (Diary, 8th February 1974)

I had been thinking myself a pretty good person for quite a while especially in relation to the other Europeans here because I have so much contact with the Africans and am so tolerant etc. but earlier in the week S helped me realise ...that I only love those I love and only give to those I want to give to... only generous to those with whom there is a part-sexual, part-emotional motivation; never the pure motive, never the uncomplicated act of charity.

..to look into my motives ... is to see quite a different, dirty, dingy picture...I get a tremendous ego boost every time they ask me into their homes and view their obvious pleasure in my company, I feel

the real bwana mkubwa (big man)...I know that at the same time they are gaining something from me...selfishness is as much part of our character as breathing is part of our body. (Letter to Cherry, 14th April, 1974)

Recapitulation: Mixed motives dominant in my diaries, are absent from my autobiographies; words written when little more than a child, come closer to truth. Inconsistency has been a constant feature of my life and its autobiographical omission is an example of attempts to repaint my portrait in a more flattering light. Whilst mostly content to live with my contradictions, I suspect that it is not an ideal position.

Coda: Even today my friends frequently comment on my preoccupation with motives. This interest in honesty has many sources: my dad's understanding of the other's point of view when discussing world news, the strong sense of guilt encouraged by mother and church, the discovery in Kenya that honesty was contingent to each situation and the innocent openness I found in Cherry. Honesty is a value that cuts both ways, virtuously or destructively and the complex framework surrounding my use of the term reminds me how difficult it is to truly know another person.

Summary

Systematically examining four personal archives I have compared thoughts and images from the past with current memories and reflections. The results have surprised me, revealing unsettling themes, challenging assumptions and complicating my understanding of values. Inconsistency and stability, unvirtuous and virtuous values were exposed. In seeking the seeds of lifelong passions, I have uncovered the humble, contested but resilient roots of the idealistic beliefs and values that have sustained me.

An amalgam of beliefs, attitudes, values and interests created and sustained meaning and direction in life and work. The creation of meaning and the means of maintaining it became for me a route to happiness. Each concept discussed has impacted upon my approach to education; each provided the

background colour against which my life has developed. Other colours, other interpretations of experience are obviously available, but a positive disposition has led me to choose virtuous hues for my self-portraits. Beliefs in a purpose to life, the significance of place, the possibilities of expressing meaning in symbol, sound and colour, and the human propensity to exchange communication have led to values expressed as:

- Faith
- Family
- Friendship
- Kindness
- Love
- Honesty.

The frequent use of the word ‘positive’ throughout this chapter suggests that positivity is a disposition that drives me. It has the effect of a value though on its own does not provide meaning. Like my values and beliefs, positivity is a characteristic others recognise in me. My positivity and my values emerged from interactions that were socially, culturally and geographically placed. They blended in different proportions through my early life; providing direction and sustenance. These values now form the basis of my review of literature that sustained, challenged and developed me.



15. 1976 Canterbury, *Kenyan mask*, etching.

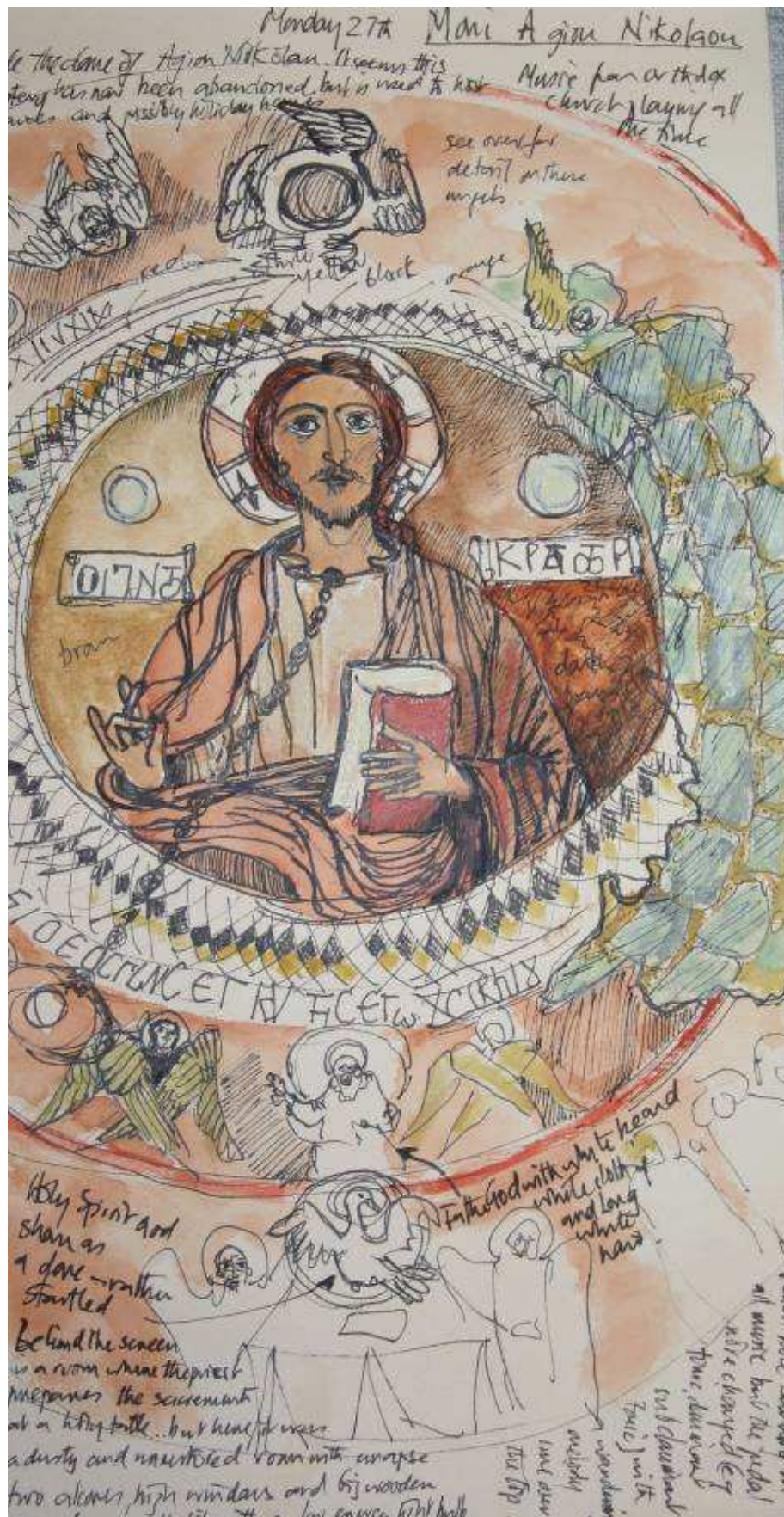


Figure 15, Page from notebook, 2007; Greece, Christ holding the Word

Chapter 4

Learning from the word: Balancing corroboration with reduction

Chapter 4

Learning from the word: balancing corroboration and reduction

This literature review is conceived within the autobiographical nature of this thesis. It offers answers rather than background to the research questions by revealing additional sources of beliefs and values I hold dear. The chapter also discusses how literature provoked personal and influential experiences which changed my practice. I have selected texts on values, curriculum, well-being and creativity as the areas which resonate with me. I have revisited literature read in my young adulthood to assess its impact on my life and teaching. Further reading resulting from this research was chosen by a mind already shaped by experience and earlier literature. Personally sustaining ideas are drawn out and placed within a framework of the values identified from autobiography.

Books feature in an early memory. Sunday school centred on the Bible and I remember a lesson in which we had to make a toy library of the books that constituted it. Using *Swan Vestas* match boxes, we attached red, green or blue spines, wrote titles - Genesis, Exodus, Leviticus, Numbers, Deuteronomy, and placed each model book onto a pretend bookshelf to represent the whole Bible. Eventually we were tested to see who could remember the books in order. I must have been six or seven. This memory features in none of my written autobiographies, but surfaced on starting this chapter – the smell of the waxy, fabric binding still mentally retrievable. This key story introduces the observation that the *word* has supported my understanding of the ‘good’ and ‘true’ from my earliest days. I still use books to corroborate wordless personal experience.

By the time I was 11 many parables and Old Testament stories were familiar to me. The Bible provided pointers to behaviour corresponding with messages from home. Moral signposts like: ‘turning the other cheek’, ‘walking the second mile’, forgiving not judging, loving my neighbour and ‘using my talents’, shaped my developing mind. My emerging values were

augmented with new detail from sermons and later (by my own choice) daily scripture readings and prayer.

The moral teachings of parents, school and Bible were supplemented by books read for pleasure in evenings, weekends and holidays. Between the ages of eight and 14 I read most ‘children’s classics’. Each book featured attractive examples of honesty and faithfulness, courage, fortitude, love or kindness. Re-reading these books for this research I am surprised by their patronising, sexist, ‘classist,’ racist nature. I did not notice this at the time. Then, their adventurous heroes and heroines provided exemplars of upright behaviour and assurance that ‘my’ values were absolute.

Values reshaped (1969 – 1971)

Chapter 3 discussed the values I brought to ITE in 1969. These values were tested against a range of new perspectives. Course readings challenged what I ‘knew’, widening my mental world. Whilst the gentle practicality of Plowden (DES, 1967), Isaacs (1960) and Montessori (1972) made sense, the grand and intellectually demanding theories of Piaget (outlined in Beard, 1969), Bruner (1960, 1968), and Vygotsky (1962) offered new insights. Freud’s emphasis on death and sex from which I wanted to distance myself, dis comforted me, but Jung (1958 and 1963) appealed with his incorporation of the spiritual and mysterious. His assertion that ‘...*it is not the universal and the regular that characterise the individual, but rather the unique,*’ (1958, p. 5) matched my religious views on the preciousness of each soul. The idea of a ‘universal unconscious’ was also attractive to me because it fitted my belief in the possibilities of communication across time and culture. Both Teilhard de Chardin (1959) and Buber (1971) also placed relationships, values and science within a religious context. My idealistic hopes were encouraged by their vision for a more sensitive world where souls and science were united:

The time has come to realise that an interpretation of the universe—even a positivist one—remains unsatisfying unless it covers the interior as well as the exterior of things; mind as well as matter. The

true physics is that which will, one day, achieve the inclusion of man in his wholeness in a coherent picture of the world (Teilhard de Chardin, 1959, p.35)

The future envisaged by Teilhard was founded on love demonstrated in mutual responsibility, common purpose and shared meaning. In the early 1970's popular culture ensured that such thoughts seemed neither politically naïve nor unachievable. A theistic starting point also drew me to Polanyi (1967) who argued that *tacit knowledge*, and 'intuition,' underpinned scientific decisions just as it does creative acts. He saw this personal, felt and largely wordless knowledge as motivated by 'passions', 'commitments' and values. Fromm's (1956) humanistic emphasis on love, care, responsibility and respect, also inspired me as did Bowlby's writing on attachment (1958).

The hyperconsciousness of 'sin' that made me avoid Freud attracted me to Jung (2004). His challenge to confront, even love my shadow side in the quest for fulfilment or what he called 'individuation' made unthreatening sense. His interest in autobiography recognised the 'potency' of values and a more benign self-examination. Jung argued that self-analysis delivered '*a psychological advantage... human dignity and ... the foundations of ... consciousness*,' (1958, p. 63). Discovering unique and inexpressible aspects of self and simultaneously recognising the power of the universal and unconscious were exhilarating ideas. I was unaware of Jung's questionable relationship with Nazi philosophies, his affairs with patients and other wide gaps in his social conscience. Jung offered no new values and confirmed my leaning towards the spiritual, but led me closer to facing and accepting my shadow side.

Values challenged (1971 – 1984)

The foundations of my moral and spiritual world were shaken in 1972 by a book. Berger and Luckman's, '*The Social Construction of Reality*' (1967) convinced me that nothing seen, felt or believed was absolute. What was real to me was described as a product of the accident of my particular place,

time, socialisation, surroundings and interests. In the gendered language of the time Berger and Luckman described a mind-set I recognised:

The child does not internalise the world of his significant others as one of many possible worlds. He internalises it as *the* world, the only existent and only conceivable world, the world *tout court*. (Berger and Luckman, 1967, p.134)

Children they argued underwent a ‘primary socialisation’ where they began to understand the world. This varies from society to society according to language, institutions, ‘institutionalised programmes of behaviour’ or the ‘stock knowledge’ of the group into which they are born. Berger and Luckman observed that the child’s world feels, ‘...*massively and indubitably real*,’ (p.135). Whilst they are ‘*mistaken*’, this childish world remains the ‘home world’ to which as adults we often return because it represents a time when ‘*everything was alright*,’ (p.135). My situation - exchanging the controlled realities of working class London for the questioning, relativistic, critical and less certain world of higher education, was captured in the following sentence:

Some of the crises that occur after primary socialisation arecaused by the recognition that the world of one’s parents is *not* the only world there is, but has a very specific social location, perhaps even one with a pejorative connotation. (Ibid. p. 141)

For Berger and Luckman education represented a ‘secondary socialisation’ in which individuals internalised the ‘*institutional subworlds*’ of society and their emerging role in it. At the time this somewhat romantic view of education, persuaded me that whatever I did as a teacher inevitably involved introducing the child to ‘my’ world as an adult and trusted representative of society. Even though the writers attempted to lead me towards objectivity, I took their argument as a kind of validation of my paternalistic concept of what a teacher should be. The teacher, for these sociologists, formed a bridge between the ‘adult’ secondary world and the world of childhood. This analysis now seems simplistic; life and education are far more complex.

I have never left my primary socialisation. In me many other socialisations live alongside rather than replace those of my earlier years. I suspect this may be true of others. Subsequent experience also shows me that rather than provide a secondary socialisation, school practices often infantilise children by avoiding social and global issues that concern them (see Hicks, 2006) or disempower developing independent spirits. For others the gap between purported primary and secondary socialisations needs no bridge, it is a smooth progression starting well before school.

Berger and Luckman argued that education destabilised and changed beliefs formed in the first socialisation:

It takes severe biographical shocks to disintegrate the massive reality internalised in early childhood; much less to destroy the realities internalised later. Beyond this, it is relatively easy to set aside the reality of the secondary internalisations. .. This makes it possible to detach a part of the self and its concomitant reality as relevant only to the role specific situation in question. The individual then establishes distance between his total self and its reality on the one hand, and the role-specific partial self and its reality on the other. (Ibid.pp.142 - 143).

This is too big a claim. The sociological language now seems clinical beside more nuanced, child-centred literature I subsequently read. Any potential warm relationship between teacher and child is obscured by impersonal language like '*subjectively plausible pedagogic techniques.*' Berger and Luckman dismissed the child's internalised reality - '*persistently in the way of new internalisations,*' (p.143) and discounted the possibility that schools might share values and approaches with home, community and childhood. They assumed low degrees of identification between teacher and student arguing that secondary socialisation, '*can dispense with, the...emotionally charged identification,*' (p.144) that characterises primary socialisation - as if mature socialisations were independent of affect.

Berger and Luckman offered a conflicting paradigm to the constructive and liberal ideologies developing at the time and left me in a state of values-confusion. Their argument suggested an almost mechanical role for the teacher whilst Polanyi (1967) and later Schon (1983) argued that emotion

and indefinable *'knowledge-in-practice'*, (1983 viii) was essential in accounting for all human activity. Observation demonstrated that values like love, empathy, equality, kindness and community were indeed routes through teachers could reconcile competing worldviews. However, the discovery that I might observe my own life from outside deeply discomfited me, unmasking the contradictory selves of my autobiography. I began to lose faith.

Where could I find values in a world without God? Literature delivered me from egocentric values by directing me towards the world. The ITE booklist for 1969 included Marx (1967), Laing, (1965), Illich, (1971) Wright-Mills, (1965), Durkheim (1930) and extracts from Rousseau. These writers offered highly political views, but it took a novel to communicate the personal implications of values. Tolstoy's confessional novel *Resurrection* read in Kenya, painfully articulated my double life. *Resurrection's* main character, Nekhlyudov, a landowning prince like Tolstoy, was a juror in the case of a girl he had set on the path to ruin. The situation resulted in values-conflict:

In Nekhlyudov, as in all of us, there were two men. One was the spiritual being, seeking for himself only the kind of happiness that meant happiness for other people too; but there was also the animal man out only for his own happiness. (Tolstoy, 1966, p.80)

Tolstoy argued against crude categorisations of people into types, *'People are not like that'* (*Ibid* p. 252) he observed. In *Resurrection*, he took his value for love towards its logical end, mounting strident criticisms of the religious whom he saw as subjugating the peasant classes. I recognised similar injustice in my own society. Tolstoy's message was that values must be *lived* and that wrong-doing generated wrong in both doer and done-to. Whilst inner and external forgiveness are needed, redemption also entails an entreaty to change the world. Nekhlyudov recognised that his well-being rested on his duty to improve conditions for the underclass of his own society:

In his imagination he beheld hundreds and thousands of degraded human beings locked up in noisome prisons by indifferent generals, prosecuting attorneys and superintendents...." (*Ibid*. p. 561)

Nekhlyudov like Tolstoy fought for social justice, prison reform and gave his land to the peasants, working alongside them on the fields. The thought that values result in uncompromising political and social action, was inspiring and unsettling in equal degrees for me.

The literature which guided my teacher education was imbued with explicit social and political values. Freire, (1970), Neill, (1970) and Illich challenged me to apply the politics of virtue to education. At the same time I was aware of Rogers (1967) call to treat 'clients' with, 'unconditional positive regard', 'congruence' and empathy in the context of therapy. Attempts at adopting non-judgemental attitudes and allowing the expression of feelings seemed to dominate the student discourse at the time, applying beyond the therapists couch to schools, hospitals and TV discussions. These liberal principles stem from ancient values but also honour what Buber saw as the 'revelations' offered by all human activity (Buber, 1959, p.67). In the early 1970s the rhetoric of public policy changed in this direction too, but seemed distant from political intent or outcome.

Encouragement to bring fairness, kindness and gentleness to wider social, economic and political contexts were sung, painted, written and argued about throughout my training and made an impact on my religiously prepared mind. But not everyone was moved by such ideas; I remember being nonplussed at the lack of social conscience of some of my peers. MacIntyre (1981) suggests that such polarities result from the philosophical and technological revolutions of the past 250 years which have privileged means over ends; systems and technologies over virtues and ideals.

I was not at the time aware of MacIntyre's (1981) analysis, but it seems highly relevant in accounting for values-conflict and values-confusion in both personal and political spheres. Pragmatism and economics ensured that UK education policy avoided the wholehearted application of virtue. Kindness, justice or a genuine concern for the well-being of children, so well expressed in the 1960s by Isaacs, Montessori and Plowden, were overshadowed by bureaucratic priorities, war and superpower politics. I was glad to go to Kenya. And the books I took with me, by Freire, Frankl, Jung,

Tolstoy and Van der Post, helped consolidate and extend the reach of the values identified in Chapter 3, but need examination for their reductive effects too.

Values firmed-up (1973 – 1976)

Personal identification with a particular value-laden word does not make it a value. Only when linked with directing action in the world, do ideals held under the headings: faith, family, friendship, kindness, love, honesty and positivity become values. I believe however that the evidence shows these ideals did direct my actions. Analysis for this thesis has led me to group my values, into yarns- the ‘red threads’ of my values twisted together by experience and literature to become what Booth calls, ‘values-frameworks’, (Booth. 2011):

- Faith/hope/optimism
- Honesty/truth/respect
- Family and love
- Friendship/kindness/generosity
- Positivity/Joy

Faith and Hope

Faith opened up possibilities beyond self and family. From an early age I knew of the traditional Christian values of faith, hope and love. Belief without the need for proof characterised my teenage understanding of religion. Faith seriously challenged in my college years but deepened and changed in my three years in Kenya.

Unsubstantiated belief in something greater than purely personal interests has probably characterised aspects of human behaviour for tens of millennia. Belief in god or gods has only been widely challenged in the west and in the last hundred years. Even in the mid twentieth century Jung could comment on the, ‘*rupture between faith and knowledge,*’ as symptomatic of the ‘*split consciousness ... characteristic of the mental disorder of our day*’

(2004, p. 53). Loss of such faith according to Frankl (1992) resulted in hopelessness and increased mental illness. The lack of satisfying replacements for god and religion remain significant issues for many today (see Layard and Dunn, 2009, Princes Trust, 2009, Huppert, et.al. 2007) though others see god as a replacement for mature personal responsibility and courage (Dawkins, 2006).

In Kenya in 1973 I read how Christian faith alongside acute social awareness motivated Tolstoy's fight for social justice (Tolstoy, 1966), how Van der Post (1958) glorified the life and religion of the aboriginal groups of the Kalahari, and was struck by the spiritual insights generated by Jung's travels in Kenya starting from Eldoret (known then as '64'), the town in which I was living (Jung, 1963). Both reading and experience with Kenyan friends confirmed the dangers in losing religious faith, and the power of archetypal symbols like the wise old man, and the healing waters, yet I was now reluctant to submit to the Christian faith I knew best. Freire's humanitarian faith offered a way out. His uncompromising socialism, however, challenged an upbringing which emphasised not standing out. This battle between social conscience and desire not to 'make a fuss,' evident in my youthful diaries, has raged throughout my life.

Reading Freire (1970) shortly after publication was humbling for a Christian. His godless focus on poverty and injustice seemed utterly Christ-like. Values must be lived he argued and his actions suggested clarity of values and little of the internal conflict I experienced. He preached for instance that teachers should be drivers of reform and that their characteristic values must be hope for a better present and future and love for the people. Hope, Freire later suggested, must struggle against corruption, dishonesty and unfairness – the opposites of love. In 1970 Freire identified respect for individual differences, popular culture and locality as marks of teacher effectiveness but later argued the central importance of hope, '...no matter what the obstacles may be, after all, without hope there is little we can do.' (Freire, 1992, p.3). Such thoughts voiced my previously tacit understandings.

Both Freire and Tolstoy said education must be meaningful. (Tolstoy, 1887/2005). They emphasised finding the existential heart of education, an argument later taken up by Abbs (2003) in exploring creativity. All three suggested teachers should address questions of consequence with learners. Authentic answers require existential engagement, tolerance, humility and openness, but may also result in, *'forthright criticism about economic, political, ideological and social matters'*, (Freire 1992, p. 65). Optimism that radical political and cultural shifts are both right and possible, pervades such writing, but felt far from my reach.

My seminal experience in Kenya helped me understand Freire's suggestion that teachers need humility if they were to help build a new culture through education. His more recent work clarifies what teacher humility involves - teachers should understand that their:

... 'here' and 'now' are nearly always the educands' 'there' and 'then'...she or he must begin with the educands' 'here' and not with his or her own...the educator must not be ignorant of, underestimate, or reject any of the 'knowledge of living experience' with which the educands come to school. (1992, p. 47)

Revitalised cultures can arise from asking and answering the key questions at the core of the subject disciplines. Freire championed disciplinary understanding in teachers advising them to seek, *'...the deeper meaning of the content being taught,'* re-cognising the object already cognised. He offered powerful insights on creativity too. He saw creative endeavour as a defining aspect of culture and observed: *'...teaching is a creative act, a critical act and not a mechanical one.'* (1992, p.68), adding:

A poem, a song, a sculpture, a painting, a book, a piece of music, a fact, a deed, an occurrence, never have just one reason to explain them...[they are] always found wrapped in thick webs, tapestries, frameworks and touched by manifold *whys*...(Ibid, p.103)

I found comfort and challenge in Freire's ideas. Rather than passively receiving a reality conferred by society, he suggested teachers build a new

one. Such thoughts should have galvanised me into forthright political action but my past hampered me. Less virtuous values like unquestioning respect for authority compromised my value for justice. Perhaps those ‘webs, tapestries and frameworks’, which support, can also constrain us. My values like those of my friends (Chapter 6) can point in several directions at once – perhaps Freire’s were more perfectly aligned. Perhaps courage – a virtue I rarely mention - was his pivotal value.

The words, ‘without a vision for tomorrow, hope is impossible,’ (Freire, 1992 p. 25) underpin much subsequent writing on hope and education (Halpin, 2003, Noddings, 2003, Wrigley, 2005, Hicks, 2006, Booth and Ainscow, 2002, 2011). Hicks’ values-based and hopeful curriculum arises from what he calls, ‘preferable futures’. Reporting on research with student and experienced teachers, Hicks reveals that a ‘baseline’ preferred future included:

...absence of discrimination, a sense of place/community, food grown locally, [sustainable] technology in relation to transport, peaceable, green lifestyles, celebratory [attitudes] (Hicks, 2006, p. 67).

In researching the sources of hope and optimism among geography teachers, Hicks observes;

Although ... sources of hope were previously implicit in their personal and professional lives, it was the research process itself which made them explicit, visible and therefore more available as a source of creative energy. ...the focus group provided not only the richest data but also became a source of hope in its own right. Participants said they felt nourished, renewed, clearer about what kept them going, more aware of the ‘tapestry of hope’, witnesses to faith in the human spirit. (*Ibid*, pp. 74-75)

The following table summarises Hicks’ findings about the sources of hope:

SOURCE of HOPE	DETAIL
The natural world	Its beauty, wonder, renewability, ability to refresh
Other people’s lives	How ordinary people manage difficult situations with dignity

Collective struggles	How groups in the past have fought to achieve equality and justice
Visionaries	Who offer visions of a transformed world and help bring them about
Faith and belief	Spiritual/political beliefs which offer 'frameworks of meaning' to bad and good times
A sense of self	Aware of self-worth and security in identity and belonging
Human creativity	The constant upwelling of arts as an essential element of being human
Mentors/ colleagues	Inspiration/encouragement from colleagues
Relationships	Being loved liked and understood/loving, liking and understanding others
Humour	Seeing the funny side, celebrating together

Figure 16, 'Sources of hope' (Hicks, 2006, p. 75)

Hicks gathered evidence from conversation and reflection in small groups. Though these may not have been repeated by different groups, they provide a useful starting point for discussions about hope in other settings. He emphasises the importance of explicitness about the sources of optimism –a point expanded upon by other writers on well-being and resilience (e.g. Bandura, 1997; Fredrickson, 2004). I would want to add further sources of hope, such as: intergenerational/intercultural responsibility, inner determination and joy.

Hope is particularly important in dealing with crises. In illness and danger faced many times in Kenya hope carried me through. Reading of research into hope much later in life I began to understand some of its importance. Reflecting on the impact of the 11th September 2001 events in New York, Washington and Pennsylvania, Fredrickson and Tugade (2003) worked with students to explore their coping strategies. Those who reported the least traumatic effects on mood, behaviour and health were students who already had well established positive mind-sets and used the tragedies to spur positive responses. However, some politicians and others used the same

events as an excuse for very negative action in the world - the researchers avoided the political debate regarding 9/11, and simply exploited it as a case study. Fredrickson and Tugade's argument is weakened by such criticism. Hope cannot be considered independently of other values like social justice. Their observations on religious faith need similar caution. They claim:

Holding spiritual or religious beliefs or otherwise appreciating the meaning of life on philosophical levels can increase people's likelihood of finding positive meaning. Yet with or without the infusion of religion people can find positive meaning in daily life by reframing adverse events in a positive light, infusing ordinary events with positive value, and pursuing and attaining realistic goals. (Fredrickson and Tugade, 2003, p. 374)

Such statements attempt values-neutrality but clearly place the well-being of the individual high above that of a world in turmoil. Despite my reservations, this work provided me with valuable starting points for discussions on the development of hope in educational settings.

Faith and hope have a survival value. Faith that my plans would succeed, motivated my actions in Kenya. The development of hope is a powerful way of facing potentially negative realities and an in the Kenyan families I knew, I saw many instances of the passing on of hope. Hopefulness may also be a learnable attitude. Writing of what he calls 'learned optimism', Seligman argues '*One of the most significant findings in psychology in the last twenty years is that individuals can choose the way they think,*' (1990, p.8). This sweeping statement ignores areas of genetic and social programming beyond the reach of thought, and covers ground well established by Frankl forty years before. However Seligman's suggestion that we may develop an alternative 'explanatory style' and shift our habitual thinking further towards more hopeful responses is attractive. Seligman appears to treat hope as a largely personal rather than political aim, arguing that optimists live longer, happier, more financially and socially successful lives. But Seligman often ignores the political and moral principles central to Blake, Freire or Tolstoy's understanding of hope. Neither does he adequately tackle the complex issue of self-deluding hope which can be life-enhancing or diminishing in different contexts.

Seligman's claims oversimplify - even my teenage diaries, record optimism in some settings and pessimism in others. Depending on my mood I can swing between optimism and pessimism regarding the same issue. Both optimistic and pessimistic outlooks must be necessary in every group, culture and society.

Optimism is a value-laden concept. Seligman makes his values (but perhaps also his fantasies) clear in both the work I read in 1975 and more recent reading (1990, 2004). Addressing a perceived rise in unhappiness in US society, for example he observes:

I do not believe learned optimism alone will stem the tide of depression on a society wide basis. Optimism is just a useful adjunct to wisdom. By itself it cannot provide meaning. Optimism is a tool to help the individual achieve the goals he has set for himself. It is in the choice of goals themselves that the meaning – or emptiness resides. When learned optimism is coupled with a renewed commitment to the commons [humanity], our epidemic of depression and meaninglessness may end. (Seligman, 1990, p.291)

The learned optimism thesis has become popular, perhaps because of its economic implications. Optimistic workers produce more, have fewer absences and are generally more easily managed. Optimism 'learned' between the ages of 10 and 12 appears to halve the rate of depression later in life (Seligman, 2004). But mind-change is not so straightforward. Gardner (2004) lists many genetic, physical, environmental social and economic factors that shape the mind and it seems misleading to suggest that a, 'Learned Optimism' course would have similar effects wherever it was applied. Seligman's conclusions must be balanced by recognising that optimism is generated through the warmth of individual relationships and genuine engagement with social, political, physical and spiritual issues – situations that require more than a psychologist.

Perhaps faith provides an answer. Whilst Blackburn observes '*...quite a lot of brute trust or faith in everyday elements of common sense,*' (1999, p.191), blind belief in life's meaning is rarer. Intuitive assurance of an ultimate meaning in other cultures, impressed me in my life abroad, (see Chapter 5), but reminded me of Hume's warning to philosophers:

‘...the most perfect philosophy of the natural kind only staves off our ignorance a little longer.’ (Hume, 1772).

In Kenya, India and Malaysia I saw religious faith contributing to the personal happiness of many and researchers often come to the same conclusion (e.g. Seligman, 2004; Diener et al. 2010). In my later life a simpler faith that my actions can contribute to the triumph of good, wordlessly colours my reflex responses to adversity.

Honesty/truth/respect

In essence, this research has concerned my attempts to speak honestly to myself about myself. It has involved an ever deepening inner journey, questioning and disputing my habitual responses. The journey started with Berger and Luckman’s challenge to my naïve concept of absolute truth and was helped by a Christian college tutor in 1973, who advised that my faith could never be secure unless I discovered truth for myself. Work in Kenya gave me a potent introduction to truth-finding through learning to respect other truths.

On my first day in Africa an experienced ex-patriot teacher warned, ‘Kenyan’s have no concept of the truth... .’ (Diary, 1970). My sociology training, and Berger and Luckman in particular, revealed immediately that such a statement must be untrue. Both my reading and experience told me that observing familiar customs from a different perspective, where, ‘*one’s own assumptions [are] temporarily suspended to consider others,*’ (Rogoff, 2002, p.12), transforms both thinking and the experience. I learned this when I was five in the Jamaican birthday party. In Kenya I discovered hundreds more opportunities to suspend normal judgements and learn from other ways of seeing, Berger and Luckman made complete sense, reality *was* socially constructed. I read anthropology books lent by the Swedish researchers who lived with Kenyan groups of herders to the north of Eldoret where I lived. Some reading, Mead (1970), Jung (1963) and Van der Post (1956) confirmed my intuition that other cultures had enriching and moral but different realities, whilst Turnbull describing a Ugandan tribe’s total loss of virtuous-values in a time of famine, disturbed me greatly. Turnbull cast

doubt on my romantic and naïve beliefs in the universality of virtues like kindness and family love, as he described family laughter when children fell into a fire and aged family members left in the bush to die (Turnbull, 1972).. I was later to discover he had used very few and somewhat suspect, subjects to provide information and that his grasp of the local language was poor (Heine, 1985).

Later reading confirmed my reluctance to make judgements. Rogoff for example argues:

...if judgements of value are necessary, as they often are, they [are] much better informed if they are suspended long enough to gain some understanding of the patterns involved in ones own familiar ways as well as in the sometimes surprising ways of other communities. (Rogoff, 2002, p. 12- 14)

Long experience studying other cultural practices, led Rogoff to make further observations relevant to my three years in Kenya: firstly that, ‘...truth only implies our current agreement on what seems a useful way to understand things.’ Secondly that, ‘...it is always under revision’ (2002, p. 16). Even revision may be subject to different standards of truth. Thirdly she argued:

The most difficult cultural processes to examine are the ones based on confident and unquestioned assumptions stemming from one’s own community’s practices.’ (p. 368).

Observing that, ‘*People who have experienced variation are much more likely to be aware of their own cultural ways,*’ (p. 87) Rogoff reinforced Freire’s case that the teacher must be both respectful and open to all cultures and actively involved in building shared ones. Such thoughts deeply influenced my teaching and attitudes on return to England.

Family and love

Experience has meant that family and love are inextricable for me. Family love feels like the foundation of my explorations, relationships and confidence. I believe love is a relationship to be aimed at in contexts beyond family. Love is not expressed in the word but in actions, what Buber calls,

'a constructive and dynamic relationship of unity,' with others and the world:

... felt so vehemently that its members pale in the process; its life predominates so much that the I and the thou between whom it is established are forgotten. (Buber, 1971, p. 135)

Consciousness of the pattern of love throughout childhood was fundamental to my security and I believe responsible for my successes in school. The work of Bowlby therefore appealed immediately I read it in 1969. He argued that an environment of affirming physical contact, gentle words, consistent and supportive responses to distress resulted in what he called secure 'attachment' (Bowlby, 1958). Such security showed itself in outgoing, balanced and confident adults. Poor attachment conversely, led to a greater likelihood of poor relationships, lack of confidence even delinquent behaviour in later life. Carried out initially for the World Health Organisation (WHO), Bowlby's research findings stemmed from observations of just 47 'delinquent' youngsters, but despite this narrow sample, I found it difficult to contradict his conclusions.

There are objections to Bowlby's theory, however. The suggestion that 'good' mothers remained at home and children needed two parents was unpopular with the newly independent women of the 1960s and 70s, especially since Bowlby rarely mentioned fathers and their role, perhaps because of the distant or absent role of his own (Bowlby, 1988, p.lx). He over-emphasised one 'right' way of parenting, failing to describe the complexities, mistakes and contradictions inherent in family life. The simplicity of the thesis may have generated extra anxiety in already anxious parents. Analysis prompted by re-readings of my early diaries reminded me that the parenting I received or saw at close quarters in Kenya, contained distancing, cold and negative aspects that might easily have generated 'poor attachment,' but appeared not to.

In identifying trust, cooperation and helpfulness as indicative of 'adjusted and non-deviant behaviour', Bowlby, reflected his own authoritarian, patrician culture. He suggested that compliance was always right. In a 21st

century society, highly conscious of child abuse, indiscriminating championship of trust seems risky. He failed to explain why some children from loving and secure homes still become 'delinquents'. None-the-less, his analysis was influential on teachers of my generation and is undergoing something of a positive reappraisal in the 21st century (e.g. Schore, 2003). In highlighting the damaging effects of emotionally dependent, unresponsive, rejecting, threatening and/or guilt-inducing behaviour perhaps Bowlby contributed towards the demise of corporal punishment as a standard control measure in UK schools. Unhappily however, recent research has suggested the continuation of alarming concentrations of what Bowlby would call 'poorly attached', insecure adults entering teaching (Reilly, 2006, 2008).

Though Bowlby and Fromm sparked my interest in children's emotional security as an undergraduate, I did not revisit the subject until I left the classroom. Unsurprisingly, as a lecturer I discovered more complex sources of security. Writing and research (e.g. Winnicott, 1990; Halpin, 2003; Schore 2003; Corrigan and Wilkinson, 2003) drew my attention to the *two way* impact of all relationships, even between new borns and their carers. Eye-contact, prosody and physical responses mean that infant influences carer as much as carer influences them. The mirroring of behaviour in adults described by Rizzolatti and Craighero (2004) also operates within hours of birth and appears fundamental to the development of relationships. Schore describes the ways in which carers influence a 'dyadic' process in which the growing mind of the child constantly disorganises and reorganises itself in response to circumstances. Such observations reassert from neuroscientific and psychotherapeutic perspectives what humanitarian/humanist wisdom has always claimed - that a background of predominantly loving relationships between carer and child, teacher and pupil, friend and friend, therapist and patient is crucial to their developing well-being.

Our well-being is a complex matter. We exist within ourselves and whilst external happenings colour our lives, what we make of them is highly personal. Pinker (2002) coined the term, '*the unique environment*' to help explain the inconsistencies between individuals that apparently share the same home environment. He describes the concept as follows:

Anything that impinges on one sibling but not the other, including parental favouritism, the presence of other siblings, unique experiences like falling off a bicycle or being infected by a virus and for that matter anything that happens to us over the course of our lives that does not necessarily happen to our siblings. (Pinker, 2002, p. 378)

Identical twins raised in the same family, 'end up no more similar than siblings separated at birth', Pinker argues (2002, p.384). Similarities between twins are accounted for by shared genes, but genes, he says, account for 40 -50% of the difference between twins, shared environment makes only 0 -10% difference but the 'unique environment' accounts for 40-50% of their difference. Pinker's basis for argument is thin, much of it founded upon a single researcher (Harris, 1999). His figures seem counterintuitive. Since genes can only have effects within a setting, it seems futile to attempt to separate the influence of genes from that of their environment. It is not difficult to imagine that the shared environment of a cot, prison cell, or refugee camp to which a child had been confined for several years, would make more than a 10% impact on personality. The idea of each child occupying a unique environment however, adds to my determination to fight for loving and secure environments in schools.

Whilst teachers and families cannot plan for children's unique experience, we make all kinds of decisions that affect that experience. The generalised physical and emotional environment adults control can be constructed so that positive experiences are more likely than negative ones. In concluding that, '*everything that happens to you will leave its mark quite literally on the brain,*' Greenfield makes Pinker's point from a neuroscientific point of view (Greenfield, 2003, p.154). I believe that environments planned, resourced and animated by values like hope, love, joy and creativity are likely to leave positive marks on all occupants.

Children can make choices too. Whilst living in Kenya I was surprised by both Van der Post and Jung's suggestion that children had an innate wisdom. They argued for the absolute importance of certain childhood freedoms in developing that wisdom and an understanding that children's

values cannot be controlled. Analysis of my own and others' stories similarly revealed the unpredictabilities, accidents, contradictions and risks of values-development.

In families it might be argued that love develops in less hierarchical and restricting relationships. Pinker's view is that children should be '*partners in human relationships,*' and not, '*lumps of putty to be shaped*' (Pinker, 2002, p.386). Organisational structures in family and school that encourage cross-generational, mixed-age activity are one way of breaking down such hierarchical barriers (Wenger, 1998; Robinson/RSA, 2010 website; Barnes 2010) but also reflect a highly individualistic and western view. If positive, 'constructive' or 'good,' experiences for all children are to outweigh negative ones, then values like cooperation, kindness and trust must be foregrounded. *Without* friendships these safe, relevant, nourishing surroundings, respectful systems and positive curricula are difficult to sustain in any society.

Friendship/kindness/generosity

Friends and teachers were the first non-family subjects I felt attached to. Teachers often have a privileged position in this regard though usually age and status prevents them sharing in life projects with their students. My diaries of 1967 – 75 showed how rapidly friends replaced family in my teenage affections and influenced my reading. Friends rather than college bibliographies, introduced me the authors that expressed the importance of love, faith, friendship and kindness. Student friends and my first years of teaching also challenged simplistic definitions of friendship. I remember, when I was recommended to read Blake by a college friend, being struck by his challenging phrase, '*Opposition is true friendship,*' (Blake, 1795a, p. 21).

Friendship is a growing focus of research. The burgeoning of internet-based social networks and increased, media-fed perceptions of personal insecurity have, perhaps encouraged this interest. Pahl claims that friendships provide a, '*challenge to conventional, traditional thinking about family and community,* (Pahl, 2000) p.3) and certainly having good friends

is often listed as a key component in subjective feelings of happiness (Ryff, 1989; Diener and Seligman, 2002; Layard and Dunn, 2009).

Friendship is a major theme for Van der Post. His two novels are about friendships between children and he wrote appealingly of his friendship with Jung but also movingly of acts of kindness by Japanese captors, or friends and strangers in the Kalahari Desert (Van der Post, 1959, 1972, 1993). Despite his support of nuclear deterrence and patriarchal manner, Van der Post's books were the first to make me aware of the power of friendship and their African context was especially meaningful to me. Kenyan friends and my roles teaching African-English literature, African history and practical geography to classes of 60 secondary students, led me to delight in the differences between human beings. The celebration of these differences was provoked by the prescribed literature texts: Blixen, (1999), Paton, (1963); Ngugi Wa Thiongo, (1967), Achebe, (1957). African literature opened up such convincingly diverse world-views that earlier beliefs in a single faith, reality, or understanding were finally dispelled.

Friendships can be excluding. An over-emphasis on friendship may make others uncomfortable and consciousness of similar values and interests may privilege individual wants and needs to the detriment of those of the community. I recognised that the individualistic focus I had developed prior to Kenya weakened my wider determination to improve conditions for communities and countered any moves towards equality and justice (see also James, 2009). However, the long-term, kindly and generous attributes of the friendships I encountered in my early adulthood provided vital support in the face of the risks, traumas, difficulties and accidents of my life (see also Pahl, 2000; Noddings, 2003; Sternberg, 2008). Simply refusing to make judgements rewarded me with a range of transforming friendships. These friendships provided a safety-net – nurturing and sustaining my values so that I could dare extend friendship to others, principally through acts of kindness.

Kindness may be effective in countering the '*over commitment to self*' which Frankl (1992) noted in the post war generation. Seligman paralleling

the ideas of earlier psychologists also recommends kindness in his work on optimism:

Teach your children how to give things away. Have them set aside one fourth of their allowance to give away. They should discover a needy person or project to give this money to, personally. (Seligman, 1990, p. 289)

Acts like this, Seligman argues, are personally and communally good, but such kindness may not be more widely effective in fighting poverty and injustice. Whilst Seligman's views may be criticised for their patronising tone they should not be dismissed. Values-literate communities built on constantly articulated and tended foundations of kindness, generosity and optimism seem more likely to be secure, affirmative, honouring and liberating for all (Noddings, 2003).

Positivity/Joy

Events and reading have mostly helped me develop powerfully positive attitudes. These were particularly easy to express in Kenya. The Kenya diaries record me keen to construct positive meanings out of almost every relationship, meeting and experience. 'Positivity' covers a framework of cherished mental states and responses including kindness, gentleness, hope and love, but also involves more general affirmative attitudes to others and situations. I recognise a strong desire to make others happy, understand their point of view and be seen as a happy person myself. I am often described as idealistic, optimistic and positive. Those closest to me know well how such a statement contrasts with pessimism regarding my own health and decisions and more recently in my depression over the death of our son. One of the many personal discoveries arising from this research is that there are many contradictions within my values.

Positivity is distinct from happiness. Happiness is a mental, physical and social state, an aim. It is a deeper, often longer-lasting feeling, distinct from mere transitory pleasure (Seligman, 2004). I agree with educationalists from Aristotle to Makiguchi, that happiness should be a main aim of education (Huppert 2007; Sharma, 2008). If happiness (or what Huppert

calls, ‘flourishing’) is an aim for education, positivity is one of the values that powers that aim in my work.

I recognise Fredrickson’s description of positivity where the whole system, (body, soul, mind and relationships) enters a productive and pleasant state. She highlights the physical appearance of positivity defining it as:

‘...ranging from appreciation to love, from amusement to joy, from hope to gratitude...positive meanings and optimistic attitudes ... open minds, tender hearts, relaxed limbs and the soft faces they usher in.’ (Fredrickson, 2009, p.6).

Negativity on the other hand includes all that we see as the opposite of the things we call positive – for example if we use Fredrickson’s definition above, negativity would consist of: hatred, disinterest, sadness, despair, ingratitude, closed minds, hard hearts and hard faces. Her earlier description (Fredrickson, 2004), of the ‘broadening and building’ effects of positive emotion overlaps with Csikszentmihalyi’s ‘Flow’ theory. The condition of flow describes those times of deep and chosen engagement (such as reading, jogging, singing, making or painting) where time feels different, self-consciousness goes, worries fade and skills feel adequate to face any challenge. When we are in flow, ideas form quickly and easily, movement is smoother, problems solved with less effort, we feel good, and ‘in the right place’ The flow state is recognisable in research studies conducted in Asia, Europe, South America and Africa and occurs most frequently in social, creative or physical activities (Csikszentmihalyi, 2002). We look back on periods of flow as happy times and experience this feeling most commonly when we are not seeking it. Mill expressed the same paradox a century earlier:

Those only are happy who have their minds fixed on some object other than their own happiness: on the happiness of others, on the improvement of mankind even on some art or pursuit, followed not as a means, but as an ideal end. (Mill, 1873, p.)

Positive states vary from person to person, culture to culture and cover a range of feelings seen as pleasant - from placid calm or satisfaction, to fascination or heightened euphoria. Feelings associated with positivity

arise from our socialisation and experience and may be judged moral or immoral, but probably originally evolved to extend attention. We share with all animals a predisposition to explore. Panksepp describes the neural structures controlling this inquisitiveness as ‘the seeking system’ of the brain (Panksepp,1998). He uses animal research to hypothesise on the human brain in which he observes similar structures apparently performing similar functions. Panksepp speculates that in humans the seeking system drives and prolongs attributes like creativity, questioning, the urge to discover and invent and is also involved in seeking and sustaining friendships. Such conclusions are argued to be reductive by some psychologists and educationalists since they obscure the infinite variability of human responses.

Other neuroscientists note that the brain chemicals, like Dopamine, Serotonin, associated with happiness are abundantly present during friendly, exploratory and creative behaviour (Davidson et.al, 2000; Jensen, 2001; Damasio, 2003). Such joy-inducing activities typically enhance personal social, spiritual, physical and emotional environments. Joy may arise unexpectedly but I believe that increasing opportunities for engaging, meaningful and moral experiences multiplies the likelihood of finding it, (Schoffham and Barnes, 2011). I will examine this further in chapter 8, but consider the development of personal positivity is threatened in English schools when playtimes, fieldwork, school productions, ‘storytime’, music, arts, games, authentic problem-solving or practical and creative sessions are given low status.

Inspections, targets, and accountability have driven some to doubt their instinct that positive emotion is central to learning, but science corroborates intuition in this regard. Reporting on current research on the neural substrate of learning, Damasio and Immordino Yang conclude:

When we fail to appreciate the importance of students’ emotions, we fail to appreciate a critical force in students’ learning. ..we fail to appreciate the very reason that students learn at all. (2007, p.8)

Joy links interest, pleasure, engagement, fascination, elation and ecstasy and to a neuro-scientist denotes, '*optimal physiological coordination and smooth running of the operations of life...greater ease in the capacity to act ...*' (Damasio, 2003, p. 137). Many neuroscientists agree that we 'read' information at an emotional level before consciously processing it (for example Le Doux, 2002; Geidd et.al. 2004). Such purportedly 'objective' observations only confirm the ancient pedagogical understanding, that transferable and 'deep' learning is dependent on the establishment of meaningful and positive links between subject and child (Entwistle, 2009).

