How do Students, Lecturers and Managers in Higher Education Understand 'Student Engagement' and Factors Impacting Undergraduate Students' Motivation and Autonomy?

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Abstract

This doctoral thesis, set within an education context, examines the undergraduate students' experience of the UK's Higher Education (HE) system as it relates to their engagement, motivation and autonomy. It adopts a pragmatist approach aligned with an interpretivist and generic qualitative methodology, informed by grounded theory principles and elements of phenomenology. It symbiotically explores the research participants' perspectives and lived experiences within UK higher education.

The 'Student Engagement' phenomenon, together with the sector's existing accountability-driven, neoliberal framework, provide the background context for a two-part Case Study employing a multimethod approach (Creswell, 2015). Part One uses students' written stories as the method to obtain accounts from twenty-five final year design students about a motivational learning experience. Content analysis, supported by grounded theory principles (Mende, 2020) is used to examine the data (Drisko and Maschi, 2015). Case Study Part Two uses semi-structured interviews with final-year students, lecturers and managers from the discipline of Art and Design at three different higher education institutions, to share perceptions and experiences relating to the themes 'student engagement', motivation and autonomy. Findings identified students benefit from becoming more involved in HE experiences, collaborating with students and staff to increase confidence and motivation, engage with pedagogies that promote independent learning. Findings also uncovered a lack of consensus of opinion relating to the purpose or meaning of the phrase 'Student Engagement'. A recommendation proposes replacing this multi-meaning phrase with a new ideology that places the foci further along the continuum of human development in young adults, referred to as 'Student Autonomy'. As the principal construct and common goal for Higher Education, the emphasis would be to design enabling interventions that develop students' self-awareness, independence and autonomy.

Outputs of this work include two separate tools to underpin 'Student Autonomy'. First being the 'Pedagogy Action Card' (PAC) game designed for lecturers. This encourages peer and self-reflection relating to teaching practice, whereby impacts of taught sessions are considered from students' perspective. Second is 'Bartholomew's Taxonomy of Self: The motivated undergraduate student'. This is designed to support all stakeholders in higher education to better understand the emotional and psychological development of undergraduate students' transformational journey across the degree. A user guide for lecturers explores how curriculum content enhances the skills and learning approaches of all students, with a focus on developing student autonomy.

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Dedication

For Steve, Margo, Esther and Max

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List of Abbreviations and Acronyms

AoC	Association of Colleges
AMS	Academic Motivation Scale
AUSSE	Australasian Survey of Student Engagement
BEIS	Department for Business, Energy & Industrial Strategy
BIS	UK Department for Business, Innovation and Skills
CHERI	Centre for Higher Education Research and Information
DfE	Department for Education
DLHE	Destinations of Leavers from Higher Education
EQAF	European Quality Assurance Forum
EUA	European University Association
GOS	Graduate Outcomes Survey
HEA	Higher Education Academy (now AdvanceHE)
HEFCE	Higher Education Funding Council for England
HEI	Higher Education Institutions
HEPI	Higher Education Policy Institute
HESA	Higher Education Statistics Agency
NQF	National Qualifications Framework (*disbanded in 2008*)
NSSE	USA National Survey of Student Engagement
NSS	UK National Student Survey
NUS	National Union of Students (UK)
OfS	Office for Students
QAA	Quality Assurance Agency
PAC game	Pedagogy Action Card game *(devised by author)*
PSRB	Professional, Statutory and Regulatory Bodies
RAISE	Researching Advancing & Inspiring Student Engagement
REF	Research Excellence Framework
RQF	Regulated Qualifications Framework (*since 2015*)
SE	Student engagement
SPARQS	Student Partnerships in Quality Scotland
STEPS	Student Transition, Experience and Progression
TEF	Teaching Excellence and Student Outcomes Framework
UCAS	University and Colleges Admission Service
UKES	United Kingdom's Engagement Survey
UUK	Universities UK
WONKHE	An organisation representing the range of voices in the Higher Education community to encourage debate and scrutinise policy.

Glossary

AdvanceHE	Advance Higher Education. UK based organisation providing strategic support and sharing good practice across Higher Education Institutions worldwide.
Art and Design Foundation course	One year pre-degree course allowing students to explore specialisms by experiencing a wide range of art, craft and design practice in preparation for applying to university.
Autonomy	To recognise self-worth and personal values and act independently.
Autotelic	Being in pursuit of an activity for the sake of it, like playing sport.
Bricolage Methodology	The use of more than one qualitative research method, or a mixture of quantitative and qualitative methods as required to answer a research question.
Credit Transfer	The ability to change courses and take previously acquired credits with you (confirmed by Regulated Qualifications Framework).
Epistemology	The theory of knowledge, its nature, origin and limits.
Ethnography	The study of people, their cultures and behavioural patterns.
Exoteric	An externally rewarded goal, like completing a degree.
Flow	Being immersed in a task, being only aware of the activity and unaware of, for example, time.
Generic qualitative methodology	A unique selection of research methodologies and methods, influenced by a researcher's epistemological and ontological position, that utilises creative approaches to uncover differing perspectives.
Graduate Outcomes (GO)	Survey tracking degree students' job or other destination following graduation. (Previously referred to as the Destinations of Leavers from Higher Education (DLHE) survey).
Grounded theory	Developed by Glaser and Strauss in 1967. Uses comparative and inductive methods of analysis of qualitative data to construct theories of understanding to support findings.
GuildHE	Guild for UK Higher Education comprises 54 members including public and privately funded universities, university colleges, further education colleges and specialist institutions. Main subjects include art, design, media, music and the performing arts, education, food and agriculture, the built environment, business and law, sports and health. Supports institutions to address civic and environmental responsibilities and promote creative and critical thinking skills.
Higher Education Policy Institute (HEPI)	Established in 2002, the principal aims are to ensure higher education policy and associated evidence is debated to inform decisions. Membership consists of 116 universities with charitable status that also have organisational and commercial sponsors.
Level 4	The Regulated Qualifications Framework (RQF) identifies this as the 1st year of study at degree level (Certificate in Higher Education).
Level 5	The Regulated Qualifications Framework (RQF) identifies this as the 2nd year of study at degree level (Diploma in Higher Education).
Level 6	The Regulated Qualifications Framework (RQF) identifies this as the final year of study at degree level (Degree in Higher Education).
Likert scale	The psychologist, Rensis Likert, in 1932 developed a tool to measure people's attitudes/opinions using a 5 point system: 5 – definitely agree, 4 – mostly agree, 3 – neither agree nor disagree, 2 – mostly disagree, 1 – definitely disagree.
MillionPlus	Group of 23 UK universities described as *modern* universities.
Motivation	The psychological process resulting in action-orientated behaviour.

Neoliberal	This describes the current Higher Education climate with the focus on students as consumers and attempts to measure standards within institutions through the use of League Tables.
New Designers	Annual exhibition (Business Design Centre, London) showcasing and promoting final year students' design work to the creative industries from predominantly UK universities and colleges.
Ontology	A philosophy about the act of *being* that informs one's existence which is shaped by experience.
Office for Students (OfS)	OfS is the UK's higher education independent regulator providing a regulatory framework for UK higher education. It publishes results from National Student Survey, Teaching Excellence and Student Outcomes Framework and Research Excellence Framework.
Pedagogy	The connection between the theory and practice of teaching.
Phenomenology	In-depth qualitative study and analysis of lived experiences.
Pragmatism	Peirce (1880s) developed a pragmatic theory of meaning to uncover 'truth'. Dewey (1910 [2010]) expanded truth-seeking experimental 'active' research methods to uncover the reality of a situation.
Pragmatist	Someone whose *knowledge* (epistemology) and *being* (ontology) are founded on experimental, problem-solving research approaches.
Progression data	Percentage of students progressing to the next level of their course.
RAISE	'Researching Advancing & Inspiring Student Engagement'. A network of academics focused on 'student engagement' operating since 2010. A specialist interest group that shares/disseminates good practice and research on the topic of 'student engagement'.
Regulated Qualifications Framework	Includes 9 levels of learning: Levels 1-3 (GCSE – A Level); levels 4-6 (Degree); level 7 (Master's Degree); level 8 (PhD/Doctorate).
Retention data	The percentage of students who complete their course.
Russell Group	24 UK, world-leading, research-based universities.
Self-efficacy	A person's ability to take action that influences the path they take in life and have the tools to cope in various situations.
Semi-structured interview	An interview with open-ended questions, to include the use of additional probing questions, to encourage the participants to explore more deeply their thoughts in relation to the question.
Student Charter	A university's agreement/contract with the student outlining institutional and student expectations used as a code of conduct.
Student engagement	A phrase meaning 1) students' levels of engagement with their studies / course / student experience. 2) Students becoming involved with quality assurance and enhancement mechanisms and providing feedback about module / course / university experience.
Transitioning	Process of adapting to changing situations and circumstances when moving from school to university or moving on from university.
UNISTATS	University statistics: UK's University data, published by HESA in conjunction with the Office for Students, to support information required by statutory customers, for example, education councils and governing bodies.

About the Author / quote to set the scene

> *"This person is an artist, a skilled craftsperson, a maker of montages"*
> Denzin and Lincoln (2005: 1087)

Reflecting on my own higher education experience studying Bachelor of Arts in Textile Design, graduating in 1990 in the UK, I was inspired by my passion and motivation to research and practice the subject. My learning approach influenced my internal motivations and was fuelled by my personal experiences. The curriculum contained industry-related projects, cultural visits, tutorials, seminars, lectures and practice-based workshops. Pedagogic approaches supported autonomous learning modes including problem-based learning, action-led research, peer learning, self-directed learning, self-reflection and observation, with some didactically-delivery lectures. Postgraduate study provided a similar set of pedagogic learning experiences, underpinned by being fully autonomous developing a business plan ready to launch a soft furnishings product range for interiors. A self-efficacious approach where actions were taken to work toward the future goal to become self-employed, resulted in being awarded a distinction for the Masters' Degree which incorporated the business plan. Motivation, resilience, determination, adaptability, creativity, risk-taking, organisation and reflective skills were all essential attributes and competencies that were part of this learning journey.

1997 saw my return to higher education, this time as a Lecturer in Textile Design. I observed opportunities to enhance the curriculum by including industry-related skills and experiences via placements, work experience and competitions. There were gaps in the students' understanding of the industry's requirements and a lack of awareness as to how to acquire a job in the creative sector. Determined to make a difference to individual's lives by building their confidence to develop aspirational goals, I honed a teaching style that invited an informal, collaborative and challenging learning approach. I also wanted to share my knowledge and observations and wrote chapters and co-edited 'The Design Student's Handbook' in 2013 (Bartholomew and Rutherford, 2013). The style of writing spoke directly to the students, encouraging them to take the lead in their educational journey and prepare well for their future as a creative. It was this project that brought with it unanswered questions about how well institutions and lecturers understood the needs of an individual student, with regard to their motivations to study, that laid the foundation for this Doctorate in Education. Facilitating the right environment to foster an enjoyable and purposeful learning experience using relevant and thought-provoking pedagogy fuelled my interest in the student's journey which determined the course of this research.

INTRODUCTION: The Research Context, Questions and Objectives

Research Context

> "*College is a potentially transforming experience, a once-in-a-lifetime opportunity to challenge students to examine their previous ways of knowing, thinking, and behaving*".
>
> Kuh (2003: 28)

Students who have experienced the United Kingdom's (UK) pre-university education system have undergone continual assessment and been measured against their peers in relation to academic achievement. Many students enter university with a specific mindset to ensure that they only need to do what is required to pass the units of assessment and often ask whether certain tasks are assessed. This has resulted in students "striving for the highest possible marks" (Brennan *et al*., 2009: 18), displaying a grade-chasing mentality. Within the context of students as fee-paying customers, HEIs are feeling the pressure to follow a didactic mode of learning to ensure students perform well in assignments. It is also argued that the steady growth in first and upper second-class degree classifications being awarded since £9000 fees were introduced in 2012/13 (Bolton, 2021), cannot solely be attributed to a dramatic leap in student' academic success (Post-18 Education and Funding, 2019). It is therefore recognised that the neoliberal framework, celebrating institutional success based on performativity and measuring student success by their attainment levels, is partly responsible for this.