Positive emotions may enhance more than learning. Research claims that positivity widens sensory attention and stimulates the desire to make new relationships, and stretch ourselves psychologically, physically and socially, (Bandura, 1997; Isen, 2002; Fredrickson, 2004). Some claim that past positive experiences are saved in a 'bank' of positive memories that strengthen resilient, positive responses in the future (e.g Fredrickson, 2009), but learning and life may not be so simple.

Over-emphasis on the positive may deny or denigrate the negative. There are crucial times when pain and negative emotions like stress, difficulty, anger, fear, and sadness must be lived through and may even generate progress. Fredrickson's conclusions depend too much on laboratory experiments and self-report, and have not systematically been applied 'real-life' situations (Fredrickson, 2006), but she highlights three points that have an important bearing on the education of children – that:

- prolonged fear, sadness, anger have detrimental effects on the body, mind and relationships
- experience of 'positive' experiences and environments can undo the negative effects of negative experience and build many qualities necessary for learning
- hope and other positive emotions are learnable.

A background state of positivity is far from the daily experience of the poor and many children (see Child Poverty Action Group website, 2011). In both

my Kenyan and Canterbury secondary schools I recognised the relationships between poverty and *'learned helplessness'*, (Seligman, 1975). Seligman's subsequent concept of *'learned optimism'* offered me new hope. The *'positive psychology'* movement he founded with Csikszentmihalyi and Fredrickson offered an alternative to the deficit models of psychology and sociology which dominated much research until the 1990s. Whilst some research lacks clarity about values, Seligman attempted to place his work on positivity within an explicit values context.

Placing himself firmly within a capitalist camp, Seligman argues that self-discipline, positive language, opportunities to become fully engaged in building warm and relaxed relationships, generate economically flourishing teams (Seligman, 2011 website). Taken with his observation that happy teenagers earn more than less happy ones, Seligman gives the impression that economic success is his only success criterion (Seligman, 2004). His worldwide courses on positivity are conducted with an indiscriminate range of business organisations and demonstrate how his work can be applied in any moral frameworks. Placed beside Ghandi's famous challenge, *'what good will my action contribute to the poorest member of the community,'* (Rn 07/07/05), Seligman's work may look less hopeful for world happiness.

Positivity changes power relationships. A happy individual or community can seem smug and evoke antagonistic responses. Positivity can be contagious but may also make others feel excluded, misunderstood or inadequate, so it must be handled with wisdom and related to wider social agendas (see Noddings, 2003; Baylis et al. 2007; Sharma, 2008; Craft, et al. 2008b; Booth and Ainscow, 2011). Positivity must be balanced by the need to attend to the feelings of others and other communities.

The individualistic and materialistic trends of late 20th and 21st century western economies unconsciously underpin many *'findings'* of social scientists. Ryff for example, reviewing research on well-being, examined its commonly agreed features from wide range of research studies. Those who feel a personal sense of well-being, she claims, show:

- self-acceptance
- environmental mastery
- positive relations with others
- autonomy
- purpose in life
- a sense of personal growth (Ryff, 1989).

Such a list might easily form the basis of a curriculum and mark out a community working in harmony with its values. However, the ego-centric nature of the list excludes more communal attributes. Ryff overlooks suggestions that personal well-being can arise from community and knowledge of the absence of suffering in one's neighbours. Durable well-being may well depend upon recognising the likelihood of its sustainability - resilience. Ryff's term environmental 'mastery' rather than 'harmony' also suggests a hierarchical view of our relationships with the places we share. Her list arises from a wide-ranging review of American and European studies on well-being and has a typical western, individualistic slant. My reading of Tolstoy, Ghandi, Makiguchi, Freire, Nyrere (1971) and others lead me to seek more community-based dimensions of well-being. Sensitivity to others' feelings and needs, feeling part of a community and working towards the absence of suffering of others might usefully be added if we used the mindset of those I worked with in Kenya, Malaysia and India.

It is claimed that English children are amongst the most unhappy in the developed world. They like school less, feel more pressured by school work and more bullied than, most (WHO, 2004 and 2008 websites; UNICEF, 2011 website). Many blame these self-reported perceptions on the fierce assessment culture of English education (Wrigley, 2005, Wrigley et al. 2012). The administrative overload resulting from an 'accountability culture' is also given as a major reason for teachers leaving the profession (Smithers and Robinson, 2001). But the challenging behaviour of children bored or humiliated by the education they receive is a major issue too.

English schoolchildren display higher rates of risky behaviour and poorer relationships than those in comparable countries (UNICEF, 2009; Child

Poverty Action Group, website 2011).. It is difficult to blame tests for these statistics - poverty and social attitudes probably play a greater role (Layard and Dunn, 2009; Children's Society, 2010).. I believe that schools are best placed to address these problems, but some question whether remediation of the perceived ills of society should ever be education's role, (Phillips, 1997, Ecclestone and Hayes, 2009, Furedi, 2009). Far from real classrooms, these critics scorn the emphasis on 'soft skills' of confidence, motivation, engagement, friendliness and positivity. Despite evidence of the positive impact of joyful activity on behaviour, politicians continue to target control and discipline (e.g. BBC, 2011). Kenyan experience showed me there was no necessary conflict between the development of educational joy and achieving high standards in behaviour and learning. Later experience as a head teacher and the research of others (e.g., Noddings, 2003) confirms this observation was not exceptional.

Recent reports unite in finding that creative and participatory projects have a significant positive impact amongst children in the most deprived communities in the country (Fiske, 1999; Roberts, 2006, DoE, 2006; DCSF, 2007; Maynard, 2007; HM Government, 2007; HM Government, 2008; POAH, 2011). One of the defining features of the experiences they describe is the feeling shared by participating children and adults that the present is all-important. In times of purposeful activity and creative endeavour when mind and body are fully engaged, there is little mental capacity for temporal considerations (Csikszentmihalyi, 2002). Perhaps this mindful and happy state is also one in which we embrace challenge, love learning and become more social beings, (see, Langer, 1990; Claxton, 2006; Bragg, 2007; Crane, 2008). Plentiful opportunities in Kenya to live values of friendship, hope, kindness, love and positivity generated an interest in mindfulness that continues to influence me.

Values in practice: 1976 – 2007

My established passions for art and music were confirmed in Kenya. Experience and reading since Kenya, in Malaysia and in ITE defined my less articulated interests in creativity, culture and communication. Wordlessness links each interest. The experience parenthood is of course a powerful additional source of influence. My own children, home educated in Malaysia, had to attend school on our return to England in 1984 and their experience resulted in adding equality and inclusion to my pre-existing values for love and family. I discuss these developments in the light of literature encountered after 1976, under the following headings:

- Creativity and wordlessness
- Culture and communication
- Equality and Inclusion

Creativity and wordlessness

My earliest written records show wordless experience was already important to me. Diaries record music played and listened to, paintings completed and considered and frequent references to feelings ‘beyond words’. Already attracted by William Blake’s economically expressed philosophy I was guided by his observation that:

As all men are alike in
Outward form. So (and
with the same infinite
variety) all are alike in
Poetic Genius, (Blake, 1795b,):

The infinite variety of the human imagination is beautifully illustrated in the arts and my love of creative endeavour balanced the reductive pull of much of my reading. Creativity, sustained me though in the 1970s though I never used the word. I described myself as ‘artistic’, ‘bohemian’, ‘imaginative’, ‘sensitive’, but by the 1990s education writers and researchers used ‘creative’ to cover many traits, interests, attitudes and values I prized. Creativity, for me one of the defining characteristics of human being, has

subsequently assumed many of the moral and meaning-making qualities of a value for me. Koestler's (1967) description of creativity as 'bisociation' helped widen my definition well beyond the arts.

Creativity is a mental and social construct (Csikszentmihalyi, 1996; Sternberg, 1997b). It is an essentially wordless mindset even when words are the medium, but in use the word creativity often stands for other things. For example, John-Steiner links creativity with her beliefs in learning as a social activity, claiming, '*...the construction of knowledge is embedded in the cultural and historical milieu in which it arises,*' (John-Steiner, 2006, p.5). From a more anthropological perspective, Van der Post reflects:

Creation is not a programme in conformity but rather is committed to diversity and to an increase through diversity of new and more options and revelations of areas of creation, (1993 p.9).

In a psychological context creativity is described as:

...optimising the contact between present and past, perception and memory, between the predicament we see ourselves as being in now and the stored inner resources we can call upon to respond. (Claxton and Lucas, 2004, p. 96)

Each example places creativity within a different framework where other values interact with its basic connection-making connotations. Contrary to Claxton and Lucas' view creativity may be almost entirely present-tense and devoid of 'predicament' - children's solitary play for example is creative and uncomplicated, apparently independent of memory. Social play too, can be highly creative but often involves outcomes only valuable to the players and may be independent of John-Steiner's 'cultural and historical milieu'.

Despite tensions and dilemmas 'creativity' has been embraced by education in the UK and seen by many as an effective approach to learning. For educationalists it may include notions of inclusion, participation and democratic approaches (see Beetlestone, 1998; NACCCE, 1999; Craft, 2000; Jeffrey and Wood, 2003; Cremin et al, 2004). In England the political/educational emphasis on creativity has been championed by the

Robinson, Bentley, (1998) Craft, Claxton and others. Robinson for example chaired the National Curriculum Council, *Arts in Schools Project* of the 1980s which was abandoned as the then Conservative government hurried the national curriculum into schools. His cross-curricular analysis of the 'Processes of the Arts,' still forms a most accessible rationale for arts education, (Robinson, 1990). The National Advisory Committee for Creative and Cultural Education (NACCCE) which Robinson also chaired was formed in response to public concern about excessive emphasis on mathematics and English. The NACCCE report took creativity well beyond the arts to include all curriculum subjects, defining it as:

Imaginative activity fashioned so as to produce outcomes that are both original and of value. (NACCCE, 1999, p. 29)

This definition still forms the basis for government pronouncements on creative teaching, learning and thinking and is elaborated upon in Robinson's later work (2001, 2009, 2010 website). Terms like 'original' are taken to apply to a wide spectrum of newness, from new to the creator to new to the culture. Robinson's early definitions were criticised for being dependent upon observable outcomes, but his more recent pronouncements focus on the process of creativity (Robinson, website, 2010).

Regardless of convincing arguments that play and playfulness is the foundation of creativity and that creativity is powerfully linked to well-being, instrumental justifications dominate most writing and research. Csikszentmihalyi for instance, explains his interest in the following words:

The culture that survives to direct the future of the planet will be the one that encourages as much creativity as possible, but also finds ways to choose novelty on the basis of the future well-being of the whole,... (Csikszentmihalyi, 1996, p. 325)

In this passage, Csikszentmihalyi suggests a world-saving role for creativity and stresses the need to develop ways to evaluate creativity's own impact, but he foresees creativity as a means of control vested in the hands of a few. He accepts that creativity flourishes in diversity and at the meeting points of culture, but finally sees it as related to cultural superiority, (see also Pope

2005). Csikszentmihalyi implies creativity is essential to the eradication of poverty and disease or dealing with global warming, but creative collaboration *between and across* cultures may be more desirable than one culture, directing the rest. Robinson argues a more general and urgent purpose in helping all individuals face change with confidence. He claims that the prime purpose of education is:

...to develop people who can cope with and contribute to the breathless rate of change in the 21st century – people who are flexible, creative and have found their talents. (Robinson, 2001, p. 30)

Whilst the intrinsic worth of creativity is defended by academics like Bruner, Gardner and Perkins pragmatic justifications dominate public policy. A raft of documents produced by now disbanded educational quangos influenced by Robinson and ‘Think Tank’ philosophies like those of *Demos* (Seltzer and Bentley, 1999) highlight the vital role of creativity in regeneration and international competition (ignoring its potential roles in eliminating poverty, disease or counteracting climate change). Short term economic gains dominate. Craft, referring to the dominant economic system of the moment, summarises:

Creativity is becoming a part of the universalised discourse in the Western world. It reflects the globalisation of economic activity, which has led to increased competition for markets and which has developed, therefore an integral fear of obsolescence...continual innovation and resourcefulness have become necessary to economic survival. (Craft, 2005, p. 113).

Official publications on creativity make similar claims for creativity in education, they argue, ‘*creativity prepares pupils for life*’ (TES, 2008 website) belittling children’s present-tense creativity. Recognition of one’s own creativity from an early age may however add significantly to personal fulfilment. Often creative expression and experience express the otherwise inexpressible for both children and adults. This has probably always been the role of the arts. The wordless characteristics of the arts do not suggest vagueness - indeed as suggested, problems of understanding arise when we try to say what cannot be said;

There are, indeed things that cannot be put into words. They make themselves manifest. They are what is mystical. What we cannot speak about we must pass over in silence. (Wittgenstein, 2001, 6.522 and 7)

The wordless aspects of creativity are often captured by musicians. Composers Copeland and Cage (see Chapter 1, p. 56), both wrote on the wordless aspects of creativity, Copeland reflecting, '*Inspiration may be a form of super consciousness or perhaps sub consciousness – I wouldn't know, but I am sure that it is the antithesis of self-consciousness,*' (Nachmanovich quoting Copeland, 1990,p.51). Nachmanovich himself, observed the 'counter-ego' qualities of the creative mind-set:

For art to appear, we have to disappear. ..The elementary case for most people, is when our eye or ear is 'caught' by something, a tree, a rock, a cloud, a beautiful person, a baby gurgling...Mind and sense are arrested for a moment, fully in the experience. Nothing else exists. When we disappear in this way, everything around us becomes a surprise, new and fresh. Self and environment unite. Attention and intention fuse...This lively and vigorous state of mind is most favourable to the germination of original work of any kind. It has roots in child's play, and its ultimate flowering in full blown ...creativity.' (Nachmanovich, 1990, p. 51)

My father-in-law Gerry Tewfik drew my attention to the emotional and personal links between creativity and well-being. He supported his psychiatric patients by asking each one to, '*...reawaken creative activities from their childhood to promote the healing of their minds...*' (Tewfik, 1971). Csikszentmihalyi's observation, '*creativity is a central source of meaning in our lives*' (1996, p.1), subsequently rekindled my belief in and experience of creativity's meaning-making qualities. This has been expressed in my writing and contributions to education in primary schools, (Barnes, 2011b, Scoffham and Barnes, 2011)

I recognised early in my primary teaching that nurturing children's creativity was important. The research literature on creativity concerned me however. Csikszentmihalyi for example asserts that children cannot *really* be creative:

Children show tremendous talent, but they cannot be creative because creativity involves changing a way of doing things or a way

of thinking, and that in turn requires having mastered the old ways of doing or thinking. No matter how precocious a child is, this he or she cannot do. (Csikszentmihalyi, 1996, p. 155)

Other scholarly definitions also saw creativity as an ‘adults-only’ phenomenon; even Nachmanovich places children at the ‘roots’ of creativity. Despite significantly extending the scope of creativity, Gardner calls the creative individual;

A person who regularly solves problems, fashions products or defines new questions in a domain in a way that is initially considered novel, but that ultimately becomes accepted in a particular cultural setting. (Gardner, 1993, p. 35)

This view clearly expresses Gardner’s belief that only adults can really be creative. I believe however, that it is time to include children in definitions of creativity. The UN Convention on the rights of the child, (UNICEF, 1989) attempted to establish a standard treatment for all children and amongst many positive influences legitimised notions of pupil involvement in the school curriculum (e.g., Flutter and Ruddock, 2004). My own work in child-led projects (Barnes, 2010) has argued that given appropriate conditions children can change thinking in a subject/discipline without being ‘masters’ of it. I suggest that children working alone, with others and across generations are capable of what Craft calls, ‘Big C creativity’ – the kind of creativity that changes an established area of subject expertise.

Creativity may affect much more than a subject discipline, however. Craft stresses that creativity is not simply a social phenomenon it is a moral one; it is always applied within a values context (Craft, 2005, 2010). Craft’s insight leads me now to include communication, the construction, maintenance and repair of relationships, the building of inclusive communities, and a liberating curriculum as creative acts. In the lives of children, creativity is abundantly present in conditions where values like hope, friendship and positivity are strongly evident (Roberts, 2006; HM Government, 2007).

Culture and Communication

Our minds are inextricable from our cultures. My mind was shaped by contact with diverse others within my own society and in other continents. My profound interest in both culture and communication, started with positive experience as a five year old, with the West Indian families in my Battersea street. This seed sprouted and grew with transformative experiences from reading and in personal and church life, college, Kenya, Malaysia, India, Australia and Dover. Each influence offered contrasting cultures; each culture contributed indelible and unique features to my understanding of myself.

Working at the boundaries of neuroscience and psychology, Csikszentmihalyi observed that the, '*normal state of the mind is chaos,*' and that we order such chaos by 'inventing' culture (Csikszentmihalyi, 1996). I found that *cultures* made sense for me. Gardner argued that the culture in which we live begins impacting upon us '*shortly after conception*', (Gardner, 1999a). Both writers assume a singular and uncomplicated culture rather than the many we occupy. If cohesion and friendly collaboration across our many cultures are an aim then education is probably where cultural education should begin.

Few newly qualified teachers have experienced what the Ajegbo report (2007) called an education, '*contextualised and relevant,*' to our multi-cultural society (2007, p.19). Adults in education rarely examine their own let alone, others' cultures. With Scoffham I have explored how providing such opportunities for students in ITE, impacts on their lives and thinking (Scoffham and Barnes, 2009). We argue that cross-cultural contacts and communication should be standard experience for all trainee teachers.

In critiquing the 'production-line' tendencies of western education systems, Rogoff stresses the importance of dialogue. She exposes the dangers inherent in age-segregation and separating children from family culture, contrasting these with the cross-generational learning common in native American cultures. John-Steiner highlights the affective dimension in such collaboration:

... scaffolding is multi-faceted it includes the gift of confidence...it creates a safety zone within which both support and constructive criticism between partners are effectively practiced (John-Steiner, 2006. p. 128)

When two or more realities confront the same challenge, new and valuable ideas, materials, solutions or relationships can be generated. When authentic communication and collaboration occurs *between different age groups*, learning may extend further in both parties – inevitable differences in mind-set will generate the ‘cognitive dissonance’ Festinger (1957) argues to be essential to creativity.

Genuine interactions with environments, cultures, people, ideas or things rely upon intra and interpersonal dialogue. Wenger for example, challenges schools to promote the conditions for transformational experience: opportunistic teaching, negotiated meaning and ‘*learning and teaching which inform each other*’ (Wenger, 1998 p. 276). Such dialogues involve, ‘*trust in teachers’ skills and creativity,*’ (Ajegbo, 2007, p. 34) and must feel both demanding and authentic. Wenger also champions inter-generational dialogue, schools should:

...maximise rather than avoid interactions among the generations in ways that interlock their stakes in histories of practice....teachers, parents and other educators constitute learning resources, not only in their ...roles, but also ... through their own membership in communities of practice....it is desirable to increase opportunities for relationships with adults just being adults, while down-playing the institutional aspects of their role as educators. What students need in developing their own identities is contact with a variety of adults who are willing to invite them into their adulthood. (Wenger, 1998, p.276 -7)

In this litigious age one feels uneasy at Wenger’s final phrase, perhaps because his educational vision seems outside a clear moral framework. Not all parents, teachers or others working with children consider themselves a ‘resource’ or community member. Platitudinous statements like, ‘the school is a community of learners,’ mask the fact that affirmative communities do not arise automatically. Community depends on both commonality and authentic communication. The linguistically linked words; common,

communication, commonality and community are emotionally reunited in every loving human contact.

The Education act of 2006 called loving human contact, ‘community cohesion’ (HMG, 2006, website, p.24). Cohesion in any organisation is characterised by the quality and inclusiveness of its contacts and its positive responses to diversity. Cohesive communities do not ignore tensions and conflicts but face them. Facing conflicting values involves large measures of trust not always evident in school or ITE hierarchies perhaps because of punitive inspection regimes (Ajegbo, 2007). The curriculum can provide solutions however, if both teachers and students are frequently in a position to share what Wenger called ‘...*experiences that allow them to take charge of their own learning,*’ (1998, p 272). Sharing, conversation, knowledge and understanding may be put to either dreadful or joyful purposes – organisations attempting to build cohesive cultures must decide.

Equality and inclusion

My largely positive early life-experience spawned optimistic views on friendship and equality. A different path through life would have resulted in other views. For example, my (almost always male) role-models were often socialists inspired by the ‘welfare state’. My religious past stressed *everyone* being the neighbour for whom I was responsible, close proximity to Muslim society in Malaysia reinforced this belief. Belief in the equality of human beings and desire for them to be treated equally carried over to my personal interests and views on education. I wrote essays on it in the sixth form, argued it with reactionary friends and prayed about it in prayer meetings. I therefore joined teacher education and secondary teaching with fledgling and untested beliefs in equality.

On entering primary education I vowed to treat all children equally. Bruner’s writing on learning became meaningful to me because it appeared to honour children. His ideas built on Vygotsky in proposing a range of ‘*more competent*’ others, older and younger support the construction of new concepts but reminded me also that language is essential to the extension and consolidation of learning (Vyotsky,1978). Bruner’s belief that children

could show competence in a very wide range of human activity led him to devise a curriculum which put this belief into practice. *‘Man a course of Study,’* rested upon three powerful questions:

- What is uniquely human about human beings?
- How did they get that way?
- How could they be made more so? (MACOS, website, 2009: 74)
-

Bruner supplied the intriguing idea of the ‘spiral curriculum’ based on the principle that children should, *‘...revisit ...basic ideas repeatedly, building upon them until they grasp the full formal apparatus that goes with them’*, (Bruner, 1960, p. 13). He made the then surprising suggestion, that children could handle any ‘difficult’ subject given appropriate language, structure, motivation and opportunity. This proposition was expressed succinctly, *‘... any subject can be taught effectively in some intellectually honest form to any child at any stage of development, (ibid. 33).*

Bruner articulated what I learned amongst the reluctant English language learners of Malaysia, that *‘...motives for learning must be kept from going passive and that teaching should encourage,’... the arousal of interest in what there is to be learned...’(ibid. 80).*

On entering primary teaching after Malaysia I quickly became interested in Gardner’s theory of Multiple Intelligences (MI) because of its potentially equalising effects (Gardner, 1993, 1999b). His suggestion that humans displayed 7 (and later 9) distinct ways of being intelligent, matched my experience. Despite its reductive tendencies MI theory exposed the lack of inclusivity and waste of potential inherent in primary education. Gardner argued that western education excluded by over-emphasising logical/mathematical and linguistic ways of showing intelligence. Recognising the role of culture, Gardner drew attention to other societies that prized different manifestations of intelligence. Balinese education, for example values musical intelligence very highly, Polynesians Gardner argued traditionally look for advanced spatial understandings and Nepali’s

honour spiritual wisdom. Some like Sternberg (1997b) and White (2002) argue that ‘intelligences’ should more accurately be called talents and that Gardner’s definitions suggest many more than nine. White argues that Gardner’s work uses differences in adult minds to build a theory that is applied to children’s, different, minds and disputes Gardner’s interdisciplinary ‘tests’ to classify ‘an intelligence’ suggesting they arise from his own interests rather than rigorous research. The semantic debate is less important to me than the impact of Gardner’s theory on the lives of children. MI theory cast doubt on restricted definitions of intelligence which fixed judgements on children’s learning throughout the twentieth century. As Krechevsky observed;

It may be more instructive to consider how people are intelligent rather than ‘how much’ intelligence they have...The prognosis for every child having a successful learning experience is greatly enhanced when the dominant paradigm is one in which all children are seen as having substantial ways of making sense of the world. (Krechevsky in Sternberg and Williams, 1998, p. 37)

Others have taken Gardner’s lead and offer widened definitions of intelligence, potentially including all children as intelligent in some way (Sternberg 1997a and b; Fisher, 1999; Shayer and Adey, 2002; Claxton, 2003).

Broadened conceptions of intelligence have curricular implications. If there are many ways of being intelligent, then way should be equally valued. Pedagogy should vary. Gardner’s intelligences suggest a mix of *disciplinary* (linguistic, logical-mathematical, naturalist/scientific and musical), *cross-curricular* (spatial, bodily-kinaesthetic) and *emotional* (inter-personal, intrapersonal and spiritual) approaches to teaching and learning,(Gardner, 1999a). Each implies a radically different teaching style.

In 1999 Gardner offered a sample curriculum for one year of secondary schooling. In it he championed both rigorous subject standards and experiential education for all within a ‘liberal humanist’ approach which places learning within a higher values system (Preedy,1989). His introduction sets the scene;

I want everyone to focus on the content of an education - on how the content should be presented, mastered, put to use and passed along to others. Specifically, ... There is a realm of truth – and its underside, what is false or indeterminable. There is a realm of beauty – and its absence in experiences or objects that are ugly or kitschy. And there is the realm of morality – what we consider good and what we consider evil. (Gardner, 1999a, p. 16)

Different ‘intelligences’ form entry points to each aspect of Gardner’s proposed curriculum. He suggests that ‘multiple representations’ provide more rounded, engaging and understandable answers relevant to the minds and lives of young adults (Gardner 2009). Whilst noting that in postmodern society, consensus has ‘frayed’ Gardner argues:

...education must continue to confront truth (falsity), beauty (ugliness), and goodness (evil), in full awareness of the problematic facets of those categories and the disagreements across cultures and subcultures. The concerns may be ancient, but they must be perennially revisited and refashioned. And the academic disciplines remain the best way to pursue this mission. (Ibid. p. 35)

Having rekindled interest in inter-disciplinary learning Gardner warned of the dangers of losing the individual disciplines. Curriculum proposals for the UK arising from ‘Creative Partnerships,’ (Banaji, et al, 2010), Rose (2009) but several drafts of Rose’s report still headed sections, ‘preparing children for life,’ (TES, website 2008) excluding children from definitions of life. Alexander (2010) similarly took up Gardner’s theme of the rigour and insight offered by subjects within a thematic context, but thankfully argued eloquently for the importance of present tense experience.

Categories like ‘special needs’, (usually meaning children with difficulties in maths, English and behaviour) and ‘special measures’ (meaning schools with difficulties in maths, English and behaviour) become redundant when definitions of intelligence are more inclusive. Exactly these proposals were made to UK government by Robinson (NACCCE, 1999). Robinson made inclusion, subject parity and emotional intelligences underpin recommendations in his seminal report. Perhaps predictably NACCCE recommendations on subject parity were ignored - indeed English primary schools have progressively *increased* individual exposure to English and

mathematics since 1999. In making judgements through, for example, the annual Kent Test, in mathematics and English, 70 or 80% of the population are in danger never discovering their 'element' (Robinson and Aronica, 2009). Scotland and Wales have abandoned English and mathematics Standard Assessment Tests (SATs) at Key Stage 1 and 2 in favour of greater breadth because of their demotivating effects. Guidance proposing increased opportunities for the practical application and combination of intelligences abound (Ofsted, 2002; 2010 CABE, 2011; Rose, 2008, 2009; Alexander, 2010). Initiatives like the music and '*Learning Outside The Classroom*' manifestos and the drive for more cross-curricular approaches (DoE, websites 2004, 2006; Ofsted, 2010) have only modest success because of continuing Ofsted and media emphasis on the 'core subjects.'

Inclusion requires more than a more accessible curriculum, it is 'concerned with reducing all exclusionary pressures,' in education cultures, (Booth, in Potts, 2003). Booth and Ainscow offer, '*a resource to support the inclusive development of schools*' used throughout the UK and extensively in forty other countries (Booth and Ainscow, 2002, 2011). This resource helps school put values into practice. Its opening section on 'creating inclusive cultures' suggests that schools develop;

...shared inclusive values that are conveyed to all new staff, students, governors and parents/carers. The principles and values in inclusive school cultures, guide decisions about policies and moment to moment practices in classrooms, so that school development becomes a continuous process. (Booth and Ainscow, 2002, p.8)

Educators considering establishing inclusive cultures are challenged by three 'indicators' of inclusive values;

1. Staff and students treat one another as human beings as well as occupants of a 'role' (*ibid*, p. 52)
2. Staff seek to remove barriers to learning and participation in all aspects of the school (*ibid* p. 53)
3. The school strives to minimise all forms of discrimination (*Ibid* p. 54)

Amongst a range of other discussions, the school community is invited to consider a range of questions under each indicator. These questions offer

opportunities for friendly, meaningful and rich conversation, different in every group and community. Progress on the path to inclusion and participation can be measured by the degree to which conversations, discussions and opportunities for self-examination are genuine. Schools cannot address such huge issues in a vacuum. With up to one in three children in the UK currently living in poverty, Potts suggests we can only move towards inclusion and participation by addressing the poverty and perceptions of difference which exclude (Barnardos, 2010 website).

Places and objects may silently exclude or include. They can effectively distance an onlooker and yet can become the medium through which call 'deep learning' can be generated (Marton and Booth, 1997). Perkins describes deep learning as that which can be actively used and transferred and argues for a curriculum that promotes it (Perkins, 2002). Concentrating on understanding, metacognition, and acknowledging the distributed/socially constructed nature of intelligence, Perkins argues:

Powerful representations can help build up students' mental images for understanding performances...we need to organise instruction around generative topics that connect in rich ways within the subject matter, to other subject matters, and to life beyond the classroom. (Perkins, 1992, p. 186)

He argues for active learning and the development of 'expert-like understanding' for all and frequently describes how things and places are effective catalysts for learning (Andrade and Perkins, 1998).

Gardner more explicitly cites environments as a likely source of genuine engagement for all;

...the brain learns best and retains most when [a person] is actively involved in exploring physical sites and materials and asking questions to which it actually craves the answers. Merely passive experiences tend to attenuate and have little lasting impact. (Gardner, 1999a, p.82),

Children learning any subject need to experience 'playing the whole game'; '...undertaking holistic endeavours that make learning meaningful and engaging,' (Feldman, 1976, 2003; Perkins, 2009b). Much current schooling

in both the US and UK consists of disjointed, de-contextualised bites of information with little meaning outside the school. If children are involved in projects from initial motivation through to their logical conclusion they are perhaps more likely to find reasons for involvement and see the point of subject skills and knowledge. In the UK the *Learning Outside the Classroom* manifesto provides significant 'permission' for such shared exploration (DoE, 2006 website). The manifesto reiterates that real problems, real places, real implications, relevant skills and knowledge, promote transferrable, practical and useful understanding.

Most children respond positively to work outside the classroom. For many the process of enquiry begins in settings which children feel are their own and the outdoors offers an equality of experience sometimes compromised in the classroom. Many local and national initiatives attempt to help teachers inclusively support children in learning from built and open places beyond school (see *Engaging Places*, 2011; *Forest Schools*, 2012). Whilst much has been written about outdoor learning by geographers, (Austin, 2007; Barnes, 2007, 2011b; Catling 2010) it has been given little attention by other subject practitioners. Similarly the use of objects has usually been exploited only by historians.

Objects offer another equalising experience. Durbin et al. (1990) suggested that putting an object in the hands of learners of all ages was a powerful means of creating engagement. Objects help to bring a world beyond the classroom inside and their use in classroom teaching under Durbin's guidance, changed my practice. Durbin puts her thesis simply:

Objects have a remarkable capacity to motivate. They develop the 'need to know' which will first spark children's interest, then their curiosity, and finally stimulate their research...Objects provide a concrete experience that aids or illustrates abstract thought. Interest in them and their power to motivate is cumulative so that as pupils learn they put themselves in a position of wanting to learn more. ..Objects are real rather than abstract and thus they aid the memory: physical sensations and emotions may remain much longer in the mind than word-gained facts or ideas (Durbin, 1990, p.4)

Such a view is well supported by research. Neuro-scientists suggest that familiar objects carry an emotional ‘tag’ for each of us (Damasio, 2003). Smells, tastes, and textures conjure up unique associations and memories that illustrate the differences in each mind, but also provide a valuable entry point into new learning. Entwistle’s concept of ‘knowledge objects’ might be extended to include relationships with objects which help the child bridge gaps between old and new knowledge (Entwistle, 2000, 2009). Objects and places provide authenticity difficult to manufacture in the classroom. They offer a ‘transitional space’ (Winnicott, 1986) within which each of us can develop understanding.

Finding values in school

Perceptions of excessive individualism and materialism in the UK may result from a selfish, even ‘broken’ society (see CSJ, 2006, James, 2008, Layard, 2006; Layard and Dunn, 2009). Reports continue to expose wide inequalities in social, educational and health provision for children, but recommendations avoid critique of the political and economic drivers of societal values (Prince’s Trust, 2009; NEF, 2009; Marmot 2010; Alexander, 2010). Some, like the CSJ, continue to use the language of the market place, though perhaps these metaphors themselves have heightened acceptance of selfishness. Market-oriented politicians and theorists of the 1980s argued that if people were left to look after themselves, ‘...*things would work out alright,*’ but many studies show the opposite - selfless actions generate happier people, better-adjusted societies (Layard and Dunn, 2009, p. 74). To address such issues the Children’s Society recommends introducing a ‘moral vocabulary’ at home, but offer little advice as to how it might reach home. More usefully, the development of ‘values schools’ cognisant of the Social and Emotional Aspects of Learning (SEAL), specialist teachers of Personal, Social and Health Education (PSHE) and a spiritual education which includes ‘authentic experience’ of the arts, sciences and nature are also recommended (DoE, 2008).

Values are not absent from English curricula, but little advice is offered to make values statements a social and environmental reality in our schools. The national curriculum statement on ‘values, aims and purposes,’ highlights education’s role in promoting equality, just democracy, productive economy and sustainable development. Truth, justice, honesty, trust and a ‘sense of duty’ are named as drivers of these ideals (DfEE/QCA, 1999, p 10). The National Forum for Values additionally lists:

- Valuing ourselves as unique and capable of spiritual, moral, intellectual and physical growth and development
- Valuing others for themselves not what they have or can do for us
- Valuing relationships and the good of the community
- Valuing, ‘truth, freedom, justice, human rights, the rule of law and collective effort for the common good’
- Valuing families
- Valuing the natural and humanly shaped environment
-

(adapted from DfEE/QCA, 1999, pp 148-149).

This governmental lead (paralleled in Wales, Scotland and N.Ireland) resulted in what Shuayb and O’Donnell see as a focus on:

... preparing children for life in a multicultural society and in an ever-changing economic and work environment ...citizenship education ... participative citizens for the future. ... healthy, safe and sustainable living, (Shuayb and O’Donnell, 2008).

Similar foci characterise the ‘*Every Child Matters*,’ legislation and reports to government (e.g. MacPherson, 1999; HMG, 2004). Official guidance like that on the ‘global dimension’ in schools promotes the challenging of assumptions and the *exploration* of, multiple perspectives, human rights and the power of the media (DfES, 2004/DFID/DES, 2005). Values are explicit in the growing literature on citizenship and spiritual, moral, social and cultural development, (Arthur, et.al., 2000; Alexander, 2001; Alexander and Potter, 2005). Sadly the conflict between child-centred and economically-justified aims of education highlighted by Shuayb and O’Donnell, results in the underdevelopment of values in education policy. Whilst Ofsted frequently mentions the importance of clear, shared values in successful schools (e.g. Ofsted, 2009 a and b), there is little guidance on how to spread them amongst both teachers and students.

Some schools and colleges in Asia may provide useful models of values education. I have worked in Institutions like the *Ghandigram Rural University* in Dindigul, south India, which live the non-violent, labour-valuing values of Ghandi. In Japan following the values of Makiguchi, a 20th century educational theorist and practitioner, *Soka* ‘values-creating’ schools aim to provide an education that fosters peace. Soka schools champion the concept of, ‘*global citizens...people of talent who possess courage, wisdom and compassion,*’ (Makiguchi, 2011). One Soka school’s motto exhorts, ‘*Do not build your happiness on the unhappiness of others,*’ (Sharma, 2008).

A number of values associations address our values-confusion. The Association of Living Values International, for example suggests that Living Values Education (LVE) is ‘*...a way of conceptualising education that places the search for meaning and purpose at the heart of the educational process.*’ (ALIVE, 2009, website) Community concern is evident in its initial statement:

LVE emphasizes the worth and integrity of each person involved in the provision of education, in the home, school and community. In fostering quality education, LVE supports the overall development of the individual and a culture of positive values in each society and throughout the world, believing that education is a purposeful activity designed to help humanity flourish. (ALIVE website, 2009)

This association aims to create: ‘*caring, respectful environments where all students feel safe, want to learn, and live their values*’, (ALIVE, 2009) but values like justice, fairness/equality and trust are omitted from their website. The same values are absent from Duckworth and Gilbert’s (2009) guide on values education, so too is faith. Discussions on social justice or fairness, (popular values in classes I have surveyed) are missing in Farrer’s (2000) study of a values-based school in Oxfordshire and the work of Tillman and Colormina (2008) and Hawkes and Barnes (2003). Each writer is linked to the ‘*Brahma Kumarist*’ sect, which founded the ‘Living Values in Education’ group. The group perhaps avoids justice/fairness to appeal to the 85 countries of varying political and social freedoms represented on its

websites. The values championed by any organisation will be skewed towards its own mindset, culture or community.

Deciding on values and recognising the conflict within and between them should be significant for the teacher. Recent research has explored such questions across professional life in the US. The *Good Work* project enquires into the strategies used to maintain moral and ethical standards in conditions dominated by global market forces and massive technological change (Gardner, et al 2000). Other writers concerned with wisdom as applied to education suggest that the ‘values discussion’ should be the first and most often revisited conversation in class, staff and dining room (Sternberg, 2005, Craft, et al 2008(b), Sharma, 2008 (b)). Such conversations may not simply generate greater clarity and improved relationships, but as Sandel (2009) suggests, provide, ‘...a more promising basis for a just society,’ an observation that returns me to the red thread of ideals that permeate my life,

Summary

In this chapter I have showed how from an early age books helped generate and shape my values and how they were radically reshaped by the literature read in my teacher education. I have discussed the challenges, education, sociology and independent life brought to my values and how the ‘red threads’ of values frameworks concerning faith and hope, honesty and truth, family and love, friendship and kindness, positivity and joy, were firmed-up by my years in Kenya. I have illustrated the ways in which literature informed and corroborated my values in practice in education. I have traced how my interests in creativity and wordlessness, culture, communication, equality and inclusion were formed by reading and experience, but also worked against my tendency to over simplify and reduce. Finally I have

discussed the ways in which literature has influenced me on the subject of values in education.

Chapter 5

Autobiography 1976 – 2011: A posed photograph



Figure17: A Family Portrait, 2007

Chapter 5

Autobiography 1976 – 2009: A posed photograph

This chapter provides further answers to my first two research questions. In adult life, travel and work abroad, and a wide range of posts in education, contributed differently to the development of my resilience and immeasurably to perceptions of well-being. However, I discover that links between resilience and experience are neither direct nor unambiguous. Using contrasting autobiographies written in different moods and at different times, together with diaries and sketchbooks and an un-narrated, un-analysed series of my pictures, I examine my archive, noting diverse expressions of values and approaches important to me. I trace how these values were challenged, questioned, consolidated, changed, suspended, compromised, consolidated and amalgamated over the larger part of my working life. The aspects of my story which appear to engender and sustain resilience and those that mark the development of my educational approaches are identified.

In the spirit of enquiry generated by this research I now recognise that the family portrait of 2007 (Figure 17, opposite), captured truth and falsehood in equal quantity. It shows my family and me happy, united and relaxed - we were none of these at the time. Appearance may be recorded accurately, but not our feelings. Like 'posed' photographs, my autobiographies are also staged; behind my images and words lie states of mind and acted-out values that require careful cross-examination.

Chapters 3 and 4 scrutinized both archival and literary sources of my interests, beliefs, values and motives, exposing an underlying restlessness that surprised me. Analysis showed me holding more than one view on many issues and uncovered multiple, sometimes contradictory selves. Making these simultaneous and conflicting interpretations public was a risk - having the potential to unsettle or destabilise a self-image with which I was comfortable. Personal weaknesses and questionings were revealed, not in a spirit of self-flagellation, but to map my deepening understanding of the untidiness in us all. This second autobiographical chapter uses a more chronological approach to examine the values that have sustained me in life and education.

Values play different roles in my life. Analysing the evidence, I found that whilst the words which hold values remain constant, their expression constantly changes. Over the years covered in this chapter, my values were subject to:

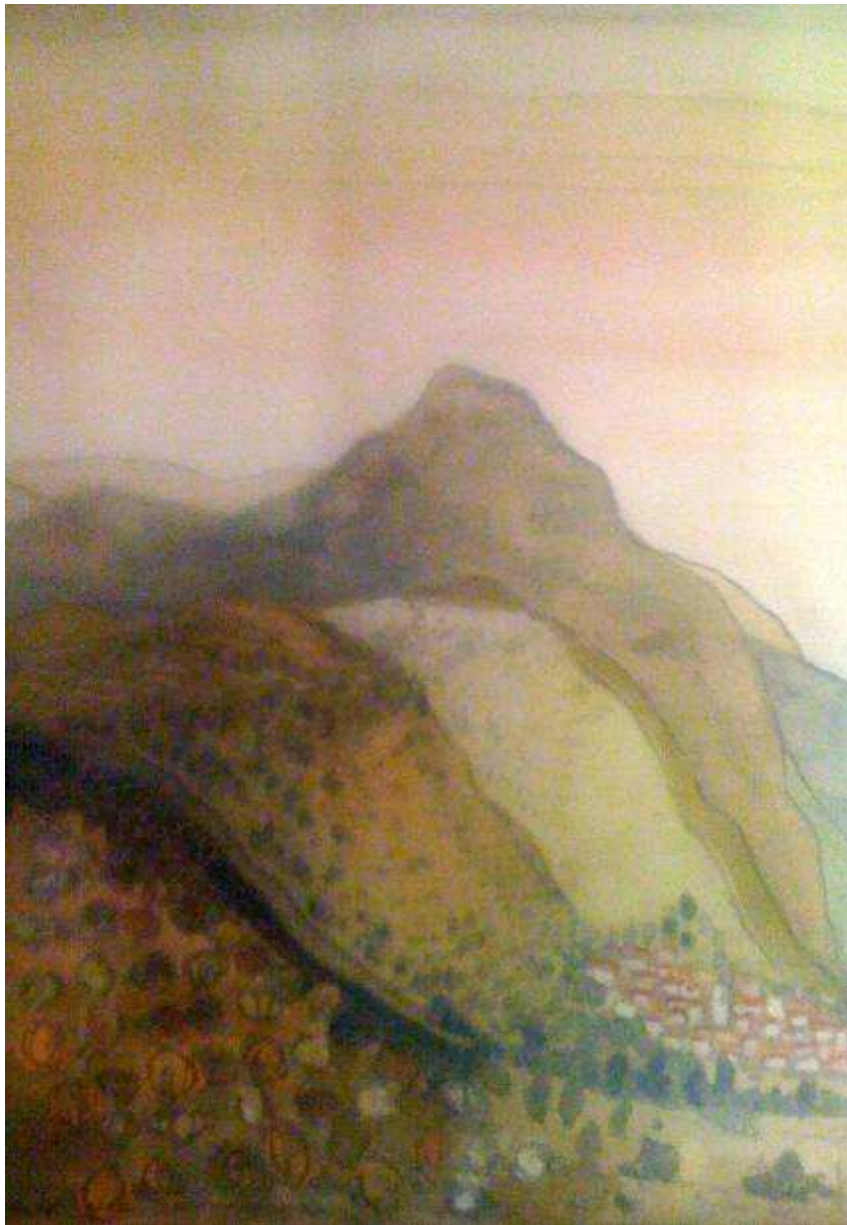
- Challenge
- Question
- Consolidation
- Change
- Suspension
- Conflict
- Repair and
- Amalgamation

I consider each category of impact under headings that focus on the values and interests that dominated after returning to England in 1975.

Challenged beliefs: crying and smiling, December 1975

I have already uncovered my high tolerance of inconsistency. The last sentence of the 1973-75 section of my 2002 autobiography stated, *'I don't weep much, but I wept bitterly when I left Africa.'* This was an exaggeration, not true; words chosen to express deep sorrow at leaving a satisfying job, beautiful place and many friends. Re-reading autobiographies after intense re-interrogation of my diaries and letters, I discovered with embarrassment, that records of my tears are almost exclusively reserved for responses to black friends. This observation needs critical examination in the light of the value I place on inclusion and communication across cultures.

Had I 'caught' the benign racism of my mother? Perhaps she had passed on her obvious interest in black and Asian people and her surprise that 'they' could often be, 'ever-so-nice'. That black people could be singled out for



1. 1976; Sierra Nevada, Spain, *Mountain village*, watercolour

their nice-ness has a long history in me. My first record of adult tears in 1967 resulted from the goodness of the black defendant in *'To Kill a Mockingbird'*, my diaries thereafter consistently linked weeping with black and Asian contacts. In 1970 I wept when an Indian friend was expelled from college, at 24 as I waved goodbye to my Kenyan friends. In 1983 I say the

gentle admonishment of a Balinese youth, *'moved me to tears,'* and again the autobiography covering 1997 records me weeping at the sensitivity of a counselling session for native American students. In 1999 on my first journey through the back streets of an Indian city I write of crying at the joy of returning to a foreign culture. I do not know what so powerfully affects me. Maybe I mentally return to the 5 year old wanting to stay forever at Precious' party. Perhaps romanticism leads me to look over-hopefully, over-idealistically at encounters with black and Asian people as the following quotation implies.

...an innocent expectation of difference and an embracing of the joy of it, coloured each of my encounters with Africans (Autobiography 2005)

Such reflections challenge my espoused values for equality and further analysis made me conscious that my reflex responses may not be quite innocent. Possibly the sensitive, international, humanitarian self I was keen to portray, disguised more sensual, immature, even racist motivations, but in Kenya I was also aware that positive aspects of my values had been influential. Each interpretation held truth. One reading was elevating: others emphasised a shadow-self I chose not to develop. Research made me highly conscious of the serendipitous nature of one narrative over-riding the other.

Awareness of conflicting inner stories is not new. St. Paul, St. Augustine, Shakespeare, Austen, Tolstoy, Louis-Stephenson, Freud, Wolfe and countless others, explore the split personality. Acceptance of both shadowy and enlightened selves is central to Jung's healing psychoanalysis and aims at 'individuation' formed the basis of my father-in-law's fulfilment in psychiatry. White/black unity became the predictable metaphor for my hoped-for wholeness and Kenya presented a complete set of emotive foci for me. Black friends, beautiful landscapes, opportunities for authentic communication, unexpected acts of kindness, and new insights on the uniqueness of the individual, faith, family and culture combined from my first days in Africa. In a sense I revelled in those tears and still do.

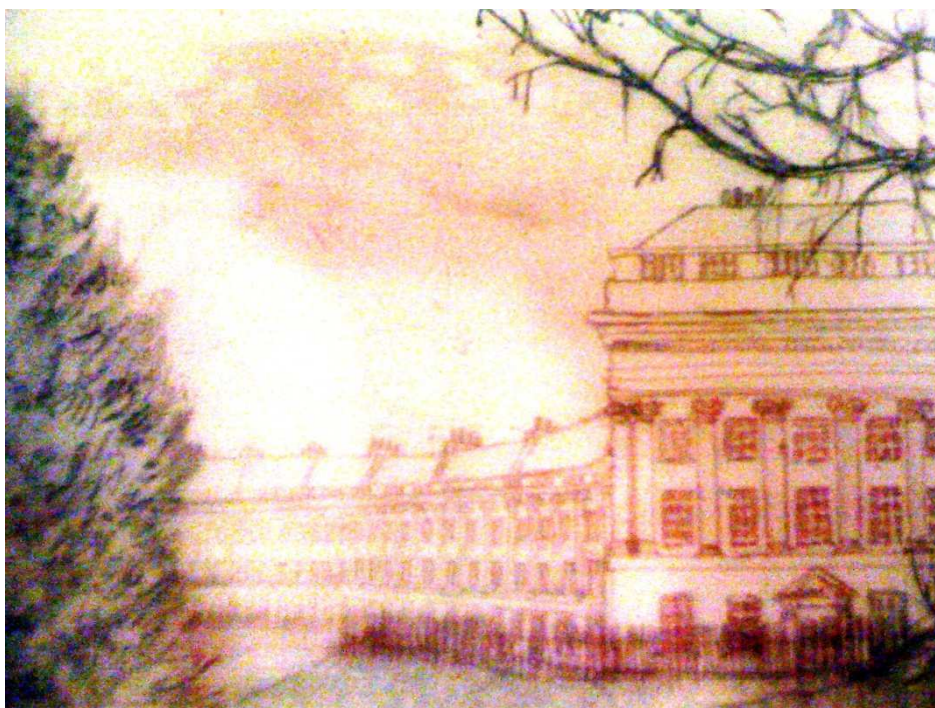
Kenyan pupils and friends seemed uninterested in such soul searching. In December 1974 my diary records a class, ‘...*unemotionally slamming their books shut,*’ on finishing the emotional last page of Paton’s, anti-apartheid, ‘*Cry the Beloved Country.*’ Reading Blixen’s colonialist ‘*Out of Africa*’ (1999) on the plane home to England, again I remember tears as the author describes her departure from Africa and Africa’s painful indifference. Whilst my diaries confess an over-confidence amongst Africans, I was determined to dress personal/emotional weaknesses and ambiguities in the clothes of a principled anti-racist on returning to England.

Values questioned 1976 -1981

English society generated the culture shock never experienced in Kenya. English materialism appalled me, so too the apparent absence of community, kindness to strangers and trusting friendships. I asked new questions: Was *any* faith delusion? Did my beliefs in communication across cultures conceal feelings of superiority? Was love merely biological imperative? Were my friendships self-serving? Why was my kindness conditional? I sought a new narrative, that of the dedicated socialist teacher, to answer such questions. The socialist narrative now seems unconvincing, the emboldened words in the following section of autobiography illustrate my judgemental and disaffected tone:

1976 – 80 Marriage, two children and an amazing amount of work filled these five years, I am still surprised when I list what I squeezed into them. First I returned to teach geography and the History of Art in **an appalling** girl's boarding school. Small classes but the most **amazingly rude and lazy** students **I have ever** worked with. I quickly jumped from this frying pan in to **the fire of a local secondary school**. Class sizes more than doubled, **attainment seemed to run backwards**, the **rudeness** remained, but at least I felt I couldn't blame them; **everything about the environment denied them any stake in their culture**. Poor buildings, **a totally inappropriate curriculum, a siege mentality** and a headteacher who greeted me with, ‘*If you keep them in the room I will consider you have done your job.*’ I had

vowed to retain my idealism however so I **set about trying to engage these pupils** in **what I considered ‘their’ culture** – the streets, history and buildings which so inspired me about Canterbury. ...The response was **not encouraging**. I had naively expected the students to be grateful, but **smashed** milk bottles, **enraged** neighbours **knocked out** of their beds by their **rattling doors**, a museum director who asked me never to set homework which required a museum visit again and **petty pilfering** in local shops meant I had to re-think my strategy.(Autobiography. Mar. 2002)



2. 1979; *Bath, Royal Crescent*, coloured etching

Teaching in England was hard. The private school girls were not well-behaved, but probably similar to others of their age and time. The secondary pupils were unruly, but I was inexperienced. Their curriculum was not ‘totally inappropriate’, and whilst some children had been ‘damaged’ many were happy, even fulfilled by school. If pupils had, ‘no stake in their culture...,’ this was partly because I made myself judge of what culture was. My autobiographies revealed other assumptions - that there was only one right, one good, one life worth living. Six years after writing them I feel the words, ‘*in my mind*,’ should qualify each emboldened phrase.

Friendship, kindness and a passion for buildings

My unexpected teaching difficulties appalled me. Five inspiring teacher-mentors who had succeeded in maintaining idealism and child-centred values through many challenges, were crucial in helping me hold on to mine. Mental and professional survival would have been impossible without their conversation, support and example in and out of school. These colleagues helped reconstruct my approach to education based around using the local environment to build a ‘sense of belonging in [not *with*] my pupils’.

I sought a ‘holding form’ – a metaphor to contain the bigger message of belonging. In the humanities curriculum I designed for 11 – 13 year olds, the buildings around school took on a semiotic function symbolising connectedness with the past, beauty, security and meaning. Interactions with the built environment were to be the cultural equivalent of stories told round the fire in Kenyan roundhouses. Personally, these buildings became ‘transitional objects’ (Winnicott, 1986) cushioning the move from Kenya to England, childhood to adulthood. They were also a façade partially obscuring the elitist and exclusive tendencies emboldened in the following autobiographical passage:

1976 – 1982 At the same time as my **re-indoctrination** into English education I decided I would like to teach adults and prisoners and so proposed a series of evening class lectures and visits called ‘Canterbury's Buildings: England's History’.... The architecture we share our lives with, **is our cultural heritage** it is free, accessible and full of stories... Where stories themselves held the culture for my east African friends, **our buildings** most inclusively hold **ours**.

Three evenings... adult teaching whilst... **holding down** a full time job at a **demanding** school.. I also... attend[ed] my own (learning) evening classes. ...Etching recommended by P. was a wonderful discovery...it combined meticulous drawing with happy accident.... My first etchings... were empty landscapes and then landscapes with

buildings, the twin sources for me of **belonging to here and now**
(Autobiography. Mar. 2002)

I began to drink at lunch time to help face the afternoons and Cherry recalls hearing, 'Oh no!' most mornings as I contemplated the forthcoming day. My account of 1981 slips effortlessly into negative and unhappy language:

1981 The etchings, the **ladies in blue rinses** and the eager **gaol birds** were not enough to satisfy our lust for the excitement of our previous life in a world of **less material sophistication**. ... **exasperated** by a combination of **brutalising working conditions** and **mocking rejection and constant ill-discipline** from my 15 year olds, I heard my shadow-self tell my students that **I had seen them 'become animals'** over the five years I had known them, I knew it was time to go.. Eventually... accepted a job teaching English in Malaysia which seemed to welcome families and unusual hobbies like **pottery and treated us as if we were important**.
(Autobiography Mar. 2002)

It was right for me to leave secondary teaching - damage was occurring on both sides. My values were challenged by young people, probably because I showed little interest in *theirs*. Grumpy and negative responses obscured my beliefs in fairness, family and faith and I became increasingly depressed. Only Cherry's everlasting friendship kept me going and even she was unhappy back in England. The extract ends in with me in tears (again invested with symbolic importance) just before another prolonged and positive contact with another culture.

Sept. 1981 I remember crying at the **kindness of the organisers...** who had placed pencils and extra copies of the programme on the table in case we had forgotten to bring them....I must have been in a **very fragile state**. (Autobiography Mar. 2002)



3. 1984; Malaysia, *Pekan*, *Forest trees*, watercolour

Consolidated values: 1981 -1984

The autobiographies do not give much detail about the value I place on love and family. Cherry and our children are mentioned very little in the records of life immediately after 1976 – I was so busy that they must have barely seen me. I suspect they witnessed the worst of me and received little of the calm love learned in Kenya. The autobiographies glossed over these sins of

omission, but three years in south-east Asia provided remission and time to construct a new narrative– that of ‘the artistic family man.’



4. 1983; Malaysia, Pekan, *Thunderstorm near Pekan*, pencil



5. 1984; Malaysia, *Pekan, shophouses*, pen and ink

Family, love and more buildings

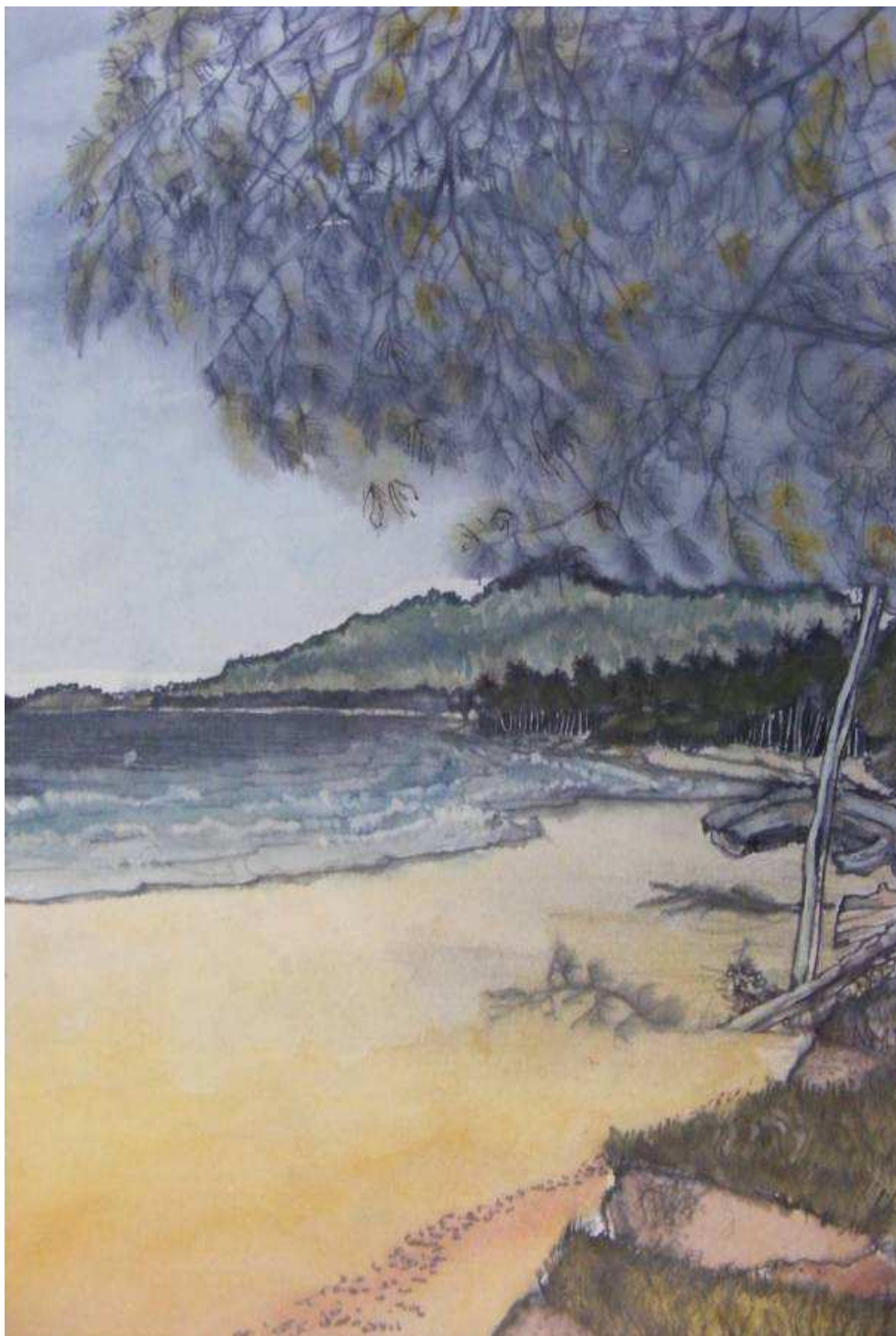
Malaysia made a big difference. I found it a beautiful and peaceful country. Work in the quiet Royal town of Pekan provided afternoons free from school duties and long periods of waking time with my young family. Relationships improved accordingly. My autobiographies omit the fact that I set out to build a new bond with the three year old daughter I felt I hardly knew. We played, talked quietly, explored the garden, read, drew and sang together often.... things I should have been doing for years. Cherry frequently and sweetly praised my efforts and those with our son with whom my previous four years had been stormy. He and I shared 'adventures' exploring the jungle behind our wooden house, swimming in springs with water snakes, or in sea stained dark brown by rotting vegetation or made magic by fluorescent algae. We climbed rocky hillsides and rode bikes through the *kampungs* greeting villagers on their elevated verandas under fretwork canopies.

The Malaysian Muslims with whom we lived were friendly but kept us at arm's length, giving our family time to love each other and share more fully. Cherry and I co-read Tolstoy and Dostoyevsky, listened to Brahms and Faure, made art and enjoyed the countryside and beaches. Far from England and the familiar we had peace, time and harmony to make, mend and build. The language of my first autobiography captures this idyllic theme:

Our rented wooden house stood opposite the small mosque in a traditional *Kampung* of stilted houses on the edge of a small Royal town. There were annual floods, insect-filled rubber plantations and languorous buffaloes, but the house was a dream for life on the equator. Its wooden rooms were airy, shady, with mosquito netting in place of glass and a constantly humming old fashioned fan. Cherry made the most wonderful pots in our back room. The 'garden' was goat-grazed and chicken-cluttered in front, and fruit bats, monitor lizards and untamed forest trees behind. ...this outdoors was a safe haven for our children ... safe notwithstanding our pervading sense of being strangers, Malay rules about community protection of

children were thankfully applied indiscriminately. We would often wake at 7.00 am and find the children already gone to play around the village and not see them again until they returned home fed and bathed for tea at ... prayer time. We learned quickly not to worry. Cherry and I have never been so relaxed and content. ..

School life was well-tailored to the heat. I taught English from 7.30 am until 1.00 pm and then went home for an afternoon on the veranda drawing, reading and playing with the children. Classes were big, but well-behaved, ... staff were friendly and sometimes even intrigued with me,... I met holy men of passion too, using language and techniques remarkably like the evangelical Christians... . They attempted, very persuasively to convince me of the reality of their personal revelation of God. I was deeply convinced by their... goodness and sincerity, but not even slightly tempted to embrace Islam. (Autobiography Mar. 2002)



6. 1985; Malaysia, Kuantan, *Telok Chempadak beach and casurinas*, Pen & watercolour

....

At Danny's suggestion when visiting the capital I sought out Kuala Lumpur's 'Moorish' central railway station and other buildings of the

British protectorate. I describe these buildings like a breathless story teller with an architectural dictionary:

1983...my architectural interests reawakened. There is a central railway station which looks for all the world like a mosque...The English foundation plaque inside tells us it was designed by a British engineer, Mr. Spooner. Down the street, not half a mile away is the court house... again built by the British, all domes and minarets, polychrome brickwork and cusped horseshoe arches, fantastically exotic but bearing no relation to anything previously built in Malay culture. These buildings, and the railway hotel, map office, the original Jamek Mosque, the magistrates court and the palace of the local Sultan were all built to designs by British engineers in the Indo-Saracenic style ... imported from British India ... Since...Malays were Muslims [the British] chose a 'Muslim style' literally as the façade behind which they could establish a little Westminster in the Far East. The colonial administration probably had little idea that this style was more foreign to Malays than it was to the British themselves(Autobiography Mar. 2002)

By 1984 the buildings of colonial Malaysia became the focus of research for my Masters dissertation.



7a. 1985; Malaysia, *Pekan*, *mosque*, pencil drawing

7b. 1985; Malaysia, *Pekan*, *wooden palace*, pencil drawing

A sustaining friendship

The same excited register characterised references to Cherry's father and his huge influence on me:

1982 The period... also gave me more opportunity to get to know the single most inspiring person I ever met, my father-in-law... Gerald Tewfik... His approach to the stream of anxious and unhappy patients he worked with, was to value them each as unique and precious creations and to use their own creativity and what sense they had of the infinite to lead them back towards wholeness. To talk with him even briefly was to feel extraordinarily special and loved, and I never met anyone who did not say the same. His 'success' rate with patients was legendary in Western Australia and cures were mostly gained without the intrusive use of chemicals, he simply became their trusted friend. A single incident typifies the man. On the second day of his first visit to us in Malaysia he interrupted a desperately needed sleep to minister to... a total stranger who came to our door late one night having heard our father was a doctor. The stranger's son had been committed as insane and his family were sure he was not. Immediately Gerry agreed to travel, tired and alone with this unknown Malay family through the jungle darkness to an asylum 40 miles away. On examination, he ... recognised the boy's disorientation as one of several symptoms of diphtheria. Across cultures, tiredness, language and several layers of bureaucracy he communicated trustworthiness and love and gave his authority to discharge the youth and had him admitted to the local hospital for a rapid cure. He returned six hours later just as we were deciding to go to the police. (Autobiography Mar. 2002)



8. 1983; Malaysia, *Pekan*, traditional house, pen and ink

Faith, hope and the wordless

Enthusiasm also colours my descriptions of Bali's spiritual and musical life. Its landscape, lifestyle, music and dance are conjured up more fully and positively than other parts of the autobiography:

...On its steep, green volcanic slopes are ancient narrow and contoured rice terraces, patches of rain forest and delightful villages each with a ... mix of religious, musical and dance traditions. ... two things stood out, the dominance ...of music and dance ... an all-enveloping spirituality. After attending several stunning dance dramas in temples we asked our Balinese host where such talent and invention came from. His answer was repeated by others in several other contexts... *'Everyone in Bali is either a musician, dancer or artist.'* We noticed how shopkeepers and padi farmers readily and frequently dropped their daily tasks to join in one of the hundreds of temple festivals with... their musical extravaganzas. ... The performing arts were in no way an exclusive or 'for prodigies only' activity, but came from ordinary people ...prepared to practise for weeks.

Balinese music seemed to rise from the landscape. Delicate and evocative sound was everywhere: the constant tinkling of tiny rivulets of water from padi to padi, the rhythmic honk of frogs, the accompanying drone of cicadas, the syncopated call of monkeys and the percussion of woodpeckers on sacred trees.

The spiritual was everywhere too.... At each step, doorway, crossroad and bridge, daily offerings were placed with prayer. When our 3 year old ... fell twice on the same step in the garden of the guest house ... a tiny palm leaf box with a rice and flower offering was made there to quieten the spirit who had caused the accidents....One day when I was walking between the fields with my... 5 year old..., who had committed some minor misdemeanour, a stranger, ... came the other way towards us from a temple in the forest. He stopped when we came near, looked smilingly into my



9. 1983; Malaysia, *Pekan*, *Epiphytes in tree*, pen and ink

face and simply said ‘*You must never be angry with your child on Bali, he is the nearest thing we have to God.*’ Such a gentle ...

upbraiding instantly chastened me and in many ways this young man whom I never met again, nor knew his name, has influenced me profoundly ever since. (Autobiography Mar. 2002)

My paintings, drawings and etchings reflect the calm of this period.

...I began to see the scale required to truly appreciate Malaysia. It had to be close-up, a single square metre of forest contained thousands of leaves, a hundred different flora. Within this extravagant foliage dwelt life as yet unclassified; I had overlooked this slow-moving, quiet grandeur until the last minute. (Autobiography Mar. 2002)

Changed values: 1985 – 1989

Return to England provoked unplanned changes of direction. Our second daughter grew into a strongly-charactered delight - her focussed interest in things changed me. Cherry continued her subtle, positive influence. New friendships with Angeles, Peter and Grenville brought powerful and transforming influences. Grenville suggested that I applied to a primary school at our first meeting and arranged a trial placement. I was ready for this change – I wrote in 2002:

1986 I could no longer countenance working in a secondary school, my interests were too wide for ... even two subjects. My enthusiasms were also too great and sensitive to run the risk of rejection and derision again (Autobiography Apr.2004)

Peter demonstrated just how creative and inclusive music could be and Angeles prolonged the peace and togetherness of Malaysia through the frequent loan of her beautiful house in Suffolk. Primary school, peace and music foregrounded new values.

Equality, in/exclusion and curriculum

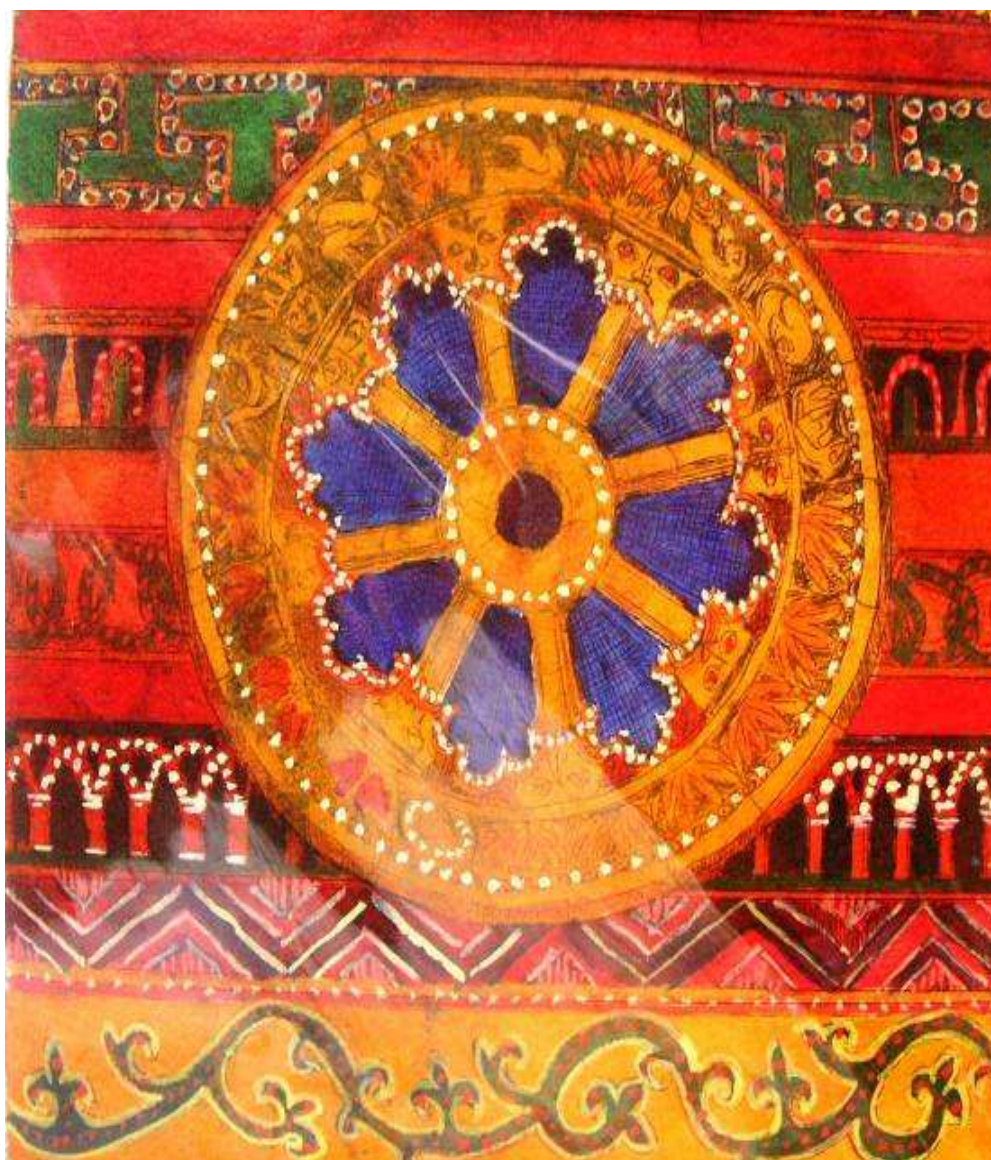
The autobiographies covering 1985 - 89 treat confidence and clarity as if newly-found. The writing suggests a less 'classist' self, more conscious of complexity. Curriculum became a vehicle for values and values-education. Old values - communication and kindness reappear explicitly and strongly, well-suited to the primary school environment. I write:

1986... the fragility of children's growing personalities really struck me ... and the ease with which one could positively or negatively affect their perception of self, others and learning. (Autobiography, 2005)

... it seemed easy to convince them that they were worthy, able and with infinite potential, whatever their background and genetics... [they] received my enthusiasm generously and gave it back with interest. First in Gillingham and then in Canterbury I found that [primary] children responded well to being taken outside their classrooms (Autobiography, Apr. 2004)

Cherry and I moved together to a Canterbury primary school. We wanted to make experience *inside* classrooms as exciting and fulfilling as outside and jointly developed the approach to learning and participation we still share. This approach is captured in the emboldened language of the following extract:

1987 When the head asked Cherry to ...take responsibility for **looking after** the children with '**special needs**', she [had]... a free hand to devise **a scheme that she could 'believe in'**. ... whilst we observed **natural variation between children** there seemed little evidence of the [recorded] high percentages of 'special needs' ... **were we making special needs** by only concentrating on a **narrow definition of intelligence** and ability? We decided ... we would **change the way of treating children** identified as having 'special needs'.



10. 1989; Kent, *Barfreston, Wheel window*, coloured etching

Our own art was developing too. Cherry had brought back ... a wealth of Malaysian ideas and materials and found ... many of the patterns... similar to Romanesque patterns found in the stone work and manuscripts of Canterbury Cathedral. **Cultural inter-connections and cross fertilisation** was to be the theme of my thesis and ... my writing thereafter.

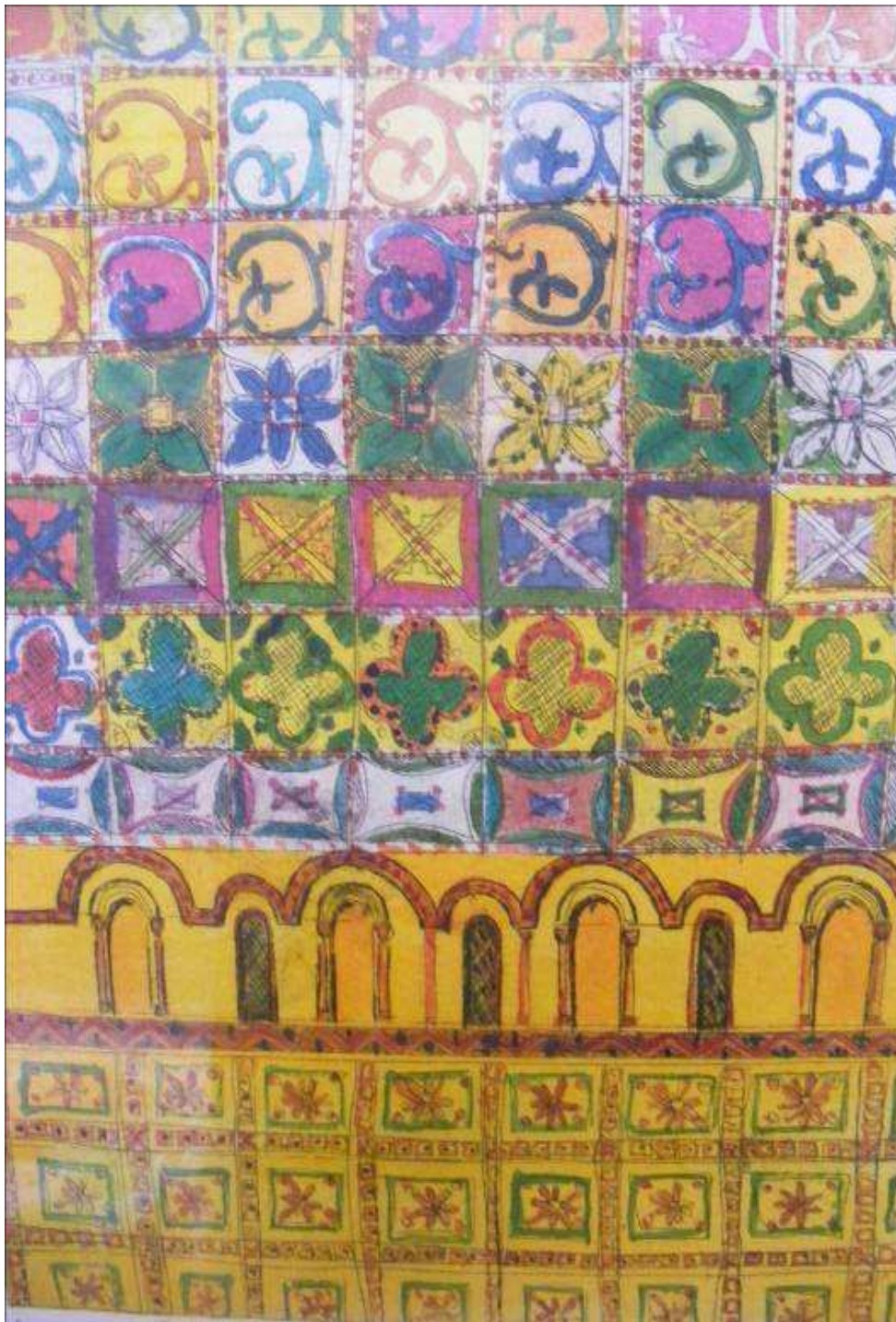
....our special children learned maths and English more effectively ... through their **personal involvement** with the arts... it suddenly became relevant to them. ... it was easy ... to construct **quality learning**

situations for each curriculum subject by providing a series of **rich, engaging, whole-class experiences**. ... an **environmental and experience-based** approach with careful planning and attention to progression,... combine[d] **fun, relevance, emotional commitment** from children and teacher with a **disciplined approach to the subjects**.
(Autobiography, Nov. 2002)

Beliefs, values and approaches recognisable from my reading but also diaries and childhood recollections clearly colour these reflections.

Inclusion: Our commitment to inclusion grew from Christian roots and the influence of Cherry's father, but was increasingly motivated by the experience of own children. Each suffered institutional exclusion through not being standard, academic learners. We knew of the importance of affirmation from our own upbringing and attempted in our pedagogy to recognise and honour the strengths of each child.

Creativity: my interest in cross-curricular approaches can be traced directly to my ecstatic childhood experience in St Paul's and positive memories of my own schooling where my talents were encouraged and often combined. Both Cherry and I saw the arts as well-suited to generating motivation, communication, relevance, involvement, constructive attitudes and creative



11. 1993; Kent, Barfreston, *Ornaments*, ink coloured etching

thinking. For two years an arts-based, cross-curriculum became our core approach to teaching, but the Education Reform Act (HMG, 1988) with its introduction of a national curriculum, and subject separation worried me. My 2002 autobiography summarises the ensuing values-conflict mildly:

1988 I wanted to develop the cross-curricular thinking which I had seen working well, but I feared the approaching national curriculum would have the effect of compartmentalising and limiting each subject. (Autobiography, Nov. 2002)

Family values

The schooling for which we had returned to England, suited neither of our children. Recently our eldest son's first teacher in England remembered him at seven years saying he, '*missed Malaysia because daddy spent more time with me then*' (RN June, 2008). The same teacher recalled a painting of the Canterbury Field Study Centre with palm trees and colourful birds which he, '*knew were not there*', but wanted to include. In Malaysia this son had experienced the closeness of daily lessons with Cherry, he must have missed this too. Our oldest daughter's secure, undemanding and free-flowing life in Malaysia suited her well. There she wandered about confidently with the neighbour's children, but on return to England we warned her about strangers and introduced her to formal schooling. Worrying developments in our children are described in a distant, unemotional way in 2002. Under-achievement, lack of motivation, difficulty in conforming were airbrushed out of their portraits, I glibly conjecture that perhaps '*...life had been just too stimulating, free and indulgent in Malaysia,*' (Autobiography, Apr. 2004). In autobiography and life professional enthusiasms clouded perceptions of my own children's negative experience, indeed obscured family altogether at times. The 'caring primary teacher,' narrative again robbed time from my children. This realisation partly motivated my application for secondment to Dover District Council (DDC) in 1989.



12. 1992; Dover, *Roman Pharos*, etching

Suspended values: 1989 – 1991

English Heritage and DDC wanted a teacher to establish education centres and policy in the district. This post offered the experience, focus, vision and confidence to develop my curriculum ideas outside a school context. The two years also allowed some family repair. Our fourth child was born in October 1989 and in the same year we took our oldest from secondary school to take up a scholarship at an independent school. Even *thinking* of paying for education meant abandoning the vestiges of socialist values. We had difficulty in justifying the transition from egalitarian leanings towards acceptance that money might buy our children a better learning experience. Three of our four children eventually had some private education. In autobiography I ignore this issue, which dominated conversation and home life at the time.

Culture and communication

I hoped that socialism was a core value, but it had shallow roots. Autobiography and diaries covering my time in Dover show less concern for social justice than I would like. The written record overlooks the deprivation, unemployment, violence, racism, ugliness and low expectations apparent in Dover at the time; it disregards the negative attitudes such conditions generate. Analysis of the emboldened phrases in the following excerpt from 2002 reveals an exclusive world view:

... very **fortunate** to have been given this **dream job**. I was going to be paid to persuade teachers to use some **stunning** buildings, Dover, Deal and Walmer Castles, **extraordinary historic buildings** like the *Mason Dieu*, the Napoleonic Western Heights and the Victorian Town Hall in Dover and the more **ordinary streets** and landscapes of the Dover District, to **enrich** their coverage of the new national curriculum. The **officers** of the council felt that if I could get teachers to bring their classes to use and **enjoy the matchless resources** of the... area then parents and families would revisit on the back of the children's enjoyment of the sites. (Autobiography, Nov. 2002)



13. 1997; Canterbury, *St Augustine's Abbey Cloister door*, coloured etching

I had adopted the language of ‘tourism and marketing’, perhaps as a result of feeling flattered at the department’s attention, but an educational philosophy had room to develop. I wrote:

Dover’s complex environment gave me a single educational focus. Working on a curriculum of my choosing I could combine my leanings towards a positive, cross curricular, meaningful and child-led education with my abiding interest in buildings.(Autobiography, Nov.2002)

My office in a castle tower neatly symbolised my sense of history and belief in the power of place (and authority). I could share my passion for buildings and natural environments with our children who enjoyed dressing up and exploring the dark, high, steep and hidden sites. Drawing and making music on site entranced us equally and I made a commercial film of my children’s creative interactions with the site.

As a result of my work in Dover extended use of the local environment and museums became part of the curriculum of most local schools. The economic success of the project showed in a quadrupling of school visitors and doubling of casual visits to the castles and attractions of Dover confirming my argument that what was good for education was also good for business. This example of my tendency to live with contradictions does not withstand critical analysis. There are many instances where good business and good education should take diametrically opposite courses, but in 1989 flattery and power temporarily persuaded me to adopt the values of the marketplace.

Working for a marketing department exploited my love of culture and communication and ease with moral contradictions. The red threads of faith, family, hope and love remained evident, but their application in social justice and equality contexts was suspended. I sought a new narrative at the end of my secondment. Peacemaking, belonging, honesty, calm and kindness – my father’s attributes - became central to my next job.



14. 1999; Canterbury, *Crypt capital*, etching with coloured inks

Conflicting values: 1992 – 1999

Independent of other values, peacemaking can mutate easily into ‘peace at any cost’. I became aware of this danger as I prepared for the compromises and tensions of school headship.

Becoming head of a faith school was no moral problem to me - I wanted education placed, *within a much bigger picture*, [which] *assumed the existence of God*, (Autobiography, Apr. 2004). I worried however, about the dangers of exclusion inherent in this view, but was happy to discover that church membership was not a qualification for admission - a values-compromise was offered. I built a narrative that suggested life had destined me to become, 'the humane and cultured head teacher'. Though most values were applied *post hoc* to my personal and professional experience, I convinced myself values had guided my decisions. In 2002 I captured this period as follows:

... a dramatic refocusing of my approach to education. Managing a budget, being my own boss, working with 'industry' and planning a coherent curriculum gave me confidence to apply for the head teacher's post at the only school where I had ever entertained the ambition. ... I wanted ... all to have the opportunity to discover ... things which could excite their imagination, ... to learn that understanding relationships was vital to their well-being, every child to learn that global, cultural and individual differences were to be celebrated and all to know that they were creative, unique and valuable to their place and community. (Autobiography. Nov. 2002)

By 2005 I added detail coloured by my reading and ITE experience. Here for example, writing about the curriculum I inherited in my new school:

The curriculum was boring and unimaginative. ... in most respects [it was] legal and accepted by ...parents and teachers and followed by most children. What happened ...was the sort of thing people felt should be happening in school, but it was only in minor ways life-affirming, exciting, empowering or liberating. none were helped to feel that they were part of any community, none were being asked to feel part of a local culture. It amazed me to find that there were no references to Canterbury on any classroom walls for instance. Although Canterbury cathedral was visible from the

school grounds and although the grounds themselves had a wonderful overgrown wild area with foxes, bluebells and fungi, no use was made of them. (Autobiography. Feb. 2005)

I suspect my vision was only *dressed* as 'jointly held'. The similarities between the following statement and my childhood experiences are obvious now but not when I wrote them. The extract also provides linguistic evidence (emboldened) of strengthened personal/professional confidence, but hints too at the compromises and conflicts of school leadership:

1992 In the first two weeks I set about **sharing my vision** with staff and parents and governors. We had **several very constructive** sessions working out the details of a **shared vision**. We made sure that each vision was founded upon a **jointly-held value**. ... **All children** would feel and be able to articulate that they **belonged to the locality** and community around the school. ... **All children** would feel they had **achieved something special** during their year. These and other statements had clear curriculum implications and we set about drafting **a curriculum that would deliver the dream as a reality**.

Our curriculum was based very firmly upon **getting to know the streets**, houses and open areas around the school...It **had to be** very broad and give children **every opportunity** to find the skill or activity which was to be **special to them**, this meant making working contacts with a large variety of arts, science and sports organisations. The curriculum **had to** introduce children to **the highest achievements of many cultures** as exemplified in the locality, ...but **I was convinced that good quality experience and thorough planning** would deliver this with **little extra effort**. (Autobiography, Nov. 2002)

Equality versus authority

Fundamental beliefs, values, lifelong interests and attitudes all feature in the passage above. New priorities like: resilience, equality, sensitivity to

inclusion and participation, began to conflict with my 'default' respect for authority. In 1992 my authoritarian approach to leadership resulted in conservative decisions on uniform, teachers' dress, forms of address, behaviour and curriculum, a 2006 autobiography defended my decisions on behaviour:

...as I grew into the job of headship I recognised the impact of school ethos... . I saw ... an instant change in character in the school when (perhaps in a rather authoritarian way) I directed the staff not to tell any child off before they had first identified two positive things to say to the child, (Autobiography, 2006)

Later I sought higher degrees of participation from children, community and education workers. A *Facebook* group, 'St Peter's – the golden years,' (Facebook, 2011) highlights some ex-students appreciations of the active and creative aspects of curriculum described below:

The Tannery Project (EH, 1994)...The Greyfriars Project, two whole-school opera projects, a commercial film for English Heritage, composing projects with key stage 2, annual school musicals, talent shows, concerts plays and the various art, science, maths and technology weeks were planned at regular intervals each term.

These special events confirmed ...the crucial importance of experience but also showed me the liberating effect of... experience *shared* with trusted adults. The best thing the OfSTED inspection of 1995 said was that St Peter's was '...an exciting place to be.' The rest was merely 'satisfactory', ...inspectors considered it a criticism and something to be acted upon when ... some of the children were, judged 'over-confident' (Autobiography, Feb.2005)

OfSTED's comments were an affront, trivialising the achievements of children and staff. It took us several months to get over this lukewarm representation of what we felt was a caring, increasingly egalitarian

community and exciting curriculum. My attitudes towards authority began to change.

The impact of long hours and high pressure on family life features prominently in later autobiographies. Cherry was always enabling, but our children consistently expressed reservations about me being a head teacher - they knew my irrationality and unreasonableness in times of stress. Our second daughter was transferred to my school within a year of my arrival, an indication of *my* confidence but privileged position, attention, unasked for competition and the *restrictions* of a more open curriculum were not pleasant experiences for her.

Hope versus despair

Our curriculum was designed to help children and staff, '*feel an identity with the immediate locality,*' (St Peter's, 1994). But identity problems were apparent at home. Shortly after arriving at St Peter's, severe troubles began to develop with our children. I was decisive, clear and confident in headship, but my parenting was dithering and ambiguous. I provided little family leadership and my tendencies toward over-the-top self criticism, inconsistency and anger clouded effectiveness in dealing with an avalanche of domestic crises. I do not detail these in my earlier autobiographies, only sketching them in 2006 and 2007. I am astonished reading my 2002 account of 1994 – the year when these troubles were reaching their peak – that family are not mentioned. Despite family trauma and OfSTED experience, the following passage contains an unsettling mix of deference, cultural assumptions and superlatives in describing the Tannery Project:

Project planning took two weeks and required permission from governors to 'suspend' the national curriculum for a term. This term's work involved classes making separate surveys of the locality, its architectural character, materials, geology and geomorphology, micro-climate, open spaces, flora and fauna, archaeology, population breakdown and the opinions of its occupants. Pupils had to present their survey findings and discuss the development locals wanted for the area. With inputs from

conservation architects from English Heritage and the City Council, they learned of what had to be preserved and why. From local builders, pupils learned about planning restrictions, materials, construction techniques and the problems of building on a flood plain. Then they had briefings and were taught plan and model making skills by architects before they started to plan their own proposals in teams

I am ashamed to reveal that the section finishes as follows:

...teachers reported a high degree of job satisfaction, especially in that they felt their own creativity, pedagogical skills and initiative had been used to the full as children became increasingly committed to the projects. **I loved these years** (Autobiography, Nov. 2002).

I have already evidenced my talent for living with contradictions, but the separation of personal and professional life in this passage concerned me. My belief in the importance of happiness in education was expressed in policy and practice in school but I was powerless to bring happiness to my own family. I confronted these issues in 2005 on the birth of our first grandchild. The disjointed phrases below are the only publicly sharable quotes from this autobiography. They give a flavour of our personal life between 1992 and 1999:

1993....things got worse fairly quickly. ... being met in the school playground by Cherry weeping, *another* anxious and angry parent.... At once a whole number of previously unconnected 'problems' became linked in our devastated and confused minds..... The rows at home culminated when ...animal-like....Our farewell was awful... heartache and pain.... total failures as parents...

... I was a respected head teacher, trying hard to bring creativity and meaning out of every child in the school, trying to help each child develop a sense of belonging to a community and yet being hauled

up to... one of the schools to which my pupils aspired ... to explain ... lack of motivation, ... dismissive behaviour, ... unexplained absences and ... 'bad influence'.

As we began to handle the pain of..., showed worrying signs..., The process we thought was ... an aberration ... started again..., was given very little support..., ... only success was in what the school deemed 'inappropriate' ..., bully ... the school was able to do little to motivate ... or discover strengths, ... despite my apparent success in convincing hundreds of school children of their own worth and ability as creative and thinking individuals, I was not able to persuade or motivate my own...

... friendless, lacking self-confidence, ... inner pain...

... unalloyed fury and inexpressible sadness, ... The pain ... was both unbearable and its causes inexplicable and in our own eyes and the eyes of our fiends hugely at variance with our ideals and public face... thrust unexpectedly and unprepared into..., my own inner sadness and insecurity, ... disillusioned and upset (Autobiography, Feb. 2005).

Though personal family pain is absent from my 2002 accounts, professional suffering on the introduction of literacy and numeracy 'strategies' from 1997 is directly expressed. Whilst purporting to summarise aspects of a public role, the emboldened words expose feelings about my private life:

1997/8 ... we could no longer afford the time to deliver the curriculum in the way that had been so successful in the three previous years. County advisors **told me** it was '**dangerous**' to abandon strateg[ies] for a week, let alone a term. We **reluctantly abandoned** French, **scrapped** our policy of giving all ... swimming lessons and **cut most field work** and themed weeks, projects and trips. It was ... **proposed that we lost** the annual school musical and the Easter and Christmas productions.

Further to these **blows**, as **lack of trust** in teachers developedand as record keeping and assessment took **more and more time**..., teaching approaches that relied upon flexibility, open-ended objectives and creativity ... began to sound **too risky**....

...when foundation ...subjects were... ‘**not necessarily required**, the palette of choices for most children was **restricted**. The chances of sensing **failure early in life** were **seriously increased** for many.... it became **increasingly difficult** for a primary school child to discover what really excited them.... schools became **less empowered to generate a positive attitude**... The **culture of targeting, testing** and an assessment-led curriculum, meant that children were being examined and **exposed to their own shortcomings** at the very time that their attitudes to learning, themselves and life were forming.

In 1998 I was **subject to ... the single most appalling experience in all my teaching career**. A local authority education advisor came ... to see the projections [of SATs] scores... I was asked why one year 1 child was projected a level three in English on reaching year 6. I answered that he had had a **family break-up** this year and I saw it taking two or three years to get even partly over **the trauma** The education official tried to persuade me to raise predictions for that child and I refused.... she **questioned** my liberal, thematic and cross curriculum, suggesting that it was ‘**dangerous**’ ... that it would be safer to leave the creative and imaginative curriculum until *after* my school had received SATS results well-above expectations, (Autobiography, Nov. 2002).

Creativity versus compliance

Reducing education to grids, graphs and targets left me feeling betrayed. Family troubles and the disappearance of valued educational approaches rapidly sapped my job satisfaction. In 2007 I wrote:

1998/99 The extra work...had already slowed down my own creative development but ...personal events meant ... little energy or desire for drawing, painting and etching;

I could no longer bear the **conflict** between my 'face' as '**inspiring teacher**', 'pillar of the community', 'safe pair of hands' etc. and my self-perception as **disastrous parent** There WERE strong professional reasons for wanting to leave school but probably... the reasons were as much personal. This **conflict** still has to be resolved ...and will take a very long time, ... I remain **hanging on to my conviction** that despite all the other causes..., an education which made our children **feel**, and... feel creative would have significantly changed the course of events. [This] is **my only hope of wresting meaning** from an **appalling 13 years of disjunction** between a **highly convincing but idealised self** and such powerful reminders of **harsh reality**, (Autobiography, 2007).

My tendency to seek meaningful stories from the accidents of life is evident in the passage above. Emboldened phrases express clashes between ideal and reality previously denied or repressed but now public. I was unable to live and work in the direction of my values, and the dissonance was unbearable. I required a salving story.

The offer of part-time work in Initial Teacher Education (ITE) at Canterbury Christ Church (CCCU) provided the opportunity for a new account. My commitment to 'Jonathan the inspiring teacher educator' was expressed in simple, sensory and deliberately emotional terms in 2005.

1999 Disillusioned and upset I applied for a secondment at CCCUC so that I could consider my position. **I felt a traitor** for leaving the

primary school I loved. ... perhaps I should have stayed to continue the **fight for** a curriculum that did more than just raise literacy and numeracy standards, but I **felt disheartened** and **unable to front** an organisation within a system I **felt was damaging children**.... When I **heard** [in late 1999] that I **had to** introduce both ‘booster classes’ ...in maths or English and Performance Related Pay for teachers, I **knew I could never return** and accepted a permanent post at CCCUC. I **knew** that all the major activities and decisions in primary school from 1999 on, would have to be predicated on the results of tests which examined a very **narrow area of experience**. I **hoped** from outside the system, I would be better able to **fight** for breadth, balance, inclusion, the integration of subjects and creativity (Autobiography, Feb.2005).