The current state-of-play in HE is described as encouraging a risk averse (Barnett, 2007), surface approach to learning, exacerbated by the rise in performance-related accountability in higher education (HE) and students, as consumers, paying for their degrees. The research context correlates with Barnett's (2007: 3) call to investigate four phenomena impacting the students' learning within their HE experience. These were to investigate the 'psychological' and 'sociological' impacts; the 'biological' impact (to examine the historical increasing emphasis placed on tacit learning), and the 'management' perspective that accounts for HEIs developing appropriate environments to support "students' successes" (ibid). It is argued that to have a definite interest in a subject naturally inspires deeper learning that can lead to a more transformative educational experience. Barnett (2007) believes this counters the

fundamental purpose of a student's HE experience to grow, develop and become confident adults, able and willing to make effective contributions in the world. The emphasis on surface learning was reiterated in the CHERI report (Centre for Higher Education Research and Information). Brennan *et al*. (2009: 11) observed that students in the UK studying for their A-level qualifications (General Certificate of Secondary Education (GCSE)) suggested that the teaching style "seems to 'spoon-feed' students rather than require independent study". It is therefore suggested that many students entering higher education (HE) do so without the intrinsic motivations and the requisite level of skills to become independent learners.

Transitioning to HE is recognised as placing high levels of expectation on new students to adapt to their new way of life and learning in HE (Bryson, 2014a). The QAA (2018b: 13) identify that institutions must provide an effective transition and a supportive, nurturing environment to ensure students receive personal attention early on to assist a "rapid adjustment" to higher education, both socially and educationally. Implications in UK government and Higher Education Institution (HEI) policy often describe the student body in generalist terms (Bryson, 2020). There is often minimal regard for the differing needs of the minority groups within our ever-increasingly diverse student population (Lowe and Bols, 2020). A steady increase in student numbers that acknowledges that students come from a wide range of differing backgrounds (O'Shea, 2018), puts pressure on the HE sector to develop approaches to ensure all students feel a 'sense of belonging' (Bryson, 2020).

Institutions and lecturers are therefore required to identify approaches and initiatives to ease this transition, with many recognising the importance of the students needing to settle in quickly, build relationships with staff and students and understand the operational mechanisms in HE. These have been widely recognised as contributory factors in developing students' 'sense of belonging' (Tinto and Cullen, 1973; Baumeister and Leary, 1995; Bernstein, 2006; Bryson, 2014a, 2020). Humphrey and Lowe (2017) strengthen this argument by recognising that individual students from diverse backgrounds potentially have differing requirements to 'belong' at different times throughout their studies. They recommend HEIs consciously offer a wide range of opportunities to "meet students' need to engage and belong in different ways" and to facilitate increased engagement levels for all.

Developing a greater understanding of the students' perspective around what it means to feel engaged with their studies, continues as a current area of focus within the existing neoliberal higher education system. Peters and Mathias (2018) describe the dominant presence of the neoliberal agenda in HE as negatively impacting students development of 'self'. They observe the current emphasis is on student

achievement, to the detriment of students developing the confidence and independence to fully embrace the transformative HE experience on offer. Kahu and Nelson (2018: 62) describe the students' experience of higher education as "an iterative navigation of difference between the student's individual habitus and the culture, knowledge and practices of the academy". Other initiatives to facilitate increased levels of engagement include students working in 'partnership' with staff to develop enhancement initiatives to improve aspects of the HE experience (Bovill *et al*., 2015; Cook-Sather *et al*., 2018; Bovill, 2019; Lowe and Bols, 2020). Benefits of students and staff working together reject the traditional hierarchies that govern most situations in HE. It is recognised that student-staff partnership projects are designed as inclusive, equitable opportunities for all students, irrespective of backgrounds, experiences or academic ability (O'Shea, 2018; Lowe and Bols, 2020). Recent research by Bovill (2019) identifies the benefits of students and staff working together on pedagogically-focused projects to 'co-create' aspects of their learning, teaching and assessment design. Findings confirm these types of mutually beneficial projects, that involve the whole class, build confidence in the students are founded on mutual trust and equality (Bovill, 2019, 2020b).

Higher Education Institutions (HEIs) strive to develop policy and practice that works to ensure students are satisfied with their higher education experience, driven by the neoliberal business model to confirm to all stakeholders that students are receiving 'value for money' for their purchase. The development of a mass higher education system in recent times has arguably altered the course of the original purpose of a university. Conceptually, Barnett (2011: 153) calls for "a reawakening of the spirit of the University" and a return to an experience that supports the unfolding of a person's 'being' to prepare them for their futures. The development of the 'employability agenda' since the mid 2000's has become a clear HE driver that places an emphasis within the curriculum and the wider HE experience to prepare students for their future in the hope they acquire graduate-related employment. This is supported by purposeful curriculum design that encourages students to acquire relevant industry-related experiences that develop their attributes and competencies, recognised as being contributory factors in securing graduate employment. Unfortunately, the 'employability' initiative is also held accountable through the development of the Graduates Outcomes survey, launched in 2018 (previously known as The Destinations of Leavers from Higher Education (DLHE)). This survey, taken fifteen months after graduating, attempts to "understand the graduate perspective and what success looks like" by tracking "career destinations and development" (HESA, 2022). There is emphasis placed on gauging students' perception on whether their HE experience provided 'value for money', supporting the existing neoliberal agenda (Zepke, 2017). It begs the question, is it possible, or even worthwhile, to

quantify such a wide range of post-degree employment-related successes, spanning numerous disciplines, in an attempt to measure the worth or purpose of a degree? There is however no one-size-fits-all approach; some students progress through university with clear ambitions and others arrive with limited or no aspirations (Vossensteyn, *et al.*, 2015; Bryson, 2020) and remain unsure about what they want to do after they have completed their studies. It is therefore important to recognise that all students in HE must be treated as individuals as they each have differing levels of motivations, thereby endorsing the need to embrace individualism. Bryson (2014a: 8) suggested HEIs request that courses integrate events and activities into the student experience to empower students to develop "a sense of ownership, self-assurance and self-efficacy".

In the 1970s, Rittel (1973) observed that students needed to be treated as individuals to ensure they became interested in their subject and engaged fully with the higher education experience. To develop a flexible system that responded to individual student's needs, set against a myriad of managerial and organisational protocol, Rittel claimed that the multi-faceted approach required to provide an individualised learning experience should be classed as a "wicked problem" (1973: 160). He described 'wicked' problems as those that occurred in social or educational contexts, where the complexity of their operations was exacerbated by differing agendas belonging to a wide range of stakeholders. Forty years later, Krause (2012) worked with Rittel and Webber's theories (1984) to explore the multiple external drivers that hindered institutions' ability to focus on students' levels of engagement with their studies. Krause (2012: 186) called for university leaders to review the range of "wicked dynamics" negatively affecting the students' experience and develop strategies to ensure that the changing academic landscape and the government's performance-driven agenda, places all students, irrespective of backgrounds or demographics (Kahu, 2013), at the heart of their higher education experience.

External accountability and 'Student Engagement'

Since the 1990s, HEIs across the world have been operating within a neoliberal framework whereby students are considered 'customers' and performativity and accountability are measured (Zepke, 2015). On instigating the marketisation of Higher Education in the UK, it was necessary to find a balance between developing a competitive environment between institutions and courses, and ensuring the service provided equated to 'value for money' (Brown, 2009). National and international league tables, like the National Student Survey (NSS) were designed to communicate comparative data in an attempt to demonstrate institutional quality to prospective

students, their parents and governing bodies (OfS, 2020a). Kandiko Howson and Buckley (2020: 8) noted that "efforts to measure student learning are bounded by cultural, structural and institutional differences" both nationally and internationally, confirming like-for-like comparisons were impossible. The UK's Office for Students (OfS) (2020d: 5) also openly recognised that the NSS has unwittingly been used as "a barometer of 'student experience'", evident through their contribution to comparative data in league tables.

In the current climate, the HE funding model has seen a reduction in government funding for teaching move from 6 billion in 2010-11, to 1.2 billion in 2020-21 (Bolton, 2021). This is partly accountable for as student fees have replaced the government's funding within HEIs over this time. An independent panel report to review 'Post-18 Education and Funding' (2019: 73) revealed, "Universities spend a large proportion of their income from student fees and teaching grants on non-teaching activities". From a business perspective, with an increased budget allocation for marketing, in order to remain competitive, HEIs are still operating in a space that is both privately and publicly accountable. Despite the government giving institutions the autonomy to make business decisions, the OfS is responsible for regulating their performance (Post-18 Education and Funding, 2019), leaving the sector struggling to grasp which of the internal and external drivers should be prioritised.

Barnett (2011) discusses how the complexity of modern society can result in many notions of what it is to be a university. He described the notion of a university as problematic and transient as it exists within many varied contexts, both nationally and internationally, affected by political, economic and societal differences. The marketisation of higher education required institutions to demonstrate that the overall experience provided students with a rich and varied set of opportunities that prepared them well for future employment, thereby confirming the HE experience as 'value for money' (Monbiot, 2016; Zepke, 2017). In these attempts to measure the quality of the 'student experience' and 'student engagement' (SE), it is implied that all students, irrespective of their background, personal situation or attitude, have common goals, comparative skills, abilities and motivations (Lowe and El Hakim, 2020) and succeed in their studies along a similar trajectory (Peters and Mathias, 2018). As individuals on their own personal journey of development, building their unique set of skills and experiences, any attempt to comparatively measure students' satisfaction or engagement with their studies is futile and potentially divisive.

To contextualise today's higher education system and its reliance on market forces, it is necessary to consider the historical changes that occurred in the United States of America (USA) at a time of unprecedented growth in the higher education sector

(Bryson, 2014b). In the 1950s, following the end of World War II, the USA witnessed increased wealth leading to large scale development of suburbia. With this came the aspirations of the middle class parents to encourage their children to strive for a better life and do so by seeking a college education (Gumport *et al*., 1997). Higher education experienced unprecedented growth underpinned by political, social and post-industrial economic changes (Altbach *et al*., 2009).

By catering for students from a wider demographic, including women and other previously underrepresented groups, the number of institutions within the sector and their offers also grew. Researching this growth in higher education for the National Center for Postsecondary Improvement at Stanford University, Gumport *et al.* (1997) reported that by the mid-1970s, student numbers had increased five-fold and the number of institutions had doubled since the early 1950s to approximately 2,700. Astin (1991a: 131-132) reported that students felt at this time increased pressures to study vocational subjects, confirming that "money, power and status" were the socio-economic drivers responsible for the increase in college applications. Also, as a result of the government's introduction of means-tested grants for those on low incomes, many more people were able to access a college education. This period between 1950 and 1977 is referred to as the 'massification of higher education' (Gumport *et al*., 1997). Researching the impact of 'mass higher education', Teichler (1998: 22) recognised that the growth in student numbers brought with it their "diversification in motives, competences and job prospects". Institutions were forced to respond by making structural and organisational changes to their provisions to better meet the needs of the 'students as consumers' (Zepke, 2017).

The students' views about their experiences within higher education were increasingly being sought as a direct result of this 'massification' of higher education. In 1984, Astin presented the 'student involvement theory' that researched how student behaviours and motivations to participate positively impacted their learning experiences. Pace (1984) developed the first College Student Experience questionnaire, trialled in 1979. This explored the factors that led to students meeting the needs of the course as they progressed with their college education. Pace (1984: 5) was clear that higher education needed to provide the right environment within which the students would thrive, stating, "the value of the experience is inherent in the experience itself". Its purpose was to demonstrate 'accountability' within the USA's Higher Education system by building an understanding of student learner development and the quality of the courses being offered. Pace (1984: 105) argued that student progression and achievement was a direct result of "the quality of effort students put into their education". In 1985, Pascarella proposed the following pre-college background traits as contributory factors that influenced students' abilities to

settle well into college life, aptitude, achievement, personality, aspiration and ethnicity. This built upon the work of Chickering (1969a) who identified three factors affecting how well students adapted and operated within higher education; the students' pre-enrolment characteristics, the organisational and structural operations of the institution and its learning and social environments that facilitated the social connections made with staff and peers.