Love versus everything

Behind the decision to leave headship were the supportive hands of Cherry, my children and friends. Cherry showed her unwavering value for family and consistent love by the way she enthusiastically embraced my new story.

Repairing values: 1999 – 2002

Literature helped restore and secure my values. Academic papers and books discussed in chapter 4 raised my awareness that opinions about children’s learning were far from the target-centred messages received from Local Authority and government. Contact with researchers and education writers firmed-up my weakened values. Reading introduced new discourses on emotion, creativity, cross-curricularity, the arts, environment and inclusion providing impetus to fight for my values. There were however challenges at every level.

Equality versus family

Children can be damaged by education. At their worst and most state-driven, schools can in Jung’s words, ‘...*threaten to paralyze and suppress*

the individual,' (Jung, 1958, p. 78). Observations on 'school experience' showed me whole classes of primary children failing to thrive psychologically, intellectually or socially. Cherry and I saw that our own children had been undermined by narrow, uninspiring and over-assessed curricula. This thought is clear in the following extract:

2001...., we could not find a single state secondary school which would fully support ...'s developing talent. Similarly, only developed her massive confidence in drama, jazz singing literature and art in a Steiner school, which ...fed her precious individuality .. our children now attend a private school which prizes the arts and their skills, they feel affirmed and successful and we struggle ... to pay for our own children to get what we feel ought to be the right of all. We had seen ...the horizon-lowering results ... of a 'one size fits all' curriculum and underfunding, which did not recognise ...individual needs and difference and did not nurture those differences (Autobiography, Nov. 2002)

This passage illustrates the precedence of family over fairness- a value that has been emotionally and intellectually part of my life and teaching. In teaching I have always sought to help bridge social and intellectual divides between children by focusing on sensory, worded, wordless and meaningful interactions. These approaches generated more equal access to learning, but my beliefs took on the force of passions when I witnessed their positive effects on my children - in an undeniably exclusive context. When forced to make a choice between fairness and family, the biological imperative prevailed, and my belief in the importance of wordless ways of knowing grew.

Wordlessness in words

The autobiographies covering 2000 – 2003 show me tending to, repairing and extending, the wordless aspect of values, principles and lifelong interests. Creative, artistic, emotional aspects of curriculum featured strongly in my reading and research in this period. A paper (Barnes, 2003) suggesting links between creative development and emotional satisfaction in

teachers, was used by the Government's 'Innovation Unit' as a reading for National College of School Leadership courses. My writing expresses a belief in transformative environments and my sketch books highlight: *gentleness, gentle honesty, humane attitudes*. Margin comments in the sketchbooks map a growing joy in teaching and *discovering and deepening my own and others' creativity* (Barnes., Sketchbook, April, 2003) reawakening memories of my own teachers:

...Without them and the good example of positive attitudes to their own learning ... I would not have been a teacher ...- I ...was as inspired by these people. ...They provided ... good examples in the different fields that I continued to be fascinated in and ...good examples of emotional intelligence too...

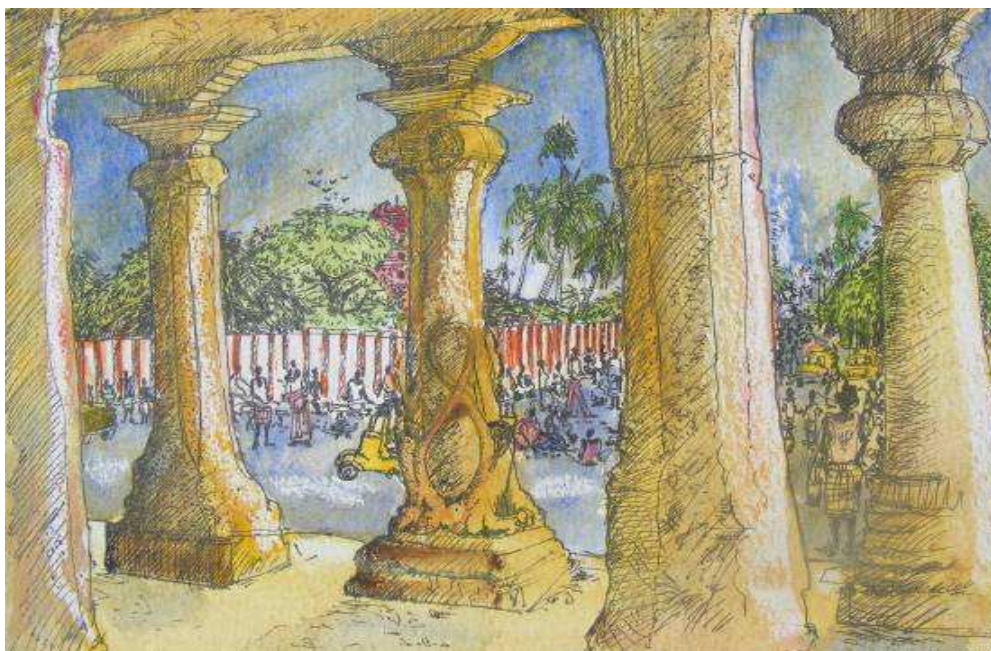
Teachers also gave me feedback ... immediately, always in detail.... I remember ... rapture a about a postage-stamp-sized area of my paintings of *Scylla and Charybdis* or a rusty lawn mower. ...excitement about my map of the functions of buildings along Battersea High Street, rapturous praise for my Bach *Prelude in G major* and the little card saying, 'You did sing well' ... (Autobiography, 2007b).

This newly discovered consciousness of past influences generated future plans. I recognised that affirmative environments for learning, thinking, relationships, beliefs and values were not accidental – they arose from congruent school and family cultures where values were explicit, clear and lived. Autobiographical analysis suggested that childhood experience powerfully influences present values and interests and this realisation drives my contributions to ITE. For example in leading colleagues in 2001 to consider our collegiate vision for the education in the 21st century which resulted in the 'Ten Principles' incorporated into validation documents of the BA (QTS) degree.

My value for *values* probably follows from the religious certainties of my childhood. Values were explicit in formative relationships – with parents,

close friends, Cherry, her father, and memorable teachers – kept them high priorities. At CCCU new friends and again prolonged contact with people of another colour – this time south Indians, encouraged the same trajectory, making it possible to revisit the international, communication and humanitarian ideals of my youth:

My vow as a five year old to visit and work with black communities remains as powerful as ever and when in my first week at CCCU I was offered the chance to accompany a geography visit to south India I accepted without hesitation (Autobiography, Nov. 2002)



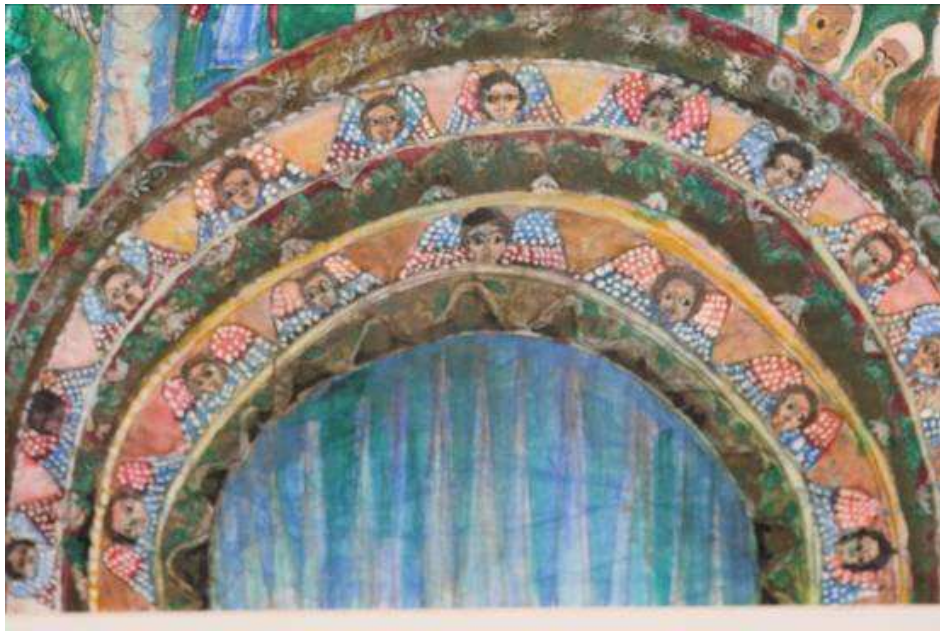
14. 2001; India, Tamil Nadu, *Mamalapuram, temple entrance*, pen & watercolour



16. 2003, India, *Dindigul, Abirami Temple*, watercolour & ink



17. 2002; India, Tamil Nadu, *Madurai Meenakshi Temple, Yali Sculpture*.
 Pen & ink



18a. 2005; Ethiopia, *Angel doorway*, pen & watercolour



18b. 2005; Ethiopia, *St Michael*, pen, watercolour & gold leaf

Amalgamating values: 2003 - 2011

Critical examination of autobiography offered explanations for the discontinuity between my public and private faces, but also brought reconciliation. Examining the sources of educational approaches important to me united the uncertain child and confident leader, the saint and the sinner, the inspired and the corrupt in me. The coincidental juxtaposition of grandchildren's birth and father's death clarified and refined the core values of positivity, family, hope and love – united in new understandings of the meaning of happiness.

Happiness

Grandchildren have taught me much about happiness. A never-born child generated new dimensions of thought in 2003 augmented by the influence of one who *was* born two years later. The 2005 autobiography addressed the impact (emboldened) of these infants and wove experiential and emotional threads that have developed my belief in positive approaches to curriculum and pedagogy:

2005 Becoming a Grandfather... seriously **changed my view on everything...** it made me feel older... and conscious... of **legacy, ... relationships** with my kids, ...of **revelling in the moment**. But there were surprises too. I am frankly astounded that the feeling of **love** for my grandchild. [I feel]...the same intensity, confidence that I would give my life..., the same **passion for his happiness** as... for



19. 2005; Ethiopia, *Prophets*, pen, watercolour & gold leaf

my children....I feel very **good** at being a father/grandfather...[it] makes me think of the **preciousness of children generally**.

...In... my grandson I see a boy free **to simply be**, a boy **excited by learning**, a boy making hundreds of **creative links** between things, a boy **secure in his relationships** and in his growing **understanding of who he is**...a boy frequently **wreathed in smiles**, ...**wholly involved in the minutiae of life**. I fear that schooling for him may be a matter of closing down those things one by one (Autobiography, Feb. 2005).

Revisions in 2007 added new thoughts generated by more grandchildren.

perhaps giving birth to and looking after a child, nurturing and supporting this relationship through life... is the most creative thing a human can do (Autobiography, 2007b)

I realise now that superlatives are inimical to creativity. Nothing is the *most* creative thing, creativity should not be limited to particular acts or achievements, it is simply a central quality of human-ness. I find creative activity imparts a sense of well-being in me, makes me happy. My sense of fulfilment arises partly from creativity's starting point – holding apparently conflicting realities together. I make calm paintings in the face of inner turmoil, build friendships with my character opposites and resolve conflicts between others who express the opposing viewpoints I recognise in myself. Some other roots of this ease with contradictions surfaced in my 2007 autobiography:

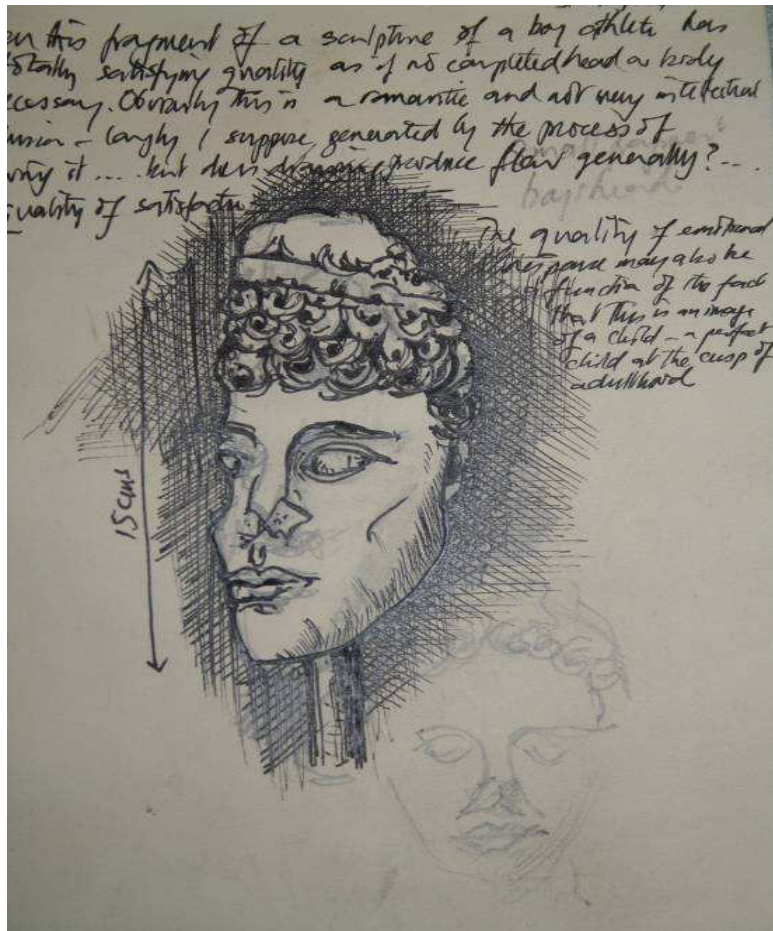
I remember suddenly that my grandmother frequently ...affirmed my sense of special-ness and goodness she'd say almost conspiratorially and with a twinkle, 'I know it's wrong to say this, but although I love all my grandchildren, ... you were always my favourite grandson'. Those words 'favourite grandson' recurred at intervals between 3 and 18, ...it still makes me feel good inside

twenty years after her death ... Why should such an obvious unfairness still give me that childish feeling of satisfaction? Why should I remember it so clearly, when I would hate to find myself saying such a thing? [but]... those feelings of specialness ...underpin my present confidence in public situations

...I realised by the time I was 19 ... that my confusion over moving from childhood to adulthood was an expression of pairs of highly contrasting worlds I moved between... I had to be a different character in each world: moral and immoral, honest and devious, secretive and open. At home: obedient, kind, compliant, quiet, hardworking and ... unemotional. At church, school and in the homes of my friends: wordy, sensual, thoughtful, imaginative, sparkling, interested, and interesting. It's no surprise which world I eventually chose ... I was able to be and build a character with these new people...(Autobiography, 2007)



20a. 2007; Greece, *Pelion Peninsula, Taverna*, pen & watercolour



20b. 2007; Vos, Greece, *antique sculpture*, pen & ink

My written confessions express the dissonances created by different mind sets within the same mind. The stories they represent lie behind character traits like my need to provoke feelings of specialness and happiness in others or going to great lengths to make people feel comfortable even when life is difficult for me. Autobiography has thus revealed sources of my interest in promoting happiness in education and of my belief in the power of creativity to confer well-being.

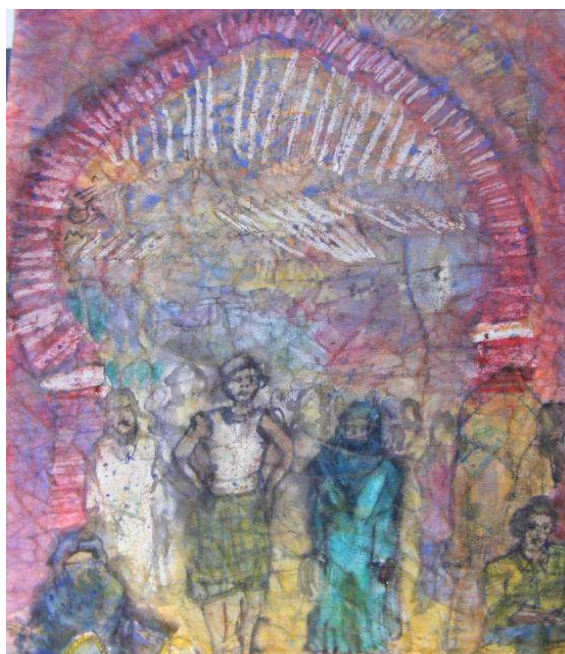
The complex connections between personal experience in childhood and my adult choices only became clear after extended self-analysis. For example the early and affirmative influence of family, teachers and friends impacted on career choice and philosophy but so did the suppressed sides of my character. Successful teaching requires a mix of self-confidence and humility and the powerful affirmation of my pre-teenage years granted confidence in personal and public life, consciousness and acceptance of my

shadow-side provided the humility. I also discovered a previously unrecognised ease with my own company in analysing autobiography, this is exemplified in the following passages concerning my 12 year old self:

1963/4 I liked drawing places and wandering over London ...As I grew more independent I learned of the pleasure of making music, drawing detailed representations, using my imagination...alone.

Independence also introduced me to **museums and art galleries ...** the wonder of the rich and complex things they held. I also loved the quiet atmosphere, the smell, the echoing but soft sounds, the fact that no one knew me, ... the fusion of objects, art, places, sound and light was established in me early as a pleasurable and solitary set of sensory experiences (Autobiography, 2007)

The happiness I found in creative activity brought together key values, hope, joy and positivity. The confidence to be alone and create was built on the assurance that I was loved.



21. 2005; Marrakesh, *market scene*, pen, wax & watercolour

Family and Love

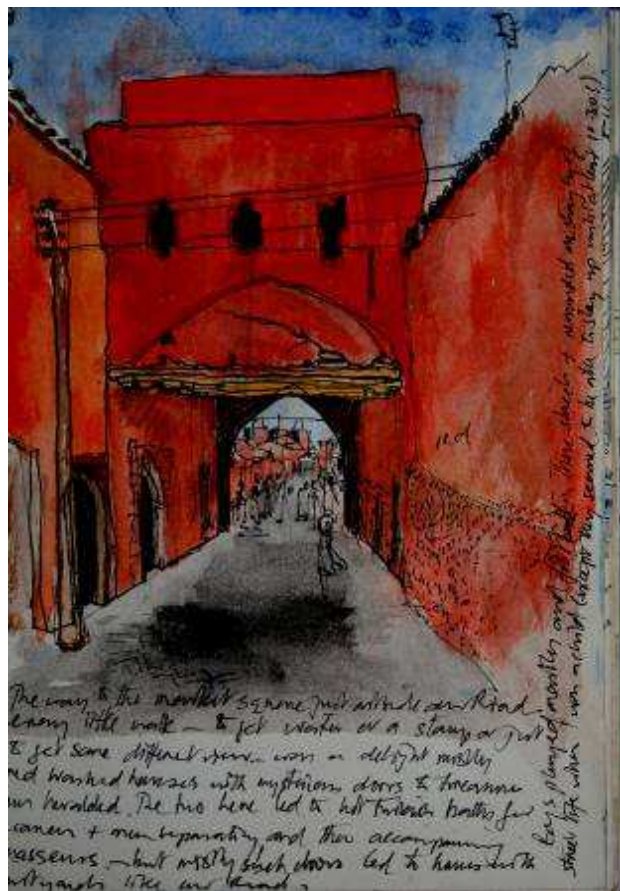
The 2007 autobiography suggests that the independence provided by my parents nurtured many lifelong interests. Cherry's subsequent and central position supplied the psychological security to develop these interests. She is silently present in the paintings and drawings from 1976 onwards and the audience for the travel diaries. Her role is described most fully in the autobiography of 2007:

... I think of my relationship with Cherry last because most important, last because still evolving and still being processed. She saved me ... from the more negative implications of my identity. It is she who started our relationship with a parable which continues to this day - she ... assisted me with broken leg and crutches, out of college sick bay, out of my family apron strings to the first bit of independent living I had ever done. ... she ... rescued me from a number of relationships going nowhere... showed me I could challenge biological inheritance. Cherry had the conversations I loved having, shared the interests which fired my imagination, [has]... the creativity and originality which excites and fires me. She tempers it with the most powerful love and tolerance... She [has] that sensitivity which I so admired and found wanting in my own family. I found and find her exciting to be with, admirable to watch with others and caring to the highest degree. Her sort of caring always *did* bring tears to my eyes. At the beginning of our relationship despite all the confusion of my inner life, I was sure I would marry her and stay with her....

... it is ... the kind of rock upon which I continue to feel affirmed, sustained and encouraged to grow. Once again however, I am aware of a contradiction, ...an attempt to hold two conflicting realities together. ... I speak often of the importance of affirmation, but I am very aware that there are times when affirmation comes only one way... towards me. (Autobiography, 2007)



22 a 2007; Marrakesh, market, pen & watercolour



22b 2007; Marrakesh, street scene, watercolour & pen

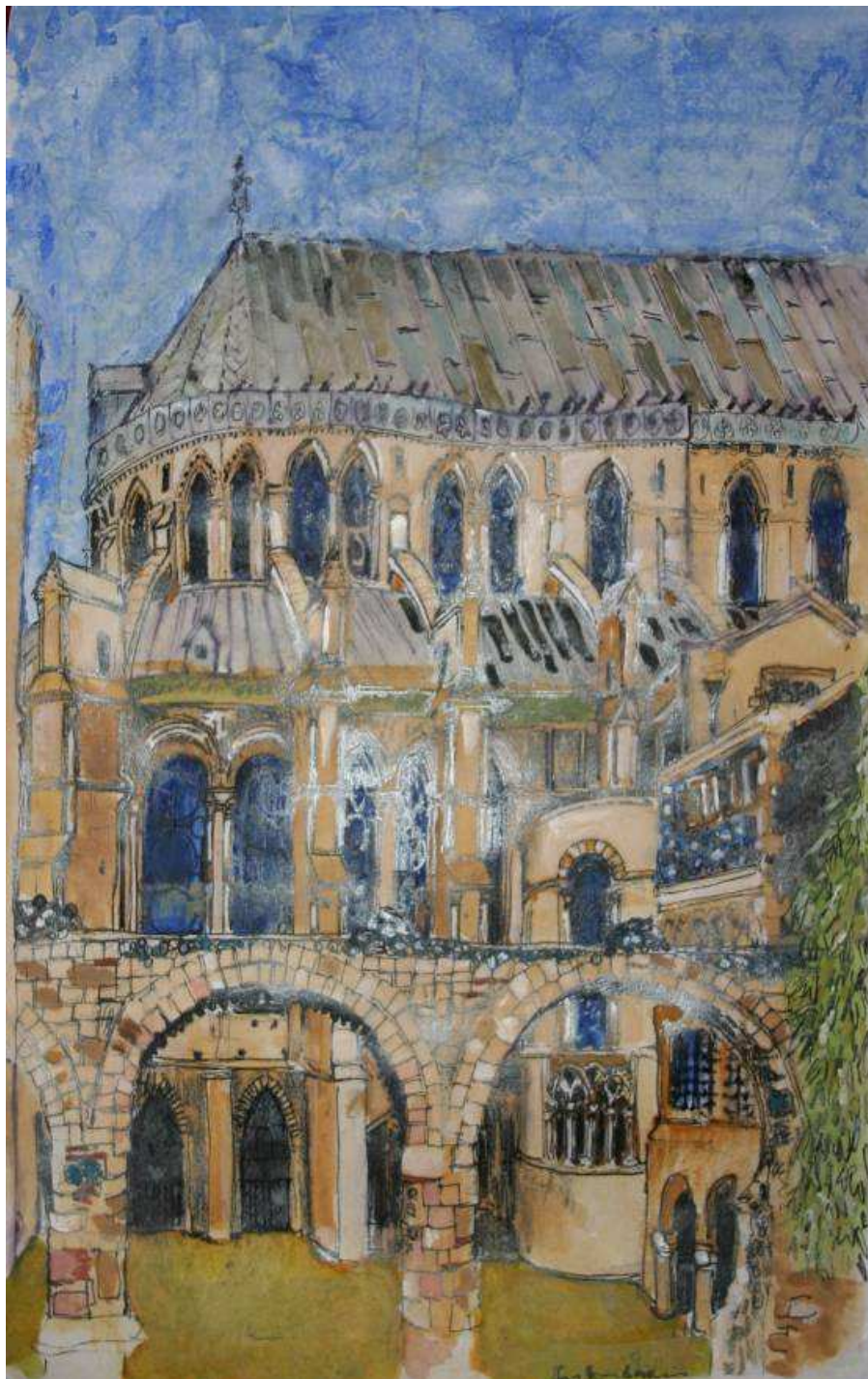
The new experiences granted by grandchildren have brought values into sharp focus. The crucial role of my parents in supporting my emerging self, became very clear on my father's death in September 2007. Sitting with him as he was dying made me doubly aware of the importance of living in the present, mindfulness and the sense of the eternal in the now. His last words to me were, 'My Jonathan....,' this final identification with the 'me' I had become, meant everything. These two words awoke a precious insight into creativity – that it lives most powerfully in the present and in relationships. In our present-tense interactions on his deathbed we created eternity because there was no place for past or future. I recognise the same feeling within a piece of music, on a mountain top, confronting a Rembrandt and in a loving embrace.

Creativity and well-being

Creativity is a concept that energises me. The ten years of this research slowly revealed strong relationships between creativity and well-being. For me this recognition has transformed creativity from an interest to a value– a belief which drives and guides moral action. In creative activity many others say they feel 'in their element' and this observation has underpinned the writing of a series of chapters, books and articles, staff development programmes, work with primary and secondary schools, theatres, health authorities and a parliamentary committee (see Chapter 8). There are autobiographical/emotional rather than intellectual sources to this value.

I suspect that the energy devoted to this synthesis is partly powered by my desire to fill what Robinson (1963) called the 'God-Shaped hole' in my life. My concept of well-being rests on an abiding belief that conditions of, love, joy, peace, gentleness, kindness, hopefulness, faithfulness, courage, self-control, humility, honesty offer the best chances of physical, social and mental happiness. For me more recent notions of inclusion, justice, equality and other manifestations of positive humanity still include those older beliefs. My understanding of these concepts dominates my conversations and thoughts. Whilst relinquishing the idea of an interventionist and personal God I continue to find traction in the idea of a force beyond self that represents the ultimate of all virtues. I believe that that seeking

relationship with that ideal can change my mind for the better, by inspiring virtuous responses and helping suppress selfish ones. The ideal could be Yahweh, Buddha, Jesus, saint or socialism, but experience has led me to need a standing point beyond me to retrieve the best of myself.



23. 2009; *Canterbury, Canterbury Cathedral from Choir House*, pen & watercolour

My lived experience, my passions and the values and educational approaches I consider important, are a unique mix. The exploration of the

sources of these things has revealed surprises and unexpected complexity but also provided helpful insights into my unconscious mind and clarified my understanding of the values that sustain me. Research has strengthened my values making me more determined to live them. Jung suggested that the journey towards individuation, understanding and accepting the motivation of our own actions, results in powerful involuntary influences on our environment and, 'others of like mind in [our] circle of acquaintance,' (Jung, 1958, p.76). In the following chapters I examine how my account of what has sustained and driven me compares to those of others. In doing so I hope to discover themes and approaches that may be of use in developing more effective staff development and less suppression of the wonders of human difference in educational establishments.

Summary

Auto-ethnographic examination of the last 35 years heightened my awareness of the complex and dynamic relationships between beliefs, values, approaches, interests and lived experience. Like the posed family portrait, appearances are deceptive and what lies beneath the surface is multifaceted and sometimes contradictory. The drawings and paintings tell a silent but parallel story. The journey of personal discoveries in this chapter can be summarised as follows:

- Values, attitudes and passions formed before adulthood have been resistant to challenge, question, change, suspension and conflict.
- Whilst maintaining similar beliefs, values, attitudes and passions I constructed different narratives to place them in each new context
- New narratives coexist with older ones, separately serving private, family or professional needs.
- Each narrative required the acquiescence and collusion of friends
- The more mature values-narratives align more closely to the ideals formed in childhood
- Narratives are unnecessary and values clearer when I draw closer to the fundamentals of existence - birth, love, and death

- My interests in the curriculum stem from the enthusiasms of significant mentors, in childhood and early career
- The educational approaches most important to me are linked to fundamental beliefs and family experience
- Activities that keep me 'in the present' relate closely to core values and help me understand myself, creativity and creation.



24. 2011; France, *Bethines, church*, watercolour, pen, wax & pencil



25 a. 2011; France, *The Brenne, lake*, in ink with wax & watercolour



25 b. 2011; France, *The Brenne, young people at the lakeside*, pen & watercolour

Chapter 6

Teachers' biographies, teachers' values; partial portraits of 9 friends

**Members of the Kit-Kat Club painted by Sir Godfrey Kneller
c.1720**



Fig. 18, Samuel Garth Fig. 19, Joseph Addison Fig.20, Joseph Temple



Fig 21, John Vanbrugh Fig. 22, William Congreve Fig. 23, Charles Fitzroy

Chapter 6

Teachers' biographies, teachers' values; partial portraits of 9 friends

This chapter seeks to provide answers to the research question, 'How does my account of values-formation and resilience, relate to those of others?' Using conversations with nine friends in education I outline the ideas and stories that sustain, connect and differentiate us in life and work. I expected my friends would share my values, but analysis revealed surprisingly little congruence. Systematic study also identified significant commonalities in the formation of educational approaches, the sources of resilience and the formation, challenge, consolidation, support and significance of values. I begin with a visual metaphor that exposes the dangers of using friends as research subjects.

Attitudes, Beliefs, ideals, values, personal approaches and interests underpin every human story; other variables like habits, preferences, accidents and interactions provide individual character. Bringing together only selected aspects of nine biographies is somewhat like assembling an exhibition of unfinished portraits. Like many portrait painters I want to include the emotional and wordless elements of character alongside more obvious characteristics, but my worded portraits will remain sketchy, provisional and restless - partial portraits, likenesses captured in part and from certain angles. My portraits are also partial in the sense of being likely to show positive bias.

Friends are difficult to capture honestly. This is well-illustrated in London's National Portrait Gallery. Room nine displays 21 identically-sized portraits of members of the eighteenth-century 'Kit Kat club' (Figures, 18, 19, 20, 21, 22 and 23). These gentlemen, friends of the Whig party and each other, were painted by fellow club member, Sir Godfrey Kneller. Their portraits rank amongst his finest works. Painted between 1700 and 1720 they comprise a roll-call of the richest and most influential in the land. Writer Jonathan Swift, soldier the Duke of Marlborough, architect and dramatist Sir John Vanbrugh, Prime Ministers Charles Montague and Robert Walpole, playwright William Congreve and poet Joseph Addison were all members. Each face is recreated through

Kneller's eyes and processed through his unique mind-set. We cannot tell how accurate the images were, though portraits by other painters allow some comparisons, but the faces of Kneller's sitters also display an uncanny similarity to each other. Whilst accoutrements, pose and hairstyle differ, many of the portraits could be of the same person. Similar dangers exist in any biographical account, especially one centred upon subjective elements like values, principles, views, beliefs, interests and experiences. My task is to minimise my perspective so as not to distort or misrepresent theirs.

We cannot avoid seeing others through our own eyes. As we process their words and wordless messages, we often assume that others think like us. I have tried to avoid painting my subjects in my own image in five ways: firstly, by choosing friends of long standing, more likely to resist and criticise my flattery, idealisation or inaccuracy. Secondly, I assumed differences between us whilst remaining open to discovered similarities. Thirdly these worded portraits were sketched in casual settings, designed to maximise the relaxation and confidence of respondents and avoid formality. Fourthly, conversation transcripts and this chapter were submitted to each friend for amendment before final editing. Power play creeps even into friendly conversations, so after initial analysis, I allowed new categories, themes, lists and stories to emerge from re-reading many times. Lastly I applied the same 'sonata form' analysis to the lives of others as I did to autobiography.

Seeking common values

In conversation my first interest was to discover my friends' values. I believed I could confidently predict their values - they would be the same as mine. It quickly became clear that I did not know my friends as well as I imagined. Detailed analysis of our semi-structured conversations revealed more surprising, complex and fragile truths. Commonalities existed, but not those expected. Only two predictions were accurate - that values would have deep roots in childhood and that we don't talk about them much.

Early Beginnings

Every friend believed that their values had formed young. Danny said that his were '*just absorbed*,' from the earliest times:

...you don't keep a log of every time your parent says, 'is that the truth you're telling?' Or 'always tell the truth,' because that's the right thing to do' - that's just assumed, like kindness to animals. (D.Con.1:1).

Stephen felt the same, '*I don't think they [values] have changed very much.*' (S.Con.1:2). If ages were mentioned with regard to value-formation, they were between 3 and 17. Stephen's early memory involving the contravention of his abiding value for kindness is an example:

I don't remember not having them [values]...I remember one day when I was three, pushing past a smaller person on the slide to get to the top so that I could get there first and then feeling ashamed at my actions. (S, G.d.).

Angeles remembered when she was first aware of her value of fairness, '*I was still in primary school, aged less than 10. The value of fairness was there,*' (A.Con.1.1). Vincent volunteered the age when he was first conscious of wanting a life serving others:

I saw a lot of dedicated people there doing service for others without any expectations. I thought for some time I should like to join them in their work, I was about 12/13 years old at the time. (V.Con.1:2)

With reference to his loathing of life at independent secondary school Stephen remarked:

I knew, [at 11] but couldn't articulate it, that this [single sex, independent schooling] was wrong. I didn't think it was right to go to an all boys' school, I didn't like the brutalisation, the competition, the roughness and the violence... (S.Con.1: 2)

Julian, Grenville, Cherry, Robert and Peter each relate stories concerning the formation of their most treasured values, all happened before 18 years. Perhaps as adults we place such constructions on childhood events. Analysis of my own story and conversations with friends revealed a pattern suggesting the early formation of attitudes and a subsequent identification of ideals (and ideal people) which eventually led to the values that directed action in the world. This progress may very simplistically be shown in a diagram as in Figure 24:

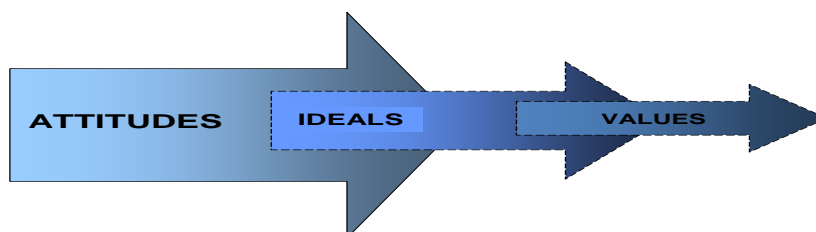


Figure 24, A progress from attitudes to values

It may be that as we look back from adulthood what we see as values started life as attitudes. Examples from several friends quoted below will illustrate this progression. It is also notable, however, that each friend observed that they did not talk or think often about values.

Novelty of the values discussion

Many friends expressed surprise at being asked about values. Danny remarked that it was unusual to think of such things and added his view that in schools too discussion of values was rare, ‘... *the level of professional interchange generally in staffrooms is very limited,*’ (D. Con.1:3). Another friend said she had, ‘*never considered her personal values*’, despite having led a number of staff development sessions on establishing departmental values (Rn 02.02.04). When I emailed 12 other work friends asking them of their personal and professional values, none replied. Cherry said, ‘*I just don’t think like that, I don’t think many women do, they just get on and do things*’. Academics she added are often, ‘... *full of their own self-importance, ...making a big deal out of ordinary things,*’ (C. Con. 2:2) Stephen referred to the ‘*grander form*’ in which we tend to express

values (S.Con.1:2), indicating that for him the language of values was not habitual.

Seeking shared understandings

My friends know me well, but few know each other. Whilst the core motivations and interests of each friendship pair are mutually appreciated, the same values do not link all of us. Social values characterise one friendship, creative values several others, professional values another and family values all. The term 'values' itself, was difficult to pin down. In discussion and conversation values overlapped with virtues, lifelong interests, hopes and principles. When a 'convenience sample' of five friends discussed values, it became obvious that both values and their definition differed. Initially I avoided defining values so that various meanings arose from the discussion. A transcript of part of our group discussion (abbreviated, G.d. in subsequent text) illustrates the rich interaction between these relative strangers:

Danny: *We haven't given a definition of value.*

Jonathan: *It's something which points to action*

Danny: *That's no good.... a kick up the arse is a pointer to action*

Jonathan: *well I don't suppose I meant that kind of action*

Danny: *well **everything** leads to some kind of action, perhaps we need another definition.*

Stephen: *what about 'guiding principles', but then they are a little softer than values. A principle can be pragmatic whereas values are a bit more than that, guiding principles allows pragmatism.*

Robert: *Isn't a value something that drives you to behave in a certain manner whereas a principle is something you believe.*

Jonathan: *I've called it a pointer to action because values can be good or bad,*

Danny: *but you can't have bad values and values don't necessarily lead to action*

Robert: [to Danny] *well give me a value and I'll show you how it affects your life*

Danny: *Emmmmmm [long drawn out] the people in the street share their gardens [said very quickly, sounding cross]*

Robert: *Do you really believe that? Is that a value that you really have?*

Danny: *Nooooo... but it **could** be*

Robert: *We'll choose a value that you **really** have.*

Danny: *OK my value is that all communities, not that all people living in groups should be a community. I think there is a value in community*

Robert: *how has that affected your life?*

Danny: *now wait a minute...I can have that value but I could be living...*

Robert: *how has it affected your life*

Danny: *no no no no, I am just talking about values without action.*

.....

Stephen: *doesn't it then just become an ideal?*

Danny: *it might do.*

Danny: *no no no I am not explaining myself properly, I can espouse a certain value, like all men are equal...is that a value?*

Stephen: *that's a value yes..*

Danny: *but I can't do anything about it because, I'm not the President of the United States*

Robert: *but in action it affects the way you treat the people around you*

Danny: *but I may not be able to have an action...I might be on a desert island with nobody around me, but I can still have these values, that if later on I am in a position, I can later on make these values concrete...**now** at this point I can't..*

.....

Robert *so you're thinking about the ACTION you're going to take because the value*

Danny: *yeah yeah yeah yeah that solved the ...*

Robert: *is thinking action? Is thinking upon a value active?*

Jonathan; *I would say so yes, with knobs on*

Danny: *thinking about a value is an action? [incredulous voice] Oh well...so thinking is an action?*

Jonathan: *Yes*

Danny: *No it isn't...*

Robert: *it's a kind of action, thinking is a mental action*

Danny: *No it isn't...actually, you think then you act 'cos you can act without thinking...we agreed about that and surely you can think without acting*

Jonathan: *you CAN yes but*

Danny: *the one is not contingent upon the other it does not follow...*

Well I can think of all sorts of things now...say banging you on the nose, for example...doesn't mean I'm going to do it...but thinking and action are two discrete things.

Arriving at an accommodation of each other's values

Despite differences, my friends offered clear indications of their most fundamentally felt and acted-upon values. I feared however, that my friends might provide answers they thought I wanted. Discussion of this risk resulted in two practical outcomes: the decision to offer this chapter to each friend for revision and a joint visit to Canterbury Prison where Robert worked so we could discuss values in another's territory.

In two group discussions we were able to establish a number of overlapping values. These common values appeared to stem from shared, fundamental beliefs but conversation generated questions that exposed their fragility as shared values. These are shown in the table overleaf:

PROPOSED COMMON VALUE	VALUE-RELATED QUESTION
<ul style="list-style-type: none"> • The 'traditional' virtues 	<i>Can virtues be values too?</i>
<ul style="list-style-type: none"> • Creativity 	<i>Creativity- can it really be a value?</i>
<ul style="list-style-type: none"> • Care 	<i>How far do we take caring?</i>
<ul style="list-style-type: none"> • Fairness or justice 	<i>What does social justice mean?</i>
<ul style="list-style-type: none"> • Environmental sensitivity 	<i>How far do we truly care for the environment?</i>
<ul style="list-style-type: none"> • Positive communities 	<i>Is community a value? What is positivity?</i>
<ul style="list-style-type: none"> • Family 	<i>Does family outweigh other values?</i>

Figure 25, Shared values and testing questions from a convenience sample of friends

Interrogating shared values

The shared values we established were fragile. Using evidence from individual and group discussions we established questions (*Figure 25*) to test the strength of the values that unite my friends. These are examined using the sonata form analysis established in chapter 3. Friends are identified by their first initial, (A, C, D, G, J, P, R, S and V). Separate conversations are shown as, *Con. 1,2,or 3* with the page number of the transcript after a colon, *1:2. 1:7* etc.

Can virtues be values too?

Exposition, first subject: My friends suggested that what they called ‘traditional virtues’ were values.

Exposition, countersubject: Relativism transforms the debate. Values become difficult to agree upon in a pluralist and multi-cultural society.

Development: There are many lists of traditional virtues. The Christian: faith, hope and love or Aristotle’s: courage, temperance, liberality, patience, truthfulness, generosity, wittiness, friendliness, proper ambition, modesty, righteous indignation, are examples. But the opinion that virtues overlap with values did not fit well with my definition of a value. Virtues are ideals of moral behaviour, potentially independent of personal *action*. An individual might admire truth, beauty, generosity or courage but these may not affect their personal decisions. On the other hand when a virtue is linked in an individual’s life to *deeds*, it becomes a value. I call this a *virtuous-value* to distinguish it from pragmatic, negating or selfish values.

Some virtuous-values underpin social or political action. In discussion our group named many virtues recurrent across time and culture. Within two hours individuals referred to; *love, selflessness, self-reliance, caring, compassion, honesty* and *justice* to account for their decisions. Claims on: *hope, self-control, courage, diligence, patience, kindness and consistency* were also made. It was clear from my privileged knowledge of their lives beyond this research, that these virtues had indeed become values demonstrated by the friends that claimed them.

Some virtues (like cooperation, fairness, generosity, hope, hospitality, positivity) appear to be common to all known societies (Brown, in Pinker, 2002) though this observation may obscure differences in the cultural definition of each concept. Certain virtues, like fortitude, charity, temperance, justice and mercy are rooted in classical philosophy and may be aspirations across many societies. A virtuous-value is more demanding – not a pious wish or a philosophical mean but a standard against which my actions are judged.

In discussion we proposed that, '*values consist of what we feel or believe to be worthwhile. They drive us to behave in a certain way,*' (S and R, G.d.). Adding the culturally-dependent concept of worthwhile-ness to the definition, avoided the word 'moral'. Acknowledging the culturally-specific nature of values, we examined the suggestion that virtuous-values may cross cultural boundaries. Stephen's experience overseas has led him to believe that his '*broadly humanistic approach*' was both understood and appreciated by others. He saw caring expressed, *in the way one values people and what one thinks human beings can and should do in the world...*(S.Con.1:2). This belief clearly directs many decisions in Stephen's personal and professional life. Vincent shares Stephen's espousal of caring;

I am moved by the sight of young people suffering and want practically to do something about it. I see these potentialities in youth, but this potential has been abandoned totally since there is nobody coming forward to take care of them.' (V. Con.1:2)

Caring guides Vincent's decisions. This virtuous-value was re-expressed many times in conversation. Vincent spoke of *wanting* to work for destitute children, '*without any personal expectation, making ourselves one among them ...in our work in the communities in the slums,*' (V. Con.1:2). Many times the most ardently and articulately expressed values were those that crossed professional and private life Danny put it succinctly,

‘we teach what we believe in ...its quite impossible to make a distinction between personal life and professional, the one infuses the other...you bring your qualities in and they inform what you do. (D.Con.1:1)

Danny chose ‘compassion’ as his most treasured value. ‘*Being English,*’ he says, ‘*we tend to avoid emotional words like compassion and love,*’ (D.Con.1:1). Compassion, he feared, has *mushy, religious and churchy overtones*, and this led him to explain the impact of this virtuous-value on his teaching:

Compassion will put a brake on punitive behaviour and you won’t be so ready to punish if you think... that everybody is just trying to get by, trying to cope with whatever cards they’ve been dealt...if they make a mistake you can appreciate it and understand it more than if you feel you’ve got some copyright on how to behave and other people are constantly falling short of it and need to be corrected. (D.Con.1:1).

‘Diligence,’ a virtue that can become a value with negative or positive aspects, also arose in our discussions. Speaking of professional life, several friends linked values statements to the word ‘work’. Robert spoke often of his hard work at school, berating those who appeared lazy. He took his diligence onto morally higher ground claiming, ‘*I’m not only working with these kids I’m working with the whole [geo/social] area,*’ (R. Con. 2:17).

Cherry took a different view on laziness. She said that her values were founded on belief in human goodness, ‘*...**children** mostly want to learn and are not lazy... bad behaviour is usually a result of educational or social failure.*’ (C. Con.2:1).

For Angeles fairness was a core value, her pacifism arises from it and from family experience of the Spanish civil war, expressing itself in her life and teaching:

Above the family I would like to put ... trying to be fair and make the best of the community; fair to the needs of the community. I want to act according to my belief. I wouldn’t value myself if I didn’t act according

to my beliefs....in peace, non-violence, pacifist. I was anti – Iraq [war] and twice went on a march. I belong to ‘women in black’. I stood there like a solid black column every Wednesday ...

*...***** was very critical, but I would still believe in pacifist [sic] even if they don’t approve.*

[in school] I tried not to be doctrinaire but present both sides of a problem. For example in A levels talking about choosing subjects which were a bit to the left or quite a lot to the left I would say you have to see the other point of view, both sides of the story....(A.Con.1:1)

Her passion for fairness also resulted in strong beliefs in honesty and consistency that coloured her view of colleagues:

... a bit disappointed in the teaching profession, and innately believed that you would tell the truth to your colleagues...but I found heads of departments told the truth only for their own gains. (A.Con.1:1)

Where conversation revealed discontinuity between private and public worlds, many expressed similar unease.

The value-directed action of one person may be seen as moral or immoral depending upon the observer’s standpoint. Weinberg’s statement that it takes religion to make good people do bad things, has been frequently quoted but is only meaningful in a context where ‘good’ and ‘bad’ are agreed (Weinberg 1999). My friends found it difficult to agree on what might distinguish a value from a ‘*guiding principle*’. Most felt that ‘guiding principle’ suggested a ‘*softer*’ more pragmatic steer towards action and that values were more demanding. Danny argued that there were actions, *like breathing and walking*, (D. Con.2) which had no moral implications and values which generated no action.

Resolution: In discussion we established the concept of core values. Core values should have ‘*real depth*,’ (R, G.d.), guides to action of which we felt proud and conscious from our earliest days. Values may occupy different places in a hierarchy, those founded on virtues often at the top, selfish or pragmatic values at the bottom. Honesty guided Danny’s response to the legal proceedings related

in his first key story (Chapter 7), eschewing a conflicting and lesser value like ambition. To Julian community relationships were more important than most personal ones. Angeles however found that her family's experience in war tempted her to place family above her abiding virtuous-value for justice.

Coda: We agreed that, good or bad, values did direct our actions, choices and words. Conversation revealed that core values usually corresponded with virtuous-values and all expressed the wish to be judged by those they particularly identified with. On a broader canvas they felt that the tendency towards relativism that currently hampers agreement may be a necessary, but temporary, phenomenon on the road to a new set of commonly held values.

Creativity- can it be a value?

Exposition, first and second subjects: My friends found difficulty in defining creativity. For me it is: the ability in all humans imaginatively, socially or practically to put two or more concepts, ideas, materials or things together to make a valued new one.