By the late 1980s, there was a notable shift in the student demographic. There was a four-fold increase of the number of mature students aged 30 and above and, by 1990, the majority of students starting college were over 22 years of age, with females becoming the dominant gender for the very first time (Gumport *et al*., 1997). The student population became increasingly diverse with many more racial and ethnic minorities represented. There was also a 40% rise in part-time students, many of whom commuted to college. From the 1990s, referred to as the post-massification era (Gumport *et al*., 1997) at a time of continued increases in tuition fees and numbers of students unable to complete their studies ('dropping out' of college), there was a heightened demand to research factors impacting the students' experience. In the late 1980s, Chickering and Gamson (1987: 2) boldly described the current state of the college education system; "apathetic students, illiterate graduates, incompetent teaching, impersonal campuses - so roles the drum fire of criticism of higher education". A fundamental component of this requiring scrutiny was the overall quality of the learning and teaching experience. Astin (1991b) developed an early model of 'student engagement' referred to as 'Input-Environment-Outcomes' (I-E-O). 'Input' highlighted the range of factors students arrive at college with. 'Environment' captures numerous impact factors that affects students' engagement during the college experience, which included educational, behavioural, cultural and social drivers, and 'Outcomes' are a list of changes resulting from the college experience. This research led to the development of the first National Survey of Student Engagement (NSSE) in 1998 by Kuh which was designed to capture the range of factors that were directly impacting students ability to progress with their studies and fully engage with their higher education experience (Kuh, 2001b).

The 1980s experienced increased public scrutiny, institutional accountability and a 10% reduction in government funding which forced institutions to reimagine their higher education offer to meet the needs of this more vocal, consumer-driven, diverse student demographic. Institutions therefore began to holistically review the aims of both their educational and experiential college offer. Research conducted by Pascarella and Terenzini (1991) claimed that students who experienced negative interactions in social and academic circles often felt marginalised, resulting in many withdrawing from college. Weidman (1989) confirmed there was a clear need to

ensure new students felt connected to their higher education experience both socially and academically.

By 1992, as numbers of students entering higher education began to stabilise, there were further rises in students being unable to continue their studies due to increased fees, with 40% 'dropping out' due to lack of interest in the course, work commitments and financial constraints (Gumport *et al*., 1997). The mass expansion of USA's higher education, together with low completion rates, brought with it reforms to better meet the students' expectations and examine their preferences for what, how and when they wanted to study (Teichler, 1998). Pedagogy was identified as a key factor needing improvement to better serve the diverse needs of a widening student demographic (Altbach *et al*., 2009).

The group of educational researchers responsible for the development of the NSSE were Alexander Astin, Arthur Chickering, George Kuh and C. Robert Pace (NSSE, 2001). The principal aim was to provide quantitative and qualitative data identifying the factors that were impacting students' engagement with their studies. These data were made available at institutional level to support the identification of possible interventions and enhancement projects that might positively impact the student's overall college experience. Following analysis of the results from the first survey, Kuh (2001b) warned American institutions to guard against using them for divisive reasons or for comparative purposes in "competing for students" (Kuh, 2001a: 17).

In 2005, the UK progressed their plans to develop their own shorter National Student Survey that focused primarily on measuring 'student satisfaction'. Despite these early warnings from Kuh (2001a) to avoid using survey results to compare institutional performance, the UK took the opposite stance which forced UK HEIs to compete and jostle for position (Lowe and Bols, 2020), inculcating unnecessary levels of competition (Hazelkorn *et al*., 2018). The UK Government's Department for Business, Innovation and Skills confirmed the need for this, stating, "students need comparable sources of information that will allow them to make informed decisions" (BIS, 2009: 74). Van der Velden (2012: 245) observed universities were "'exposed' to direct, annual, external scrutiny" and noted the ranking of universities affected student recruitment, institutional reputation and raised questions about the perceived *value for money* of a Higher Education. In 2012, Gibbs (2012:15) advised policy makers, "if invalid indicators are used, institutions will change their behaviour to improve these indicators, sometimes at the expense of educational effectiveness".

In 2013, the UK's Higher Education Academy (HEA, 2019) trialled the United Kingdom's Engagement Survey (UKES) with first and second year undergraduate

students at participating institutions. The survey included questions about critical thinking, course challenge, collaborative learning, and academic integration (Buckley, 2013). To date, many UK HEIs do not use the UKES survey, however, results are now to be included as one of the 'measures' within the Teaching Excellence and Student Outcomes Framework (TEF) (HEA, 2019) which will probably encourage HEIs to adopt this survey. The contextual issues surrounding the TEF are also relevant to this research as its initial purpose was to "identify and incentivise the highest quality teaching to drive up standards in higher education" (BIS, 2015: 18). However, this addition to the neoliberal agenda driven by measuring performativity, compliance and attendance (Bryson, 2020) did not include opportunities to evaluate the quality of the teaching in the classroom or consider the students' engagement in their learning. Following confusion and misinterpretation amongst institutions and staff by the development of yet another arbitrary measuring system, the Department for Business Innovation and Skills (BIS, 2016) led a consultation on TEF, confirming that many respondents were "concerned about the use of proxies to measure teaching quality" (BIS, 2016: 8).

In 2019, at the AdvanceHE's annual learning and teaching conference, Debbie McVitty, editor for an independent higher education organisation seeking to represent varied voices in HE, *WONK*HE, described the TEF's inability to either review or measure the quality of teaching as another example of the "gulf between policy and the real world" (McVitty, 2019). She also concluded that the TEF was incorrectly titled as it didn't measure 'teaching quality' observing the only data with slim links to teaching quality were buried within the NSS' student satisfaction data that captured continuation and retention figures (OfS, 2020c). Interestingly, the arrival of the TEF instigated a wider discussion across the sector about the quality of 'pedagogy' and what might constitute teaching quality in HE.

Since the introduction of undergraduate students paying full fees for their degree education (£9000 in 2012/13), students have been increasingly identified as 'consumers' (Neary, 2013). HEIs therefore continue to operate within a competitive marketplace and neoliberal framework (Zepke, 2017; Kandiko Howson and Buckley, 2020) that attempts to measure 'student satisfaction'. As a consequence, HEI's development plans predominantly focus on actions that may enhance their position within the league tables. In recent years, it is reported that the game continues whereby HEIs are now allocating resources to rapidly adjust their offerings to stay ahead of the trend and compete for students (Lowe and Bols, 2020). This raises questions about whether the allocation of resources and continuous development planning shifts HEIs energy away from improving the students' experience and

enhancing their engagement with their studies (Kandiko Howson and Buckley, 2020; Kassidy *et al*., 2019; Langan and Harris, 2019).

Pedagogy and students' engagement with their studies

A further area of interest is to consider pedagogic practice and its impact on students' engagement and motivation levels with their studies. Pedagogy can be simply described as the act of teaching and learning. However, in today's competitive marketplace, despite advancements in post-graduate teacher training courses and the UK Professional Standards Framework to support teachers' development in HE (The UKPSF, 2011), the emphasis is on satisfying the fee-paying students and publicising the students' success. Kinzie and Kuh (2017) identify that the phrase 'student success' can have multi-meanings as interpreted by the differing stakeholders. In the context of this doctoral research, and within a student engagement context, it is being used to denote the enhancement of the student experience and the positive impact that the engagement-related interventions have had on the students' achievements and how well their HE aspirations have been met.

Barnett (2011) questions whether those responsible for curriculum design recognise the relevance of a student becoming enthusiastic and motivate to undertake a deep inquiry into a topic of interest. He connected this with the modular structure, noting it restricts an individual's natural propensity to want to continue exploring and experimenting with ideas. Bryson (2020) observed that opportunities were missed to facilitate learning environments that might challenge students to learn by making their own connections. Instead, a return to more didactic, prescriptive forms of teaching emerges in response to the need to demonstrate institutional quality in the form of 'learning gain' (Kandiko Howson and Buckley, 2019). Acknowledging this broader context, the emphasis within this research is still to consider the factors that promote a student's engagement with their learning and not to analyse specific types of pedagogies. The research aims to highlight ways that pedagogy might invite connections by arousing students' interest and internal motivations in learning (Csikszentmihalyi, 2014). The focus of this research is therefore concerned with constructivist approaches (Piaget, 1964; Dewey, 1910 [2010]) where students come willing to learn, and liberationism (Freire, 2005 [1921]) where role-reversal sees teachers facilitate students taking control of their learning whilst being taught. Barnett (2007: 2) proposes that students might enhance the ways they learn by developing their psychological and emotional selves and suggests educationalists ask; "What kinds of pedagogies might help to sustain students on their educational journey?"

In the discipline of Art and Design, the intuitively-practised pedagogies naturally align with the needs for students to develop their creativity and ingenuity. Many of these students have experienced a competitive journey to justify having the necessary creative abilities to complete a degree in a creative discipline and arrive at university with "a will to learn" (Barnett, 2007: 7). They often have the determination, passion and self-confidence and a "willingness to open oneself to new experiences" (Barnett 2007: 7) to succeed as creative. The curriculum design and the lecturers facilitate student-centred pedagogies like active learning, problem-based learning, enquiry-based learning and experiential learning. These enable students to problem-solve, decision-make and independently apply their learning to their studies. Shulman (2005) would identify these discipline-specific teaching techniques as 'signature pedagogies'. From a theoretical and observational standpoint, these pedagogies contribute to students' increased levels of independence and autonomy, often evident early on in their higher education experience (Orr and Shreeve, 2018; Vaughan *et al*., 2008). Students are motivated by their creative practice and often demonstrate intrinsic motivational behaviours. This research will therefore be based within the discipline of Art and Design and take the form of a Case Study. This may yield useful, shareable findings worthy of "crossing both conceptual and disciplinary boundaries" (Davis *et al*., 2000: 177).

This introduction provides an overview of the existing context that highlights the need to work more closely with undergraduate students to better understand how they experience higher education. The research questions in the next section were designed to invite students, lecturers and managers to share their thoughts and experiences of HE (Bartholomew, 2015). Following analysis of the data, it is anticipated that the findings will identify factors that impact the students' levels of engagement, motivation and autonomy (Bartholomew, 2016; 2018).

The students' levels of engagement, motivation and autonomy during their higher education experience, remain the principal focus of this doctoral research (Bartholomew, 2015). As such these topics, together with pedagogy, educational psychology and the broader context of the survey culture and the accountability agenda operating within HE will be investigated as part of the literature review in Chapter 1.

Research Questions

Trowler and Trowler (2010: 14) identified "individual student engagement in educationally purposive activities leads to more favourable education". This suggested further research was necessary to establish causal effects impacting students' engagement regarding the "shaping of design and delivery of curriculum" (Trowler and Trowler, 2010: 14). Barnett (2007) argues that a university education should incorporate the transformational development of a student through their understanding of 'being' a student, developing the capabilities of navigating their educational experience confidently and independently. Personal observations over twenty years teaching the subject of Art and Design noted the majority of students were intrinsically motivated by their creative endeavours. This often became an immersive experience that challenged and inspired them as they pursued their project's goals (Csikszentmihalyi, 2014). Some did struggle to identify a purpose as their levels of engagement and motivation were lower than their counterparts. The Design Council's 2018 report on 'Designing a Future Economy' identified that those who have studied creative subjects were found to be more productive than the average UK worker. They demonstrated excellent problem-solving skills and had a sought-after combination of "technical skills, creative activities and cognitive abilities" (Design Council, 2018: 6). This influenced the decision to undertake the research within my own discipline of Art and Design as students studying creative subjects appeared to display high levels of intrinsic motivation in the quest to develop innovative work (Orr and Shreeve, 2018). The research questions identified below, aim to investigate how the phrase 'student engagement' is understood and examine the factors that impact motivation and autonomy in undergraduate students.

The research questions set for this study are as follows:

Main research question:

> How do Students, Lecturers and Managers in Higher Education understand 'Student Engagement' and factors impacting Undergraduate Students' Motivation and Autonomy?

Subsidiary research questions:

> What are the similarities and differences of opinion between Managers, Lecturers and Students with regard to engaging and motivating students to become autonomous learners?

How can the UK's Higher Education learning experience be enhanced to positively impact Students' Motivation, Engagement and Autonomy?

The aims within the subsidiary questions have altered over the duration of this doctoral research. This has been informed predominantly by a shift in focus from a standards and quality perspective to monitor and evaluate student achievement, progression, and satisfaction levels, to becoming driven by my interest in pedagogy and ensuring students are recognised as individuals as they journey through their higher education experience. These questions offer the opportunity to explore the impact of the neoliberal higher education system, with its emphasis on measuring 'student satisfaction', to explore any impacts on students' motivation and behaviours.

For an overview of the six documents undertaken, in order to meet the requirements of the course for the Doctorate in Education, please refer to Appendix A.

Research Objectives

The objectives of this study are to investigate the factors that impact students' engagement, motivation and autonomy as they learn and develop during their higher education experience.

The research objectives are as follows:

- To identify factors that impact students' motivation, engagement and autonomy in their learning.
- To disseminate the research findings and recommendations across the higher education sector.
- To contribute to the 'student engagement' debate in higher education.