Development: Friends had clear ideas as to the function of creativity. Some focussed on its, *humanising* (D.Con.2) effects– enhancing both individuality and relationships with others. Robert, spoke of its function in, '*sensitising*' individuals (R. Con. 4). Grenville felt creativity '*changes lives,*' and helped teachers find, '*they had far more inside them than they had hitherto realised,*' (G.Con.1:1). Peter remarked on the, '*enjoyment, creating anything brings... That *'you've had an effect on the world,*' (P.Con.1:1). Julian saw creative music-making as, '*personal... something that you could get lost in for its own sake,*' (J.Con.1:12), and of creative music *holding a community* together. In individual conversations none saw creativity as a value in itself, though in group discussion friends accommodated me in treating it as a value.*

Transcripts of conversations with Stephen, Julian, Cherry, Vincent, Surian and Danny made few references to creativity. None named creativity or its' nurture as important. I was encouraged by this refusal to be like me. I truly did not expect them however, to shun my likeness altogether. Even Cherry avoided the word creativity, concentrating her value statements on the importance of the arts

in school because, *children can express what **they** want instead of trying to express what somebody else wants*, (C. Con. 2:3).

Stephen referred with pleasure to our work on nurturing creativity, but did not directly link its existence, discovery or nurture with any personal value. In further discussion I realised that Stephen's use of *participation* (S. Con.2:1) was sometimes interchangeable with my use of 'creativity' - this highlighted the ways in which creativity can be used to stand for other values. Julian hoped he built, '*personal creative links*' through his teaching, but did not develop the idea further. Only Peter, working with 'Creative Partnerships,' dwelt on creativity in education:

I think all good teachers are creative...A creative approach would facilitate [children's] learning [] but not telling them what to do.

I don't see creativity as an artistic expression – but just as an expression.
(P. Con.1:3/4)

Creativity applies beyond the arts. I attempted in discussion to widen its definition to include new connections within or between minds; the meeting of mind-sets, disciplines, cultures, movements or materials. Thus motiveless play, collaborative discovery, thought, lone or collaborative problem-solving, relationship building or repairing - all worthwhile meeting and construction, constitute creative acts. Angeles illustrated such creativity when describing an event during her probation as an English teacher in Spain:

A little cat entered into the class. The kids were very happy. I used the kitten to introduce new words for learning language...I made little dolls and put skirts on [to illustrate grammatical points]...they were really talking up by [sic] the end - so I knew it was right. (A. Con. 1:2)

When I called this creative teaching Angeles did not agree.

Having wrongly assumed interest in creativity was common ground in my friendships, I sought more nuanced truths. Festinger's (1957) concept of 'cognitive dissonance', certainly characterised some friendships. Robert once

said, ‘*Do you know I think we **are** very different and when we talk together we know it and those differences spark off ideas between us* (R. Con.4:1). Danny remarked that I was, the only one of his friends with whom he could discuss, ‘*anything above the pedestrian,*’ (D.Con.4.1). Discussion showed that each friend’s understanding of creativity hung on different words and perceptions.

Analysis of conversation led me to revise the underpainting of my partial portraits. I needed to capture many faces of creativity and the fact that friends did not see it in the way I did or as a value.

Cherry’s belief that ‘*personal and unique experience,*’ (C. Con.3) is vital to learning, Robert’s need to, ‘*provoke a reaction, and involve everyone,*’ (R. Con.1:7/14) and Danny and Julian’s talk of creativity being dependent upon ‘*personal and community responses,*’ (D. Con. 3) all challenged me. Each saw creativity as collaborative, incidentally confirming John-Steiner’s claim that most creative advances involve collaboration (John-Steiner, 2006). Vincent, from his home for destitute boys, wants to, ‘*share their potentials with the community,*’ (V.Con.1:2) reminded me like Craft (2005) of the importance of social justice in forming any virtuous definition of creativity. Danny confirmed a similar theme in education, claiming that whilst most D/T work is solitary, ‘*a very personal activity... cooperation and respect for each other’s work ...,*’ were important by-products of the subject. He also saw the connection-making aspects of the design process as a model of all creative thinking (D. Con. 1.2).

What Danny calls the *Ah-ha’ moment* or *synthesis*, was also raised by Robert, Grenville and Cherry in their conversations. Both singly and in group discussion, friends said they wanted to provide young people with positive personal experiences and opportunities for emotional, social, physical and intellectual, connection making.

Discussion on creativity raised clearly defined thoughts that corresponded with my own, but transcription and analysis, also revealed many unheard details. Grenville spoke of, ‘*capturing young people’s imaginations by getting them involved in making things, creating music* – omitting the collaborative aspects of creativity until prompted. Stephen likened *good teaching* to, ‘*taking children on a kind of journey... making sense of things through conversations and all forms*

of dialogue,' (S.Con.1:4) consolidating and creating knowledge, but neglected reference to creativity. Peter ignored the social, arguing that creativity was;

...when you make something that is yours and you've done it, whatever it is – whether it's a clay pot or a piece of music or a fantastic composition or a pile of bricks I think it's just hugely enjoyable to do and you realise that you've done it and no-one else has done it and it's unique to you even if it's a copy of something else – it's still unique and that just gives a huge amount of satisfaction. (P Con. 1:10)

Earlier Peter equated creativity with agency, '*it's all to do with thinking you can progress through doing something,*' (P. Con. 1:1). Robert regretted that, *the closed world of education,* (R. Con. 5:1) stifled creativity, Cherry equated creativity with *freedom*, Julian and Grenville, with *harmony* and *resolution*. Each friend invested creativity with values important in their teaching. In our attempts to establish a 'group definition' of creativity, the phrase, '*experience, connection, collaboration with an individual at the centre,*' was suggested, but did not hold for long. Robert and Danny recognised this definition involved a collection of several values. Stephen added that promoting connection-making may be a '*pedagogy thing*'; an aim or intention rather than a value.

Resolution: The word creativity is infrequently used in general conversation, perhaps because it sounds pretentious, or unclear. Cherry felt creativity *ought* to remain indefinable reminding us of its god-like and mysterious qualities. Systematic analysis brought out its organic, unstable nature. Definitions of creativity are volatile, involving agency, imagination and connection-making, but deeply influenced by culturally-defined values like social justice, community, collaboration and personal understandings of equality, freedom, openness and trust. The evidence of friends suggests that we apply our virtuous-values to our definitions of creativity.

Coda: Creativity is held and directed *within* deeper, all-embracing values. Whilst the promotion of creativity may feel like the promotion of a value, we must examine the values that *drive* it first. Each friend built a different framework around the word 'creativity' and in education saw it as standing for

an approach that included values like freedom, independence, equality, participation, collaboration, community and sensitivity.

How far do we take caring?

Exposition, first subject: Caring about children united my friends. Each used different words and examples to communicate it.

Exposition, countersubject: Naming caring as a value highlights contradictions too, we ration it and sometimes use the term to disguise more selfish actions.

Development: Robert said as a teacher he wanted, ‘... *to sensitise and free,*’ his pupils, so that they became aware of the beauties of *two-way relationships and meaningful communication* (R. Con 1, 4). Similar idealistic expressions arose from each conversation, but analysis revealed important distinctions. Speaking about caring for children, Surian, an Indian friend and head teacher, spoke of his, ‘*first priority to give our children a good education.*’ He explained:

‘...an academic education is not enough, children must leave with a technical ability, they must be convinced of equal treatment for all castes and know how to pray[er] to mother God.’ (JB, Rn, 14/07/05)

Similarly Vincent aimed to help ‘destitute children’ to, ‘*learn a trade and develop an interest, get a good job and move from dependency to independence and responsibility,*’ but added a spiritual slant:

...when someone sees caring, sharing, educating, taking care of physical needs, all this creates an impact and makes them [the boys in his children’s home] think as to the reason of life.’ (V,Con.1:3)

The aim that individuals should feel part of a sharing community also coloured Julian’s thoughts on music making. Cherry spoke too on the way art and music support children in communicating within themselves and with others, helping, ‘*develop a positive attitude to learning,*’ (C, Con 1:1). Danny appreciated the way D/T helped develop the confidence of children with poor self-worth by allowing them to work at their own speed. ‘*If a subject is of any value,*’ he says,

'it has to be able to engage with the person you are trying to teach – that's a large part of being a good teacher,' (D, Con.1:4).

Though geographically and professionally close examples of caring were often given, most also spoke of caring for more distant causes. My friends have all travelled widely, most have lived abroad. Their exposure to different ways of living has broadened their caring-horizons as well as experience. Stephen's caring attitude effortlessly extends to a school and community in south India because of his experience there. Angeles values fairness but her street protests at the Iraq occupation, stem from having lived in Muslim countries. Danny supports a family he visited in Romania, Robert funds his extended family in Brazil and Cherry raises funds for a community of disabled children in south India.

Few of us take caring to its logical conclusions. Only Angeles regularly takes her values to the streets to protest. Only Stephen and Grenville write to MPs. We may talk about the negation of the rights of children but few of us actively protest at the lack of care inherent in a system predicated on competition and failure. There are limits to the caring we offer. Even pacifist Angeles says, *'If it is the life of my own kids I would have gone to war,' (A.Con.1:4).*

Resolution: Stephen and I have evidence that care horizons significantly extend amongst students participating in experiences outside their own culture (Scoffham and Barnes, 2009). We believe with Hicks (2006) that exposure to caring in the wider world enhances personal concepts of caring and hope too. Analysis suggested that the development of caring may also arise from opportunities to talk about it.

Coda: Caring generates political questions that many of us avoid. Avoidance of the political denies us opportunities to develop, consolidate and extend virtuous-values.

What does social justice mean to us?

Exposition: What Noddings (2003, p.43) calls an ‘*uneasy social conscience,*’ binds my friends. In every conversation concerns for equality, justice and fairness were expressed in connection with caring for children.

Development: Poverty, disadvantage and disenfranchisement have been major motivators to action in Robert, Stephen and Vincent’s lives. Similar motivators are also evident in Angeles harrowing ‘key story’ concerning the Spanish civil war:

My father had been working for the Republican Army in food distribution. He was rounded up and taken to prison and condemned to death, because they believed he was to do with blowing up bridges. He was handed a British passport to escape Franco’s regime and could have taken the last boat out. He flushed the passport down the loo (my Mum said he completely blocked it)...because my mother was pregnant with me at the time. [and he would not go without her]. The war lasted for 3 years. Dad was a socialist working for Marconi and she was a typist. My Grandmother did not approve of him because he was a socialist and she a monarchist. They were not given permission to marry in a church so married in a register office and the family would not go, but my grandmother surprisingly looked after us despite going against her catholic principles. Blood is thicker than water, family needs are paramount. I admired my Grandmother a lot....In the middle of the 3 years of siege, Grandma had bought a haberdashery business and lived above the shop. Grandad was put into a cart and shot down and put into a mass grave. They had one night in prison before they were taken there. Grandma accused [Angeles’ mother] of not doing enough to save him. Father had no power whatsoever to save him. In three days they were going to collect their son [Angeles’ uncle]. The concierge wanted the flat. She walled her son in at the back of the cupboard with bricks covered with wallpaper, and took a loose brick out every 3 hours so he could breathe. ..

The pacifist thing in me (I came from a divided family in the civil war, most families came from one side)... saw there were such courageous wonderful people on both sides. My Grandma had saved people and my

Father kept us going with his principles although he didn't get a good job. He was totally against corruption. He had so many opportunities to do this but he did not cheat. But then he stood out as a difficult customer so I really believe in no corruption after him. (A. Con. 1:1)

Angeles has strong reasons to embrace justice, family and caring. Equally Cherry's daily encounters with the implications of unjust and impoverished experience leads her to seek social justice. She related stories of isolation, exclusion, lack of meaning, direction or confidence in her work with children with 'additional needs,' (C. Con, 3 and 4). On his worst days as a teacher Danny says he *despaired* of witnessing;

...the shutting down of any obvious relationships between pupils and teacher in terms of what each had to offer. I saw this whole lot of young people who were cutting themselves off from the possibility of enjoying a fuller life, (D.Con.1:16).

Robert never spoke of his worst days. He remains optimistic and focussed despite daily contact with the victims of poverty. Vincent working with the destitute in India also expresses himself in high moral tones:

Naturally everywhere [in India] there is something that reminds me [of the needs of the poor and his own childhood]...I can really feel the thinking process [of the poor] and can see it in the eyes of the children in the home. As a group they look happy and smile a lot, but when you catch them on their own I see sadness in their eyes when they go off to the toilet and come back wiping their eyes. You can catch them weeping. I have felt these feelings too. (V. Con.1: 2)

Such feelings drive Vincent to action - he wants his organisation, the Young Man's Christian Association (YMCA) to grow, '*...for the good of the poor in our communities.*'

Coda: Our experience of the world from our earliest days onward, defines our understanding of social justice.

How far do we really care for the environment?

Exposition, first subject: All friends concurred with the view that people and their systems have caused irreparable damage to the environment.

Exposition, countersubject: The human causes of global warming and climate change are denied or ignored by many others.

Development: It has become fashionable to care for the environment. My focus group called 'care for the environment' a value, when suggested to them, but few identified it as a core value – it was present but low in the hierarchy of values except for one person.

Only Stephen raised environmental sensitivity unprompted in our semi-structured conversation. His heightened consciousness arises from a lifelong interest in places and first-hand experience of the causes of and solutions to environmental degradation. Stephen's concern for environments human and natural, has guided his work/life decisions. He calls the environment, *something that matters - an area I thought was worth pursuing*. (S.Con.1: 1). Stephen rarely misses a chance to raise environmental sensitivity with child, student and teacher groups. Environmental concerns may be driven by his humanistic concern for the quality of life of ordinary people; they also drive him towards writing and publishing on environmental issues and solutions. At home this value directs action on conservation issues related to the urban sprawl of Canterbury and other local environmental issues. In conversation he commented on working with others who share his commitment to action;

I used to work [writing geography text books on the environment] with two primary head teachers for five or six hours after school, each week after a long day...but they found it tremendously exciting and valuable to be able to spend 5 hours together, talking about all sorts of [related] things along the way...and this I'm sure gave them a tremendous sense of meaning and purpose. (S.,G.d.)

Resolution: Apart from Stephen, my friends in education, needed prompting before they spoke passionately of care for the environment as a value that influenced education approaches.

Coda: The need for champions of environmental awareness was underlined by in-depth conversation with these moral friends in education.

Is community a value?

Exposition, first subject: Communities can be good or bad, but choosing 'positive' community as a value suggests beliefs in social justice and communication beneath it.

Exposition, countersubject: Communities whilst attempting to be inclusive and positive can have unintended exclusive effects.

Development: Danny chose community as a value for the purpose of argument. This value is also evidenced in Danny's life and featured in conversations with many others. Robert today works toward, '*establishing a community,*' of prisoners and prison workers centred around the arts and a multi-faith chapel (JB, rn 10/11/07). Grenville's, commitment to local and community issues was the subject of his MBE citation. Stephen ran the Canterbury Centre for many years and helped found, the World Education Development Group and the charity Helping Alleviate Poverty in south India (HAPsI). His professional work making and sustaining links between and in communities has impacted on many schools. Peter and Julian and Grenville each run community, senior citizens, prisoners, youth and university choirs and build them into centres of caring as well as song.

The enthusiasm and *bonhomie* of Julian's and Grenville's choirs can by their very success exclude newcomers and more fragile individuals. Julian saw this as *a necessary risk* (J.Con.1:4).

Coda: When the value 'positive communities' was put to a group of leaders in education (JB, Rn, 27/11/07) one team placed it at the top of its hierarchy of values. They argued that individuals cannot be positive, sensitive, or virtuous unless their communities help them see themselves in a positive way. My friends

agreed that this value should be near the top of the league of education approaches.

Does family outweigh other values?

Exposition, first subject: Regardless of age and status each friend placed family - togetherness, loyalty, safety, security or happiness - as a core value.

Exposition, countersubject: Family may not be a value at all, perhaps we should speak of family faithfulness or family support.

Development: Family well-being directed life and professional decisions, coloured educational preferences and guided decisions on location, accommodation and life-style. In Angeles' words:

I believe in the family – the transmission of the best values from one generation to the next, but it's up to them to take them on or not.(A. Con.1:1)

Angeles' first words in conversation were that she *would like to put trying to be fair and make the best of community*, (A. Con.1:1) at the top of her values list. Her wording suggests that these values might be placed higher than her deep-seated value for family. However, later in the same conversation she admitted that even as a pacifist she would, *'go to war,'* for the life of her own children. Later still she spoke of her *'duty to family,'* and demonstrates in her life the importance of keeping family together. Now at 70 she cares for her motherless grandchild, each week, remarking, *'I still believe I am an optimist – that there is some hope....'* (A. Con.1:5). The 'biological imperative' or fundamental belief in the importance of family, may power such hopes for many.

Friends frequently raised family in conversation. Cherry spoke of her father and our children. Grenville related admiring stories of his mother and Danny kindly of his in-laws and wife. Vincent spoke of his wife and child with gratitude and Stephen lovingly of his parents. Both Peter and Julian spoke animatedly about their children. Julian called his wife, *'a key influence,'* along with his father in a subsequent email conversation.

Coda: A degree of uncertainty about where family lies in any hierarchy of values remains – a battle between ideals and biology. Robert describes himself as a family man, conscientious, creative, socially conscious and confident, but there are dramatically contrasting colours which bring life to Robert's portrait. A more detailed description of his values at forty serves to remind that values, like likenesses are never easily captured.

One friend's values at forty

Values are important to Robert. *'I don't know that I would want to come off the word values'*, (R.T.con 2) he said during one of three telephone calls and three separate conversations about values. He is anxious to refine his definition of value:

Isn't a value something that drives you to behave in a certain manner whereas a principle is something you believe? (R T.con 1.)

He feels a value is shown:

...in action - it affects the way you treat the people around you.' A value can be a thought too because it can still involve action, If you're thinking about the ACTION you're going to take you are already making a mental action.... in a very real sense in the political arena thinking is quite a powerful action....

it's a very difficult one isn't it because I'm now thinking about when you do things covertly for example I could be saying something to you to placate you outwardly, but in fact what I'm thinking is the action I'm really going to take (R.G.d.)

In discussion Robert distinguishes between creativity (which he calls, *'an interest, ability, aspiration, idea or a skill rather than a value*) and a value, which he argues has a moral, principled dimension not necessarily there in creativity.

His interests in creativity and service to the underprivileged combine in his present job as a prison deputy governor. In the budget-bound world of prisons, Robert's well-articulated and idealistic values are frequently compromised by economics and external restrictions. He has had to modify an ambitious arts-based programmes for multi-national prisoners, which he saw as a '*vehicle for sensitisation*,' (R T. con. 3), because of financial pressures.

What are Robert's values?

Deeply held, emotionally significant, morally-driven beliefs about life and the world direct Robert's thoughts and actions. In private conversation (R. Con, 41.5) Robert isolated four key values that permeate his home and work life and these form subheadings under which we discussed his values:

- Social concerns
- Hard work
- Professional conduct
- Creativity

Social concerns

Robert pointedly articulates a '*deep concern for the poor and disadvantaged*' (R. T, con 2). This value has dictated some key life decisions; where to live (for example, Sao Paulo, Brazil), what job to take (work in schools serving disadvantaged communities, theatres specialising in work with, about and for the poor, responsibility for prison education and rehabilitation). In directing drama he focussed on individuality, independence, sensitization to self and relationships. In conversation he often takes the side of the excluded. However, passion for poverty and injustice does not always drive him.

Robert's decisions to teach in a school for the privileged, or to teach the 'Gifted and Talented,' were driven by other values. Robert also knows that drama, the art form with which he continues to be involved, is sustained and directed in the West by the rich and powerful who generally display scant interest in the poor

and downtrodden. The causes of this contradiction may be evident in his answers to a values questionnaire circulated amongst my friends (Fischman, et.al, 2004, Appendix IIIb). Robert listed '*personal growth*,' perhaps '*recognition from his field*' and the love of '*fame and success*' as important values to him. These may lead him away from his social concerns.

Caring for the poor clearly does not exclusively direct Robert's actions, and the illustration above displays the complexities and values-inconsistencies I discovered in myself.

The work Robert *does* do with the disadvantaged may be a manifestation of a more profound value - '*seeking to help and understand others*'. This value, chosen from Fischman's questionnaire was placed equal first in Robert's ranking. Unhappy at the crudity of a ranking request however, he placed *independence* and *creativity/pioneering* alongside helping others.

Another value – fairness, drives Robert's social concerns. One of Robert's key stories involves its opposite. He speaks of when he was eight:

I ...was very good at judo. [A] was a black belt judo instructor, he organised a judo competition in the club where he taught. He was a master himself and I won my first bout in a tournament. When I came to him to be congratulated he looked angry and dismissive and said, "That looked like a street brawl – I am ashamed of you". (R. G.d.)

This unfair judgement hurt him terribly and probably heightened his passion for fairness. Robert also frequently speaks of the importance of selflessness and perhaps his prison work is an expression of this. Working closely with the excluded certainly contrasts markedly to the relative comfort of his interests in the arts, acting, family or education. Concern for social outcasts might alternatively demonstrate Robert's high regard for *courage* and *risk taking* (equal second in his hierarchy, together with his own addition– '*the drive to share one's insights*') colour his social action as does his belief in the '*cross-cultural possibilities of communication*'. Robert's value for *hard work and perseverance* (placed 6th in his ranking) needs some examination.

Hard work

Robert works hard. He is anxious to demonstrate his diligence and gives long and highly focussed hours to his work. He is impatient with people who do not show similar dedication. Robert links hard work with another key value identified from the questionnaire - *integrity /honesty*. The link is demonstrated in his trustworthiness in various jobs. He sees work as involving honesty at many levels. As a school department manager he never recoiled from saying difficult (but well-evidenced) things to members of staff even when this provoked unpopularity. Robert never speaks of the minor ‘perks’, petty theft, corner cutting or ‘white lies’ that characterise much informal conversation about work.

At home Robert seems equally driven. He works hard at being a father, husband, uncle and friend. Perhaps hard work is the value which drives Robert most strongly, but this can be a morally ambiguous. Whilst hard work and personal energy drive his actions their moral direction for this work must come from elsewhere. The same is true for another stated value – professional conduct.

Professional conduct

Robert is impatient with laziness and admires diligence and those that display a *professional attitude*. He defines professional conduct as the tendency to:

... carry out one's duties in a manner where objectives are achieved without corruption. In the carrying out of these duties to treat all involved fairly, with courtesy and respect. Abide by the law of the land and the rules of the organisation that employs you. To question injustice and unfairness when necessary...to inspire those around you in the sharing of these values.

(Robert, E-mail communication March 2009)

Robert believes authority is important. He admiringly describes his upbringing as ‘authoritarian’, and his intention to join the army at 16 reflects this sympathy. Robert explicitly values several aspects of authority: he speaks approvingly of, ‘*the law of the land*’, ‘*duty*’, ‘*strong leadership*’, but insists that fairness and

justice supersede them. Robert recognises the benefits of clarity, security, certainty which authoritative modes bring.

Robert's smart pinstriped suit, fast car, well-groomed, fit, healthy and alert appearance all testify to classical stereotype of the professional. But professional conduct cannot stand alone. Simple obedience to a code of conduct must rest on more deeply-seated beliefs. Robert cited occasions in the prison when his value for professional conduct clashed with beliefs in risk-taking and vision. In 2008 loyalty, compliance and fulfilling the official expectations of his role, ranked equal tenth in his values, but creativity was ranked higher.

Creativity

Robert feels that creativity is not a value but chose it as one when Fischman's questionnaire linked it with 'pioneering'. Coupling creativity with pioneering is unsatisfactory to me, it gives an instrumental and market-oriented character to something I understand as personally liberating and rooted in the present. The coupling highlights the *novel* aspects of creativity, dulling down its imaginative and meaning-making qualities. Robert's choice of creativity may also exemplify the tendency of friends to want to please – creativity is the common ground upon which our friendship is built.

Robert needs no corroboration of his ability to be creative. Reviews, appraisals and appreciative audiences frequently cite his imagination, risk-taking and originality. Risk-taking is particularly evident in his dramatic and educational work. The plays he directed took physical, artistic and cultural risks - for example a review of his Sao Paulo production of Shakespeare's *Macbeth* (translated from the Portuguese¹) states:

Five players take turns in more than 20 roles, where tragedy, physical theatre and Chinese Opera come together in building a dynamic show with unexpected solutions....

The big surprise is reserved for the famous scene of the banquet, where the spectre of Banquo appears before Macbeth having been murdered in an ambush...In this scene, the company dared to reverse the position of

¹ http://www.revistainonline.com.br/ler_noticia_cultura.asp?secao=30¬icia=4294

the stage offering the public the terms of an aerial perspective, as in a film when a camera is fixed on the ceiling showing the environment from top to bottom.

Robert also links creativity with 'vision' another ambiguous value identified from Fischman's questionnaire. By choosing vision Robert recognises, '*a clear view of how things could and should be both professionally and personally*,' he says that vision, '*sustains and directs his actions and decisions*'. Such certainty perhaps springs from being the son of British expatriates in Malaysia and Java at a time when British authority was more difficult to challenge. But, like creativity, vision needs moral direction to act like a value.

Values versus virtuous-values

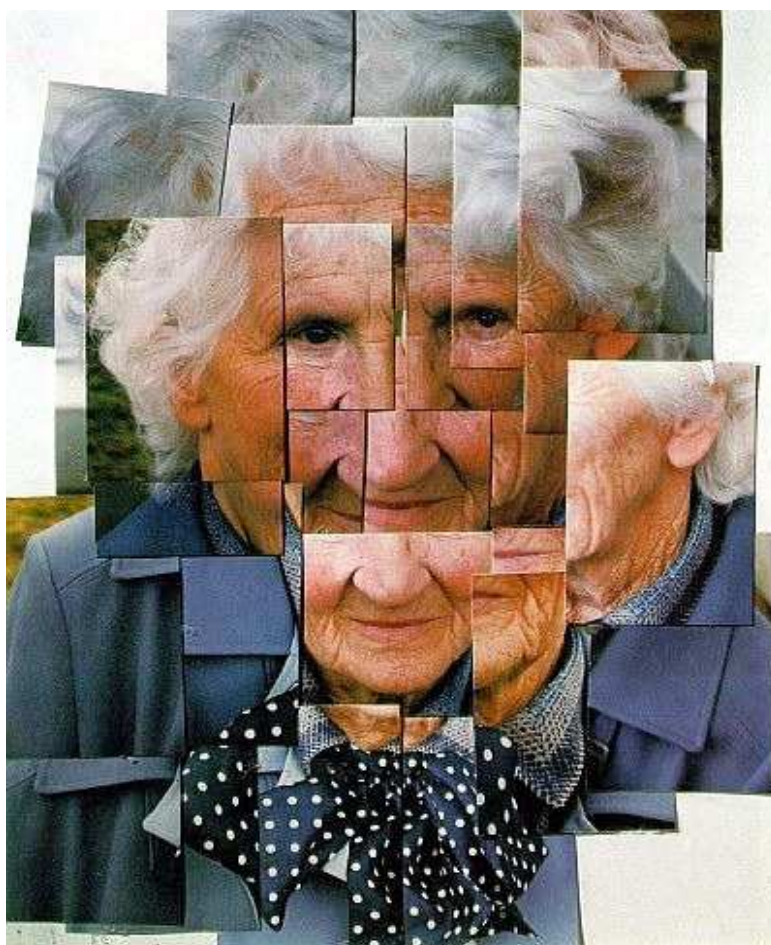
Robert gave examples of how each chosen value directed his action in the world, but those he chose may not always measure up to the concept of virtuous-values. Robert's life is likely to be judged morally good by his peers, but like me, he values sometimes lack alignment. His value for '*recognition from his field*' or '*fame and success*' probably led his choice to teach in an exclusive, fee-paying drama academy and his social concerns and virtuous-value for fairness were part of his decision to leave. Discontinuities between Robert's deep-seated belief in social justice and the low values-standards expected of him in a secondary school resulted in dramatic career change from education to prison governorship. Prison offered Robert risk, challenge and the opportunity share his insights but his virtuous-values for fairness and social-justice may yet confront his value for authority. Each older friend recounted similar episodes that changed the direction of their lives, though none previously recognised these changes as the result of values-conflict.

Conclusion: portraying our values

Kit Kat Club members were keen to be portrayed amongst political and cultural friends. They wanted to be shown with the expressions, poses and accoutrements that celebrated their most cherished values. Hardworking Vanbrugh wears

unbuttoned, work clothes, and holds the tools of his trade, poet Congreve a romantic wig, gesturing towards the trees and landscape which inspired him, benefactor Fitzroy is shown in the casual attire of wealthy confidence. Each portrait presented the ‘best self’ of the sitter. Finished, the portraits remain in both senses partial. Kneller was sympathetic to his subjects but inevitably knew shallower, less principled, un-virtuous selves than those portrayed. Interestingly each sitter is now remembered by their chosen values.

My friends similarly want to be known by their virtuous-values. They are demonstrated in my friends’ lives in education. My friends and I are content to be judged against them. I have discovered however, that for each of us the relationships between values and practice are complex and multi-layered, sometimes contradictory, confused and inconsistent. There are strong constancies too. We are recognisable by our values-consistencies, but also by their irregularities. Hockney makes this visual in a portrait of his mother



Figure, 26, David Hockney, Mother, 1984, Photomontage

Summary

Values are uniquely formed, differently interpreted and culturally sensitive. Analysis revealed complexity at every level. Each friend differed in their understanding of values, in terms of definition, distinction from virtues, reach, application and relative weight, but significant commonalities emerged from my research and these are the features that I believe have implications for schools, schooling and staff development:

- Personal values are mostly formed early in life
- Values change very little through life
- Opportunities to discuss values are rare
- We may be misled by apparent agreement over values - exact correspondence cannot be assumed
- Friends' values tend to overlap
- Care, community, creativity, environment, family are common values but all require a more fundamental value to guide and direct their expression
- Conversation about values:
 - (a) enriches and deepens friendship
 - (b) reinforces existing values
 - (c) reveals new meanings
 - (d) constructs new understandings about personal meaning

In the chapter 7 I examine what value-directed action may look like, the role of friendship in sustaining values and educational approaches that arise from them.

Chapter 7

Beneath the image: Principle, pragmatics and practicalities

Rembrandt under the X Ray



Figure 27, Portrait of a Russian Diplomat by a follower of Rembrandt



Figure 28, Rembrandt, Portrait of a young man (after X ray analysis and cleaning of the above picture in 1995)

Chapter 7

Beneath the image: Principles, pragmatics and practicalities.

This chapter deepens my analysis of the evidence of the sources of resilience and well-being in others. Using friends' Key Stories I look for the detail beneath the surface of personal values. The maintenance and vulnerability of values, principles and interests is considered using evidence from autobiography and biography. Concentrating mostly on principles – the practical application of values in daily life, I summarise evidence on the practicalities, pragmatics and survival-value of values. The chapter ends with an extended consideration and diagrammatisation of the role of affirmation in maintaining and developing values and a sustainable sense of personal well-being.

X-ray treatment of old master paintings often reveals retouching, revision and sometimes a different picture beneath the image on the gallery wall. Figure 26 exemplifies this. Seen for 300 years as a portrait of a tall-hatted Russian diplomat by a follower of Rembrandt, recently this image was cleaned to reveal a genuine early Rembrandt study beneath superficial paint and varnish (Figure 27). This thesis has also involved looking beneath the surface in a deepening quest for honesty. I recognise there may be other likenesses beneath the worded portraits outlined in chapters 3, 5 and 6. Having established the sustaining role of values in the previous chapter, fears of over-painting or exaggeration led me to examine beneath the layers of varnish and superficial impression. Values could not be as simple as suggested by *Figure 24* (Chapter 6). I imagined more realistic representations might be discovered when the principles, pragmatics and practicalities into which values are translated were analysed.

I have shown how common values united friends in conversation though each articulated contrasting understandings of them. Apparently shared values differed in their expression revealing a divergent range of principles - the conscious and habitual application of values in everyday life. The

pragmatic expression of values involves the external and inner language by which we justify choices, pleasures and passions *at the time*. I apply the word ‘practicalities’ to values when they involve the lifelong interests which engross us. Unlike the values word which may remain constant through life, principles, pragmatics and practicalities change with events. Principles may be collected, lost, regained, temporarily borrowed or bolstered. They are often expressed in what I have called Key Stories (abbreviated KS). These frequently reiterated and self-contained stories have multiple functions; explanation, illustration, parable or potted wisdom, we tell them often and seem happy to be judged by our association with them.

My own journey of self-discovery showed (Chapters 3 and 5) how the principles which dominated my teens were transformed by experience, reading, relationships and responsibility. Early-formed and core values articulated as faith, friendship, family, love, kindness, honesty and positivity remained more-or-less intact. These values, frequently compromised by a shadow, irritable, irrational, inconsistent, immoral self, were expressed practically (and sometimes hypocritically) in principles. Friends also acknowledged the pragmatic birth of the principles through which they applied values. The lived expression of values in principles and their pragmatic verbalization is illustrated in a number of sub-themes arising from conversation and self-analysis:

- The development of principles – *groups, individuals, places and events*
- Finding a vocation – *pragmatic beginnings, firming the principles and survival-value*
- Maintaining principles – *choosing jobs, friends and affirmative passions*

The development of principles

Principles may arise from experience. Positive and negative job and friend choices, accidents and triumphs, family membership and chance exposure to mentors, gurus, guides, all contributed to the principles my friends and I

developed. Pinker's (2002) concept of the 'unique environment' suggests that each journey through life is captured in the development of different connections within each friendship, brain and body. My research revealed the profound impact of groups, individuals, places and events in the development of principles. Each category of influence will be evidenced and discussed using the Key Stories told by my friends.

Principles from groups

Perhaps the most striking theme to emerge from autobiographical and biographical analysis was the importance of friendly collaboration - a '*team effort*' as Stephen calls it. The impact of being part of a team went back a long way for several subjects. Julian, introducing a Key Story concerning his love for music-making, said for example:

I take it right back to being a chorister and to being very excited by being part of a much larger whole... ..and I did that at eight... it was a real milestone because I knew I wanted to do it. (J. KS 1, Con. 1:3)

Julian chose a musical metaphor to describe the significance of teamwork, '*on its own [the melody line of an anthem] it's sort of nothing without the other parts and the organ and the occasion (J. Con. 1:3), its nothing.*' From a person who describes himself as *sometimes introverted and isolated (J. Quest.)*, this was a noteworthy comment on music's power to promote communication and community. The story also summarised Julian's belief in the strength of collaboration in a common creative cause. Today as a principle, every choral music session he leads includes physical and social as well as musical activity.

Choral music was the source of lifelong passion for Grenville too. He remembered being moved by communal singing from his earliest childhood and today, even as a non-believer, is '*moved to tears or dumbness,*' at the experience of congregational singing. He established the principle that choral music should be fully inclusive in his '*Sing for your life*' campaign and the *Arts and Well-being Centre at CCCU*.

Vincent highlighted the impact of groups, he remembered the groups of monks, nuns and religious aid workers that came to his grandfather's 'religious supplies' shop and wanted to be like them, (V.Con.1:1). Peter, Angeles and Robert also specifically mentioned groups or teams as sustaining the principles they tried to live by.

Principles from individuals

Particular individuals can exert more focussed influence. Vincent recounted fond but distant memories of his 'religious and gentle,' father who died when he was four. Vincent's future was massively influenced by the economic and emotional trauma of his father's death. This death is related in a Key Story I have heard him relate a number of times:

I realised then when I was four or five that almost anything can happen to anybody it was almost like a state of Tsunami when overnight my father died in 1975 and my family was immediately reduced to poverty. My mother was only a second grade teacher and could not take up my father's business and so we had to move away and I became with my brother and sisters much like a pauper and we were taken care of by my grandfather who sold religious items to the Catholics. My mother could no longer stay at home to support us and had to take on a poorly paid elementary teacher's job to support us all and raise three children. This deeply affected me- watching my mum begging for concessions from her work and for money from our relatives. I would see my mother very depressed and crying all the time and the result was in me a feeling of aversion to feelings themselves. I started work like painting and carpentry to try to help financially, I got good at football and cricket and eventually became a good musician. All these brought a little money to the home. (V.KS 1)

Just as Vincent's lifelong desire to help poor and lower caste communities was credited to individual mentors, each friend associated a mentor with the formation, expression or sustaining of key principles. Another Key Story

relates to Cherry's love for using art to build confidence and motivation in children, this was established at 17, through meeting a volunteer student in Uganda.

Jill was really good at art and I knew from my school teachers that I was hopeless, they wouldn't even let me take art GCE. One day she asked me to help her paint 'Tiggers' and other cartoon characters on the walls of the children's dormitories and I loved it and found I could really do it. After that I did loads of art with the children I liked it so much, but if I hadn't been caught up in Jill's enthusiasm for art, I would never have found it.(C KS1)

Perhaps already well-disposed towards art, but discouraged by poor teaching Cherry grasped this opportunity of reappraisal and channelled her art towards re-establishing participation and engagement amongst unconfident or disengaged children in Uganda in 1970. She has been doing similar things ever since.

Most friends picked out significant relationships in work, Julian identified his wife, Stephen, Grenville and Robert mention working with me, Vincent and Robert their current bosses, Robert volunteered, *'I look forward to going to work with my boss,'* (R. Con.1: 20).

Earlier relationships were also credited with the development lifelong values. Stephen, Julian, Angeles and Robert spoke of the formative influence of their fathers. Stephen's wording suggests lack of certainty as to the source of his passionate caring for the environment, but implied his father was at least a source;

Looking back on it [his father's job as a city engineer] it would have been an area that draws on an awful lot of skills and interests that I have applied in an educational setting. (S.Con.1:3)

Individuals impact on the development of principles through negative interactions too. Cherry's second Key Story spoke movingly of the time when she was eight and a kind act was misinterpreted:

I was about eight at the time and a vicar and his wife lived next door. It somehow came up in the conversation around my dinner table that the vicar could not afford to have a Sunday roast. I was so struck by that that I went to my room and emptied my piggy bank and went to the shop the next day and bought a frozen chicken. I took it round to give to the vicar and his wife. I was appalled when they came round to our house the next day very angry to tell my parents how much I had upset them. (C KS 2)

Such events can leave indelible marks on the mind. Cherry values kindness highly but has continually suffered the shadow of potential misinterpretation. The story above is replayed in Cherry's mind almost every time she tries to do something helpful without being asked. She comments, *'I think that's why I am always so worried about being wrong,'* (C. Con 2).

Mothers featured strongly in several conversations. Grenville's Key Story 1, heard previously in the presence of his mother, illustrated her abiding and kindly influence;

My mum, had such a terribly difficult life, they [his parents] came through such a difficult time from about 1938- 1946 when my father came home from war. Her father had had an industrial accident and was in hospital in a coma from 1938 -1942. They used to have to go to see him every day four miles each way. All the men had gone off to war, her sister was pregnant and her husband died, so my cousin was born without a father At the same time they were renting a...pretty basic house... run by the landlord and lady - Rachman – type figures, but even though they knew they were being exploited by the landlord, she'd say, 'well you know there must be something that made them like this, there must be something awful in their

background' - when you are brought up within that huge influence its difficult to think in any other way really. (G. KS1, Con.1:2)

Danny captures his mother's positive influence describing her (*'an educated woman'*) as *compassionate*, and was sure she had influenced him in that direction, but followed by saying, *'Mum's are, [compassionate] I don't really feel I can enumerate a loving mother ... compassion is a given and they give it continually. (D.Con.1:1).*

Cherry's father was responsible for her habit of seeking the most economical way around every problem;

[Cherry mimics his voice] *'time's precious, use it well, don't waste it, if you CAN do more than two things at a time do it.. On your dying day you will be able to say I have spent my life usefully.'* (C.Con.2:2)

When I asked our children about their mum's guiding principles two repeated another phrase of her father's, *'look for the pleasure in everything,'* (JB, Rn 12/06/05).

Seeking reference from beyond England I took the opportunity of recording conversations with three colleagues who have become friends whilst visiting Tamil Nadu in 2005, 2008 and 2009. Krishna, Ginesh and Surian, immediately identified parents when asked for key influences on their values;

My father told many stories about the Hindu gods and gurus. He was a very good man and a doctor...I was a boy who just quietly watched others and took in what they did. (Krishna, director of a children's home), (JB, Rn 04/07/05)

When I was very young...my mother was a very, very kind person and you watched her and took it in, yes exactly.my uncle was a very spiritual man, he was always reading me the Bhagavad Gita

and this gave me ideas of serving God (Surian, head teacher of a primary school, (JB, Rn, 14/07/05)

*My dad is a poor farmer, mum a housewife is poor too, they have difficulties when they need hospital, they have trouble paying, so when I got education I remember the difficulties he[sic] has, I know the problems of the poor people, I understand their difficulties. My motivation is a religious one.... Dr **** [Principal of a Kerala medical college] is more powerful than 1000 men, he has very inspired me...he inspires all the students and doctors around him...I must help the community, I know how poor they are and how much they need help.* (Ginesh, a social worker and counsellor, JB, Rn 16/07/05)

Each friend mentioned someone living or long-dead who had inspired them – ‘trustees’ Gardner calls them, embodiments of both the ethically and expertly good (Gardner, 2000; Craft et al 2008b). Danny singled out his brother-in law, ‘*a teacher a very good one...I think he was a very formative influence...*’. He also quickly credited three teachers from more than 60 years ago, with principles he applies today, one he called, ‘*a marvellous man, a compassionate and kindly man*’. For both Vincent, Surian and Krishna their guide was a religious leader, Robert, Cherry and Julian chose visionary and inspiring teachers. Stephen is still heavily influenced by the kindergarten and ‘learning by doing’ approach, pioneered by Froebel, a revered educational reformer of the enlightenment;

*I was immensely inspired by my teacher training at Froebel - which ...I chose because it sounded rather a funny name. [Laughter] And I thought something with a good name like that might actually be worth putting on the [application] form. And **there** was a wonderful place....* (S.Con.1:4)

Principles from places

Places have their silent influence too. For Julian and me, the impressive scale and detail of old ecclesiastical interiors still influence inner life:

I can still visualise myself both in the [Dunedin Cathedral, New Zealand] rehearsal room with the choir master, sitting next to an older boy and then going from the choir the steps to the back of the cathedral and processing up. And I still live with that. (J.Con1:4)

You couldn't go upstairs and sit in the choir stalls and produce something second rate...Here we were in the cathedral and there was this sense of having to be the best and as a small child that's what you believe (J.Con.1:7)

Angeles' description of her school in Madrid; '*...more beautiful than my house, so calm an environment, garden rooms with wonderful opening windows and good paintwork,*' perhaps partly explains her positive attitude towards teaching itself. She enjoyed primary school and '*always thought teaching was an honourable profession*'. (A. Con.1:3)

Half way across the world Surian fondly remembered his childhood in the temple precincts and how he loved being there, '*sweeping and cleaning amongst the shrines and holy trees,*' (JB, Rn 07/07/2007) as well as doing his homework, praying and listening. He set up a club there for other boys who liked the same and thinks it is still running some 40 years later.

Stephen remembered landscapes and townscapes. Pembrokeshire and Lulworth were '*immensely affirmative*' places, but his attention lingered on the impact, in his first teaching job, of more ordinary local environments: the industrial Midlands, inland Dover or suburban London. His lifetime interest in the environment found expression professionally early in his career when he led a funded project for unemployed teachers;

– there were very few jobs around at the time. It [a temporary job] was all about using the local environment and what it was about. It was a very open brief that controlled us and my first book came out of that because we had done such wonderful stuff on that particular

project... it was called, "Using the School Surroundings", which is what I've been doing ever since. (S. Con 1:6)

Principles from events

Events may strike us as significant, not because of particular individuals or places, but because they provide insight into a deeply held principle. In our conversations the random-ness of such principle-forming events was striking. Another of Julian's Key Stories recalled a minor incident which captured the depth of his passion for music;

...having a father who was a Minister meant that we were taken to Church and I was seven, I think, and we went to Dunedin where he was Dean of the Cathedral there and there was this wonderful choir. And I was told that when I was eight I could join the Choir and I can remember doing something naughty just before my eighth birthday and my parents threatened me with the fact that I wouldn't be able to join the choir! And I remember saying something silly like, because I knew there was a little bit of stipend attached to it, "if I don't join the Choir I'm not going to be able to save up to buy you the present [he had planned]..... It was that important to me and I knew it.. (J. KS 1, Con.1:3)

Julian saw his parents' threat as truly threatening and quickly generated an age-appropriate repost, but to clarify the point forty years later, reiterates, *...it was important to me and I knew it.* He was able accurately to visualise himself in that cathedral and in his words the, 'honour of actually carrying the Cross,' in its services and continues to link music with meaning-making. He speaks often of 'being held' by music (J. Con 1:13).

The love of music unites most of my friends. Many, in different contexts recognise its power over emotional life. Grenville often cites the impact of the church services and concerts of his childhood:

...the singing. The singing moved me, changed me, was awe inspiring, but to hear great singers like Isobel Baillie coming to

work with ordinary church choirs was just something else...I can remember that as quite a young child really. Then being part of big choir festivals in the Methodist Chapel, being part of big pieces like Judas Maccabeus, Messiah or Elijah - before teenage this is.
(G.Con.1:4)

It is worth reiterating that most stories about values, principles and lifelong interests related to early life. Indeed many were among my research subjects' earliest memories like mine of the Jamaican birthday party.

Stories summarise a point, but can deceive too. Many stories achieved Key Story status well after the event. Stephen warned of the danger of constructing stories to fit experience, when talking about the sources of his humanistic and environmental values;

I don't think I can think of any particular experiences – I can trace/make up a story which is quite convincing. It is such, isn't it; such as you make it, what happens earlier on becomes significant if you know the story ... I can make up a convincing story about influences which made me interested in geography for example... I suppose it would be fair to say that the home environment must have had a very big influence. But it doesn't answer the whole question because my two brothers didn't necessarily respond in the same way. (S.Con.1:3)

Recognition of the unpredictable nature of life-changing stories, events, groups and individuals was common to many conversations. But I also found myself surprised at the *unprincipled* routes my friends had taken towards principles especially regarding teaching.

Finding a vocation

The progression from vague to firmed-up values and a job that expresses those values, was neither smooth nor obvious for any of my research

subjects. This finding is at variance with the expectations placed upon students and young teachers. In interviews and letters of application most ITE students feel they should dwell upon the social, philosophical and values-based reasons for choosing a life in education. Indeed the interview guidance from CCCU asks interviewers specifically to seek such motives. Stating that the decision to teach was ‘a third choice’, an escape from depression, isolation or boredom is unlikely to result in acceptance to any course, let alone one leading to Qualified Teacher Status.

Julian thinks his decision to become a music teacher allowed him to, ‘*grow as a person...*’ and Vincent uses language like; *dedication, inspiration, mission, meaning of life*, when describing his attitude to his job. Such worthy language suggests a seamless transition from youthful values to value-directed career choice. But it seems my friends’ choice of teaching was not directly led by values – most of these excellent teachers drifted into teaching – only subsequently did a pragmatic choice become a vocation.