Researching educational settings can be described as a "complex social phenomena" (Yin, 2014: 4) containing influential factors that manifest from within its own community. This doctoral research aims to investigate "gaps between student survey responses and faculty perceptions" (Coates and McCormick, 2014: 18) by developing a better understanding of how students, lecturers and managers perceive what constitutes 'student engagement' (Bryson, 2014b). Data will be sought that captures students' personal views and opinions, as will the outcomes from discussions with lecturers and managers (Coates, 2005). Obtaining the research participants personal perspectives and lived experiences (Yorke, 2014; Smith and Osborn, 2015) will provide the qualitative findings that shape the research outcomes. It is anticipated

that the findings will contribute to the research debate around the complex, multi-meaning phrase 'student engagement' (Bryson, 2014b; Zepke, 2018). Outcomes may also support a greater awareness of the importance of how the individual student experiences higher education and the impact this may have on their motivation and autonomous development.

Definitions

Defining 'Student Engagement' within the context of Higher Education

The phrase 'student engagement' has brought with it differing interpretations since the 1980s:

1. It describes the formal and informal local and national student feedback mechanisms, ensuring students' views are captured and represented in university governance to support decision making (Rowe *et al*., 2013; QAA, 2018a; Bryson, 2014b; Lowe and Bols, 2020), thereby confirming institutional regulatory requirements are met for governing bodies including the Quality Assurance Agency (QAA), Office for Students (OfS) and the various Professional, Statutory and Regulatory Bodies (PSRBs). The data captures students' levels of satisfaction with their course and institution and the feedback are used to identify enhancements (Zuo and Ratsoy, 1999; QAA, 2018b).

2. 'Student engagement' is also used as the verb 'to engage', meaning students become interested in something that invokes action. In the context of students experiencing and learning in higher education, it relates to students' participation in the act of learning and involvement in extra-curricular activities (Astin, 1984; Bryson, 2014b) and levels of persistence on task (Kuh, 2001b).

3. 'Student Engagement' is often used as a 'catchall' phrase for institutions, educational researchers and the wider HE community, including the press, to report under. This can include interpreting institutional data around achievement and progression results, as a header used internally under which 'student satisfaction' and the student experience is considered, or as a proxy for attendance monitoring.

Despite attempts to decipher the range of meanings, the phrase 'student engagement' is problematically used across HE and within all research domains resulting in different stakeholders interpreting the phrase differently (Little *et al.,* 2009; Trowler *et al*., 2012; van der Velden, 2012; Pickford, 2016; Zepke, 2018; Patton, 2019; Bryson, 2020; Lowe and El Hakim, 2020). For the purpose of this doctoral research, the definition is concerned with the way in which the individual student independently, driven by their own motivation to undertake decisive action, increases their engagement levels, to enhance their learning and/or aspects of their higher education experience.

Definition: 'Student Engagement'

In relation to this doctoral study 'student engagement' is defined in such a way that captures the individual student's response to the higher education experience:

> 'Student engagement' is a demonstrable state where individuals and/or groups of students respond to a range of learning and extra-curricular experiences in higher education that facilitate the necessary transformative adjustments that positively impact both social development and cognitive behaviours.

Defining 'Motivation' within the context of the students' experiences in Higher Education

Motivation is described as a psychological state that empowers someone to do something. Bandura (1994, n.p.) defined motivation as "activation to action", observing individuals' levels of determinisation are impacted by the different amounts of effort someone exerts. There are two clear constructs, developed by Ryan and Deci (2000); 1) 'intrinsic' motivations come from an individual's internal desires and personal determination, and 2) 'extrinsic' motivations come from external factors, like a reward-based system, that meets the wishes or expectations of others.

Definition: Motivation

For the purpose of this doctoral research, 'motivation' is defined as the following:

> 'Motivation' is an emotion-led, psychological construct that is evident through an individual's level of interest, determination and perseverance to take action to progress something. Motivational acts can be influenced by intrinsic (internal) and/or extrinsic (external) factors.

Defining 'Autonomy' in relation to the development of students' learning behaviours in Higher Education

Becoming autonomous describes someone who has acquired the necessary internal drivers that incite independent thought and determination that results in effective decision-making that leads to action. Autonomous behaviours are connected to positive psychological well-being evidenced by feeling content and happy. Csikszentmihalyi (2014: 172) identifies happiness as "extreme concentration and focus" on an activity that leads to personal growth (Dweck, 2017). Norman (2004) describes autonomy as an all-consuming effect whilst being in a state of 'flow'; "Flow is a motivating, captivating, addictive state". Baxter Magolda (2008) uses 'self-authorship' as a construct informed by autonomy to make a connection within a higher education context, observing that it supports students' preparedness to meet life's challenges. Reinders (2010: 40) identifies autonomy as "a fundamental educational goal". Dworkin (1988: 6) connects autonomy with a range of attributes; "dignity, integrity, individuality, independence, responsibility, and self-knowledge".

Definition: Autonomy

For the purpose of this study and with respect to students' behaviour in higher education, 'Autonomy' is defined as:

> 'Autonomy' describes self-aware, intrinsically-motivated, focused individuals who understand the contextual purpose and the benefits of their independently-taken actions.

Contribution to Knowledge

This doctoral journey inspired intuitive and imaginative thought processes (Bochner, 2002) that considered ways to explore and experiment with ideas. This led to the development of outcomes that contribute to existing knowledge on the topics of student engagement, motivation and autonomy in HE. The research design comprises a two-part Case Study set within a generic qualitative methodological framework with content analysis being the predominant method used in Case Study Part Once to analyse the student's written stories and the principals of grounded theory determining the process of analysis for the semi-structured interviews in Case Study Part Two (as detailed in Chapter 3). This is visually communicated via the Conceptual Framework (Appendix B).

My epistemological and ontological standpoint as a pragmatist provides the opportunity to be creative (Dewey, 1910[2010]) in identifying solutions in response to the research question (Frankel Pratt, 2016). It also invites a responsive approach to data analysis that promotes reflexivity that can justifiably impact the research outcomes (Kahlke, 2014). In line with a generic qualitative approach, an interpretive and subjective stance will be employed during all stages of the data collection and analysis (Bassey, 1999). A subjective stance invites the opportunity to work collaboratively with the research participants (Bassey, 1999) and acknowledges that, as researcher, I may have influence over the direction that the research takes (Tillich, 1952). This acknowledges having a natural bias toward the Art and Design discipline within which the data is to be collected, as I have been a manager, lecturer and student experiencing first-hand the context within which this research inquiry will be undertaken. An interpretivist paradigm is to "understand, explain, and demystify social reality through the eyes of different participants" (Cohen *et al*., 2007: 19) and can determine pragmatic solutions in response to issues arising from within the research (Mack, 2010). My philosophical standpoint, and its relationship with my approach to research, will be explored in more depth in Chapter 2: Epistemology and Ontology.

Case Study Part One asked students to share their personal stories about a time in their education when they were highly motivated by an immersive learning experience. These stories identified individual student's enthusiasm and enjoyment for the selected experience and captured their feelings and emotions. Chapter 4a provides full details of the research process to include undertaking the data analysis using content analysis, supported by elements of grounded theory (Mende, 2020).

Case Study Part Two involved conducting semi-structured interviews with a set of students, lecturers and managers within Art and Design departments, from three different institutions. They were individually asked to share their own experiences and personal perspectives in response to questions exploring the notion of student engagement, motivation and autonomy within a higher education context. The responses from the semi-structured interviews provided rich and varied insights, offering a plethora of material for analysis, the detail of which is expanded upon in Chapter 4b.

The data and the findings from the two parts of the Case Study were then holistically considered, and this, coupled with a further expansion of the literature to incorporate related psychology, revealed additional new insights (Bassey, 1999) that have informed the thesis' recommendations as detailed in Chapter 6.

Confirmation of the contribution to knowledge is as follows:

1. A fully analysed set of data and a successful synthesis of the findings have resulted in a set of clear recommendations. The original research design comprised an innovative selection of research methods. These included the use of students' written stories and the development of original questions posed during semi-structured interviews (Chapter 4b). A generic qualitative methodology defied the research approach that utilised both content analysis and grounded theory to analyse the data. Both research methods invited unique and personal responses from each participant that captured their own opinions and experiences. The combination of methods, processes and individual contributions advances the discussion around students' engagement, motivation and autonomy in UK Higher Education.

2. 'Student Autonomy' is presented as the principal construct arising from this doctoral research. It embodies the purpose of a student's higher education experience; to develop confident, independent students who are well-prepared for their future. All stakeholders will therefore benefit from focusing on *Student Autonomy*. Pedagogy and course design can positively impact students' abilities to develop their self-awareness, independence and autonomy. In order to develop autonomy, students need to understand the context of their learning and the purpose of their actions and be determined and motivated to progress their goals.

3. The research findings led to a critique of the phrase 'Student Engagement' as it is used in higher education. This phrase has been utilised across the sector as a headline to report under. It has also been used to describe obtaining student feedback about the HE experiences and satisfaction levels, and to track their attendance and participation in an attempt to measure 'engagement'. The Case Study findings and the literature review conclude the phrase is grammatically ill-conceived and polysemous (has many meanings). The over-reliance on a phrase that is confusing and means different things to different people, particularly as it attempts to be asking some pertinent questions about the students' experience, confirms that each application of this phrase needs redefining. The phrases being proposed, as explored in more detail in Chapter 6, are 'student feedback', 'student attendance' and 'student's engagement with…their learning/ module/ course/ student experience', thereby avoiding a catch-all phrase that is often misinterpreted.

4. In support of launching 'Student Autonomy' as the new directive in encouraging greater levels of student participation in their learning, pedagogy has become a clear outcome stemming from the research findings. An original game, 'Pedagogy Action Card' (PAC) (details of how the game operates can be located in Appendices C-H) has been designed to facilitate a group of lecturers working together to scrutinise and reflect upon their pedagogic practice and consider the impact of the taught session from a student's perspective. The aim is for lecturers to identify ways to enhance their teaching practice. The PAC Game is overviewed in Chapter 4c. Those trialling the game at the AdvanceHE annual learning and teaching conference (2019) confirmed its usefulness (Appendix G). Participants acknowledged the need to adapt their teaching styles and develop their understanding of how students learn.

5. A 'Taxonomy of Self' (Chapter 6; Appendix I) has been designed to promote an increased understanding of the importance of undergraduate students becoming self-aware in the 1st year of study (RQF Level 4), developing independent learning skills in 2nd year (RQF Level 5) and becoming fully autonomous in final year (RQF Level 6). This taxonomy has been crafted to work alongside students' natural development, from adolescence to adulthood, as they develop their self-awareness, independence and autonomy. The taxonomy encourages a review of course design and pedagogies to enhance the attributes and skills that support the development of independent learning and autonomous behaviours.

CHAPTER 1: Literature Review

The initial inspection of the literature in Document 2 (Bartholomew, 2015) in response to the doctorate's research questions commenced with a scoping review (Jesson *et al*., 2011) to identify concepts and theories that supported the inquiry. Grounded theory and content analysis, underpin the generic qualitative methodology used in the Case Study. A pragmatic approach to the research invites an open-minded attitude (Maxwell, 2013) to respond creatively to the needs of this work. Prior to undertaking their own qualitative research (Glaser and Strauss, 1967), researchers should avoid undermining or devaluing the data (Thornberg and Dunne, 2019) by becoming over-familiar with pre-existing "theoretical frameworks and associated hypotheses" (Dunne, 2011: 114). Whilst analysing the data, emerging concepts invited deeper reviews of the literature, supporting a "creative, frame-breaking mode of thinking" (Eisenhardt, 2002: 24). Staged reviews of the literature (Thornberg and Dunne, 2019) facilitated an "iterative and flexible" (Booth *et al*., 2016: 37) approach as the Case Study progressed, enabling a reflexive approach whilst considering the emerging themes and concepts (Huberman and Miles, 2002).

The updated review of the literature therefore comprised the following themes: accountability in the UK's higher education system; an exploration of 'student engagement' (SE), motivation and autonomy; an understanding of pedagogy and its effect on students' motivation and engagement with their studies.

Accountability in Higher Education

> *"The tension between external accountability, on the one hand, and institutional learning and enhancement, on the other, is evident in the two dominant models of quality review that have emerged in higher education over the past decade".*
>
> Krause (2012: 289)

Within the UK's higher education system, key milestones relating to this study have occurred since the mid-2000s bringing with them the development of 'accountability' at institutional level. These contributory factors included increased tuition fees and debates to determine whether studying in Higher Education provided 'value for money' within a marketised Higher Education system (Brown, 2009). Zepke (2017) confirmed the neoliberal *modus operandi* was dominating the development of HE

policy, evidenced by the introduction of the National Student Survey (NSS). The introduction of this national survey moved the acquisition of student feedback from a local one (for specific use at course and institutional level), to a national one where students were being referred to as fee-paying 'customers'. The development of this competitive and consumeristic focus within Higher Education was confirmed by Monbiot (2016) as a neoliberal state of play. In 2020, the Department for Education (DfE) stated the NSS had "exerted a downwards pressure on standards within our higher education system", confirming there had been numerous calls for its reform.

The complexity in which these market-driven approaches are affecting modern society can be seen through the way university operations have been impacted. In this current climate, Barnett (2011) identifies universities are governed by money, growth, power, systems and processes, later referring to this as the "politicisation of higher education" (Barnett and Bengsten, 2019: 5). The UK government continues to seek quantitative data that captures students' levels of satisfaction (OfS, 2020a) with their higher education experience. This increasing demand for transparency through public accountability measures students' academic success, how employable they become following completion of their degree and how satisfied they are with their HE experience. These are contributory factors that dictate a university's current way of 'being' (Barnett, 2011). The way that a university is perceived today, and how it responds to the demands of a range of stakeholders, is in stark contrast to the original conception and purpose of a university. Barnett (2011) describes a university's original way of 'being' as promoting independent thought and imagination through inquiry and research. He describes the conception of a 'university' as operating autonomously for itself and within itself and authentically to make a positive contribution to the continuous development of national and international societies through research inquiry, understanding and reflection.

Trowler (2010) commissioned by the HEA, undertook an audit of the existing literature on 'student engagement'. It reported institutions had developed "policy that framed 'quality' in relation to learning rather than teaching" (ibid.: 42). Krause (2012: 285) criticised the need to measure quality and described it as a "wicked, ill-defined problem that is under-theorised" and noted its direct impact on HE policy. A Paper by Vettori and Loukkola (2013: 34), presented at the 8th European Quality Assurance Forum (EQAF) (EUA, 2013) described quality assurance policies and procedures as "window-dressing" and a "bureaucratic burden". It questioned whether quality assurance mechanisms play a part in the "lives of students and academics" (p.34).

In 2018, the QAA published an updated set of guidance on student engagement (QAA, 2018a) that suggested HEIs would "take deliberate steps to engage all

students" (QAA, 2018a: 15) in the sharing of their views to support the quality assurance and enhancement processes. Barnett (2011) claimed the over-bureaucratic, accountability-led systems, distract institutional focus away from the purpose of a university education that he suggested is about preparing students to live and learn effectively in preparation for ever-changing times in their futures. Harvey (2018) provided an overview of core themes arising from the forty three chapters, identifying and confirming a "dissonance between bureaucratic assurance processes and student learning" (p.15). A 2018 publication, edited by Hazelkorn *et al*. (2018: 3) highlighted quality, performance and accountability in HE as "an enormous problem of increasing worldwide concern" (2018: 3) describing the existing assurance of a quality experience as "the hijacking of the conceptualisation of quality education by quality assurance". Ten years previous, Barnett (2007) argued HE should focus on pedagogy as the method to develop a "person-orientated philosophy" for learning (p.4). From an ontological perspective, Barnett (2007) also suggested greater emphasis be placed on understanding how students change and understand their 'being' through the transformational development of their capabilities to navigate their own educational experiences confidently and independently.

The National Student Survey (NSS) and the Teaching Excellence and Student Outcomes Framework (TEF) demonstrated how data is used to compare individual institution's results with others through the use of league tables (OfS, 2020b, 2020c). In a report for the Guardian newspaper, in partnership with Universities UK (UUK), Moran and Powell (2018: 24) noted that many Vice-Chancellors highlighted the dangers of becoming "obsessed with measurement" claiming performance-related metrics led to "undermining quality and standards in the long term" (p.24). Kassidy *et al.* (2019: 13) reported that current metrics set by the UK government were "failing to accurately measure and improve engagement holistically". Kandiko Howson and Buckley (2020) identified a mismatch between the purpose of trying to measure the students' experience, with attempts to identify how much 'learning gain' (HEFCE, 2015, 2018) they had acquired during their studies. Kandiko Howson and Buckley (2020: 11) deduced; "the simplistic quantification of learning ignores the merit of the content and the process of learning", noting the existing system in "higher education is full of contentious developments that adopt the logic of quantification without explicit discussion" (p.12). They called for clarification about the purpose of the need to quantify the student's experience. Was it about accountability and assuring quality, or the "enhancement of teaching, learning and the student experience?" (p.12).

This literature exposes the tension between the external accountability drivers and their connection with the need for continual enhancement of the students' experience

in HE. It is therefore necessary to next explore the 'student engagement' phenomenon and its impact on the sector.

'Student Engagement' and the surveys

> "*Individual learners are ultimately the agents in discussions of engagement, and primary focus is placed upon understanding their activities and situations"*
>
> Coates (2005: 26).

The phrase 'student engagement' (SE) is interpreted in different ways (as explored in the 'Definitions' section within the Introduction Chapter), thereby providing challenges for a review of the literature (Kandiko and Mawer, 2013; Bryson, 2014b, 2020). Initial considerations were given to all interpretations whilst gaining a broad overview of the literature. It was necessary to acquire not only a clear understanding of its purpose, but also the historical context that captures the phenomenon since its inception in the USA in the 1970s (Bryson, 2014b). In order to produce the necessary succinct review of the SE literature for this chapter, additional contextual information that has supported this research is available in Appendix J. It is the development of the fundamental principles of the 'student engagement' phenomenon, as it relates to the enhancement of individual students' levels of engagement with their studies and its connection to the survey culture, that is of primary interest to this doctoral research.

Kuh (2001a) and his team of academic researchers at the University of Indiana successfully developed and trialled the National Survey of Student Engagement (NSSE) in 1999. The survey contained over 100 questions that explored what students *did* and how students *felt* about their higher education experience in an attempt to establish to what extent students were engaged with their studies and the overall college experience. The detailed questions were organised under five principal themes stated in Figure 1 below. This paper confirmed the aim of the NSSE was to better understand the conditions and activities that encouraged each college "to engage in meaningful quality improvement" (Kuh, 2001a: 13) by instigating focused, local enhancement projects based on the results. Seventy-five institutions took part in the trial (NSSE, 2001).

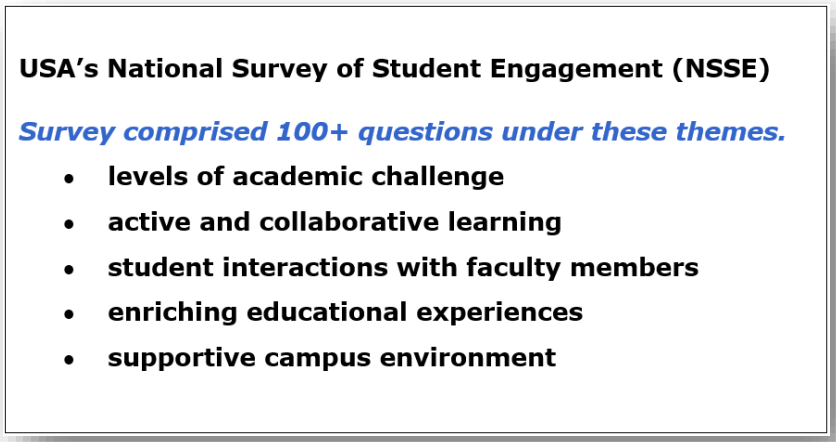


Figure 1: The 5 themes for questions in the NSSE, Kuh (2001a)

The students responded to questions about specific external factors or experiences that impacted their engagement with their college experience (Kuh, 2001a). This proved successful as it was the students' viewpoints that informed changes to policy and practice to enhance the students' experience. Many researchers and institutions across the world were influenced by this approach to obtain data on this scale (Coates, 2007; Harper and Quaye, 2009; Trowler, 2010; Bryson, 2014a; Coates and McCormick, 2014). Coates and McCormick (2014: 2) confirmed the need for "analysing the emerging dynamics of contemporary student engagement". Australasia, South Africa and China were the first to scrutinise the process and adapted similar surveys for their own countries (Bryson, 2014a). Students' backgrounds, their educational achievements and understanding how much time students spend on "educationally purposeful activities" (Kuh, 2001b: 1) led to increased awareness on the students' individual perspectives, observed by Bryson (2014b: 3) as a "powerful tool".

To advance the developments of the NSSE, Kuh and the team of researchers (Carini *et al*., 2006) provided a summary of the findings of a reviewed survey, involving 1058 students from 14 institutions, that investigated whether there was a relationship between academic performance and student engagement. Experimental 'student engagement' approaches were explored relating to 'collaborative learning' and 'interactions with staff' (p.4). The results revealed that 'active and collaborative learning' and 'student-faculty interaction' received the highest scores compared with the more traditional measures like 'reading and writing' (p.13). Other factors influencing students' engagement levels were academic challenge, a supportive environment on campus, quality of relationships, institutional emphasis on good practices, and general education gains (p.11). This survey did not conclusively

determine a strong "relationship between engagement and academic performance" (p.11), however, the data suggested that students' engagement, academic performance and overall college experience were positively affected by the inclusion of enhancement measures at their respective institutions. These findings influenced the development of "High-Impact Practices" (HIPS) (Kuh, 2006). Institutions then encouraged their course teams to review their course documentation and curriculum, using these ten 'HIPS', to ensure they were being designed to facilitate increased engagement levels in their students (Kuh, 2006).

Figure 2: The NSSE's 'High Impact Practices' (HIPS), Kuh et al., 2017.

In 2017, Kuh *et al*. (2017: 10) developed an eleventh 'aim' to the list of HIPS (Figure 2) that focused on students having an online e-portfolio within which they could communicate their skills, knowledge and attributes to future employers. The list of HIPS therefore also identified the experiential learning opportunities as positively impacting students' motivation to engage with their studies.

In the UK, academic researchers were also becoming interested in 'student engagement'. Bryson (2014b: 1) clarified that there were many "diverse

interpretations" of the phrase appearing in the literature and argued that the focus in the UK should be about providing the right conditions for students to become interested and engaged in the wider HE experience. Yorke (2014: xvi) observed that "there are as many student experiences and levels of engagement as there are students", acknowledging increased number of students arriving in HE from a diverse range of educational backgrounds (Kahu, 2013; Kahu and Nelson, 2018). Bryson (2020) investigated the students' perspectives, revealing there were many factors that impacted their engagement levels. Pickford (2016) also warned that HEIs risked disengaging students if they failed to acknowledge students' individual needs (Kahu, 2013), their learning preferences and cultural differences (Kahu and Nelson, 2018) when designing the student experience in HE.

In 2005, the UK's National Student Survey (NSS, 2005) was launched, notably without 'engagement' in its title. This survey comprised just twenty-two generalised questions in comparison to the USA's ninety-five detailed question NSSE (NSSE survey, n.d.), with an example being, "staff are good at explaining things" (NSS, 2005). A 'Likert' scale of 1 to 5 (Likert, 1932) was incorporated that asked students to provide a single response against one of these measures; 5- definitely agree, 4- mostly agree, 3- neither agree nor disagree, 2- mostly disagree, 1- definitely disagree. Harper and Quaye (2009: 8) also called for UK HEIs to "spend time understanding the obstacles facing disengaged students" and recognise the "importance of listening to students in order to understand how to enhance their educational experiences". Gibbs (2012) appealed to UK policymakers to re-consider the influence of the USA's NSSE and incorporate its fundamental principles into the existing NSS. He stressed that this would help to capture specific, reliable data to support a better understanding of how students actually engage with their learning. Yorke (2014: xvi) was critical of the over-simplified NSS where students were asked to retrospectively consider the level to which they agreed with generic statements relating to the quality of their experiences across the duration of their undergraduate degree. Despite this feedback, the questions in the NSS continued focused on student satisfaction as opposed to student engagement. Eventually, Callender *et al.* (2014) reviewed the NSS suggesting a major revision should include additional questions on learning approaches and capture the students' involvement with a wide range of differing learning activities to establish whether these impacted their engagement with their studies. Hamshire *et al.* (2017), observed that including these questions would yield more relevant data having an impact on strategic decisions with a focus on quality enhancement measures like teaching quality.