I define a vocation as, a job which provides a moral and value-specific meaning to one’s life involving service to others. Stephen said for example;

*I always took the view that I was going to do what I felt mattered...
If you’ve got ideas that you think matter and which other people will
take on, then Teacher Education is a good place to be doing it,’
(S.Con.1:4).*

Pragmatic beginnings

Indirect decisions to enter teaching were an unexpected theme arising from each values conversation. Usually resulting from an incidental comment, casual, almost mundane, reasons for choosing a life in education became a predictable aspect of conversation. Direct quotation expresses this better than my interpretations;

Teaching was a third choice really if I am honest - the first choice was the BBC but I had a fairly thick Midlands accent and in those days that was really a no, no. (G.Con.1:2)

*I became a teacher for respectability and getting home at night
(D.Con.1:4)*

*...in a way teaching was the nearest to acting I could do because I
was too small. In a way it was giving me an opportunity to act a
bit.(A. Con.1:3)*

*I never thought of being a teacher at all, it was just a reaction
against my mother who wanted me to be a physiotherapist.
(C.Con.1:1)*

*[of his life as a pianist at a ballet school...] you'd go in and play and
the only person I'd speak to was the person who collected money
from the dancers...but no real conversation, no engagement, and I
knew it wasn't for me, 'I can't carry on doing this, sorry.' And so I
trained to teach... (J. Con.1:9)*

*I chose to be a teacher in a sort of cavalier way really...I got a
[philosophy] degree There's not a great deal you can do with a
philosophy degree and teaching seemed a pretty good option really.
There are half a million teachers in the country – there have to be
some interesting options in education; I wasn't certain what they
were...(S.Con.1:5)*

Values of course play some part in career decisions, even if the final tipping point is more prosaic. Neither Stephen nor I would have joined the army, or could have worked in a bank as our parents wanted – our already-established values would not have allowed us. Teaching was clearly compatible with our cherished sensitivity towards people and places. But for Robert the option of an army career was a real one. In group discussion he described a clash of principles Stephen and I would never face, he had to choose between pioneering on the stage or battlefield.

Pondering the serendipity of various roots into teaching I unexpectedly remembered that my motivation towards being a teacher was far less valued than I thought. My schoolboy love of the ceremony, processions, flowing black or red teacher's gowns, colourful hoods and caps awakened my interest in teaching. Less principled reasons for joining the profession perhaps offer little indication of future success or fulfilment.

Firming the principles

Whilst uninspiring or incidental movers may provide the final push, friends were quick to assign more principled 'prime movers' for their choices. Grenville soon found his 'third choice' decision to teach brought him great satisfaction. It gave voice to the desire to seek, '*change for the better and caring for individuals,*' formed during his chapel childhood:

...once I got into the classroom I then realised from that moment it was right...what teacher training DID allow me to do was to get into the classroom which was just fantastic and immediately I just felt at home.

Grenville continued:

...that extraordinary satisfaction that you can only get from teaching, ...doing something that is actually affecting not just one but many people at the same time...anything; developing relationships with young children, going on trips with them, because we were not just involved in music and that whole thing about being able to be a friend, sometimes a parent, sometimes someone to be confided in.
(G.Con.1:2)

Robert's personal sense of well-being involves consciousness of his own involvement in making the world a better place through attention to individuals. He often uses the same modern parable to explain his motivation in the face of apparently insurmountable disincentives;

...he [Frank Capra the film director] was walking along the beach at low tide and in the distance he saw a figure of a young guy who was throwing things into the sea and when he got closer he saw that he

was throwing all the beached star fish into the sea and Capra asked him, "What's the point, there are just thousands of them, you might as well just leave them." And his reply to Capra was – and he picked one up and threw it into the sea – he said, " ...well I saved that one didn't I." (R KS 2)

Robert's desire to generate change is a principle, the *result* of a value, (fairness/commitment to the poor) rather than a value itself. This story helps Robert visualise both the challenge of his value and provides an attitude of mind.

Making a difference was a key motivator for Angeles too. Her second Key Story explains why:

Mum had girls to help her (servants). A fire had to be lit every day to cook, we had water for only 3 hours a day, and we had to buy food every day. I had to be taken to the park to breathe fresh air twice a day.

Madrid was full of these maids from rural areas and the women were always illiterate. I taught them to read and write when I was 12 or 13. I knew how to speak English from the British School I attended. The maid decided to go to Germany so I realised the usefulness of language and wanted to transfer my good luck to the next generation. I was lucky and they had not been so lucky so I was going to try and help them the best way I could. (A. KS 2 Con.1:3)

Danny agreed that stories of past events play a role in the identification of values and the consolidation of principles. He added that they may come into significance well after the event. When asked what principles drove him to choose teaching as a career, he remarked that he was likely to have '*applied values*' later.

You might say in an interview that you want to change the world, but retrospectively you realise there are all sorts of other reasons...I'd

blush now to give those -not naïve- reasons [for being a teacher] but the rest grows on you...it would be embarrassing for an older person to hold up those [idealistic] reasons for teaching as the sole reason...there are all sorts of possibilities. (D. Con.1:3)

Danny's analysis suggested that the relationship between principles and values is neither linear nor one-dimensional. At times principles *precede* values. Values are just one of a range of influences and their integration with principles, interests, stories, events and influential people may more closely account for life decisions. We may work and live according to certain regularly expressed principles like, 'I will never tell a lie,' or 'I will always try to help people in need,' but values like honesty and kindness may get conscripted later, as we become more self/values-confident. Danny is now happy to name compassion and honesty as solid values. He uses the words often and expresses them in decisions relating to personal and professional life.

Values and survival

Vincent testifies to the psychological survival-value of becoming explicit about values. In recalling a difficult period of his life he said;

I was depressed ... and felt no love and came to feel a burden on my family. This gave me a vision to want to study and get out of this depressed feeling. I wanted a realistic insight and joined the YMCA in 1998 and shortly after that got confirmed as a manager...I realised I wanted to give myself to the same organisation and wanted to work for them without any personal expectation (V.Con1:2).

During gentle enquiry into this period of his life we discussed whether his value of service and its expression in solidarity with the poor were factors in helping him climb out of depression. He replied – *'this is very near the truth for me,'* (V.Con.2:1).

Mere psychological survival is not enough. Survival with well-being is the aim and this sometimes only becomes possible after the discovery of an appropriate vehicle to express deeply held beliefs. This was evident in Julian's testimony. He portrayed himself as, '*quiet and shy, rather an introvert,*' and not liking '*small talk*', but gradually discovered that he could communicate better in collaboration and with others. The medium for the expression of these values was his abiding interest in music – particularly non-western/choral music. Julian progressively developed clarity about the professional application of his core values of community and beauty :

[1974] *when I was 14. ...I could actually say to myself, "this is beautiful music", without really understanding it , but wanting to do it again and again. (J. Con.1:7).*

[1994]... *learning Gamelan patterns were a complete revelation to me...it was a wonderful year I had to write music for a school I introduced different aspects of music about other cultures and I started to really enjoy music from the ground up.(J.Con.1:2)*

[1995] *I didn't have an approach until that point [being introduced to African drumming]..I had what my job would be as a teacher, [but] it wasn't defined (J.Con.1:2)*

[1996] *It [African and Israeli music] affected me physically, as it did with opera as a teenager, I thought this was very enthralling that [music] can do this and I suppose I thought from there on I knew I could communicate through music with people (J.Con.1:11)*

[2006] *One of my highest feelings was in the South African context [a singing workshop with his choir]. That hour and a half of listening to incredible joy in that room – and I have to admit that all those years before led up to[me] being able to do this too (J.Con.1:13)*

The development of Julian's musical principles illustrates core values being buttressed by experience but also how their principled application bolstered his psychological well-being. Principles were sharpened by events. When eight or nine Julian could not articulate his beliefs about the communication and collaboration inherent in choral music; music was '*simply important to me,*' (J.Con.1:3), '*...something I could relate to,*' (J.Con.1:5). But in maturity, Julian recognises that music strengthened his commitment to human communication and collaborative effort. Julian saw that music demonstrated, '*how you can manipulate people, their movements and their thoughts,*' (J.Con.1:9). Towards the end of our first conversation he spoke of the personal importance of harnessing music in the following words;

[...music is] *personal from inside, it's something that you could get lost in for its own sake...,but recently I think it has to do with **who** you are doing it with... What is more important,, is it the music we are doing or the people we are doing it with?...It is a complex question to answer and I suppose the way I would always strive within a rehearsal to look at both...I never sort of consciously tried to impart particular things, I just try to hold...I think it is knowing how much I was held by music and have been ever since. It's with me all day every day.* (J. Con.1:12/13)

Neither values nor principles may be prominent in the first years of professional life in education. Like me Julian felt that he was, '*...just doing the job,*' in his first years of teaching, Grenville only became *inspired* in his second school. Perhaps values and principles are conscripted in maturity to make sense of life. When applying for subsequent jobs or assessing their personal development, friends reported more frequently turning to values, and inspiring mentors– something highlighted in the 'Good Work' project (Gardner et al 2000).

Baring and sharing values and principles exposes their psychological survival function. When I expose my values (and my failures to live them), I make myself vulnerable, but am commonly rewarded by a reciprocal exposure. Friendships are bound by acceptance of mutual vulnerability and

the partial overlap of values and principles. If my values are threatened, then it is in my friends' interests to support me until I regain strength to act on them, because they share aspects of the same value. If principles to which I am sympathetic are endangered in my friends, my psychological security is threatened too.

This values-symbiosis is demonstrated in examples. During recent career changes it was conversation about Robert's core values which helped him '*find the way*,' (R. Con.3). Reminders about core values supported Grenville facing challenges from colleagues with different values. Peter justifies his plans to study for an M.A. saying, '*I want to bring a lifetime of ideas and experiences together and make sense of them*,' (P. Con. 2). As Julian wrestled with his decision about returning to New Zealand, he credited his friends with helping him, '*see what my music was all about*.'

Maintaining principles

Once identified, secured and made public, values and the principles through which they are expressed, are daily challenged by expectations that we act in accordance with them. This is illustrated by Danny's Key Story where values of honesty, compassion and courage showed themselves in principled action. When asked what in his life he was particularly proud of, Danny immediately chose an incident almost fifty years ago when he was a young man in the navy.

There had been this troublesome stoke mechanic. Troublesome in that he had quite a lot of minor disciplinary charges against him at one time or another – he wasn't an ideal sailor if you like and he had had an altercation with a senior petty officer, apparently in my hearing and I was called upon by the commanding officer to give evidence. It was made clear to me that I would be looked upon favourably for promotion if I testified against this bloke. But I really didn't hear what was said. So when I was asked to testify I said I didn't hear and the chair of the court was cross but had to dismiss

the case I am convinced that this is the reason why I never got any promotion after that day.(D KSI)

Danny was honest in a court martial where it would have been easier and more beneficial to his career to have lied. Even fifty years later, pride at his own strength of character is evident in the tone and fluency of his story.

I always felt, that this was an occasion that I'd had a principle and I had stuck to it and it hadn't done me any good, but I knew I couldn't have done other. (D.Con.1.2)

'Virtue is its own reward,' is clearly exemplified in this story. Values were not maintained for personal gain but for their own sake. Fifty years worth of self-affirmation in this regard is none-the-less a mighty repayment.

Job choices

Angeles claimed, *'I would not accept a job I did not believe in for more money,'* (A.Con.1: 2). Stephen was also clear that values directed his choices and how principles arose from values. His value for caring showed itself for example, when describing the, *'... difficulties [students] are having and why they are reacting in the way that they do, and '... taking their contributions seriously whatever they are,' has become a principle* (S.Con.1:2). Concerning his value for truth, whilst Stephen feels *'...uncomfortable and manipulated almost by religion,'* he has always striven to *'...look for meaning of one kind or another in human existence'.* (S.Con.1:2)

Respect for the human condition, is a central theme for Grenville. His second school at allowed him *'free rein,'* to develop a curriculum and approach concordant with this value. Grenville calls the school, *'immensely influential..., it strengthened my principles and made me more determined'.* He elaborates:

[It]...really placed the child at the centre. I ... began to see how powerful education could be to change society, because children

were coming from dysfunctional families and it became clear that the education they were getting was something other than they were getting in the rest of their lives. They came from a value system that did not value learning, there was little support [from home] - we had to compensate all the time...we had to give them the very best... the very finest experience they should and could have, (G.Con.1:3)

Speaking about this school 35 years later, Grenville's enthusiasm, pleasure and satisfaction seemed undiminished. He spoke with urgency, fluency, and bright eyes. His eyes sparkled most as he said, this school had a '*feeling of being at the edge,*' of educational reform.

Julian's value for supportive communities was not expressed in his first job as a *repetiteur* for a ballet school. As he moved towards teaching he was able to establish the principle of using music to build community. He expressed it in this way:

I have grown as a person by being allowed to develop my teaching skills with people who've embraced what I do. And that's terribly affirming, the fact that people would come week after week to sing and obviously enjoy it. (J.Con.1:13)

Cherry found a platform for her kindness and positivity in working with children with 'profound and multiple learning difficulties'. This work provided plentiful opportunities to express the principles of fun and relentless optimism which characterise Cherry's teaching. Fusing her values with lifelong interests in art, she designed an efficient, successful and comprehensive scheme of practical activity to address the needs of those with barriers to learning. '*I still think its one of the best things I have done in education*', she said (C.Con. 3:2).

Friend choices

Friends are individuals in a specially elevated, long term and supportive relationship to oneself. They provide continuity across time, place and our

many roles. Each friend represented in this research has been influential in forming, firming, protecting and expressing my values.

There is no doubt that Cherry, having known me for longer and on many more levels, has influenced me in incalculable ways. I am equally confident that I have helped confirm and extend values and principles well-established before we met. Our relationship is so close that it is at times difficult to tell whose values are whose and who supports whom. This co-construction must be a feature of many successful, long-term relationships.

Differences between Cherry and me appear more in variations of principle than values. We both value generosity, but Cherry shows it in a determination to spend her energies in being helpful whilst I go overboard in trying to make people feel happy. Distinctions between principles also show themselves in what we perceive in others – when defining Cherry’s father’s fundamental qualities, I chose, ‘*love for all he met*’, whilst Cherry preferred, ‘*economically using every minute to do something meaningful*,’ (C.Con.3.2)

Friends’ principles often seem to bleed into each other. During combined projects with friends it is easy to believe our values are congruent. Conversation however revealed that apparent overlap is less stable, closer to what Danny called a ‘*temporary accommodation*’ - sufficient only to hold whilst we were working or talking together. This insight counsels care when acting or thinking on others’ behalf.

The simple articulation of values and principles can bind friendships. In talking about shared education projects Grenville listed the commonalities between us but also suggested that our friendship provided opportunities to put them into words;

You [Jonathan] ...seemed to exemplify some if not all the things that one felt were important... it was only when we [Grenville and I] met that I began to get a clear idea that music was a means of changing things... I made it explicit before through practice but I hadn’t

articulated it clearly until recently... you need to clarify the principles ...I think that unless you do that its difficult to know why you are doing what you are. (G.Con.1:4/5)

Friendships can be formed or deepened through sharing *transformative experiences*, like the CCCU annual visit to south India, (Scoffham and Barnes, 2009).

...one of the nice things about it [The India visit] is the long-term friendships with the students which result. There's absolutely no other way that the course you work on would give you such opportunities. We've stayed in contact with quite a lot of them. (S.Con.1:1)

Stephen also remembered how other friends have changed or bolstered his thinking. In conversational analysis of his own principles he pinpointed, for example, the impact of team teaching;

... bouncing ideas off other people. I won't embarrass you by citing working with you, but working with Kathy- who frequently engaged in friendly and stimulating dialogue mid-session - would be a good example. (S.Con.1:2)

Stephen saw certain colleagues as, *fellow travellers* in one conversation and added, *'Having other people on a similar wavelength or similar professional interests and sharing a common language is very helpful ...,'* (S.Con.1:3).

Personal values are consolidated through feedback, but the principles and lifelong interests through which they are shown also require affirmation if they are to grow and such affirmation comes from a range of sources.

The role of affirmation

It seemed from interviews and self-analysis that affirmation played an important part in sustaining a sense of personal well-being. Focused and ‘genuinely deserved’ (J. Con. 1:4) praise was a recurrent theme in the testimonies of most friends.

Affirmation from teachers

Teachers may be affirmers or *negators* or make no impact at all. In our discussions most friends described the way a teachers’ unsolicited and focussed affirmation of a personal interest, consolidated youthful values, principles and approaches:

*He [a new music teacher] ... said, ‘you **are** a musician’...he flattered me to death! I was nurtured, thoroughly nurtured at this school (J. Con.1:4)*

...there was a very enlightened music advisor in Berkshire ...who wrote a really good book ... He came to see me and was really fascinated by what was going on in my classes (G.Con.1:3)

... I had an interest in theatre and I was advised by my teachers that that would be an interest that could be successful for me (R. Con. 1:5)

...the musical director gave a speech and gave thanks to me and there was a tremendous applause and there’s a photograph of me, you know.. (J.Con.1:6).

Friends credited these teachers with special authority because of the skills and knowledge from which they made these judgements. Sometimes however affirmation is unspoken – a teacher simply joining as an equal in music-making may be enough.

Affirmation from teachers seems most effective where it feeds a pre-existing value in the context of an enduring interest. Julian at 18 was

flattered at being offered a scholarship simply on the quality of his clarinet playing at the Royal Academy of Music. He was doubly-encouraged when Birmingham University accepted him, ‘...*purely on the basis of his composition.*’ Julian was confident enough in his ability to comment, ‘*I felt that was right,*’ (J.Con.1:6). He declined the prestigious offer from the Academy and went to Birmingham to compose.

Teacher negation has similarly lifelong effects. Cherry’s only school affirmer, ‘*was the one who fancied me,*’ (C. Con.2) but her national and international successes as a professional potter are constantly undermined by the damaging effect of exclusion by an art teacher, whom she remembers, ‘*with pain.*’ Angeles also remembers a teacher who;

...slapped the boys and knocked them on the head, and if they still got it wrong after 3 days he hit them with a chair. I certainly learned declensions very fast this way... I was always talking and therefore disobeying the rules so the teacher put me underneath the piano, slapped me on the face and hit my back on the back of the piano.
(A.Con.1: 4)

Despite this distressing story Angeles did not respond to bullying negatively, ‘*I always trusted school and always taught my children not to fight back.*’ (A.Con.1: 5)– the principle of fair, consistent and humane treatment was stronger than the bullying teacher .

In group discussion following Robert’s story about the negating Judo teacher, we speculated that this incident may have been responsible for his lifelong interest in fairness and determination **not** to rely on external affirmation. When several months earlier Robert argued that teachers should be ‘*indifferent to the children’s affirmation,*’ (R. Con.1:10), ‘*I don’t care whether they like me or not*’ (R. Con.1:6) he was probably expressing the reliance on self-affirmation Robert developed when denied it by his judo teacher. Perhaps this story also justifies his unusually high self-efficacy, though the intense body language with which he told the story suggests a

very deep commitment to it. None-the less the event led to a desire to ‘punish’ his teacher and resulted an ‘*extended period of rebellion between 9 and 19*’ (R. Con. 3):

Affirmation from others

Parents playing with their children, relatives’ quiet interest in a talent or passing fascination, a friend’s undivided attention are regular sources of affirmation in childhood. But as we grow older generative praise can come from more complex sources. Concert audiences and peers applaud Julian, Peter and Grenville after each musical performance, ‘*Applause is a powerful affirmation,*’ Julian quipped (J. Con.1:6). Stephen’s confidence to write and edit was in his estimation the result of a publisher’s early recognition of his originality and skill. Cherry and Julian are effusive in identifying their fathers as key affirmers of values, principles and interests, ‘*I’ve had so much support from him – all along, he was always coming to things that I did...*’ reported Julian using all the body and facial language of enthusiasm (J.Con.1:5). Cherry became moist eyed recollecting her father’s support of her artistic and social principles against the downward pull of a depressed mother. Such mentors often embody and affirm ideals.

Work colleagues affirm and represent ideals too. The language differs subtly when friends speak of their equals. Body language and hand movements become more relaxed, they often sit more comfortably in their chairs. As the language becomes more informal, it takes on more tentative tones (emboldened below):

*The Russian teachers **seemed to** love me because **they thought** I had ‘soul’, (J. Con. 1:9)*

*...the Head of English just **could not believe** the depth with which they explored the subject the involvement of not just 99% but 100%, (R. Con.1:14)*

*Its **terribly affirming** the fact that people **would come** week after week to sing, (J. Con.1:13)*

*I **felt** what I was doing was in line with **at least some people’s** thinking which helped enormously, (S.Con.1:6)*

I didn't know why people were coming from all over the place to come and see me, *I didn't know* that what I was doing was something quite different, (G.Con.1:4)

the fact that people buy my pots makes them worth making, (C.Con.1:3). ...*there are a million and one ways in which one gets feedback on a daily level, which confirms... areas which are important...people around you and the environment in which you are working are a mirror and that's very good feedback isn't it?* (S.Con.1:5)

The power of students or pupils to affirm is great. Whilst Robert was wary of building too much on this positive feedback, even he felt that he had:

...done a good job as a teacher [when students] go beyond success towards happiness... seeing them at school, being glad to be there and not wishing they were somewhere else. (R. Con. 1:20).

Many friends gathered encouragement from those they worked to support, though this came mostly through feelings. Cherry remarked on children being, '*...exciting to work with as learners and teachers,*' (C. Con. 1:2). Stephen described his *great satisfaction* in perceiving in his audience a *sense* of engagement and enthusiasm:

About half way through [a lecture] I suddenly felt they were all on board, the atmosphere just changed. If you had tape-recorded the session you wouldn't have noticed anything, but I just felt 'these people are with me now; I've got them,' and that's a wonderful moment. (S. G.d.)

In a different context on the other side of the world Vincent expressed another view;

My optimism comes from when I see the children finish their education with good grades and still wanting to give something to life. (V.Con.1:3)

When asked what this statement meant about children who gained poor grades, Vincent corrected himself perhaps to align more closely to his perception of my values:

When the boys have a feeling that they are respected and accepted in society, they put some interest in themselves and slowly come out of their hardship. That's my experience...The successful boys of our project are my inspiration, we help them learn a trade, tailoring, electrical, two wheeler, like that...they are really happy, when he has a trade and develops an interest, he is seeing his future and this gives mental satisfaction. (V. Con.1:3).

Stephen and Danny emphasised the *small-scale* of their *triumphs or moments of joy.* Danny felt that teaching was, *'a bit like gold prospecting; searching for the gold amongst the spoil,'* (D G.d). When asked to illustrate such a moment Stephen spoke of establishing a class magazine in which children's work, *'...was celebrated and fed back to them'*. A verbatim transcription of our conversation demonstrates the importance of principles:

J. What sort of response [to the publication of the class magazine] was there from them?

S. *Not quite as encouraging, not as much as you'd expect, but you can't measure that sort of thing. I'm quite clear in my mind that what it was saying to them is that **we value and I value your work.** A very important message.*

J. Were there elements of feedback from the children which confirmed your choices?

S. *Yes, I think so, yes*

J. What sort of things?

S. *The small casual comments, for example, **the enthusiasm that they responded to it.** That's right across the board*

J. In terms of behaviour?

S. Emm, not particularly, more I suppose in terms of engagement.

(S.Con.1: 6/7).

Danny spoke of the job satisfaction when he saw, ‘...*a connection made, an idea sprout, somebody saying, “oh I see”* .’ After such small events he felt, ‘...*that was good, that is what I am supposed to be doing,*’ (D. Con 1.3).

Stephen and Danny’s refusal to overplay the impact of their principles raises important points. Firstly, much of what pertains to values is not measurable -truly wordless and numberless. Secondly whilst actions may be value-driven we may perceive no effect. Thirdly the impact of our principled and value-laden teaching may not bear fruit until many years later.

Teaching is not always satisfying. Stephen reminded us that it is often, *very hard work*, emphasising the dangers of overworking the values element. Stephen’s, ‘*rather harrowing day*’, reminded us all of similar experiences:

...some of the more badly behaved secondary school kids were very hard work. There was one time when I was teaching at a special school when a lad set fire to the school. A maladjusted lad and he really wanted to see the firemen, so, he engineered a situation where he sneaked off to the cloakroom, took his clothes and set fire to them! He had actually a long track record. The Head teacher doused it out fortunately – had to have a new pair of shoes and suit afterwards (S.Con.1: 7).

Tiredness, stress, overwork, illness, headaches and unrelated tensions inevitably affect patience, attitude and humour. None-the less, coping sustainably with negative events and feelings, requires an optimistic and resilient attitude. My teacher friends each agreed that positive reinforcement came, *first and foremost* (Robert, Con 2.), from the children themselves.

The modest nature of most affirmations is significant. They seem small scale, infrequent and fleeting but sufficient to keep us going. Stephen’s

final comment was typical; *'...it does help me at the end of the whole process [of teaching] if occasionally someone comes up and says 'that was really good,' – I don't need much'*. (S. G.d.)

Affirmation also has its negative aspects. Robert warned that teachers could become too dependent upon children's affirmation:

*If the teachers care too much about affirmation coming from the children, then in fact the children can like them less...**the teacher should be indifferent to the children's affirmation**...There are some going into teaching for all the wrong reasons and using the children indirectly as their counsellors...you should be able to self-affirm, but if a kid comes and says that was great – that's a **bonus**.* (R. G.d.)

This rather *dogmatic* (Robert's word) assertion contradicts earlier comments, but supports Reilly's (2008) psychoanalytical studies showing high percentages of teachers overly-dependent upon attachment behaviours from pupils but showing many signs of what Bowlby called 'poor attachment' themselves.

Balance between over-reliance on and dismissal of affirmation is perhaps found in our underlying values. Danny argued that the teacher should show love for their children *'...that they do their very best for the children, without getting stokes or pats on the back'*. This kind of love he suggested would manifest itself, *'in the children having affection for the teacher and therefore the relationships would blossom more and the learning process would improve,'* (D. G.d).

Self-affirmation

Principled teachers are often self-critical. Julian picked out his *'tendency to arrogance'*, Stephen, his misconceptions of basic scientific principles, Vincent, his tendency to depression, Cherry her, *'surprise when I find that people like me'*. Others recognised confrontational tendencies in themselves, like Robert's refusal to conform and his, *'stubborn, tough streak'*. Such

critical evaluation is often a feature of creative people and processes, but a parallel degree of optimism is also common amongst my friends and me.

Realistic self-affirmation seems a major source of resilience amongst my friends. Cherry spoke of *pride* in her ability to, '*fight for Special Educational Needs within the school community and outside,*' She knew she made a '*positive difference to children,*' (C. Con.4.1). From such personal reflections Cherry felt able to build a confident stance in the face of, '*being pushed around by people or legislation,*' (C.Con.1: 2).

Similarly secure in her pottery, Cherry observed;

*I have reached a stage in the design and technique that I'm pleased with. I feel my pots have integrity of shape and balance and weight, therefore I feel I have something to offer as well my teaching...its not satisfying enough to me only to be a teacher **or** a potter, they are both complementary parts of my life the public and the creative*
(C.Con.1:1)

Cherry highlights an important aspect of resilience - the *recognition* of creative and other endeavours. Whilst friends defined creativity variously, in answering the question, '*Where are you most creative?*' they revealed how important acknowledgement was:

[when a student] *in my music, I had prestige ... but I knew I wasn't a genius or anything* (J.Con.1:5)

[when a schoolchild] *I was told I had a talent for art.* (D.Con.1:1)

[when a teenager] *being involved with clarinet and playing in festivals and people saying, 'you made such a beautiful sound there,' and then trying my best to make more beautiful sounds...you feel very touched by that, being part of a musical event is changing.*
(G.Con.1:4)

One of the things I know I do rather well is to summarise and argument or précis though scholarship or whatever the different issues surrounding whatever it is and pulling in connections and doing that in a very distinct and neat way. (S.Con.1:8)

I don't think you would have found me so confident in this area [drama in education] 18 years ago ...it comes from experience and from having seen so many successful students go along and some of them do great things with their lives....I think that brings confidence but also in a more down to earth level, you know when you've struck home from the reaction of the child... (R. Con. 1:12).

Giving affirmation

Each friend illustrated contrasting and subtle methods of affirming others. Robert affirms by putting students in situations where success generates self-affirmation. For example;

[a 16 year old student] was really difficult to communicate with because he was permanently and seriously depressed But he was interested in theatre and the turning point for him was actually doing [a musical]...this is a really tough guy that had been locked up for years and years emotionally and he just burst into tears and said it was the first time in his entire life he'd felt what it was like to be successful. (R. Con. 1:10)

Cherry supports children by helping teachers understand the barriers they face. One child Ismail, was unpopular with other teachers:

*He was called 'insolent' by some and when 'naughty' often hauled up in front of the class to explain difficult things the teacher had 'just said'. He appeared to understand, but never did what he was asked. I had to do more work with the staff than with him. I explained two things, firstly that in a foreign language we might *seem* to understand what's going on if you understand only one in ten words, but we can't understand the detail. Secondly that in his*

country there are culturally different ways of being polite, like for instance not looking at the teacher when they speak to you. With Ismail I worked alone to teach him some of the 'funny things' we do in England to show politeness through role-play. Within days the staff had got the message and were treating him better. He now smiles, looks you in the eye and looks much happier. People see past his difficulties and treat him like a normal boy now. (C. Con.1:5.)

Peter and Julian affirm by deliberately displaying, *their vulnerability*. For Peter this breaks down barriers between adult and child:

...to allow the children to think that you don't know everything. You ask them questions that makes you slightly vulnerable – not completely, ..., but there's a certain vulnerability which is exposed somewhere along the line which allows the children to respect you more in some ways. It's a close call because you don't want to appear to be stupid in any way, but it's just that kind of vulnerability. (P.Con.1:13)

Intense listening affirms too. I noted during our group discussions evidence of such listening:

bodies turned towards each other, hand movements mirrored, repeated vocabulary, emotional face mirrored, prolonged eye contact. 'Danny grimaced,' (when Robert told a story of rejection), (JB, Rn 07/07/2007).

In our values discussion, words, rare in staffroom conversation: 'affirmation', 'meaning', 'compassion', 'caring', 'love', echoed and ricocheted around the group

In maturity my friends and I are content to be judged by proximity to the values with which we identify. Values-awareness is, I believe, a missing but crucial element in the education and development children and teachers. From the evidence of friends and my own story I now see alignment

between our values and our daily life as crucial to resilience and other aspects of well-being. These and many other insights into values, principles, and lifelong interests have resulted in more concerted action in my work life and chapter 8 summarises my value-led actions during the years of this research.

Summary

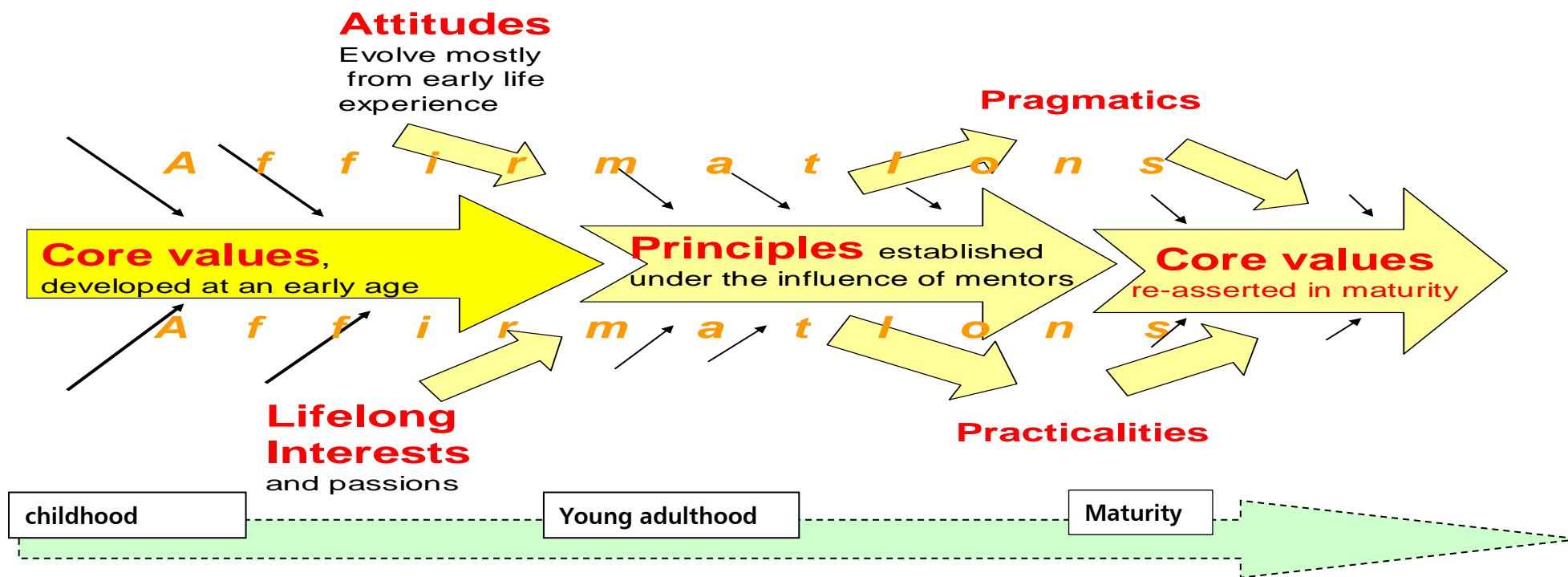
I have looked beneath the surface of reported feelings about what has sustained us through a life in education. In seeking links between naively-formed beliefs, values and education I have focussed on the principles, pragmatics and practicalities through which values are expressed and well-being appears sustained. Deeper analysis of mine and my friends' portraits through Key Stories revealed a number of common features that have sustained us. I have suggested that consideration of the shared experiences that have sustained us might profitably influence staff development practice. Common sources of sustenance are our understandings that:

- our principles often stem from the mentors, friends and groups we spend time with, but also from chance influences;
- inanimate but impressive places and events have the power to consolidate and symbolise values;
- places and events act as settings for the application of principles;
- we use our lifelong interests to channel cherished values;
- our principles may have started as pragmatic responses;
- we use values-narratives to cover perceived negative aspects of character;
- we increasingly value values as we mature;
- with increasing age we are happy to be judged against our values;
- our psychological survival with well-being is assisted by friends who sustain the values we hold dear, by:
 - (a) temporarily accommodating of our values during joint projects
 - (b) bolstering them when they seem under threat;

- Values alone are insufficient to sustain us;
- Major affirmations throughout childhood and continuing, but relatively modest affirmations continue to contribute to our sense of well-being and resilience in adulthood.

The relationships between values, principles, pragmatics and practicalities may be summarised diagrammatically (see Figure 28 overleaf

Figure 29, Progress from naïve values to values-confidence and the role of affirmation



Chapter 8

Discussion Triptych: Beliefs and values into action

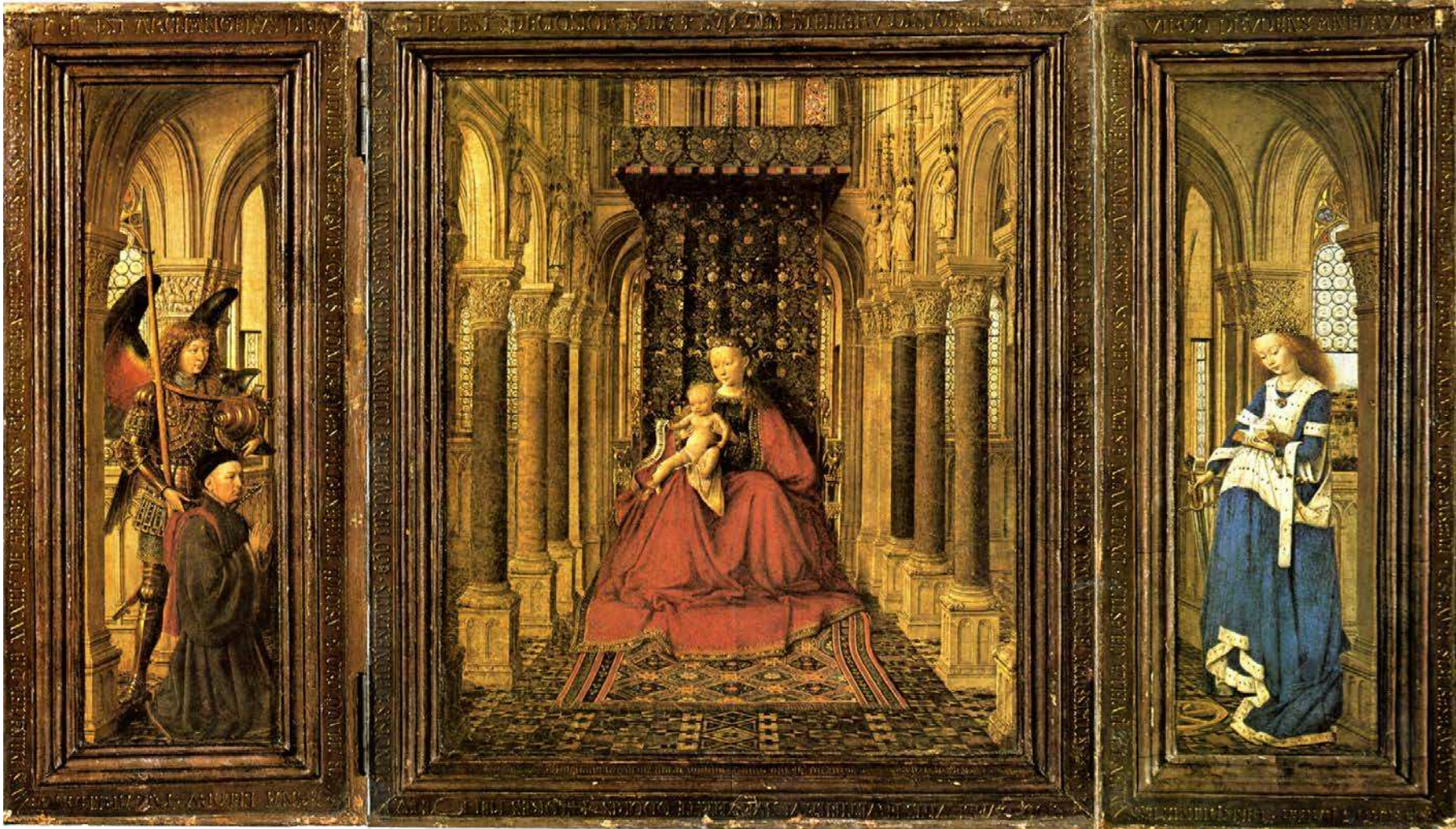


Figure 31, Jan Van Eyck, *The Dresden Triptych*, 1437

Chapter 8

Discussion Triptych: beliefs and values into action

This chapter focuses on the implications of *interdisciplinary, praxis-focussed auto-ethnography*. It shows how research itself and the emergent findings from previous chapters concerning resilience, have resulted in my action in education. I summarise, and provide examples of, a developing approach to staff development in schools, suggesting that it should centre upon agreed virtuous-values, positive relationships, friendship, and opportunities to discover or develop personal areas of creativity. I demonstrate that successful staff development can never be simply professional, but must always be personal too. After returning to the subject of resilience itself, I outline ten recommendations for personal and professional development programmes and claim that creative activity which explores and consolidates personal and community values, will not only sustain teachers but benefit the lives and learning of children. Consistent with earlier emphasis on wordless aspects of knowing, the chapter begins with a visual metaphor illustrating the centrality of values.

This research has taken me on a journey from naivety towards maturity in my conceptions of the role of values in my own and others' resilience. It has shown me commonalities and illuminating differences in accounts of the lives of my closest friends, but it has chiefly resulted in action. I have changed and clarified my thinking, my response to experience, my teaching and my contribution to staff development during the years of work on this thesis. My actions in turn have impacted upon my values and buttressed resilience. The impact of my changing thoughts is illustrated by a diary entry in a sketchbook in 2004.

Returning to an image

(See *Figure 31*)

... before a small and beautiful triptych by Jan Van Eyck. There is little mental space to track consciousness or the passing of time as this work confronts me. ... from another time and culture it silently offers a world-view very different from our own. It speaks of a

foreign conception of creativity. In its time creativity was an ongoing act of God's alone. If people were involved in creativity it was in breathtaking displays of 'God-given' skill like Van Eyck's. This tiny painting, arresting in its detail, stands out as a faith-object in a faithless world; an artefact of transcendent values in an age of tick boxes. Simultaneously it is difficult not to see it as embarrassingly impotent. Its day has passed. The Dresden Triptych hangs divorced from its time and place, far from altar, devoid of the accoutrements of prayer; distant from stories of its effectiveness. (JB, Sketchbook, June 21st 2004)

The medieval Christian triptych artfully articulated shared values, culture and a reflection on creation. These three-part metaphors, designed to help god-fearing communities make sense of life, were placed at the focus of chapel or high status room and meant to provoke contemplation, awe and prayer. They express the condition of *flow* in both construction and function. Before a triptych a person could leave humdrum existence, and in a silent ecstatic experience see their lives as god saw them.

The Dresden Triptych was commissioned in 1437 by the judge kneeling in its left panel. The archangel Michael, representing justice, presents the judge to Mary and Jesus. Written around the left frame is, '*God's messenger for the souls of the just.*' St Catherine symbolizes mercy in the right-hand panel. Crowned and wearing a costly dress she stands on the spiked wheel of her martyrdom. The central panel shows Mary holding a smiling baby Jesus who holds out a Latin scroll saying, '*Lean on me for I am gentle of heart.*' The dramatic architectural setting, ornate middle-eastern fabrics, crowns, rings, ostentatious clothes, mosaic floors and golden light, place this scene in a perfect world far from the dun-coloured lives and muddy alleyways of earthly cities. Carved prophets and scenes of loving sacrifice decorating throne and columns, establish the biblical sources for concepts of justice, mercy and gentleness. This artwork, the size of a laptop, – was meant to remind the onlooker of key values on each encounter. Whatever the contemporary interpretation, its message was that we should be lead by justice, mercy and gentleness.

Medieval religious paintings represent a culture which provided clear answers to life's big questions. Interpreted idealistically and from *my* time and culture, the artist's skill, resources and creativity answered those questions within a well-understood value-system. Viewed from a more relativist angle however, Van Eyck's masterpiece reminds us that its apparently positive associations may, '*...mask ... questionable values,*' (Craft, 2005, p. xxiii) - its first owner doubtless prescribed death and grisly punishments whilst claiming beliefs in mercy and gentleness. Less extreme values-discontinuities still characterise many personal and professional lives.

The sacred, precious and highly skilled qualities of medieval art seem far from today's fast-moving and materialistic contexts, but I want to use the triptych as a metaphor to help forge a new understanding of the professional development of teachers. The triptych at its best, like sonata-form, offered balance between apparently opposing forces (symbols of mercy and justice or the first and counter subjects of a sonata). Just as sonata-form centres on the intellect and artistry of the composer, the opposites in a triptych centre on a powerful unifying image – often the child Jesus. Because education is so important to me the triple sets of ideas put forward in this chapter also centre on the child, *everychild*.

In the following paragraphs I outline three themes I have developed in my work with schools over the past nine years:

- **values,**
- **relationships and**
- **creativity.**

The themes arise directly from the self and biographical analyses documented in the previous chapters. I have shown how important values have been in sustaining me and how significant values discussion and analysis has been in supporting friends' and my commitment to particular approaches in education. I have illustrated the ways in which values

discussions have deepened friendships and promoted new and productive relationships. Throughout the thesis and in the design of the research itself I have demonstrated the vital part creative approaches play in my life and resilience as a person and teacher. I have shown how each theme was inter-related in sustaining us - talking about values promoted friendship as did engagement in creative activity. Allowing the growth of values, friendship and creativity amongst my friendship group and examining those same features in myself revealed sources of resilience but also generated a sense of well-being often expressed by the research participants.

Each theme has demonstrably sustained me and the teachers in my sample throughout a life in education by reminding us that we were doing the right things. This made us 'feel good'. As I worked on the research for this thesis I became aware that auto-ethnography was helping clarify and direct my action in the world of education and invented the term *interdisciplinary praxis-focussed auto-ethnography* to describe it. The staff development courses I was asked to lead increasingly centred upon teacher well-being. Workshops started with the personal stories and values of staff and led on to a range of shared creative activities. Feedback consistently showed that this personally/emotionally directed staff development was appreciated by teachers and teaching assistants and that their enjoyment was passed on in a variety of ways to the children in their care.

Building well-being through teacher development

Nationally, there is considerable interest in the field of well-being. The work Layard (2006) has already been discussed, but the establishment of the 'Action for Happiness' organisation, and the on-going work of the Office of National Statistics to create a set of 'National Wellbeing Indicators' at the request of Prime Minister Cameron. (e.g. Independent 2010) has given the issue much publicity. In teacher training and development teacher well-being, however seems to have a low priority. Courses and the 'standards' (TDA, 2002/2011) only refer to teacher well-being tangentially. Meaningful subjects like identity, democracy, social agendas and moral

purposes are acknowledged as important but commonly unaddressed for lack of time, energy and permission. Yet my work as a teacher educator has consistently argued its centrality. My research suggests that a sense of purpose plays an important role in the well-being of both resilient teacher and motivated child and that teacher well-being is intimately linked with child well-being. Well-being arises in part, from positive relationships, opportunities to ‘*live in the direction of our values,*’ (Whitehead, 1989) and the existence of multiple opportunities to develop ourselves or feel a sense of growth.

For ten individuals in education represented in this research, I have provided ample evidence that resilience - sense of sustained and sustainable personal and professional fulfilment, involves the following:

a relaxed work/life balance

warm relationships

reflective or spiritual moments

values-congruence

creative collaborations

a sense of developing mastery in some creative activity

opportunities to discover and share the meaningful.

In each context values framed our testimonies. Beliefs, passions and attitudes drive our decisions, they direct the teaching, learning and life of my sample, yet were rarely discussed or developed in our experience of staff development. Staff meetings more commonly serve the passing protocols, procedures and control mechanisms required by the burgeoning bureaucracy of education. Staff development generally avoids the more difficult-to-express and difficult-to-measure, aspects of life. Yet the development of the ‘soft skills’, often highlighted by academic research (Dismore et.al., 2008; Cremin et.al. 2009; Hope, et.al.2008; Scoffham and Barnes, 2011) and government committee (see Chapter 4) may be central to addressing endemic disaffection. The apparent discontinuity between current in-service training and lived experience indicates a weakness in typical staff development. When staff development is seen as *personal* and professional, meaningful, engaged activity increases. If teachers’ Personal and

Professional Development (PPD) were more personal, active and creative, teachers tell me they would be closer to the motivating passions that took them towards well-being and a sense of meaning (Dismore, 2007; Dismore et.al, 2008).

Staff meetings and my triptych metaphor have features in common. Both are responses to a higher authority, both ideally seek to enhance conditions for individual and community and both need enthusiasm and collaborative commitment to take their programme forward. As *fundamental beliefs*, *personal principles* and *lifelong interests* are shared in a community, the capacity of the group itself is built. My research highlighted how values, relationships and opportunities for creative activity have been important in sustaining some lives in education. I now use the same themes to consider implications for staff development.

Below I list some staff development courses that have arisen directly from the research conducted for this thesis. I briefly analyse these courses and suggest that given a balance of participation, animated/meaningful dialogue and reflection, PPD can have transformative effects on teachers and children. The projects below were chosen from over forty examples (appendix 6) because they were formally evaluated:

- CCCU *Higher Education Arts and Schools* (HEARTS) project, (Downing and Lamont, 2006)
- *Creative Teaching for Tomorrow* (CTfT) project, (Cremin, et al. 2009)
- Pupil-voice 'TRACK project', (Barnes and Powell, 2008)
- Creative Partnerships London North, '*Space to Reflect*,' (CPLN) project (Dismore, 2007; Dismore et al, 2008)
- '*Finding the creative us*,' (FTCU) staff development programme (Engaging Places, 2009)
- Courses for arts/education leaders in Leeds (LARTS), (Price, 2010) and
- CCCU Masters modules on '*Creativity and Thinking Skills*' (CATS) conducted between 2007 and 2011.

Responses to courses arising from my research are likely to generate some of the language I use, but follow-up in assignments and focus groups have indicated sustained changes in participants. Detailed analysis of these evaluations would involve a separate research study, but put simply, personal responses from teachers were encouraging in that they corresponded with many of the findings of this research, (see for example Downing and Lamont, 2006; Dismore 2007). Evaluations suggest that resilience can be built by:

1. occasions to formulate, attend to and apply values
2. opportunities to make, sustain and deepen relationships and
3. chances to experience feelings of meaning through discovering personal creativity.

I therefore reflect on these features in the context of my research and the action it has provoked, under three headings:

- Values
- Relationships
- Creativity

Values: forming, attending to and applying them

Schools have traditionally been assigned the role of handing down community values. They are also seen by many as central to effecting social change through changing values (e.g. McPherson, 1999, Ajegbo, 2007), yet the values that actually drive their decisions can be low level, contradictory and non-virtuous. Powerfully implied values like competitiveness, economic success and the superiority of the intellectual are built into the system. Such exclusive values provide meaning for the few, whilst inclusive values like compassion, fairness and generosity may seem peripheral. The result may be a resigned attitude to ‘higher’ values or simply lack of interest - several friends remarked on the poverty of consequential conversation in staffrooms, not because teachers were incapable but because no one initiated it.

Values-literate, creative and positive communities cannot ignore practical realities. If '*all action is moral action*' (Booth, 2009), complex institutions like schools need to apply agreed values to major decisions like philosophy, curriculum, environment and relationships but also to litter, uniforms and lunch menus. Unarticulated or uncoordinated values will be arbitrarily and inconsistently applied and work against inclusivity and the growth of a positive culture.

Clarified values do not necessarily arise from conversation. '*Situations might provide a push towards values,*' Cherry remarked, (C.G.d). Places and practical contexts can generate the stirrings or consolidation of values – Julian's and mine in cathedrals, Cherry's in Uganda, Stephen's in natural landscapes, Grenville in choirs. In each of the staff development courses I have led since the inception of this research, I have tried to acknowledge, celebrate and utilise the complex sources of values including, places, friendships, cultures and shared experience. Each source is commonly associated with the 'flow' state.

Flow and values: I described (Chapter 5) how powerful memories of the security and belonging generated by religion were revived by living and working in cultures where religion remained vital. The places of ecstasy in Malaysia, India, Bali and Kenya - mosque, temple and sacred landscape - offered the same stillness as Van Eyck's triptych. My diaries and sketchbooks (Ken. 1974, Mal, 1984, Ind.2003) record holy places in many cultures, each designed to generate the features of flow in devotees. Ceremonies in each culture used words, silences, objects, clothes, decorations, movements, buildings, gesture and orientation to *transform* people and time by taking them beyond themselves. I wondered if schools may have something to learn from religious practice of invoking periods of flow and so aimed to generate it through engaging activity and reflection in each planned session.

Staff meetings usually avoid silence, movement, artefact or ecstasy. Flow is not common in after-school meetings, but evaluations suggested that PPD

can engender creativity, deep engagement and wordless ways of knowing and that they are highly valued. Some participants commented on the sense of 'nurturing' they encountered (Dismore, et al, 2008). Teachers in the CATS and FTCU courses reported that '*time changed,*' when they were fully involved in exercises meaningful both to them and their children. Children in the TRACK Project reported similar things (Powell and Barnes, 2007). A busy artistic director in the CPLN course said he found the time for:

... play and exploration. I liked being given the freedom and luxury of having available time, artists and resources without having to produce a defined product. I loved moulding and mulling over ideas. I loved the freedom of exploring different paths and journeys, turning a corner and allowing myself to be positively surprised...I loved to play with ideas with other people. (Dismore, 2007)

Values and a direction: Talking about values is essential if we wish to form and fulfil aims. The progress of my conversation with Grenville was typical in the way his thinking about values was gradually refined towards his final succinct statement:

...you need to clarify the principle elements, you can give students a rationale for studying music in higher education, 'if you want to be an agent for change then you need to come and study music in higher education.' So all the lines of development - which include community, respect for the individual and respect for the self - come through very strongly. I think that unless you do that [express your values] it's difficult to know why you are doing what you are. (G. Con. 1, p.4 28th March 2008)

Both Stephen and I involved values centrally in our CATS and CPLN courses as well as our joint publications. In the CPLN course head teachers, artists, and theatre directors explicitly aimed to create new, values-led cultures in their institutions, based around the concept of positive communities and personal and communal well-being. They collaborated on an experience for children and staff in eight schools which would direct

attention to values and value-directed action (Cunningham, 2008). For several terms afterwards each school reported new-found cohesion and motivation. Schools reported growth in interpersonal sensitivity, warmer relationships, and much less aggressive behaviour. One head teacher remarked that the event had provided:

...opportunity to reflect on some inner truths which are often forgotten in the daily push to raise standards without acknowledging just who we are doing this for and how we might do it differently. Reflecting on the very essence of how we feel about ourselves as learners and engaging the emotional well-being of the staff and children is paramount to achieving higher standards. (JB, CPLN, research notes,17/06/08)

Values imbue such statements and can strongly influence school cultures. 'Successful' schools are similarly explicit about their values (Alexander, 2011, website), but dialogue is crucial if they are to live them. When school managers empower adults and children to discuss personal values, participants often remark on the meaningfulness of the opportunity. In such discussions the body language changes – heads and torsos move forward towards each other, smiles multiply, eye-contact increases, tears sometimes fill eyes and conversation increases in intensity and volume (JB, FTCU research notes, 05/01/09).

Even after formal employment ceased, values play a similar meaning-making role. Two retired friends still use value statements in conversation related to past work as if it were present. *'I put the children first before teaching,'* said Angeles retired for five years. Similar job-related identities dominated statements about values from teachers in mid-career. Vincent emotionally spoke of his *'hopes for the young people,'* in his care, Peter spoke enthusiastically on promoting creative links *'to cohere the communities,'* with whom he works.

Relationships: building and sustaining them

My research has undoubtedly deepened my friendships. Mutual affirmation, intense conversation and (Danny's term) the *temporary accommodation of another's values* (D Con 2.2), emerged as key features of friendship. More predictable attributes like reciprocal support, detailed knowledge of personal and professional life and the overlap of values were also well-represented in our discussions. The realisation that friendly conversation also sustained and reinforced personal resilience, suggested that opportunities to forge and expand friendships might also be an appropriate aim of PPD (JB, Rn, 14/07/05).

Whilst many PPD sessions address what has become known as 'emotional literacy', they rarely appear to seek the germination of friendships between staff members. The concept of emotional intelligence (Goleman, 1996) has developed alongside a resurgence of attention given to the social and communal mapped by Jones (2009). Whilst emotional literacy is not the same as friendship, it exercises its raw materials: liberating, lasting and supportive relationships. Features like these may be major components of what we report as well-being.

My evidence has demonstrated a number of ways in which friendship works to construct a values safety-net when values seem at risk. It appears friends protect us in four distinct ways: mutual admiration, meaningful projects, rich conversations and buttressed values.

Mutual admiration: Typically friends admire an aspect of each other's life, morals or personality. Occasional 'focused affirmation' may be more valued than simple, non-specific approval. Targeted and articulated praise may at times be vital for a sense of growth and fulfilment (Ryff, 1989). Indeed when friends did not receive a level of detailed support in their jobs they suffered isolation. Robert reported little '*meaningful feedback*,' in teaching (chapter 6), Stephen and Julian noted a similar lack of sustenance in past roles, which in each case rapidly resulted in job change. The uncontrived affirmation of friends and sympathetic colleagues is as important for adults as for children. Stephen claimed such validation sustained two of his friends through many professional challenges;

Meaningful projects: Practical and creative activity with friends promoted conversation well beyond the specific context. For me a choir, a hospital, a meal, an educational outing, a college union and a professional development meeting, provided the unpredictable stepping off points for friendships. Just as native American counsellors use collaborative craft projects as the background to therapeutic sessions (JB, diary 1997), meaningful conversations grow out of shared activity. In the GENERATE project (Barnes, 2010), authentic shared projects applied across generations and within families resulted in improved mutual understanding.

Rich conversations: Enriching and complex conversations characterise my friendships too. Very early in our relationships we revealed what really mattered to us, what we were aiming at in life and work, what frustrated us in achieving these aims. These conversations continue and serve to expand friendship. Danny made me aware of the provisional nature of some of our shared values. In observing that at times values were shared for the purposes of, '*joint projects and even animated conversations*' (D.Con.2:1) he opened my eyes to the mutual survival-benefits of even temporarily shared values.

Buttressed values: Having initially characterised friendship as a close alignment of values, it surprised me that friends' values did not align with mine or each other's'. What emerged from analysis was a more complex and dynamic picture. Neither were agreements as robust as they once seemed. In choirs I support Grenville and Julian's uncompromising and musico-centric view of community-making, but I do not go so far when talking to Cherry, Stephen, Vincent, Robert, Peter or Angeles – they see community in different ways. My value for the environment and sustainability becomes stronger with Stephen, my sensitivity to unfairness becomes intense when I speak with Angeles as does my interest in the poor when with Robert or Vincent. The short-term nature of these temporarily intense beliefs does not weaken them, or make them dishonest; indeed in testimony it boosts friends' values-confidence. Similarly the value I place on nurturing creativity is supported but not whole-heartily subscribed to by

my friends. Such observations lead me to define good friendships as involving, the paradox of unquestioning support given by half-hearted believers. This support is especially evident in times when values are challenged.

My friends rally round to bolster my flagging ideals when they see me under pressure. This is true at the most profound and consistent level with Cherry who is aware often before I am, when my values-energy is deteriorating, but such support is a characteristic of all my friendships. Just as the safety-net of friendship tightens in response to threats to the values they appreciate, it subtly adjusts to repair them by providing gentle but targeted praise. Whilst values between friends may not be as closely aligned as we imagine, their temporary accommodation ensures reciprocal psychological survival in times of doubt, threat or disillusion.

Friendship and positive communities: My findings on friendship led me to look for the opportunities in current staff development practice to develop stronger inter-personal relationships and friendships –they are rare in my experience. Again the role of keeping abreast of with external requirements dominated in the forty schools I have worked with over the past ten years. The projects I have led in this time have therefore included experiences and activities designed to prompt deeper relationships, through necessary collaboration in meaningful and creative pursuits and shared reflections. The data from the stories of my friends suggested positive communities resulted from such conditions as well as created them.

Sharing binds communities and can build values. Shared experience of many kinds became the cornerstone of the FTCU programme, for example. This PPD course covering two terms took place out-of-doors: in Canary Wharf, an abandoned cemetery/nature reserve, an art gallery and the streets surrounding the school. Each session was social, active and exploratory with no defined objective, and followed by friendly discussion back at school. Teachers planned similar open-ended experiences for the whole school community, where familiar places were simply explored through the senses. Feedback showed that the experiences for both adults and children

were positive in that participants remarked upon the growth of trust, communication, community, freedom and hope, (Engaging Places, website).

Positivity in relationships and institutions is not everything. My positive experience must not be at the expense of another's negative one, neither could anyone's negative emotions be treated as inadmissible. A sustainable positive community is one in which burdens are shared as well as values. Noddings reminds us that, '*education for happiness must include education for unhappiness as well,*' (2003, p. 31). A positive community should not cause its participants to submerge or deny negative experience, but provide the background of love against which negative events are experienced. MacIntyre (1981) showed how cultures might become virtuous and I believe schools are strong candidates for such transformation.

Family relationships: Friends resisted distinctions between personal and professional life. 'Family values' for instance rated high on all lists of core values. Julian placed 'relationships' in his top ten values, but added that though he was, '*not good in groups,*' relationships with family and a few friends drove his actions in the world. (J. V.Q). Group analysis of the term 'family values,' revealed that values *handed down through family* (D.G.d) and the happiness, security and health of family members often outweighed other values. Some spoke of partners' influence in sustaining and consolidating their values. All friends shared professional doubts, dilemmas and challenges with their partners, some with their children and other family members too.

The key value of family is barely mentioned in official work contexts. In university and school staff meetings I have never heard mention of the opinion a colleague's partner or mother – indeed the very suggestion might be greeted with embarrassment or derision. My reading of the evidence of friends' and autobiography suggests that PPD should include reference and deference to family – it would benefit from the inclusion of family in some activities too.

Creativity: finding and constructing purpose

Creativity in education is often justified as a means of keeping the wheels of industry and commerce turning, but it can fulfil more virtuous and personal roles. My research has suggested that systematic involvement in creative activity might significantly build the capacity of teachers to reach higher levels of commitment, imagination and fulfilment. Creativity for me (see Chapter 2) covers all spheres of human activity, but I have observed that when teachers discover or develop the areas in which they feel most able to be creative, an enhanced sense of meaning and fulfilment often follows, (Barnes, 2003; Scoffham and Barnes, 2011; Barnes, 2011b). As Craft (2005) reminds us, creativity, meaning and fulfilment result from the values we hold, and thus we need to agree on values if teachers are to be empowered in the struggle to make the positive, personal, social and educational differences they hope for.

Creativity and values: The first owner of the Dresden Triptych presumably felt that values of mercy, justice and faith helped him do his job effectively. Equally teachers cannot effectively apply creativity in schools without referring to values. Through research and experience I have come to believe that simple awareness of personal creativity can help us discover and strengthen the virtuous-values we prize. Creativity is the vehicle through which we can best express our values. Community for Julian, Peter and Grenville, compassion for Danny and Vincent, fairness for Angeles, kindness for Stephen and carefulness and family for Cherry, are firmed-up and beautifully expressed through their creative strengths. My abilities as a creative communicator are most often directed towards capturing views on family, hope and love.

Creative practice is not inherently virtuous however. We know it can be put to evil uses. In encouraging risk-taking, standing out, questioning and challenging, conceptions of creativity may run counter to the values of home culture. There are wise routes through such dilemmas. Craft suggests creativity is not only about *'alternatives and possibilities, it offers inherent potential for evaluating the worth of any creative outcome by considering [its] implications...'* (Craft, 2005, p. 116). Robinson emphasises the self-criticality inherent in the arts and all creativity (2010, website). If cultural

sensitivity and even-handed evaluations are part of the creative process then some dangers of creative colonialism may be avoided, but as with all powerful ideas creative practice must be handled with care. Nurturing creativity wisely takes people to different places and thus creativity in schools must always be approached with sensitivity.

Relationships: Creativity happens at points of interaction. Responses to joint projects, compositions, instruments, materials, words, places or lesson plans all were mentioned as catalysts for new and valuable ideas in the minds of individual friends. John-Steiner's (2006) research into 'creative collaboration', challenged the romantic image of the lone creative genius and showed that the meeting of minds was the more common source of creative advances. Similarly, Craft's, 'little c creativity' (2000) occurs more commonly in groups than alone, partly because of the tendency of human beings to affect each other's feelings. Sizer writing about the CPLN project adds:

Individuals by themselves are not as immediately creative as they might imagine themselves to be. They are often shaped by what others expect of them, by fashion, by imitation. They find it disconcerting to be unique, so they hide behind a mask, fearing to reveal their vulnerability, their limitations and their isolation. Most have tasted only a fragment of the possibilities open to them in their own civilisation, let alone in other civilisations. It is only when they look at their neighbours, and ask what other ways there are of being human, that they recognise that the key to a more adventurous kind of creativity requires not so much self-awareness as partnership. (Sizer, 2007).

Collaborative or personally meaningful 'possibility thinking' (Craft, 2000, Craft, et al., 2008a) does not simply generate satisfaction, it often seeds friendship. Each friendship archived in this study was generated in a creative context. Almost every creative thought of mine has resulted from sharing ideas, feelings or experience with friends. Recent PPD projects lead me to suggest that this may be a common experience.

Meaningful teaching: Although teaching is a highly creative activity many teachers fail to acknowledge the creativity in their practice. Teachers rarely feel like creative beings. Convinced by medieval notions that creativity is special or 'god-given'; many deny the possibility of creativity in

themselves, (Beetlestone, 1992; Sennet 2006; Cremin et.al.2009). Research in four schools for the CTfT project showed that teachers can ‘discover’ areas of personal creativity when collaborating with experts who already carry the label ‘creative’. ‘Creative Practitioners,’ already confident in their own definitions of creativity quickly identify it in the daily lives of teachers, and when they name hitherto un-recognised creative acts as creative this can have a hugely positive effect on teachers. One reported that such feedback led them to ‘stay in education’, others speak of relaxing their teaching style, ‘going with the flow,’ relating more openly to children and helping them discover creativity in themselves. Such evidence led the evaluation to conclude, firstly that, ‘*Collaborative working led to a marked enhancement of teachers’ knowledge, understanding [and focus on creativity].*’ And secondly that teachers found significantly increased pleasure and satisfaction in their work, (Cremin, et.al., 2009, p. 39)

Democratic conceptions of creativity are often accompanied by observations about its positive impact on relationships (Roberts, 2006, HM Government, 2007, Fredrickson, 2009). Discovering personal creativity often arises from collaborative attempts to solve a problem. When Stephen and I defined creativity as ‘connection-making’, colleagues following the CATS module re-categorised playful or unexpected solutions, salving an inter-personal crisis or jointly solving a dilemma as creative acts. They noted that under this definition, creativity took them beyond the habitual and ego-centric and built new relationships and perceptions of self. Such claims for creative approaches are of course contested. Sennett (2006) sees egalitarian definitions of creativity as privileging ‘superficial skills’ like confidence, teamwork and initiative over knowledge, craft and skill. Whether or not confidence and initiative are superficial attributes, such criticisms remind us that creativity cannot escape from values.

Fulfilment: Despite contrasting values and different creative journeys my friends found that personal creative action was meaning-making to them. Angeles remarked that she always tried to, ‘... *value things above the breadline- [like] literature and art... you can carry it with you wherever you go,*’ (A. Con.1:2). Stephen associated creativity with, ‘...*a wider sense of*

meaning,' (S. Con. 1: 3). The differences between each articulation underline the multifarious manifestations of creativity. Creativity is a quality many educationists strive to bring out of others, as Peter said, '*...creativity is one of those ways in which we develop... people like the feeling of developing,*' (P. Con. 1:1). Cherry explains her joy in pottery as being able to, '*share something with others,*' '*...pleased I can do something I can do well, but pleased that it gives me a role in life that's not just being a teacher,*' (C, Con. 3).

Wittgenstein sought to address the difficulties of talking about meaning. He reminds us of the literal meaning of meaning, '*A name means an object. The object is its meaning*' (2001, proposition, 3.203), but follows, '*There are, indeed things that cannot be put into words. They make themselves manifest. They are what is mystical.*' (2001, proposition, 6.522) The 'correct' method of talking about the meaningful, Wittgenstein suggests:

...would really be...: to say nothing except what can be said .i.e. propositions in natural science ...and then, whenever someone else wanted to say something metaphysical, to demonstrate to him that he had failed to give meaning to certain signs in his propositions... (2001, proposition, 6.522)

This answer feels inadequate - until one understands personally what Wittgenstein calls '*the sense of life,*' the activity or state in which we suddenly feel a sense of 'rightness' and purpose. For me the feeling of being truly alive is found in, image, music, poetry, movement, gesture, relationship, and sensory experience. These provide a sense of connectedness to something bigger. My friends find similar things important. Perhaps the reason the 'useless' (but creative) arts have survived so vigorously is that they seek and make meaning. Other kinds of creativity make meaning for my friends and me, but the links between creativity and meaning-making need more research with greater numbers and a more layered narrative. My research simply shows that ten seasoned teachers have found that creative pursuits most easily generate conditions that correspond with their sense of fulfilment. Such discoveries cannot rely on chance or remain confined to holidays and hobbies but must be daily represented in professional life too.

Building capacity and resilience in a learning community

Values, friendships and discovering areas of personal creativity, according to my research, are important components sustaining a life in education. Analysis also suggested that consciousness of our unique blend of skills and participation in social and natural worlds are also common features of the resilient teacher.

Resilience in all people is coloured by culture, environment, experience, personality and many other variables. Though my research has illustrated its personal unpredictable nature, resilience is a common factor in each friend's sense of well-being, yet is not considered a 'dimension' in Ryff's important study of the subject. I suggested in Chapter 4 that other elements would be added to Ryff's well-being indicators if we took a less western individualist/materialist stance. Friends identified many similar features to those in Ryff's list, but went further. In addition to contributing to their own resilience, each expressed the wish to extend feelings of well-being in the learners with whom they worked. They achieved this by developing and sharing their most cherished values through the medium of their particular passion. When friends were able to apply virtuous-values (always in some way social, in my sample) to their teaching, they reported the sense of happiness in both themselves and their pupils was in some way measurable. As they have matured, these teachers have sought a balance between social values, creativity and personal fulfilment. For some, Stephen, Grenville, Angeles and Danny, this desire reached well beyond their own community.

Extending well-being beyond our immediate circle takes greater resources than our own. From the reviewed literature and analysis of experience, this research and recent projects have identified three classes of resource that contribute towards well-being in a school community: teachers' experience, children's voice and the science of learning. Brief discussion will, I hope explain their potential role in making PPD more effective in building sustaining and sustainable communities in school.

Teachers' experience

Conversations with nine friends confirmed to me that teachers bring their whole lives to their teaching. What happened to them when they were children, the attitudes, beliefs and values they formed before adulthood appear more influential on their pedagogy than government policy, or other external influences. Yet external pressures affect us; they change the very language into which we put experience. Members of my PPD projects inevitably began to use the language I introduced to our discussions: ‘well-being’, ‘creativity’, ‘fulfilment’, ‘joy’, ‘values’, ‘beliefs’ and ‘resilience’. Because such words carried separate and profound meaning for each participant the values-discussion in each session became central. Values-discussions became quickly animated. In such discussions I recorded, ‘*the body language changes – heads and torsos move forward towards each other, smiles multiply, eye-contact increases, tears sometimes fill eyes and conversation increases in intensity and volume,*’ (JB, FTCU Rn, 05/01/09).

Currently the experience of many teachers is coloured by language borrowed from the stock market: *advantage, booster, comparative, competition, compliance, delivery, efficiency, exclusive, focus, management team, objectives, payoff, profiles, profit, targets, value-added and winner.* This competitive and aggressive tone is far from the ideals and values most express during ITE or class teacher interviews. The teachers in my small sample were more engaged by the language of identity, emotion, community, philosophy and the dialogue between self and subject-discipline. Such interests do not necessarily imply a drift towards the language of the health spa: *tranquillity, therapy, comfort-zone, retreat, holistic, aura, special, beauty, natural, away-day, relaxation.* Neither the vapid language of spa nor the aggression of the marketplace fits - teaching and learning requires its own language. A language specific to each school community is best developed by talking about values

The consensus between analysis of conversation with nine friends and of values-based staff development suggests that the values discussion *itself* can be a catalyst for growth. Exposure to different expressions of what is meaningful is a creative opportunity in itself. This observation is best illustrated by the example taken from the FTCU course responses:

Staff in the FTCU project agreed that they wanted to develop creativity. PPD activity was initiated by an outsider's report on the values observable in the daily life of the school. Staff were asked to identify singly, then in groups, the values which guided their actions in life. Discussion was intense and animated, statements collected, commonalities identified and clarified. There were subtle differences in each interpretation. These differences proved the most important aspect of the ensuing discussion – 'How can we as individuals take these shared values forward in a way that maintains both individual integrity and builds community in the school?'

Discussion uncovered previously unexpressed values involving, environmental and interpersonal care, religion, social justice, all differently influential in the lives of individuals. Exciting and original suggestions arose from the meeting points between personal values and nuanced redefinitions of established school values. When illustrating the value, '*care for each other*,' for example, one teacher vowed to use more personal stories in her interactions with the children. Another suggested a share-a meal day at school where parents brought typical foods from the many cultures they represented. A parent governor suggested she taught all the children a song from Somalia. Defining creativity as, '*valued and original connection-making*,' many newly, and with evident satisfaction, recognised their contributions as creative.

Figure 34, Teachers' experience & the values-discussion (Engaging Places, 2009)

Shared values are difficult to establish even amongst friends. The same word may contain contradictory elements for any two people. Values are multifaceted and linked to our unique experience, their relative importance changes perhaps daily, but complexity is no reason for avoiding values discussions. My friends' belief in the *humanising effect of creativity*, for example, arose from deeper beliefs in kindness (acting generously for the good of others) and the possibility of fulfilment. Between them friends constructed a hybrid-value: belief in, *nurturing creativity in others so that they may feel more fulfilled* (G.d.) - their belief in kindness being expressed in well-being promoted by creative activity. This led us into difficulties. If interests in creativity were driven by a belief in kindness then unkind outcomes like frustration, difficulty and pain commonly associated with creativity would have to be disallowed. We discovered that paradoxically, a fundamental belief (kindness) at times needed brief suspension if a more superficial belief (creativity) were to be used to extend it. Such difficulties illustrate why the wordless might profitably have a more prominent role in both PPD and pedagogy.

Teachers need experience of the wordless to rediscover confidence in their existing and tacit knowledge and abilities. Knowing is only partly captured in words; *felt* experience was just as important to each interviewed friend. Action in the form of the arts, environmental or social sensitivities, spoke louder than words. Enquiry into the experience of teachers has led me to believe that PPD must include many opportunities for value-led action. The values that lead will differ in every setting but continuing the triptych theme I can suggest three for consideration. Teachers should work to revive *hope* in a world where traditional sources of hope have withered, build *love* in a society characterised by suspicion and escapism and nurture shared experiences of *joy* in our relativistic and anxious culture (Noddings, 2003; Baylis, 2007)

Children's' voice

Experience and past mentors strongly inform our approaches to teaching. Each literary or personal influence in the lives of my ten subjects placed the child's needs, personality and present life at the centre of their philosophy. Whilst this thesis is not the place to fully discuss the relationships between teacher resilience and the child's voice, each friend described how child-centred approaches had become *increasingly* important through their careers (eg, D con 1; J T con, 2012). Teachers and early years practitioners in recent PPD sessions frequently claim the same. Some point to the originality, morality and wisdom displayed by children in children's parliaments and with Children's Commissioners (Children's Commissioner, 2011, website). Experience, international agreements and research support the United Nations calls for the genuine involvement of children in decision making that affects them (for example, Ahmad, et al, 2003; Ruddock and Macintyre, 2009).

Genuinely affirmative approaches to children and their learning are however missing from many schools. Rigorous assessment, competition, comparison, grading, streaming and separation may be positive experiences for a few, but all rest on various types of exclusion. Creative and cross-curriculum projects in which I have been involved (Barnes 2011a) have convinced me that affirmative and inclusive change is eminently achievable within current

policy (see Driscoll, et al 2012; Wrigley, et al 2012). Prominent amongst the outcomes of these long-term creative projects are reports of significantly improved inclusive practice throughout the school community. Inclusive practice in the context of Creative Partnerships (2012) and CapeUK (2012) projects for example, involve listening carefully to children at all stages and basing progress on their contributions.

Current national policy towards children is dominated by the cross-professional approaches to children's well-being required by the Every Child Matters (ECM) legislation enacted partly in response to the tragic death of Victoria Climbié (HM Gov., 2004: DfES, 2004). Children's views were canvassed and were described as central to the 'five outcomes' which link social, health and educational care of children. Since ECM all authorities working with children must work to facilitate their

- Safety
- Health (physical, social, mental and spiritual)
- Economic well being
- Enjoyment and achievement
- Positive contribution.

The child-centred intentions of this legislation link closely to the creative, relationship and community-based, values-conscious PPD practice for which I have argued. The Track project found that schools where pupils were empowered and enjoyed more equal relationships across the generations: creative practice, confidence, 'warmth' good relationships and rising standards of achievement were the norm. One child in such a school summarised the atmosphere, *Everything is very peaceful, lots of people in this school have got some rough times or tough times at home and when they come in in the morning...I think we do care a lot for each other* (Barnes and Powell, 2008, p.18)

The science of learning

During a thirty-nine year career, as cherished values and practices in education were compromised and changed by pressures external to the

classroom I sought the support of researchers. I critically addressed the influence of research in chapters 4 and 5, but am chiefly aware of its corroborating function when I doubted the evidence of my own experience. I found myself attracted to what Greenfield calls, 'the new science of learning,' (neuroscience and cognitive psychology applied to learning) partly because so much confirms my experience in the classroom (Howard-Jones and Pickering, 2005; Goswami and Bryant, 2007; McCabe and Castel, 2008; Geake, 2009). I have included sections on neuroscientific research in my writing and in the planning of PPD sessions. This interest has dangers as well as benefits. Religious decline, relativism, materialism, globalisation and 'market forces,' have worked unintentionally together to elevate scientific method to a highly influential position. 'Findings' from neuroscience can easily lead to conclusions that reduce perceptions of the infinite variability between humans on which I have dwelt. Presented with a scanned brain image, relatively 'unscientific observers tend to believe what is said more easily regardless of its accuracy (Keehner and Fischer, 2011). Whilst Howard-Jones, Geake and others have done much to expose 'Neuro-myths' and 'psycho-babble' many teachers are too easily persuaded by scientific-sounding, but inaccurate 'quick fixes'.

Education should never be led by science. The curriculum derives from the dominant values of those that control schools and neuroscientific research is not relevant to value-formation. Each individual child is so different from the next that no scientific theory could cover the infinite number of variables. However neuroscience can make a contribution. Neuroscientists have suggested that the emotions are central to the learning process and that joy constitutes the optimum condition for learning (Damasio, 2003). Equally they have shown us that fear and distress can be responsible for neurone death (LeDoux, 2002) and that the connectivity within the brain can be stimulated and capacity for thinking and remembering increased (Robertson, 1999). Intelligence can be learned (Shayer and Adey, 2002). Neuroscientists now accept that the potential for learning new things is not age-limited (Blakemore and Frith, 2005). Such statements corroborate what I know from experience. It is the combination of personal experience,

professional knowledge and relevant insights provided by science, that we may improve our pedagogy for the benefit of all children.

What we decide to teach children has little to do with neuroscience, but *how* we teach them may be informed by its offerings. Experience combined with agreed moral or virtuous stances, or wisdom has marked out the best of human behaviour for millennia (Sternberg, 2003; Craft, et al 2008(b)). The wisdom of experienced and successful teachers is a powerful resource. Teachers know how to motivate, sustain and develop learning over significant periods of time, in large, disparate groups of young people. This and other pedagogical knowledge must be captured and shared more efficiently through increased classroom research (Pollard, 2010; Alexander, 2010). However, research, wisdom, and experience are not ends in themselves; I believe they should be directed towards the well-being of child, teacher and society. Such flourishing has been the aim of education since Aristotle - there seems little reason to revise it.

Science cannot provide inner certainty, but it can shed light on techniques, environments and conditions for learning. Three authorities, that of the wise adult, scientific research and the child him or herself provide a more balanced base for PPD. Each brings a different perspective and meetings between them offer limitless occasions for creative solutions. Science may provide a *temporary* boost to the loss of professional confidence, but is also the means for teachers and children to reflect on their own practice. Recourse to science cannot avoid values but can be effective in helping reinstate a values-led pedagogy by supporting teachers in reprioritising virtuous-values and 'soft skills' as both means and ends of education (Greenfield, 2003; HM Government, 2008; Dismore, et.al., 2008). Like the two wings of a triptych however, the wise adult and the scientist of learning may represent opposing forces, only if their skills are centred upon the well-being and the present-tense positive experience of the child at the centre can we feel confident of balance.

Staff Development to build capacity and sustenance

The combination of experience and knowledge described in this thesis and discussed in this chapter leads me to offer a simple model of staff development. What I see as a capacity building PPD sequence begins with the values-discussion and time to develop friendships and creativity. My research indicates that these three components of staff development promote strong feelings of well-being and job satisfaction. Where teachers feel such fulfilment, their social qualities typically lead them towards desires to share its causes and effects with the children they work with.

I have not included the voices of children in this research but from the outset my intention has been to discover what sustains a teacher's life in education so that the lives of the children they care for is improved (see Chapter 1 paragraphs 1 and 2). Research among my friends and a large number of staff development sessions led over the last ten years, confirms to me that teachers, want to share the personal benefits of working on values, creativity and relationships with their classes. My experience in teacher education has shown that where the joy of creativity and values congruence is successfully communicated, children show many signs of increased well-being. A key indicator of high levels of well-being amongst children is improved and relaxed relationships between child and child, child and teacher. I am currently researching this element of my theory, but early findings from research (Barnes, 2011, 2012a and 2012b) suggest that children's well-being, measured by the Leuven scale (see Laevers, 1994a and 1994b), can significantly improve as a result of teacher interventions. The interventions observed were not specifically directed at child well-being but the benefits came through extended creative music, drama and art projects conducted by adults who themselves report the personal therapeutic effects of involvement in creative activity.

The improved social and psychological environment arising from adults with well-being working with children establishes a virtuous spiral of well-being returning teachers, to higher levels of well-being. From this more positive position, my evidence indicates the teacher has greater capacity to deepen their understanding of values, widen their relationships and develop their own creativity. This may be diagrammatised as follows in *Figure 33*.

A virtuous circle of staff development

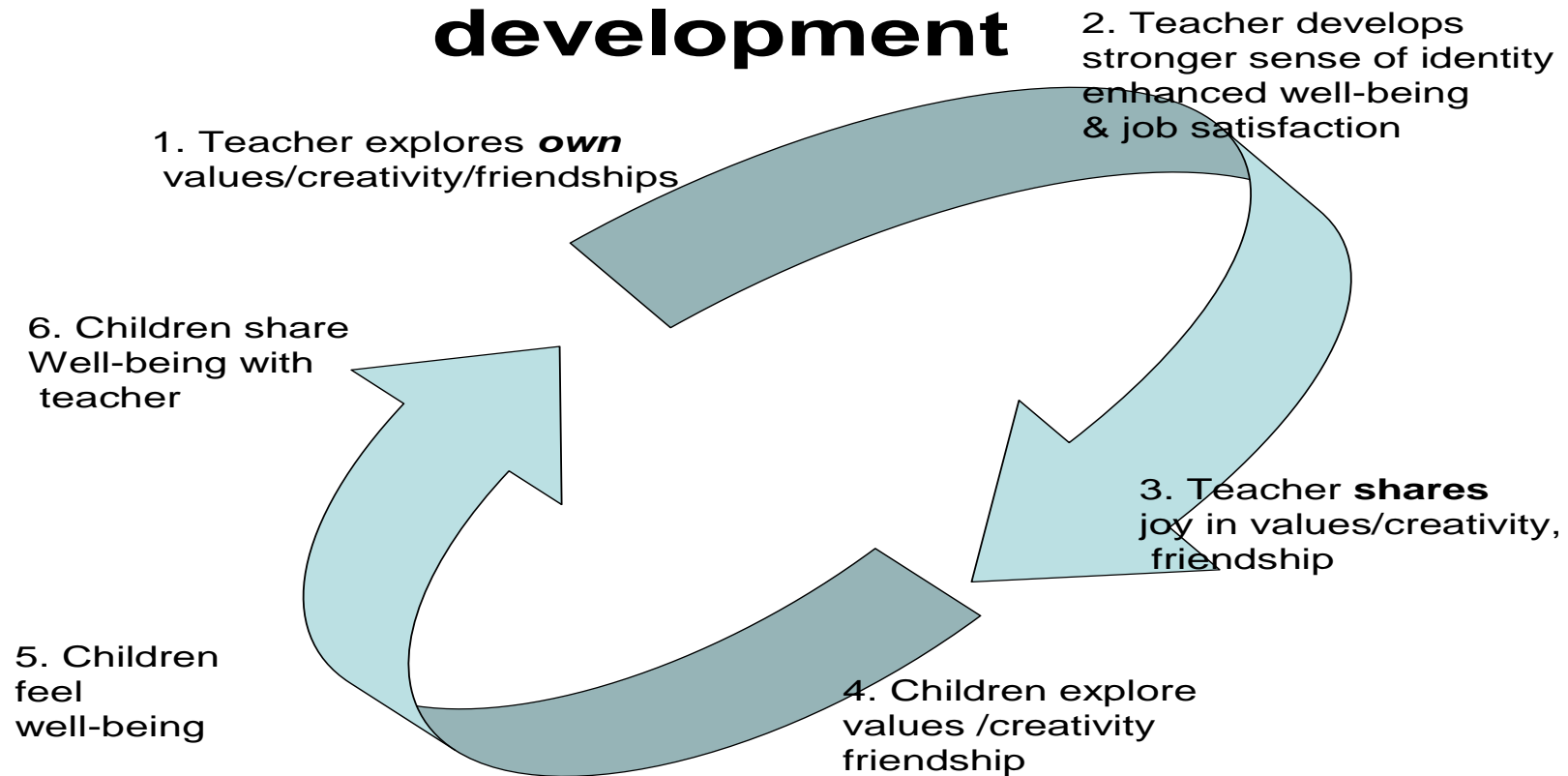


Figure 33, Building teacher well-being impacts upon children who further boost the morale of teachers

The themes summarised in Figure 33 arose from experience, biography and the wordless aspects of ten educators' lives. In schools where staff well-being was built and nurtured, evaluation of my PPD courses reported the school experience of children immediately benefitted. In chapter 4 I identified literature which indicates that building capacity by constructing a positive social, spiritual, intellectual and physical environment is likely to sustain teachers through change and challenge. For children this may work through providing plentiful opportunities for them to identify and develop those early-formed positive attitudes and worthy ideals which spawn values. For their teachers identifying values, promoting supportive friendships and applying their values through creative activity will result in greater job satisfaction.

Interdisciplinary praxis-focussed auto-ethnography leads me to action in the world of education. In this thesis it has led me towards an original claim. The knowledge gained through the process of auto-ethnography suggests that staff development aiming at capacity building amongst teachers should start by attending to their personal life. A professional life quickened by renewed attention to fundamental values, friendships and childhood creativities is one that grows resilience and other aspects of well-being. The ten proposals with which I end this thesis arise directly from experience of some sixty staff development projects in schools and institutions across England conducted over the period of this research (Appendix VI). The focus, enthusiasm and resilience required for each project arose directly from the collaborative process of reflection, self-examination, self-questioning and discovery detailed in this thesis. From a combination of research and experience therefore, I suggest that schools consider the following to improve the precious lives of their children – not in the future but now:

Ten proposals to frame Personal Professional Development

Make the 'values conversation' amongst and between staff, children, parents and community a frequent feature of school life.

Educational institutions should be clear and open about values. As responsible agents of social change teachers will be judged against their stated values and if unarticulated, the values they display in action. . Schools should use termly ‘values conversations’ to evaluate success and orientate development.

Help staff discover their own areas of creativity:

PPD should often include opportunities for staff to discover the joy of creativity. Engagement in creative activity frequently results in positive emotions. The new and valued connections made in creative activity generate conversations, improved relationships, newly perceived places and play at all ages. Our values may be most powerfully expressed in our creative activities.

Encourage staff to develop or re-employ lifelong interests:

Teachers should be encouraged to revisit past interests and passions. Their rediscovery can become symbolic of a major and affirmative transition in their lives. Dormant personal enthusiasms may be the specific areas in which staff feel most able to share and develop.

Provide opportunities to deepen interpersonal relationships:

Friendship and positive relationships sustain individuals and communities and are often infectious. Relaxed comfortable atmospheres for PPD, interesting, relevant topics and activities, food, drink and time for open discussion promotes friendly relationships and conversations about values deepen them.

Develop a culture of hope and optimism:

PPD should provide adults opportunity to swap stories of hope and optimism, seek positive outcomes from negative events and achieve dreams and goals. Avoiding Pollyanna-ish overstatement, those who generate agendas should none-the-less be aware of the power of vision to transform the future.

Nurture a culture of inclusion:

An inclusive attitude is a mark of emotional literacy. Pedagogy founded upon inclusive values like care, kindness, fairness, self-control and honesty engages at an emotional level. In values-creating schools, leaders of PPD should seek out every opportunity to express and apply those values.

Build curricula around powerful experiences:

PPD shared with children is the place to discuss ideas about the whole curriculum. Staff and children together should plan strong, personally engaging experiences throughout the year and around which to tie their curricula. Experiential approaches allow both staff and children to use sensory, emotional and intellectual faculties to deepen understandings about global, interpersonal and personal issues.

Place staff learning within meaningful and relevant contexts:

Learning which has relevance and generates a sense of fulfilment, matters most to us. Places and contrasting social settings strongly influence our engagement; varying contexts offer contrasting and resonant metaphors, reminders and linkages. PPD should approach personal, institutional and global issues in meaningful and flexible contexts.

Be conscious of spiritual development:

Happiness involves a sense of direction in our lives and satisfaction beyond simple consumption. When the existential is missing, educational activity quickly becomes piecemeal, superficial and convergent. The spiritual is fostered by silence, the provision of time, space and environments for reflection, and asking questions about meaning.

Embrace opportunities to develop social conscience

The school's role in generating social change is rightly raised in staff meetings. If as individuals or communities, we 'live in the direction of our values,' and avoid becoming what Whitehead calls, 'living contradictions,' we move towards wider social consciousness. Inclusive and other social values genuinely applied in a school setting will create challenge, change and a fairer society.

Summary

The child at the focus of Van Eyck's triptych offered medieval communities the hope of well-being. I have argued that the professional development of teachers can hold out a similar offer today. Like the costly ornaments of a medieval

church our teachers are education's most expensive and valuable resource. Teachers' resilience and other aspects of well-being is essential to the well-being of the children in their classes and must be a core concern of PPD. My evidence has shown how resilience and other aspects of well-being are manifested in different lives and commonly expressed in positive relationships. I have shown how life lived in line with one's values and aware of its unique and creative contributions is interpreted as a life fulfilled. But well-being is a complex and disputed concept. It is socially and culturally constructed.- a product of time and place. In the time and place my friends and I occupy, our well-being comprises both personal and community, worded and wordless qualities. Adding the social/political concerns inspired by my reading of Blake, Tolstoy, Ghandi, Makiguchi and Friere, to those identified by Ryff (1989) offers us a balance of individual and community dimensions of well-being.

Finally in *Figure 34* I link these extended components of well-being to the ten proposals for PPD made in this chapter.

Figure 34, Proposals for the Personal and Professional development of Teachers arising from interdisciplinary praxis-focussed auto-ethnography

Extended components of well-being suggested by Ryff (1989) and chapter 4 of this thesis	PROPOSALS for PERSONAL AND PROFESSIONAL DEVELOPMENT MADE IN THIS THESIS
Self-acceptance	6. Nurture emotional literacy
Positive relations with others	4. Provide opportunities to deepen interpersonal relationships
Autonomy	8. Place learning in meaningful and relevant contexts
Environmental harmony	5. Develop a culture of hope and optimism 7. Build curricula around positive and powerful experiences:
Purpose in life	9. Plan opportunities for spiritual development 1. Make the ‘values conversation’ amongst and between staff, children, parents and community a common feature of school life
Personal growth	2. Help staff discover their own areas of creativity 3. Encourage staff creatively to develop or re-employ lifelong interests
Working towards the absence of suffering in others	10. Develop social conscience 1. Values conversation

Chapter 9

Afterword

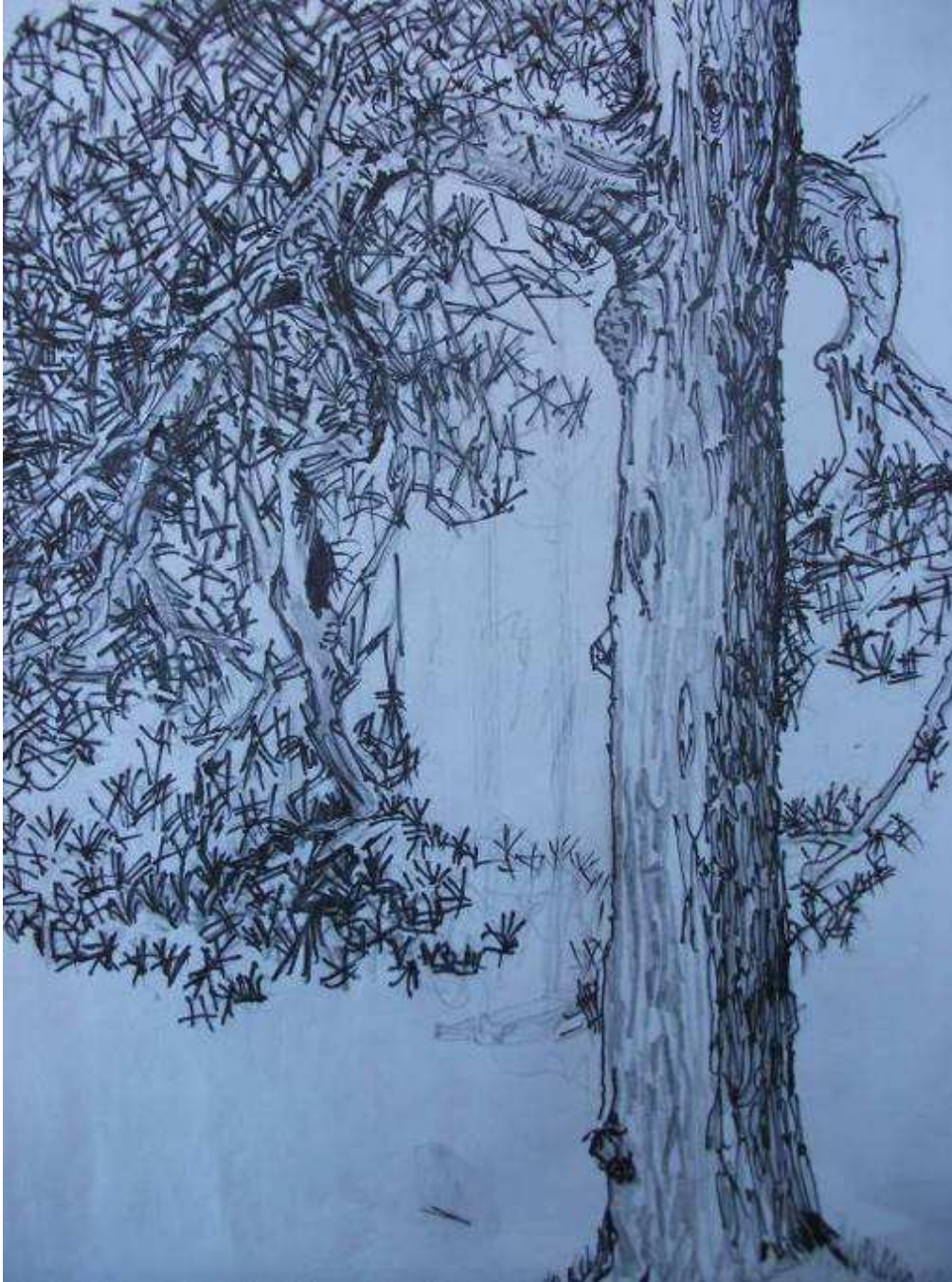


Figure 34, 2010; Wimbledon, Scots' Pine, pen and ink.