Student engagement in UK higher education

In 2009, the Centre for Higher Education Research and Information (CHERI) commissioned a report on student engagement to "determine the current extent and nature" of the phenomenon in HE (Little *et al.,* 2009: 3). It identified that significant conversations were occurring in HE about what 'student engagement' was and how it might be used to enhance the learning and teaching agenda. The report specified that studio and practice-based learning within the Art and Design subject encouraged a continuous staff/student interaction, developing "a greater sense of community and partnership between staff and students" than in other subjects (Little *et al*., 2009: 38). It recommended to HEFCE that greater debate was needed on the "purposes of student engagement processes" (p.59). Little *et al*. suggested "the development of networking opportunities" and "creating cohesive learning communities" (p.59) were potential drivers that may enhance students' engagement with their learning.

In 2012, Thomas (2012: 14-15) recommended developing a more engaging, inclusive student experience that would improve student retention and success data to guard against students from non-traditional backgrounds becoming disengaged and leaving HE. The report's findings were drawn from a range of university-led projects undertaken during 2008-11. It identified four key principles:

- to develop a nurturing and belonging environment to enable "supportive peer relations",
- develop a "meaningful interaction between staff and students",
- encourage "knowledge, confidence and identity",
- and ensure the higher education experience is "relevant to interests and future goals" for all students.

In the same year, the QAA funded a research project on 'student engagement' within HE. Kandiko and Mawer (2013) researched first and second year students' perceptions of quality and standards across 16 institutions within a 'student engagement' construct. Four recommendations emerged from their data:

- have purposeful resources and spaces to work,
- improve the organisation of the course and timetabling of the curriculum,
- develop interpersonal opportunities to engage with and be supported by staff,
- improve lecturer's knowledge and attitude towards students.

Students also identified "internships, work experience, extra - curricular activities, accommodation, facilities, a sense of community and transition" (p.6) as factors that

impacted engagement levels. They noted higher education improves and enhances students' career prospects yet recognised that they each entered higher education on "different trajectories" (p.11). The research also identified students had a "consumerist ethos towards higher education" (p.7) and communicated "uncertainty about the value of higher education" (p.23). The conclusion identified students wanted a "personalised higher education experience" (p.11).

Bryson (2014a) edited and also contributed to the seminal text 'Understanding and Developing Student Engagement'. The introduction (2014a) and his chapter 'Clarifying the concept of student engagement' (2014b) provide a historical summary of 'student engagement' and presents insights and arguments relevant to this research. In Bryson (2014a), students' perspectives on the factors influencing their 'engagement' with learning and the higher education experience informed a summary of the principal factors that he hoped would inform the enhancement of SE strategies in HE. These included coming to university with goals and aspirations, building trusting relationships with staff and students, feeling a sense of belonging and part of the community, feeling supported and having opportunities to participate in activities that build a greater sense of ownership, self-assurance, self-efficacy and autonomy. He appealed to HEIs to integrate the following suggestions into their enhancement strategies to support students' understanding of what it might feel like to study in HE:

- discuss aspirations and expectations around the higher education experience and assist students' understanding of how to develop a balanced workload,
- communicate ways that students might enjoy their studies,
- articulate how students can build relationships with staff and peers,
- describe how students will be expected to participate and how they will develop their confidence levels and feel that they 'belong' to the institution.

In the subsequent chapter, Bryson (2014b) overviewed key literature offering diverse interpretations of the phrase 'student engagement'. The chapter provided a historical summary of the SE developments worldwide and presented arguments and recommendations for the future of SE. He noted the USA's interpretated SE as 'persistence and attainment', in contrast to Europe and the UK' s focus being "how students learn" (p.2) and, in the UK, also interpreted as "student representation in university governance and decision making" (p.2). In response to the existing neoliberal framework operating in HE in many countries, he argued for the positionality of a student as "active learner, not as consumer of a product such as acquiring a qualification" (p.1). He was critical of the National Student Survey from a methodological and conceptual perspective, describing an over-simplified "management tool and performance indicator" (p.7) designed for comparative

purposes. Bryson aspires to rediscover the 'scholarship' of SE, arguing for 'student engagement' to be governed by imperatives that drive HEI's policy and practice to enable "the individual to learn and develop in powerful and transformative ways" (p.1). The proposed set of inclusively-designed principles (p.17-18) involved:

- HEIs developing curricula and experiences that promote risk-taking and curiosity,
- the promotion of students and staff working in partnership (collaboratively) to build trust and encourage participatory learning,
- empowering students to become more involved to facilitate a sense of belonging,
- the acknowledgement of the diversity within the student population relating to "backgrounds, expectations, values, orientations and aspirations" (p.18) and the need to develop fully-inclusive learning and extra-curricular opportunities for all.

In referencing Barnett (2007), Bryson (2014b) explored the student position from an ontological perspective in their 'becoming' and 'being' in the world, exploring their ability to take control and make decisions. Bryson (2014b) identified student engagement as being 'socially constructed' by students, noting the whole student experience contributed to transformative learning and the development of 'self'.

In 2015, Vossensteyn *et al.* wrote a report for the European Union that reviewed the literature and policies about dropout and completion rates in higher education in Europe referred to within as "study success" (p.19). The report highlighted a list of factors that increased dropout rates; widening access initiatives (often resulting in students leaving university), lack of credit transfer to enable students to change courses (if not well-matched to the chosen course), poor integration to understand the expectations of the academic systems within HEIs and a lack of opportunities to socially integrate. Teaching quality was not explicitly mentioned as a possible intervention to prevent dropout. The research identified prospective students' sociological and economic backgrounds affected levels of "motivation, aspirations and expectations with relation to education" (p.25). Recommended interventions involved identifying, tracking and monitoring students at risk and offering "personal counselling, coaching and mentoring" (p.10) and encouraging students to build relationships with staff and students to develop "a sense of belonging and engagement" (p.10). Increasing academic and social interaction to incite students' effort and cognitive abilities as part of their transition to higher education was also recommended.

Kahu and Nelson (2018) presented a conceptual framework that explored the benefits of understanding the psychosocial learning experiences of all students, with particularly inclusion of non-traditional students, to highlight the impact that individual participatory acts of engagement have on students succeeding with their own higher education experience. 'Success' is referred to in connection with both the students' academic achievement and the institutions' retention figures. They proposed that researchers and institutions should therefore refocus their attention on factors that explored 'student success' and move the conversation on from the existing catch-all phrase 'student engagement'. They claimed "self-efficacy, emotions, belonging and well-being" (p.58) were the four specific psychosocial constructs that mediated between institutionally-driven engagement initiatives (building upon 'student and institutional characteristics') with how students actually 'engage'. The research pointed to both factors contributing to student success. The framework explored why students connected or disconnected with their studies and recommended new initiatives were defined as either developing the curricular, or the co-curricular components, with the aim "to promote students' engagement in learning" (p.59). A key finding was the integration of student-staff partnership initiatives to enhance students' sense of belonging, described as the "academy and student working together in a productive and cooperative relationship" (p.67).

Patton (2019) questioned the purpose of the phrase 'student engagement'; "1. Who are the students? 2. In what are they engaging? 3. Where is the engagement occurring? 4. With whom are they engaging?". Patton determined that managers and lecturers should investigate the needs and aspirations of marginalised groups for whom the mainstream, broad, policy-driven approach to engage students isn't working. He considered how to better understand the "depths and diversity of students' identities" (Patton, 2019 n.p.) to identify the specific requirements that the entire student demographic needed to succeed. This included the formal recognition to explicitly include minority groups, such as students who were first in their family to go to College (referred to as 'first generation' students), commuting students, disabled students and those from specific ethnic backgrounds.

Bryson (2020) highlighted the relevance of his earlier research in the 2000s where he uncovered the relevance of developing a better understanding of how students *felt* about their learning and their experiences in Higher Education, summarising that "students felt anonymous" (p.255). He developed initiatives that built effective relationships between staff and students to instil in the students "a sense of empowerment, belonging and identity" (p.256). Despite attempts to develop conceptual models about 'student engagement', he acknowledged that it was the individual student's own determination that resulted in increased engagement toward

their studies. Bryson described the phrase 'student engagement' as a "broad multi-construct" (p.259). He argued that 'student engagement' should not be connected to the fee-paying, consumer-driven state-of-play in UKHE as the latter represented performativity, compliance and attendance, suggesting "coercive means of making students conform" (p.259), a move which goes against ways of fostering students' engagement. He instead encouraged the development of interventions that might foster students' own drive to want to *engage* in their learning, driven by their own volition. He reported the research to develop a better understanding of the students' perspectives had positively impacted students' persistence, enhanced inclusive curriculum and assessment design, improved student support and provided opportunities for sharing good practice through the dissemination of research findings. To continue to move the 'student engagement' debate forward, his current focus is around increasing students' involvement in the HE experience by researching how more students might become actively involved in student-staff partnership projects. He calls for a more equitable and inclusive approach to avoid scenarios where only a few students become involved in 'student engagement' projects.
As an instigator of the UK's network RAISE (Researching, Advancing and Inspiring Student Engagement), to promote 'student engagement', 10 guiding principles for engaging students (RAISE-network; n.d.) were developed and are summarised below:

- facilitate ways to encourage students' self-belief,
- develop inclusive approaches that recognise and integrate students with diverse backgrounds with varying aspirations,
- build trusting relationships between students and staff,
- encourage a sense of belonging through community-building,
- create "participatory, dialogic, collaborative, authentic, active and critical" teaching and learning approaches,
- create opportunities and experiences that foster personal growth and autonomy,
- acknowledge external factors that influence students' learning,
- incorporate criticality and self-evaluation in assessment,
- instigate wide ranging opportunities for student and staff to work collaboratively, in partnership, to enhance all aspects of the HE experience,
- provide social and culturally-focused opportunities to enhance citizenship.

A recently published handbook on student engagement in higher education, edited by Lowe and El Hakim (2020), provides institutions and academic with a collection of writings highlighting transformative student-staff partnership projects and research activities. Chapters and case studies, underpinned by theory, chart the development and outcomes of enhancement initiatives designed to facilitate increased levels of

student engagement. In the introduction, the editors' principal aim is to share practice with the academic community and recommend HEIs and courses facilitate students' active involvement in the HE community by constructing fully accessible and inclusive student-staff partnership projects to improve the students' experience. The authors acknowledge that the phrase 'student engagement' is ambiguous as it means different things to different stakeholders and call for a clearer rationale, observing "the lack of definitive boundaries can cause students and staff confusion across an institution" (p.8). They resolve that 'student engagement' needs carefully defining within institutional policy to ensure all participants involved in a student-staff partnership project understand its meaning, context and purpose. The fundamental message is to ensure the design of a partnership project is fully inclusive and, where possible, represents a diverse body of students. It also aims to provide HEIs with examples of projects that offer "scalability, accessibility, logistics and measuring impact" (p.9) in the hope that more institutions and academics will consider how they support a 'student engagement' agenda.

Staff-student partnership projects

A further avenue that requires some literature to be examined is that of the development of 'student-staff partnership' policies and projects (Bovill *et al*., 2015; Cooke-Sather *et al*., 2018). Students can become more motivated by developing tangible, meaningful relationships with staff and undertaking joint projects (Cox *et al*., 2010; Healey, *et al.,* 2014; Lowe and Bols, 2020). Coates (2005: 26) acknowledged the benefits of students and staff working more closely together; "learning is seen as a 'joint proposition'… however, which also depends on institutions and staff providing students with the conditions, opportunities and expectations to become involved".

In the HEA's 'Engagement Through Partnership' publication (Healey *et al.,* 2014), the phrase 'partnership learning communities' was used. The authors identified that the focus to ensure students felt more attached to the HE experience lay with the discovery of "new ways of learning, working and being together in higher education" (Healey *et al*., 2014: 60). It was also noted that student-staff partnership work invited a more authentic and transformative learning experience for those involved (Healey *et al*., 2014: 55) compared to 'student engagement' initiatives including just a few students. At this time, the National Union of Students (NUS) developed the 'Manifesto for Partnership' (NUS, 2013) that explored how 'the student voice' might affect change at national and institutional level. The benefits of partnership work were noted as being collaborative and transformative, focusing on identity and

community (Dunne and Owen, 2013; Humphrey and Lowe, 2017). Vaughan and Williams (2013: 29) established a staff-student partnership model which sought to place both parties on an even keel, where "fluidity is adopted in the repositioning of staff and student identities" resulting in a heightened sense of identity and increased confidence that positively impacted their learning. In recent years, the emphasis has been on obtaining student thoughts and opinions and instigating student-staff partnership projects to enable students to become more involved in developing enhancements to improve the HE experience (Lowe and Bols, 2020).