Chapter 9

Afterword

The journey of the last ten years has been harrowing. Unexpectedly, these years were dominated by illnesses and deaths. The unbearable sufferings and eventual death and of a beloved son demanded levels of resilience I am not sure I possess. I remain confident in claiming family, friendship, kindness, love and honesty as core values – action arising from these fundamental beliefs filled our lives in the years of his illness. Faith on the other hand hurriedly left my sextet of values. My belief in the delicate preciousness of each human life and of each moment has been heart-achingly strengthened and a personal philosophy arising from experience, research and reflection still feels intact.

Death affects us profoundly and uniquely. Sitting with my father as he lay dying and after his death, I experienced an unanticipated, and retrospectively uncomfortable, sense of ecstasy – standing outside myself. I was so involved in the moment that nothing else mattered, timeless and worry-free, confident in my skills to meet the challenge of the coming days and – it is painful to use the word – happy. Happy in my heightened consciousness of his good, completed and fulfilled life, happy there was nothing I wished I or he had said, happy with the personality traits he had bequeathed me. I could never have predicted this confirmation of my beliefs about the importance of the present tense. On the day of his death I wrote:

...my tears were only provoked by mum's deep sadness, genuine love and a real feeling of the pathos of the situation. I felt none of the fear and revulsion I expected – my overwhelming feeling was of the rightness and calm of the situation, the sense that I absolutely had nothing to regret, no... unfinished business.

...Also struck by the overwhelming sense of present. Just as in childhood the ideal is an everlasting sense of present, in death the ideal state is an everlasting sense of the 'nowness' of now. This new understanding (for me) is the greatest insight – for just a moment the idea of heaven, of meeting one's loved ones again, of meeting God, of at last understanding all things, is answered by the sense of living in a present where past and future simply do not figure – like childhood's ideal.....the meaning of life

becomes apparent only when we cease to try to find meaning in past and future, (diary 23rd September, 2007)

My father's death opened new understandings of eternity. A few weeks earlier he had contributed an hour's warm conversation to my study, so precious that I have not used it, his gentle death bequeathed so much more than words. The sense of an eternal, untroubled present and of deep communication was unequivocal.

I see similar carefree-ness and disregard for time in my grandchildren, they live in the moment too. When they play, nothing else matters; as dad died nothing else mattered to him or me - values were refined down to a bare and essential minimum: love, kindness, family, communication. Though rarely invited, these arresting and exhilarating experiences of timelessness hold timeless messages.

The importance of this mind-full state stayed, grew, rooted and become part of my thinking about teaching, children and teachers. It even survived the distressing but faith-filled death of my sister. The ecstatic experience with my father encouraged me to raise the issue with my ailing sister (also a teacher) and we agreed that it was right and possible to arrange life in schools so that timeless moments were common and encouraged. The immense sadness of her death was a little tempered by the sense that she had done such consistent good, and always lived in the direction of her values in her shortened life. The trauma of my son's death however is so fresh as I write that I cannot make sense of it and am unsure what will sustain me through the lifetime of grief I now face. This thesis has become little more than a temporary distraction from grief. All I can say is when I recall the moments when he and I were fully part of the moment in music-making, sharing a landscape or intense conversation, I recapture a time when all manner of things were well even in his sickness.

Reflecting through the unexpectedly similar lenses of the infant and the dying, I see things I would have done differently.

Acknowledging the pitfalls of idealism, I would have been *more* idealistic. Knowing that ideals are easily misinterpreted and quickly subverted – especially when written, I have continued to entreat friends, pupils and students to find, keep and develop their ideals. I have found that unrestricted vision often generates the energy and creativity to fulfil itself. In this thesis I have sought to

question the integrity of the sources of ideals, values and beliefs and underlined the need to combine scepticality with partisanship in establishing values-creating, sensitised communities. Recognising the unpredictability and complexity of my proposals and the dangers of conflicting interpretations I emphasise that valued-based Personal and Professional Development must be fully participatory, respect the uniqueness of each individual and be different in each context – there can be no staff development ‘package’- it must concentrate on the present.

Given my recent experience I wish I had spent more time reading about, researching and living moments of absolute engagement. Analysis of autobiographies and interviews did however provide data from which I have argued the need actively to construct such moments in curriculum and staff development programmes, but I should have asked for more stories, more conflicting narratives. More stories would have given more life to the characters of my nine friends, more irregularities would have done justice their uniqueness.

If I were starting now I would have confronted ignorant government rhetoric and public policy statements head-on and more stridently. Painful hindsight throws into stark relief the things I would have done differently, had I known what life had in store and I summarise some under the following headings:

- **Methodology**
- **Friendship**
- **Values, principles and ideals**
- **Meaningful staff development**
- **The contribution of staff development to pedagogy**
- **Positive pedagogy**

Methodology

My confidence has grown in auto-ethnography as a research method. My work conforms well to evaluation processes recommended by qualitative researchers in health as well as education (eg Stige et al, 2009). Any study that touches on the lives of others must be ever-conscious of the distorting lens of our own life. I

can *only* see through my mind. Everything I see is coloured by my experience, but the reported and recorded feelings of others, even contradictory and multi-layered responses to shared events, bring me nearer truth than ‘objective’ evaluations because they are closer to lived experience. This claim leads me into conflict with those who still believe in the possibility of methodologies that exclude affect, belief, personal experience and values. My adherence to feelings however, results in unpredictability, overemphasis upon personality and a susceptibility to enthusiasm. Each weakness makes validation of my conclusions more challenging, but I suggest validity rests in the degree to which answers and recommendations ‘fit’ the professional context and have support in the wider community. In attempting to establish inclusive and wholesome education cultures founded on contested abstracts like love, joy, kindness, hope, truth, meaning, community, inclusion and friendship, perhaps feelings are the only appropriate guide. Such subjective judgements are commonplace in medicine, where observation and self-report are central to diagnosis, often overriding theoretical, mathematical or scientific conclusions.

Some specific methodologies, like my sonata-form structure to examine the evidence, did not always work. Whilst the idea of a wordless form of argument was attractive, sometimes the form obscured the debate. Sometimes the synthesising climax of the musical form was not matched by a satisfying fusion of opposing worded themes. The idea of using a wordless structure to contain and develop a worded argument is however, one I would like to see others develop.

My use of pictorial metaphors risked compromising the ethnographic ‘feel’ of the thesis. I believe the images I make are central to understanding me, and placed each one with care within the text. For me the art works express aspects of my story I am reluctant to bring into language, because words limit the realities captured by the picture, but it is for others to judge whether I have sufficiently justified their inclusion.

I remain committed to the argument that wordless forms of knowing are equal to worded forms. My paintings and drawings made over 40 years, provide a narrative that can and will be felt in different ways, just as my words, coloured ‘...with the social intentions of others,’ (Bakhtin, 1981, p.300), will provoke a

range of interpretations. A commentary on the images in this thesis would have undermined claims that they form a section of the argument themselves.

Friendship

Dialogue deepens friendships. Between friends conversation extends overlaps in values. Since this research, my habitual approach to any new acquaintance is to enquire about personal values and where they come from. The question first provokes puzzlement, then animated talk and frequent returns to the subject, sometimes weeks later. I wish I had conversed more about values.

Once planted, questions about values germinate and grow in the mind. Questions about the sources and motivations of my own values, provoked similar questions to my friends and in turn triggered deep, silent thought followed by quick and fluent answers. Almost as quickly key stories were related, *always* involving times in childhood. This common reaction confirmed Jung's expectations of the involuntary influence of those who seek insight into their own actions. The infinite variability of humans will ensure that there will be exceptions to this rule, but early sources of values seem common, just as early vows appear very long lasting. Robert's vow to 'show how well,' he could achieve, drives his actions as effectively now as 32 years ago. The eight year old Cherry's determination to be like her father grows with every passing year.

Friendships generate stories but allow their elaboration too. Key Stories became subtly richer each time of telling. Conversations extending over years showed that friends bolster and help consolidate the values in others that overlap with theirs. Whilst friend's values do not match mine, they often provided 'safety-nets' when they saw my values being threatened. Mutual familiarity sensitises friends to each other's ever-changing minds. As friends saw trouble coming my way they 'borrowed' my mind-set and stood defensively with me. In times of crisis friends relentlessly buttressed my and Cherry's values, this unquestionably sustained us through the two years of our son's illness. Everyone needs such friends.

Values, principles and ideals

I attempted to draw distinctions between values and principles, arguing that values amounted to the deeply held beliefs that directed action and that principles were the often repeated and practical application of those values. This distinction did not always hold. Values, principles and the pragmatics in which we explain them often bleed into each other. Values are not the simple one-word concepts I expected, values words were demonstrated as Booth expected, to stand for frameworks of related ideas and beliefs which inform both the habits of daily life and its big decisions (Booth, 2011).

Our ideals or the virtues we admire may not always direct our actions and so may not be values but sometimes they are. Research revealed many contrasting facets of values in myself and others and the difficulties of capturing an essentially action-based concept. My heavily worded examination of values has led me closer to the belief that words may obscure truths, more accurately captured by action, image, sounds and movement. None-the-less I remain confident that well-prepared and open-ended discussion about values/principles/ideals is the basis of positive change in schools and all communities where care and love for the individual is paramount.

Meaningful staff development

I encountered incomprehension on suggesting friendship and family were part of staff development. In-service training has become so dominated by crushing administration, policy and protocols that it may seem diametrically opposed to the personal and private. Indeed there are good arguments for this separation-discussions focussed upon self, relationships and the emotional are unpredictable, difficult to control or conclude (See Alexander, 2001). Business-like meetings get decisions fast, clarify roles and objectives and are efficient uses of time. As I criticise my own conclusions I slip effortlessly into the language of the marketplace – not necessarily the appropriate metaphor for inclusive communities. Despite heartening exceptions, markets do not run well on love,

forgiveness, generosity, kindness, truth, patience, honesty and social justice. Education needs different metaphors to represent the ideal, perhaps the triptych had too much cultural baggage – should I have used a non-religious image like a house on firm foundations, a self-sufficient village or a community-run block of flats?

My enquiry into what sustains a life in education suggests that teachers and the young people in their classes seek meaning – affirmation, purpose, personal happiness. I proposed that staff development regularly includes opportunities to share and develop values, beliefs and principles, together with multiple chances to discover friendship and express individual mastery and collective creativity.

Funders and policy-makers will find my suggestions questionable; they are too personal, immeasurable, not susceptible to reports, tables, graphs and comparisons. Resistance to democratic definitions of creativity is persistent; many continue to see it as god-given or inherited, not teachable. Trust is needed, both that the difficult-to-express is valid justification for activity and expenditure and that people would not misuse opportunities. Paymasters understandably require proof that spending time and money on creativity, friendship and values has been worthwhile. Whilst evidence of value for money would be provided by quality conversations, positive atmospheres, cohesive, supportive communities, constructive mindsets, creative practice and improved well-being, such evidence has not been sufficient in the past. I detect changes in attitude however. The Labour Government of 1997 – 2010 slowly softened in response to the results of community creative projects, (Roberts, 2006, DCSF, 2007, 2008, Young Foundation, 2010). The rhetoric of coalition government from 2010 includes much talk of teacher freedom, school independence, values, well-being and big society, though its ‘relentless’ focus on ‘the basics’ and behaviour may point in the opposite direction. More research is needed on the reliability of forms of evidence that do not generate tables, graphs and comparatives, this is beginning (e.g. London Arts in Health Forum, 2012).. Happy children, expressive artworks, cohesive communities, calm, purposeful and friendly workplaces are best captured in action, body language, conversation, image, relationships and qualitative research.

The contribution of staff development to pedagogy

My friends have grown closer to the wordless as they have aged. They are generally less worried about the big questions of life, more interested in present experience and each confesses themselves to be better at building relationships. These attributes may simply arise from increasing maturity, but a number of observations encourage me to think that they are significant. Firstly each friends' reputation as a 'good' and creative teacher grows, this I know from increased public affirmations of those creative areas in which they excel. They are popular with students, evaluations frequently use the word 'inspiring' and identify them as examples of 'good practice'. Secondly they see themselves as *developing* personalities, often showing evidence of ability to take on new ideas and develop their own creativity. Thirdly these friends report high degrees of life and job satisfaction.

The chapter 8 case studies indicate that teaching, atmosphere, relationships and curriculum all improved after staff development took a more creative turn. There are various explanations for this perceived change. Evaluators may simply be being kind. Perhaps being studied, having extra contact and influence from outside temporarily raises commitment and satisfaction. I have observed this effect in the work of aid agencies, projects which get many visitors and publicity are often much more successful than those which carry on outside the spotlight (Poppe, personal communication, 2009). These explanations make success no less real - real people are helped, affirmed, empowered and made happier – the key question concerns the sustainability of that success.

Success may be a temporary result of a 'feel good factor' immediately after an engaging project, but there is some evidence of longitudinal benefits (see Engaging Places website; Barnes, 2012). In forty years of teaching, thirty of them spent in the same small city, I have found those who discover the creative strengths within themselves are more likely to lead a satisfying and sensitised lifetime of new *and shared* discoveries. The lives and beliefs of friends have confirmed the evidence of my experience. If this is the case for other adults and children then our schools should not be simply places to feed the economy, but communities dedicated to the building of cohesive, moral and sensitive societies.

Improvements in school ethos, curriculum and personal satisfaction rates, after 'Finding the creative us' courses, involved participants discovering something unique and valuable within themselves. Teachers and students say they want to share these discoveries with the children they work with. Evaluations commonly use the words 'enjoyable', 'happy', 'inspired', I believe because participants found that mindfulness has contributed to their well-being. A lifetime of present-tense moments where experience makes sense of existence has for me and my friends sustained. It should not be beyond any school to construct a series of such events for each child and teacher.

Applying positivity in education

Research and action has resulted in a philosophy of education articulated in chapter 8. I believe that schools within an agreed and clear values framework, should be more concerned with the 'present tense' of things and providing positive and engaging experiences for all children and teachers. Involvement and joy imply immersion in meaningful challenges, including all the difficulties involved in achieving expert skill, but all must be within a context of child and teacher well-being. My experience is that such conditions engender learning. .

I am often accused of over-idealism. Championing positive approaches to education can seem hopelessly utopian, impractical and ignorant of the hardness, pain and disappointment inevitable in life and learning. My answer came without warning in the most dire of personal circumstances, the emergency admittance of our son to a cancer hospital. I end this thesis with the last notes in my research notebook, covering just our first few minutes there:

'....we came in from the ambulance, late in the evening, the receptionist in the empty foyer looked up, smiled and said, 'you must be Jacob, welcome, we're all ready for you.' On entering the lift to the wards, the Zimbabwean porter wheeling the bed smiled comfortingly saying, 'this is a great place to be, you'll be fine.' The consultant was waiting in the ward as we arrived and looked straight at Jake with a smile, saying, *'I'm really sorry you've got this, but I promise you this is the best place in the world to be if you have.'* A Ghanaian

cleaner was in the room quietly wiping down the bed, walls and equipment with a remarkably clean cloth, when I remarked how clean the room was he simply laughed, *'You can't joke with dirt in a place like this, the patients must feel secure.'* Jake's Philippino nurse came into the room also smiling, *'Is it Jake or Jacob? and would you like a cuppa mum and dad? you look tired....'* We knew immediately we were in the best place...(Rn, 3rd August 2009)

If this degree of positivity can be immediately and generally apparent in a large cancer hospital, why can't it happen in every school? The stakes are just as high.

Positivity is just a word. For me it stands for all that has been good and meaningful, engaging and warming in my life. It sustained him and us all through Jacob's illness. We found positivity in reliving affirmative early memories, eye-smiles, the smell of watercolour paint, the scratch of pencil, the breath-taking invention of fugue or sonata, the joy of creation, the dust of a museum or lofty interior, a distant landscape, an unexpected kindness, the hand of a friend, the love of family....and silence before the sea. I can only hope these things continue to sustain.

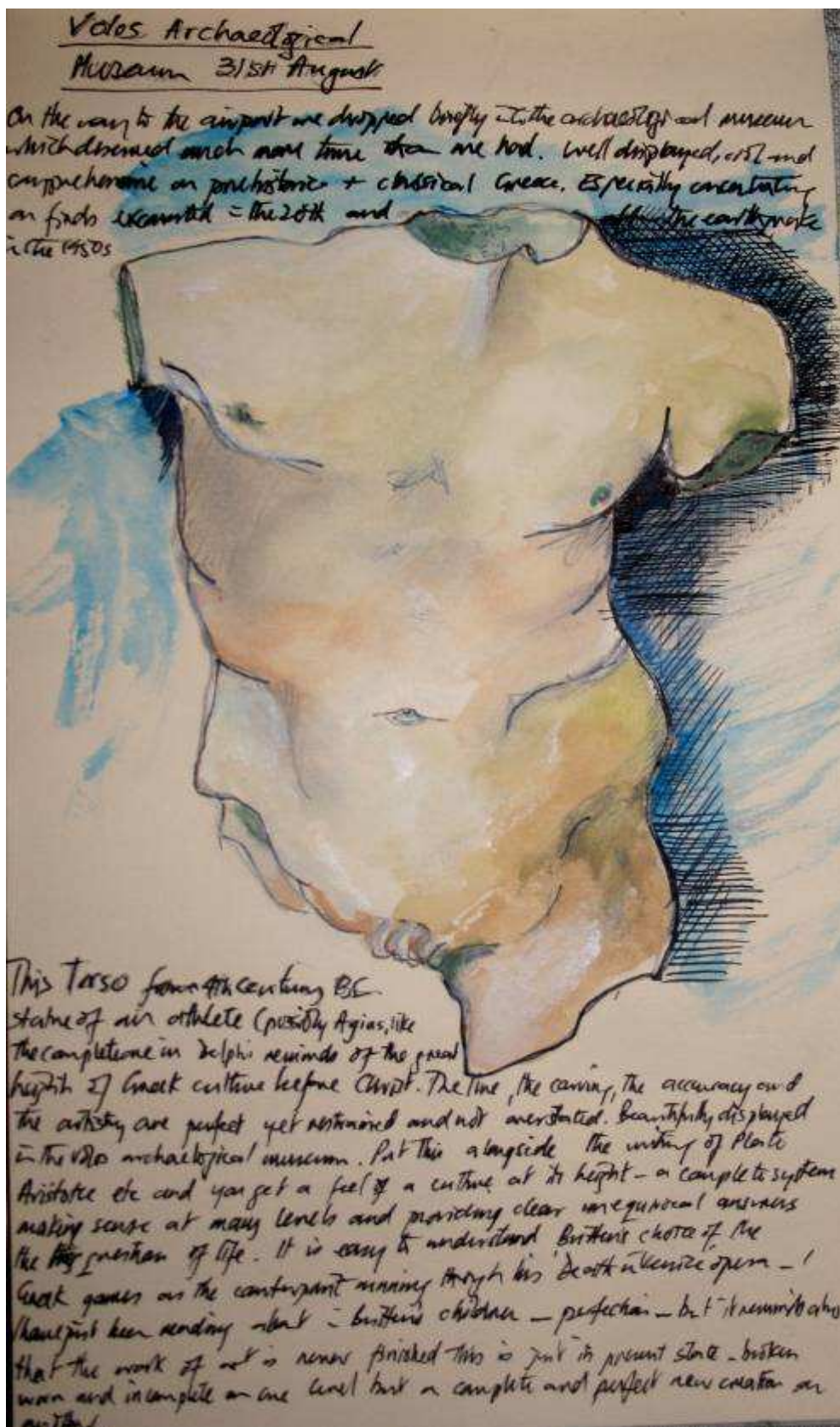


Figure 35, Greece, Page from 2003 notebook, Volos, classical sculpture, Pen and watercolour.

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Danny Conversation 2 (D con 2).

Grenville Conversation 1 (G con 1).

Grenville Conversation 2 (G con 2).

Julian Conversation 1 (J con 1).

Peter Conversation 1 (P con 1).

Robert Conversation 1 (R con 1).

Robert Conversation 2 (R con 2).

Robert Conversation 3 (R con 3).

Stephen Conversation 1 (S con 1).

Stephen Conversation 2 (S con 2).

Vincent Conversation 1 (V con 1).

Appendix I a
Request inviting friends to participate in my research.

WHAT SUSTAINS A LIFE IN EDUCATION?
5th November 2002

Dear -----,

As you know I am just about to embark on a long journey toward a PhD. I have decided to look at teacher well-being and in particular the resilience needed to sustain a life in education through all the problems, criticisms, changes and compromises that dominate a teacher's life.

I will use autobiography to answer my question but also realise that you are an important part of my autobiography, having worked with me and influenced me greatly over the years. I am writing to ask if you would agree to becoming involved in my study. Involvement would require some commitment over a long period I am afraid.

The research will probably take me many years and as part of it I would like I to have a number of biographical conversations with you, about aspects of your life (probably three conversations over five or six years. Questions will involve where and what your values are, what you think of teaching now, why you entered teaching, what keeps you going and so on. I may need to return to such questions a number of times. I will send a more detailed outline if you are interested in participating.

I will not use questionnaires or formal interviews but want simply to have as near 'natural' conversations with you as possible. There would be some differences though:

- 1 Our conversations would be recorded and transcribed
2. They would be quoted and used in a wider argument about teacher resilience
3. The conversations would be heavily one-sided - your side, I would want as little of me talking as possible!

I promise to stop asking questions whenever you want, to give you full access to the transcripts as soon as they are written and to give you the only copies of both recording and transcription so that you can decide whether to destroy or hand it back to me. You can delete any bits you don't want me to use and change any parts that you are not happy with, If you are happy for me to use them, then you will also have the chance to read what I have made of the transcriptions before I submit the chapters for examination.

You are of course totally free to refuse and it will not make a jot of difference to our friendship if you feel you cannot or don't want to devote the time. If you agree, at all times you will have full control of how deeply any questions are answered, how long the conversation continues, how many conversations we have, whether or not your name or other means of identifying you are used and how you are portrayed. If you are willing to join me in this venture please complete the slip below and return to me as soon as possible..., I am very excited at the possibilities.

Jonathan

Barnes

I am happy to join you in friendly conversations and discussions in support of Jonathan Barnes research for the degree of Doctor of Philosophy.

Signed: -----

Date:

Appendix 1b

Semi structured conversations with friends: questions to promote conversation

Values

- Of all the things you have done in your working life what things are you most proud of?

- Is there a particular project which has changed or influenced your thinking?

- What would you say constitute your core values?

- Where/who do you think they come from? Tell some key stories which spring to mind if you think they are relevant.

- How do your professional values relate to your personal/life values?

- Are there particular times in your life when you feel that these values (both professional and personal) were formed/set/consolidated?

- What happens when your values come into conflict with others?

- Are you aware of any conflict of values within yourself or conflicting interpretations of your own motives?

Education

- What are your key memories/stories/events of your *own* education?
- How did you get into education?
- What has kept you involved in some form of education for so long?
- Have you been optimistic about your role in education? If you have how have you been able to sustain that optimism in the face of challenges?
- Have there been points where education has been less involving/satisfying/happy? What were they? Why do you think it was?
- Have relationships with other educators influenced your thinking/practice?
- How do you think you learn best?

Appendix IIa
Sample page from conversation transcript (first reading)

importance of support and that sensibility before the music?

No, I think it is the music.

Music holds the values! (V)

That's interesting.

I think I've always been fascinated in the mechanics of music, the way it works, the way it's successful. And since most of the composition based work I do with students would be to give them formulas - I think it's very dangerous to say, "right, you're going to do some composition and you've got free choice". That doesn't work, but to say, "we can do something on this technique or in this style" and I always felt that - I was always fairly interested in the analysis of music so I liked to take it to bits. So I will do that and get the students to put it back together again.

emotion.
(a)

Can you trace that back to younger times? Where does that analytical and consciousness of the power of music start from?

8 years old

Consciously, I take it right back to being a chorister and to being very excited by being part of a much larger whole. So you spend all your time singing the melody, as far as I was a chorister. But on it's own it's sort of nothing without the other parts and the organ there and (the occasion) And I did that at 8 in New Zealand. It was the first - it was a real milestone because I knew I wanted to do it. It was before I did any instrumental work so before I learnt the piano.

emotion.
place
emotion.
C

You say you knew you wanted to do it. And I recognise that - how does it feel that you know you want to do it? What's that like?

top
F

Well, having a father was a Minister meant that we were taken to Church and I was 7, I think, and we went to Denevan where he was Dean of the Cathedral there and there was this wonderful choir. And I was told that when I was 8 I could join the Choir and I can remember doing something naughty just before my 8th birthday and my parents threatened me with the fact that I wouldn't be able to join the choir! And I remember saying something silly like, because I knew there was a little bit of stipend attached to it, "if I don't join the Choir I'm not going to be able to save up to buy you". It was that important to me and I

7 years old

C

emotion.

KS

Appendix IIb

Sample page from conversation transcript (second reading)

knew it. And I can still visualise myself both in the rehearsal room with the Choir Master, sitting next to an older boy and then going from the Choir up the steps to the back of the Cathedral and processing up. And I still live with that. And I did that from being the new boy to actually carrying the Cross - I was Head Chorister by the time my voice broke. And then I started singing Alto and then we left NZ and my voice broke, I think over the Atlantic Ocean, and then I joined the Choir as a base, so I made an immediate transition into that. And then singing base lines suddenly the whole way that music worked became clear. I knew all the melodies and now I was singing base and I was understanding how that worked and I immediately started composing. And I composed descants.

(4)
place
emotional
experience
ceremony
important
detail

So you were what, 16?

15/16 - and I was then - so fortunate that the School I went to there was a wonderful Music Master and he immediately - took one look at me and looked at my ears and said, you are a musician. He flattered me to death!

kp(!!)
aff

emotional
affirmation

What did he mean?

He just thought that I had musician's ears. Whether it's true or not ... but he said that to me. I then had free guitar lessons and free clarinet lessons courtesy of ILEA. And I had had a few piano lessons in NZ - I got to Grade 1 and then I just sort of taught myself. But I was nurtured, thoroughly nurtured at this School and asked to compose music for school plays and I ended up conducting a little orchestra. There wasn't anything that I didn't have a crack at.

M
self-affirmation
affirmation
C

And where would you say were the chief sources of the nurture. That music teacher?

That particular music teacher and the Choir Leader at St John's Wood who was an old professor at the Academy and then he left and somebody else came along. And I was given - because I was the Vicar's son I was allowed to make arrangements and to try it out.

F
affirmation

Did people recognise your musicianship as well as your relationship?

I think it was very innocent - I wasn't a high flyer. I wasn't anything like Jacob at all - I just knew that I could relate to it. I was very physical about it. So, it was noted that I couldn't stand still and sing. My mother was very embarrassed because there I was doing all this, you know, and nobody had told me - I was just

F

Appendix IIIa First Questionnaire

Dear friend, could you possibly complete the following short questionnaire to help me prepare for my research. I need a few personal details to assist in the analysis. As we have already agreed nothing will be written or circulated until you have seen what is said about you in my thesis. (Click inside the text boxes and type).

1. Name Age Education Current role

Rather than providing you with a structured questionnaire, below is an ever-extending box to accommodate responses to the questions below.

2. Please write something brief below about what could be called your “values about education” I use the term values to mean any overriding belief, principle or ideal which underpins your approach to education. (Just click in the table below and start typing.)

2

3. Could you record some important “autobiographical memories” in prose in the space below that seem to you to be important in the formation of your values, attitudes and interests. You might recall a number of specific experiences or events; in doing this, please provide details about your approximate age at the time as well as some details about the place or context.

(You might want to put down some initial thoughts and save this document and then return to it later after further reflection, and add some more thoughts.)

3.

Appendix IIIb
Second questionnaire

Why did you stay in education?

A survey of the Formative Experiences and Memories of educators
Jonathan Barnes

July 2007

Dear Friend

As you know part of my PhD study is on where we get our values from and what we do with them when we are in teaching or other educational activity.

The **aims** of this research include:

- (1) to investigate the connections between formative life experiences and (adult) take up and subsequent application in an educational context;
- (2) to consider ways in which identified key influences in formative life experiences might be harnessed in order to improve retention and job satisfaction in teaching
- (3) to identify factors which might promote excellent teaching, learning through sensitive curriculum planning

I am interested in hearing from you about **why you feel you became involved in education/teaching**. Please be assured that all responses will be treated in an anonymous way and no individuals or institutions will be identified in any future presentation or publication. Having received your reply I may need to send you an additional e-mail asking some follow-up questions to help in our analysis.

A number of the following questions may apply to you:

- do you have special memories of particular **events** etc. from your **family life** e.g. books, holidays, outings, conversations or events which may have “turned you on” to teaching?
- do you have memories of specific characters, sessions, experiences or activities at **school**? Did you become interested in teaching as a result of any thing that happened while at school? If so, why?
- Did anything happen at **university** or other higher education which confirmed or awoke your interest in education?

Simply complete the questionnaire on the other attachment and e-mail it as an attachment to Jonathan Barnes jmb21@cant.ac.uk .

Thank you so much Jonathan

Appendix IIIc

A Completed E-mail values Questionnaire

VALUES

Name: *The following list is from a study of values done in the US three years ago. (Fischman, Solomon, Greenspan and Gardner, 2005) What drives you and your decisions, your actions in the world? Please indicate (by numbers 1 -10) your 'top ten' values from the following list and add in one or some of your own (in red) if you don't find values that you hold dear.*

Spirituality	
Faith	
Search for Knowledge	
Challenge	
Power/influence	
Intrinsic motivation	3
Independence	1
Social concerns	4
Courage/risk-taking	2
Creativity/pioneering	1
Openness	
Vision	5
Hard work/commitment	6
Recognition from one's field	7
Quality of work	
Broad interests	
Creating balance	
Understanding/helping others	1
Solitude/contemplation/reflection	
Personal growth/learning	8
Self examination	
Fame/success	7
Professional conduct	10
Honesty/integrity	9
Relationships	
Efficient work habits	
Wealth material well-being	
Teaching/memorising	
Curiosity	
Professional accomplishment	

The drive to give/share one's insight 2

Appendix IV

Sample pages from teenage diary

30th July 1969.

Nothing much to tell... morning up + make tea for Grandad Nana Mums + Jane... no breakfast... no letters but work as usual. Afternoon off played the organ for 2 1/2 hours & hour in front of Nana Grandad etc. great fun and enjoyment out of playing... realized however how bad I was and how I needed lessons. Brian came while I was there and re invited me to the Car treasure hunt I think I might go! Painted in evening and started work on painting for Auntie June in return for bookcase she hasid made. Evening seascape of Dunpton Bay. Stopped because I ran out of white. No letters which surprised me but I am not too bothered - had to let pray for ages last night... kneeling and real prayer binges (? ?) Mostly praise and dedication which I promptly forgot until now - typical! Thinking again much of A since the letter and a life of B and also a bit of C. Still caring + loving all longings.

5th October 70.

..... Talk about fed-up
 I mean really fed-up
 depressed an' all.
 Craving for the boundless sympathy of others
 Surprised when none comes
 Talk to them all in riddles
 Riddles I can't find my way out of.....
 I can tell they're riddles though.
 Why do I need others constantly?
 Why do I crave for all their love?
 Why must I demand the whole of their attention?
 Why can't I slip back into superficiality?
 lots of unanswered questions
 Who'll answer them?
 Who?
 WHO?!

Appendix V

Sample Letter from Malaysia October 1983



School is surprizingly enjoyable. The kids are about as charming and gentle as you could possibly imagine, and the slightest look of disapproval on Jon's face silences the most hardened troublemaker of the class. They have been taught English very badly, or not at all in primary school and so the first few weeks lessons have been literally ('I am a teacher' 'This is a pen', 'This is a blackboard' 'This is the colour green' 'The blackboard is green'...etc) The centre which employs us provided no end of visual aids and other teaching help and so preparing and performing a lesson couldn't be easier.

We have travelled around a little already and have seen a lot of the state of Pahang. We have at last seen the Malaysia which we had dreamed of but thought in the first few weeks here did not exist. In our first weeks we saw nothing but dirty and ugly towns surrounded by vast rubber plantations or chopped down rain forest. Since moving to Pekan we have seen the most idyllic Kampung, deserted beaches, wild mountains, dense jungles and even the vestiges of a rich culture not yet submerged by the West. Our most adventurous journey so far has been to a series of lakes some 50 miles from here just off the enormous River Pahang. First we travelled the 50 miles on a three lane highway which crosses the middle of the country, then we had to veer off onto a small road (still tarred) winding through the jungle until we reached the great, grey greasy Pahang. Then onto a sampan (flat bottomed boat) Jonathan immediately fell into the water at this point... even before he got onto the boat, the landing stage was only made of four logs loosely bound together, Ben fell in shortly after, Cherry and Naomi stayed safely on land suppressing giggles for all they were worth. After regaining composure (but not our telephoto lens which sank beneath the muddy waters during the fall) we all managed to get into a boat (an adventure in itself) and start on the most bottom numbing but also most exciting trip down the river through very dense jungle towards the lakes. As we passed primitive looking trees it was not difficult to believe as the geography books tell us, that these trees have remained unchanged for 130 million years surviving the ice ages and everything. We immediately started straining our eyes to spot wildlife. The river is so rich in bird life that even ignoramuses like us saw hornbills, eagles, swallows, beautiful iridescent kingfishers and some kind of waders. The noise of 5 hornbills flying together was really indescribable except to say that we first thought that it was a troupe of heavy monkeys swinging high up through the trees. The only mammal life we did see was a very lucky view of a single black gibbon (a lot bigger than Ben who was amazed) swinging effortlessly through a dead bit of forest. When the boat's driver had to turn off the engine because the water was too shallow, the noises we heard were really deafening. Overhead all the huge equatorial trees met to block out the light and the undergrowth was so dense that we couldn't see more than a yard into the forest, but from what must have been every tree and

Appendix VI

Leading the Personal and Professional Development of teachers in Creativity, Arts, Cross-curricular learning , values and well-being

2002

24/04/2002: Kent Primary Teachers Staff Development conference, Dover Castle, *'Music at the core of an inter-disciplinary project.'*

2004

06/01/2004, Staff Development Day, Eastchurch Primary School, Sheppey, *'Music at the centre of creativity and happiness.'*

14/01/2004: Faculty Council, Canterbury Christ Church University College, *'The Circle of Personal Happiness.'*

15/03/2004: Creative Partnerships Staff development course, Bore Place, Chiddingstone, *'Teaching Happiness.'*

19/06/2004: King's School, Canterbury, Staff Development Day, *'Happiness, History and attitude in the local environment.'*

09/11/2004: Staff Development Day Bridge Primary School, Canterbury, *'Personal Happiness the Ultimate lesson objective.'*

19/11/2004: Staff Development Day, Pluckley Primary School, *'Personal Happiness the Ultimate lesson objective.'*

17/12/2004; PPD day, Diocesan and Payne Smith Primary School, Canterbury, *'Personal Happiness the Ultimate lesson objective.'*

2005

25/01/2005: Canterbury Christ Church University, Primary Department, Staff Development Day, Canterbury, *'What's creativity got to do with well-being?'*

15/02/2005: Canterbury Christ Church University, Faculty Conference, *'Happiness, well-being, positive affect.'*

03/03/2005: Healthy Schools Teachers Conference, Thanet, *'A Healthy School is a happy school.'*

19/04/2005: Staff Development meeting, Bridge Primary School, Canterbury, *'Cross Curricular Learning.'*

13/06/ 2005, Professional Development for Primary Teachers, Hall Place, Harbledown, *'Fun and Happiness as We Learn.'*

28/09/2005: Staff Development Day Beauherne Primary School, Canterbury, *'Cross-curricular thinking.'*

13/10/2005, Kent Healthy Schools Conference, Westgate, *'Health and well-being.'*

2006

01.11.2006 – 30/04/2007: Canterbury Christ Church University, with Prof. Stephen Clift and Prof. G. Hancox, *'Creativity and well-being,'* seminar series.

23/02/06: Creative Partnerships, Staff Development course, Bore Place, Chiddingstone, *'Animating the Curriculum through Creativity.'*

06/06/2006: Creative Partnerships London North, Head teacher/creative leader development course, Bloomsbury, London, *'Finding freedom within responsibility.'*

05/09/2006: Staff Development Day, Mayville School, London, *'Why Happiness?'*

04/12/2006: Creative Partnerships, London North, Kenwood House, London, *'Happiness Day.'*

2007

24/04/2007: Creative Partnerships, staff training, Canterbury, *Happiness day*

05/2007: Box Clever Theatre Company, *'Head teacher creative development project,'* Bore Place, Kent

14/06/2007: Staff Conference, Canterbury Christ Church, Canterbury, *'Researching the researcher.'*

03/07/2007: Creative Partnerships Staff development course, Bore Place, Chiddingstone, *'Creativity in Practice.'*

19/09/2008: Baden Württemberg, music and language teachers staff development, Ochsenhausen, Germany, *'Music, Language and voice.'*

17/10/2007: Haringey Senior leadership programme, Alexander Palace, Haringey, London *'A Curriculum Journey for Senior Leadership.'*

2008

16/03/2008: Ministry of Education Capacity Building conference Grand continental hotel, Kuala Lumpur, Malaysia, '*Creative Teaching and Learning.*'

22/04/2008: CapeUK, Warrington Schools Staff Development Day, Warrington, '*The Arts and Well-Being.*'

21/06/2008: 'This Learning Life,' Conference, Bristol, '*Focus Exercises and creative thinking.*'

09 - 18/072007: Teacher development sessions in Goodwill Primary School, Tamil Nadu India

21/10/2008: Leeds 'Artforms' annual conference, Leeds Art Gallery, '*The Case for Cross Curricular Learning.*'

29/10/2008: 'Creative Futures' Cumbria, Staff Development day, '*Creativity, well-being and place.*'

2009

20/01/2009: Thamesview Secondary School, Staff Development, Northfleet '*Creativity, well-being and motivation*'

26/02/2009: St Mary's University College, Twickenham, '*Cross-Curricular Learning*'

03/03/2009: Music and Language Teachers staff development course, Stuttgart, Germany, '*Music, Mind and communication.*'

20/04/2009: Chippenham Schools Staff Development conference, '*Finding Ourselves in Teaching.*'

27/04/2009: Tonic Creative Business, Medway, '*Building and sustaining well-being through creativity.*'

12/05/2009: St Nicholas Special School, Canterbury, '*Values, Well-being and us.*'

2010

01/2010: Staff Development Day, Woolmore Primary School, Tower Hamlets, London, '*Finding the Creative Us.*'

30/03/2010: Staff Development Day, Nightingale, Primary School, '*Creativity and Communication*'

23/09/2010: Minterne Primary School Staff Development Day, Sittingbourne, '*Flow and Children's Learning.*'

06/11/2010: Battersea Arts Centre, Staff Training Day, Battersea, London, '*Emotions, well-being and the creativity of 22/11/2010: St Mary's Twickenham, London, 'Valuing Cross-Curricular Practice'*

15/12/2010: Commission for Architecture and the Built Environment (CABE), '*creative thinking across cultures in the Built Environment.*'

2011

18/01/2011: Creative Partnerships/Bubble Theatre, Brindishe Green School, Staff Development day, '*Joy, well-being and learning.*'

03/02/2011: Staff Development at Woodlands Children's Centre, Tottenham, London, '*The Ethos of a creative school.*'

10/02/2011: Combined Staff and Pupil Development Day, Rushcroft Sports Academy, Wathamstow, London, '*Creativity and values.*'

16/02/2011: Staff Development afternoon, Garlinge Primary School, Margate, '*Values and a Creative Curriculum.*'

28/02/2011: Staff Development Day, Blean Primary School, Canterbury, '*Creative and value-led learning.*'

10/03/2011: 'Creating the Future: Arts in 21st Century Learning, Teacher Development Workshops, LEEDS education, '*Well-being, happiness and the Arts.*'

22/03/2011: Canterbury Christ Church Staff Development Day, Canterbury, '*Generate and The Creative Teaching for Tomorrow Projects.*'

27/05/2011: A New Direction, Staff Development Days Pembury Children Centres, Tottenham, London, '*Values, creativity and friendship.*'

02/07/2011: Comenius project between Spain and Haringey, final lecture '*Dancing with our children: why sharing creativity is so important.*'

Appendix VII

Keynote lectures at conferences

- 12/2002: Kent Police, Friendship Project, on asylum seekers and refugees, Margate, Kent, *'Friendship, creativity and meaning.'*
- 27/03/2003: United Kingdom Reading Association Annual, Conference, Sheffield, *'Replacing Creativity.'*
- 11/2003: Wiltshire County Council Education Department, Head, and Deputy Head Teachers Annual Conference, *'The Creative Approach.'*
- 06/03/2004: Creative Partnerships National Annual Conference, The Magic Circle, London, *'Creativity, Happiness and Meaning.'*
- 18/05/2004: Kent Primary Conference, Maidstone, *'Putting Creativity in Place.'*
- 01/06/2004: Wiltshire County Primary NQTs Conference, Trowbridge, *'Enjoyment in Place.'*
- 29/04/2005: Wiltshire Education Committee, Head Teacher Conference, Trowbridge, *'Learning and Leadership: the place of well-being.'*
- 05/10/2005: *Landcongress die Musikpädagogik*, Stuttgart, *'Put on a happy face – Music Language and Learning.'*
- 11/2005 Creative Partnerships Kent, Annual Conference, Kent Institute of Art and Design, Canterbury, *'Animating the Curriculum.'*
- 24/11/2005: Wiltshire Education Newly Qualified Teacher Conference, *'Cross-Curricular Learning.'*
- 31/11/2005: Museums and Archives, Teachers Conference, Rotherham, *'Finding motivation, using objects.'*
- 06/03/2006, Creative Partnerships and Newcastle Education Conference, Newcastle, *'Objects of emotion; extending and enriching learning through the hands.'*
- 04/2006: Creative Partnerships Kent, Annual Conference, Ashford, *'Animating the Curriculum'*
- 27-28th/11/2006: Creative Partnerships Annual Conference, Manchester, *'Exciting minds; Continuing Professional Development'*
- 06/06/2008: Music for Change Annual conference, London, *'Creativity and Well-Being.'*
- 22/09/2008: Creative Partnerships Annual Conference, Hastings and Bexhill, Delaware Pavilion, Bexhill, *'Arts, cross-curricular learning and sensitivity to place.'*
- 24/11.2008: PGCE Conference, St Mary's University Twickenham, *Cross Curricular Learning.*
- 24/02/2009: Creative Partnerships Annual Spring School Conference, Bristol , *'Creativity and Well-being.'*
- 02/06/2009: Gateshead Teachers Literacy Conference, Gateshead, *'Creativity, Literacy and Well-being.'*
- 27/03/2009: Graduate Teacher Programme and Registered Teacher annual conference, Canterbury, *'Understanding Child Development, understanding learning: the place of well-being.'*
- 01/10/2009: Canterbury Christ Church University, Teachers Conference, Quex Park, Birchington, *'Learning Outside the Classroom.'*
- 16/11/2010: Artforms and Cape UK, Staff development Conference, Leeds, *'Creativity and Culture.'*
- 20/10/2011: Artforms and Cape UK, Staff development Conference, Leeds Arts Gallery, *'Arts and Minds.'*
- 01/07/11: *Comenius*, conference, Tottenham, London, *'Dancing with Our Children'*.
- 16/11/11: Engage (museum educators) conference, Turner Contemporary, Margate, *'The GENERATE project.'*

Appendix VIII

Papers at Conferences

- 20/09/2002: Post Graduate Research Association, (PGRA) research Conference, Canterbury Christ Church University College, Canterbury, *'Teaching Experience.'*
- 2003: ESRC Autobiography as Research conference, Edinburgh, *'Teaching Experience: How experience results in values for children and teachers.'*
- 09/2003: with Scoffham, S, and Grainger, T., British Education Research Association, (BERA) Annual Conference, Edinburgh, *'A Creative Cocktail: Creative Teaching in Initial Teacher Education.'*
- 02/04/2004 Geographical Association Annual Conference, Canterbury, *'Creative Teaching and Geography.'*
- 11/2004: Kent Healthy Schools Conference, Canterbury, *'Well-being and the curriculum.'*
- 18/01/2005: Baden Württemberg, Music Teachers Conference, Baden Baden, *'Music Happiness and Language.'*
- 23/04/2005: Cambridge Creative Learning Symposium, Homerton College, Cambridge, *'Happiness, Creativity and Well-Being.'*
- 24/04/2005: Cambridge Creative Learning Symposium, Homerton College, Cambridge, with Scoffham, S and Hope, G., *'A Triologue on Creative Learning.'*
- 07/09/2005: with Shirley, I., British Educational Research Association (BERA), Cardiff, *'Strangely Familiar: Promoting Creativity in Initial Teacher Education'*
- 07/10/2005: Baden Württemberg, Ministry of Culture and Sport, Music Conference, Stuttgart, *'Music, Language and well-being.'*
- 12/07/2006: International Conference on Imagination in Education, at Simon Fraser University, Vancouver, *'Cross-Curricular and Creative Thinking in Teacher Education.'*
- 06/09/2006: with Cremin, T. and Scoffham, S., British Education Research Association (BERA), Annual Conference, Warwick, *'Creative Teaching for Tomorrow: developing a creative state of mind.'*
- 04/2007: Research in Music Education Annual Conference, Exeter, *'Every Child's Music Matters: Music and well-being in a cross curricular context.'*
- 06/09/2007: With Scoffham, S., British Education Research Association (BERA), Annual Conference, Edinburgh, *'Finding Freedom within Responsibility: Positive pedagogy and the transformational impact of a course on affective neuroscience, creativity and well-being.'*
- 07/09/2007: *Narrative and the 'Documents of Life': Everybody's Autobiography?* Centre for Narrative Studies, University of Edinburgh.
- 05/06/2008: National Association of Music Educators, Annual Conference, *'Music and well-being'*
- 17/06/2008: Post Graduate Research Association, Canterbury Christ Church University, Annual Conference, *'Researching the researcher.'*
- 18/09/2008: Baden Württemberg, Teachers of Music Conference, Stuttgart, *'Put on a happy face: The importance of music in promoting well-being.'*
- 06/09/2008: with Scoffham, S., British Education Research Association (BERA), Annual Conference, London, *'Outlining the case for a Positive Pedagogy.'*
- 08/03/2008: with Scoffham, S. European Society for Research in ethnography and Autobiography (ESREA) annual conference, Canterbury, *'An emotional roller coaster: the transformational impact of overseas study visits on UK initial teacher education students.'*
- 31/03/2009: Research in Music Education (RIME) Annual Conference, Exeter, *'Teaching Music in a cross Curricular Context.'*
- 05/03/2011: European Society for Research in ethnography and Autobiography (ESREA) Annual Conference, Geneva, *'What Sustains a Life in Education?'*
- 17/06/2011: PGRA, Canterbury Christ Church University, Annual Conference, *'The sustenance of values.'*