Bovill *et al*. (2015) confirmed projects involving redeveloping teaching and learning materials and creating solutions to problems positively impacted the students' engagement with their learning. They argued that students and staff working together creates a particular type of learning environment that invites participants to invest emotionally and intellectually in their learning experiences. There are synergies here with the way that the discipline of Art and Design is taught. Bovill *et al*. (2015) proposed 'co-creation' as the construct by which students could be motivated by learning; "co-creation is occupying the space in between student engagement and partnership" (p.197). It identified students as "active agents" in their learning (p.2). Findings from this research acknowledged 'co-creation' raised questions about the historical 'teachers teach, and students learn' construct, with students overcoming resistance to it and some staff struggling to adapt.

Bovill (2019) examined a more practical approach to working with students as partners and noted potential positive impacts of the marketisation of higher education in relation to an increased use of partnership work by academics. The research paper determined that collegiate initiatives designed to increase students' participation in their learning, may contribute to a "more humane and ethical higher education" (p.385). The phrase 'student-staff partnership' was further examined and identified the need for a democratic approach whilst building a community of practice, stating that the aims, outcomes, operations and theoretical principles of a project should be mutually agreed. The benefits of student-staff partnership projects are reported as multifaceted and include enhanced relationships between staff and students (seen as a critical outcome to support increased student engagement) and students feeling a greater sense of belonging; both noted as having a positive impact on student motivation and academic performance. Bovill also confirmed the benefits of using 'whole class' approaches to undertake partnership work, by reimagining learning and teaching processes that positively impacted "students, staff and the wider learning environment" (p.391). Developing critical pedagogic practice needed to occur annually, with every new cohort, which faced some criticism as to how sustainable this might be. Bovill's further research (2020a) responded to this and continued to

expand the theoretical framework around 'co-creation in learning'. She suggested teachers "adopt a potentially career-long commitment to engage deeply with each new group of students" (p.1033), recognising whole-class 'co-creation in learning' could change the landscape of applied pedagogy in universities.

Peters and Mathias (2018) sought to harness the philosophical principles of Paulo Freire (educator and philosopher, 1921-1997) by acknowledging the benefits of 'partnership work' and challenging HE's existing neoliberal state-of-play, whilst proposing a 'pedagogy of partnership' (p.53). The authors agreed with Barnett's (2007) claim that the students' transformative experience through learning collaboratively develops a 'pedagogy of partnership' that supports the ontological position of 'being' (being present and actively involved) and 'becoming' (accepting these learning experiences as transformative). The process of students learning collectively is celebrated as a liberating process that promotes dialogue and critical awareness that leads to a Freirean influence of "transformative action" (Peters and Mathias, 2018: 56). They criticised the neoliberal agenda for perpetuating the problem where lecturers teach in ways that support students to simply regurgitate information to achieve their degree. They stated, "students cannot be anything other than active participants in their own learning" (p. 58). They proposed a 'pedagogy of partnership' (p.63-64) driven by change, transformation, development, hope, authenticity and growth, summarised as:

- not accepting the neoliberal modus operandi, and instead, refocusing on collectively developing a transformative experience for students,
- supporting initiatives that promote individual human growth by 'being more' and empowering a sense of challenge to progress personal goals,
- creating inclusive learning opportunities for all and creating space to invite "respectful dialogue" (p.63)
- designing collaborative learning with emphasis on working together to be curious when investigating, reflecting, problem-solving and being creative,
- improving better ways of "being together" for the benefit of "collective lives" and to "promote social justice" (p.63)
- building "An ongoing transformative and collaborative process of being and becoming" to nurture self-awareness and inner confidence.

Student-staff partnership projects undertaken and then written up collaboratively by the students and staff taking part, bring the contributors' differing perspectives to the fore. An article by Cook-Sather *et al*. (2018) was co-written by two students and two lecturers. It commenced with a semantic-driven debate about the phrases 'students as partners' and 'student-staff partnership', recognising the former signified an unequal starting point, implying students were invited to join the staff in their project.

One student observed working in partnership with staff was the "starting point to truly rethink power in relationships between learners and teachers" (p.3). The students concurred that the phrase 'student-staff partnerships' offers opportunities for the "expression of fluid identities and the reshaping of power" (4). The article highlighted how these phrases can have different meanings when interpreted by different cultures. The phrases 'students as partners' or 'student-staff partnership' both provide useful opportunities to debate the notional or actual set of hierarchies, roles and positions assumed within a group of staff and students, a useful stage to undergo before beginning a joint endeavour. It concludes with calling for a single term to be constructed that may be appropriately interpreted and understood by all stakeholders and cultures.

O'Shea (2018) offered insights and recommendations in developing equitable opportunities for all students, irrespective of backgrounds or attainment to participate in 'students-as-partners' project work with staff. The aim being to create equal opportunities for all students and "recognise the cultural wealth our diverse cohorts arrive with" (p.17), thereby acknowledging that students from less-traditional backgrounds bring differing narratives to discussion. O'Shea envisioned higher education as "an environment characterised by collaboration and partnership" (p.16) where partnership projects "explicitly value mutual respect, reciprocity, and shared responsibility for all aspects of teaching and learning" (p.16). The three recommendations to honour inclusivity when developing partnership projects were:

- to use the phrase "*doing with* rather that *doing to"* (18) in the brief, to support a more inclusive approach,
- to encourage "students with diverse life experiences to participate" (p.18), as their wide-ranging experiences can positively impact conversation and project outcomes,
- To avoid using formal application or interviewing processes to recruit students, as this often favours the consistently high performers.

Lowe and Bols (2020) explored the meaning of 'student engagement' relating to student feedback mechanisms and student-staff partnership projects. This paper recommended HEIs develop policy and practice to support partnership projects that ensure students from minority groups are fully represented in order to capture the differing perspectives using an "open and accessible selection process" (P.277). The authors questioned the impact of the marketisation of higher education and whether students were viewed as 'customers of', or 'partners in' their higher education experience. With the former, it is the 'value for money' agenda that might give the consumer more power to hold institutions to account and demand more immediate solutions to issues raised. They questioned the mechanisms by which HEIs obtain

student feedback and to what extent students are then integrated into the decision making processes to improve or enhance process or practice? The size and complexity of an institution may directly impact the way the phrase student engagement is interpreted and impact the process employed to capture student feedback. HEIs are asked to consider whether engagement-related policy refers to students as individuals, or as a collective (p.272).

The findings from these UK-based studies confirmed that this doctoral Case Study research will benefit from using a generic qualitative approach to select appropriate research methods to obtain individual students' perspectives whilst exploring factors impacting their levels of engagement. Zepke (2018) identified that further research into the factors that impact students' criticality and agency would be beneficial.

Student Motivation theories in Higher Education

Biggs and Tang (2007) queried who is to blame for students' lack of motivation in HE. Since the 1990s, psychologists interested in educational research (Astin, 1984; Kanfer, 1990; Bandura, 1994; Ryan and Deci, 2000; Dweck, 1999, 2017) have theorised about how intrinsic and extrinsic factors have contributed to students' motivation levels from a behavioural, cognitive and affective perspective. In Barnett's book (2007) 'A will to learn: being a student in an age of uncertainty', the student experiences that inspire students to develop sustained motivational approaches during their HE studies are examined. Barnett identifies students' motivation is positively impacted by effective pedagogy (explored in more detail later in this chapter) but also acknowledges that students' motivational acts are impacted by the development of their psychological and sociological behaviours as they develop an understanding of their 'being' and 'becoming' as they prepare for their futures. This part of the literature review therefore considers 'motivation' and its relationship to the students' experience in HE from both a psychological, sociological and personal growth perspective.

Astin (1984) called for HEIs to refocus their attention on the "motivation and behaviour of the student" (p.529). His 'student involvement theory' identified a list of behaviours; "devote, engage in, partake, participate, show enthusiasm for" (p.529). Its aim was to assist teachers to induce "motivation and behavior" (p.529) and support educators to develop teaching approaches that increased students' levels of motivation as they experienced learning. Astin noted; "It is not so much what the individual thinks or feels, but what the individual does, how he or she behaves, that defines and identifies involvement" (p.519).

Kanfer (1990: 75-170) developed a practical framework referred to as "need-motive-value" which explored how an individual's personality and set of values ignited energetic behaviour and action, thereby inciting motivation; level one described "internal tension or arousal", level two identified the act of decision-making resulted in taking action, referred to as "cognitive choice", and level three recognised the benefits of setting goals as behaviour that positively affected the development of "self-regulation". Kanfer's "cognitive decision-making process" (p.152) acknowledged differing emotional states could determine whether individuals are able to create related goals to realise their aspirations.

Bandura (1994) defined motivation as "activation to action", confirming motivation as having a positive mindset, evident by "the intensity and persistence of effort" (n.p.). Conversely, he stated "negative emotional proclivities and interpretations" (n.p.) adversely impact motivation and self-efficacy, the ability to work toward realising future plans. He observed intrinsic and extrinsic motivational factors can positively or negatively affect a situation depending on an individual's disposition and mental health. He argued that individuals who have not built a self-efficacious approach to coping with challenging situations before and during adolescence, suffer from stress and anxiety in adulthood that prevents progress, resulting in "unfulfilled aspirations" and "self-imposed standards that can't be met". In 2008, he determined that young adults needed to develop self-awareness. In 2016, research then clarified a "low sense of social efficacy" can lead to depression (n.p.), insisting that they need to develop resilience and build confidence to handle academic, social and environmental challenges before starting university. Bandura concluded that realising their own goals and developing self-efficacy, individuals benefitted from observing others "modelling self-efficacy and coping skills" (2016: 238).

The 'Self-determination theory' developed by Ryan and Deci (2000) confirmed the factors that affect intrinsic and extrinsic motivation by describing how cognitive, behavioural and affective neuroscience influenced a person's actions. They deduced that an individual's mindset can affect motivation, observing that positive experiences were motivational and "extending one's capacities" (p.56). The 'self-determination theory' suggested a continuum of 'motivation', with "unwillingness" placed at the start, followed by "passive compliance", and finally "active personal commitment" to demonstrate high levels of motivation (p.60).

Dweck's "Self-theories" (1999) researched the connections between *motivation, personality and development*. In 2017, Dweck's new framework used these three words created to develop interventions that could support people's capacity to

'function' and 'grow'. The amalgamated psychological and social factors were identified as "learning, motivation, personality traits, temperament, psychopathology, achievement, self-esteem, identity, social relationships, culture, and the impact of nature and nurture" (Dweck, 2017: 689). Dweck argued that developing goals helped people to connect with their emotions and aspirations to support personal growth, claiming "motivation derives from basic human needs, including psychological needs". She confirmed patterns of "thinking, feeling and acting" (p.690) relates to an individual's personality and ability to psychologically motivate themselves. The theory concludes that people need to understand their behavioural traits to improve their self-esteem, recognising the need for both positive social engagement and developing feelings of being accepted.

Factors affecting students' motivation to learn

This literature review explored a range of perspectives from which to understand student motivation and factors that affect students' learning behaviours. These included the students' ability to self-regulate (Piaget, 1964), become interested and intrinsically motivated (Csikszentmihalyi, 2014), feel a 'sense of belonging' (Tinto and Cullen, 1973; Baumeister and Leary, 1995; Tinto, 1997; Cornelius-White and Harbaugh, 2010; Pizzolato *et al*., 2017), transition into HE (Holliman *et al*., 2018) and build effective relationships with peers and lecturers creating effective pedagogies (Lave and Wenger, 1991; Tinto, 1997, 2012).

In 1964, the work of psychologist Piaget articulated peoples' development from childhood to adolescent led to acquiring "self-regulation" abilities. He described the "development of the nervous system and the development of mental functions" as "embryogenesis" (Piaget, 1964: 176), a process that ends, as adulthood commences. He identified four stages of development to include: sensory and motor developments, developments leading to reconstructing action, developing spatial awareness, classification and ordering in relation to the world around them, and "combinatorial level" (stage 4) which identified individuals who demonstrated reasoning and logic, supporting claims of connectivity between previously acquired knowledge and its application (p.177). Stage 4 also confirmed the successful acquisition of maturity, experience and social awareness and noted that learning "develops spontaneously" (p.184) leading to increased self-regulatory control and full autonomy in adolescence and adulthood.

Tinto and Cullen (1973) identified the benefits of developing a collective affiliation to others and developing learning goals as factors that positively affected students' levels of persistence (determination). They observed students who lacked motivation felt disconnected academically and socially, and those who felt 'connected' demonstrated increased levels of persistence (p.51). The learning community is a widely recognised contributory factor that motivates students' to learn (Krause, 2005). Lave and Wenger (1991) further developed the notion that students benefitted from studying together, developing the commonly used phrase "communities of practice" (p.29). Cornelius-White and Harbaugh (2010) determined that a community of learners practiced "lived relationships in classrooms" (p.xviii). Tinto (1997) determined that the experience in the classroom shaped students' learning and levels of persistence. The 'act of doing' also instigated emotional responses that led to increased student motivation. Tinto (2012: 68) explored "pedagogies of engagement" where positive impacts were found in students who were "actively engaged in learning with other students in the classroom".

Csikszentmihalyi (2014) determined that encouraging students to learn about the topic of 'motivation' is to ensure they become actively involved in "new and interesting and mysterious" learning opportunities (p.132). He criticised the school system for favouring cognitive learning and "not promoting lifelong learning" (p.147). He identified that the 'flow' of a taught session was the responsibility of the teacher, not the learner. To incite motivation, he recommended that teachers utilise either of these intrinsically motivated learning approaches; "deliberate, voluntary, intentional learning" and "spontaneous, incidental, unplanned learning" (p.153).

Transitioning into Higher Education and a sense of belonging

As early as the 1970s, researchers and educators were interested in the notion that students who felt like they 'belonged' to an institution, a course or a group of learners, as they transitioned to university, were generally more motivated with their studies. Baumeister and Leary (1995: 497) confirmed that "to *belong* is a fundamental human motivation". They observed that frequent social and educational interactions with others constituted "stability, affective concern and continuation" (p.500), contributing to "lasting, positive, and significant interpersonal relationships" (p.497). They reported that the physical learning environment positively affected students' morale, levels of motivation and impacted "emotional patterns on cognitive processes" (p.497). In contrast, students lacking personal connections suffered with "increased stress and emotional distress" (p.344). They therefore deduced that

"cognitive processes, emotional patterns, behavioural responses, and health and well-being" (p.522) impacted the development of a 'sense of belonging'.

Holliman *et al.* (2018) undertook a longitudinal study of undergraduate students to research their levels of adaptability when transitioning into HE. They measured students' "adjustment in the face of change, novelty and uncertainty" (p.785). Findings suggested students' adaptability predicted both "positive behavioural engagement (persistence, planning and task management) and lower negative behavioural engagement (disengagement and self-handicapping)" (p.794), the latter describing students' defence tactics where they gave up trying, or struggled coping whilst adapting to new, challenging situations. Their findings directly correlated students' abilities to self-regulate with demonstrating persistence when adapting to different situations. Results highlighted "identifying and addressing maladaptive behavioural engagement patterns" (p.796) and the need for institutions to develop early interventions to support students as they transitioned to HE to prevent them from leaving. They also confirmed that students demonstrating 'adaptability' led to "increased independence, personal autonomy and responsibility" (p.785).

The literature on 'motivation' determines that today's students need to develop confidence, determination and adaptability and to feel that they 'belong', enabled through supportive relationships with staff and students. To understand factors that impact the development of intrinsic motivation in students and to explore a young person's psychological transition from adolescence to adulthood is of interest to this study. The literature on 'autonomy' will continue to explore peoples' development.

Autonomy

Undergraduate students display varying levels of ability in being able to think and act independently. There is a certain amount of confidence required to make decisions for oneself, coupled with the need to acquire knowledge pertaining to a particular study task. Barnett (2007) correlates the term 'thinking and acting independently' with the ontological position of someone's 'being' and 'becoming', describing this as obtaining a confident and open disposition, ready to authentically contribute to the world. Barnett (2011) places emphasis on the need to redefine and reimagine the purpose of the university. His utopian suggestion invites universities to take back responsibility from the neoliberal clutches of the corporate world and establish the role they play in enabling students' ontological preparedness in readiness for their futures as independent, autonomous beings.

The literature on autonomy is slim compared to that of student engagement and motivation. Some researchers have a strong interest in student autonomy (Zimmerman *et al*., 1992; Bernstein *et al*., 2006; Csikszentmihalyi, 2014; O'Reilly, 2014, with American scholars often referring to it as 'persistence' (Tinto and Cullen, 1973; Tinto, 1997; Pascarella and Terenzini, 1991). Others refer to autonomy as 'independent learning' (Ryan and Deci, 2000; Norman, 2004; Baxter Magolda, 2008; Reinders, 2010; Seligman 2012; Reeve and Cheon, 2016; Gavrilyuk, 2017).

Pascarella and Terenzini (1991) observed that students' motivation and autonomy improved with positive changes in "attitudes, values, self-concepts, aspirations and personality dispositions" (p.5), often occurring between the adolescent and adulthood phases. Ryan and Deci (2000) developed their 'Self-determination theory' that identified autonomous behaviours as an outcome when students had "positive experiences associated with exercising and extending one's capacities" (p.56), often resulting from developing a sense of belonging and making choices about their learning. Bernstein *et al*., (2006: 763) clearly identified the need to better understand student autonomy and characterised it as "experiencing a sense of choice, endorsement, and volition with respect to initiating, maintaining, and terminating behavioural engagement".

A case study by Zimmerman *et al*. (1992: 664) investigated the relationship between student motivation and self-efficacy by researching students' belief in themselves through their ability to set goals that would improve academic achievement. He identified that students who self-regulated (self-motivated) were far more aware of their future aspirations and therefore more motivated to set goals. He described these students as being "metacognitively, motivationally, and behaviourally proactive regulators of their own learning process".

Baxter Magolda (2008: 282) developed 'self-authorship'; a construct based on autonomy to be used in higher education that focused on preparing "young adults to better meet the challenges of adult life". In this case study 'Three Elements of Self Authorship', Baxter Magolda tracked thirty young adults to understand how their beliefs, identity and social relations were affected as they faced a range of situations and challenges that might occur in daily life. For example, dealing with ambiguity, negotiating and making informed decisions. The participants were asked to work collaboratively, share opinions, and discuss and consider the scenarios from multiple perspectives. Results showed students developed a stronger, more confident "internal voice", increased their empathy towards others and developed increased levels of resilience whilst dealing with difficult situations (p.283). Recommendations included

that the higher education curricula should contain practical workshops where students discuss topics and scenarios that challenge their preconceived opinions and beliefs. Another involved teachers encouraging students to undertake personal development to improve self-initiation, vision-making, taking responsibility for their actions and developing "interdependent relations with a diverse range of people" (p. 269).

Reinders (2010) identified students needed to become proactive and self-motivated before being able to develop autonomous behaviours. Interventions from teachers through the delivery of carefully constructed knowledge-driven curricula, could encourage students to learn independently and then develop autonomously. Reinders confirmed autonomy as "a fundamental educational goal that underlies many other skills and therefore cannot be broken down into component parts to be measured" (p.40). Gioia *et al.* (2012: 16) identified autonomy as a "phenomenon of theoretical interest" and argued that is not fully discussed or understood in HE. O'Reilly (2014: 1317) used Ryan and Deci's 'Self-determination theory' in her study around developing autonomous learning behaviours whilst learning a language. The findings revealed a positive correlation between the teachers' support for autonomy and the students' intrinsic motivation levels. O'Reilly concluded the findings by confirming teachers should "foster an autonomy supportive classroom climate".

Autonomy has also been referred to as a particular state of mind where a person becomes immersed in what they are doing, referred to as being in 'flow' (Norman, 2004; Seligman, 2012; Csikszentmihalyi (2014). Norman (2004) identified that the state of 'flow' correlated with students displaying intrinsic motivation and autonomous behaviours, describing it as a trance-like state where 'time stops': "Flow is a motivating, captivating, addictive state" (p.48). Seligman (2012: 24) researched happiness and well-being and found these correlated with motivation and autonomy whilst operating within a 'flow' state; "you go into flow when your highest strengths are deployed to meet the highest challenges that come your way". Csikszentmihalyi (2014: 157) described being immersed in an activity, where nothing else mattered, as a state of "flow" ("psychic negentropy"). He observed when people "step outside of everyday life" (p.134-6) they experience:

- "*extreme* concentration and focus" on an activity,
- allowing the awareness and activity to become one,
- "a sense of serenity"; not concerned with failure or feeling self-conscious,
- no real awareness of time,
- feeling happy and rewarded by the experience.

Csikszentmihalyi (2014: 143) summarised the purpose of developing autonomous behaviour; "the ultimate gift you can give a child is to teach the child how to develop their own goals and respond to their own feedback, give feedback to themselves". He argued that developing autonomy is one of the most sought-after personal characteristics that today's students need to motivate themselves to learn independently. He researched "psychological well-being in adults" and called for politicians and teaching institutions to recognise 'happiness' as a key to "complete involvement with a challenging task, from which learning and growth result" (p.172).

Reeve and Cheon (2016: 178) developed the "autonomy-supportive intervention program (ASIP)". This longitudinal, experimental study researched the impact of specific teacher training interventions to enhance the students' learning experience. Autonomy-focused training was delivered across *experimental* and *control* groups of teachers and changes to teaching practice were observed. Results confirmed teachers in the *experimental* group developed a positive mindset which positively impacted their teaching practice. A range of attitudes and perceptions reportedly prevented some teachers from engaging with autonomy-supportive teaching developments. The outcome identified teachers reported increased motivation, job satisfaction and teaching skills resulting in students' increased levels of motivation and engagement. In Russia, initiatives supported the "implementation of the personality-centred educational paradigm" (Gavrilyuk, 2017: 360). This project argued the necessity for teachers and students to understand the purpose and the way in which the content was delivered to enable both parties to practice "independence and increased responsibility" (p.363). The core characteristics that indicated autonomous approaches included "innovative self-change, personal involvement and self-fulfillment, critical awareness and self-reflection, readiness to face challenges, interdisciplinary character of training, and practical focus of education" (p.360).

To better understand the lecturers' opinions and perspectives around student autonomy is an area of interest within this doctoral study. It is anticipated that this will contribute to the knowledge in this field of enquiry as the connections between autonomy, motivation and student engagement are explored.

Pedagogy

> "The teachers thinking is authenticated only by the authenticity of the students' thinking. The teacher cannot think for her students, nor can she impose her thought on them".
>
> Freire (2005 [1921]: 77)

Learning is a cognitive function influenced by physiological and psychological stimuli that nurtures a particular disposition comprising passion and energy that invites a "will to learn" (Barnett, 2007: 112). Students in HE are already familiar with cognitive function, but the level to which each student displays enthusiasm and motivation for their learning varies. To understand the purpose of studying for a degree, students often become more engaged with the learning process once stronger connections have been made between career aspirations and their chosen discipline. This then incites increased motivation to want to learn and become knowledgeable, with Barnett and Bengsten (2019: 89) claiming that "the will to know is connected to desire".

Freire (2005 [1921]: 93) stated teachers and students should work together as "without communication there can be no true education". The literature on 'pedagogy in higher education' yields over 1.5 million books and articles. A thematic approach to relevant literature therefore ensues to include theories and principles of teaching practice (Dewey, 1910 [2010]; Dewey and Archambault, 1974; Chickering, 1969b; Chickering and Gamson, 1987; Boyer, 1990; Shulman, 2005; Davis *et al*., 2000; Barnett, 2007; Csikszentmihalyi, 2014) and Art and Design related pedagogies (Orr and Shreeve, 2018; Vaughan *et al*., 2008; Hegarty, 2015; Torrance, 2018). As explored in the Introduction Chapter, students studying Art and Design subjects develop critical thinking and problem solving skills whilst exploring their personal responses to the subject and develop as independent learners from an early point in their degree. This research affords opportunities to investigate whether pedagogies systemic within this subject may benefit other less practice-based disciplines.

Theories and Principles of Teaching Practice

Since the 1900s, John Dewey (1910 [2010]; Dewey and Archambault, 1974) wrote extensively about teaching and learning practice from a philosophical and practical perspective. Teachers were encouraged to develop effective educational practice from a learners' perspective (Dewey, 1910 [2010]: 13) to inspire students to think deeply

and problem solve by relaxing into the flow of learning. He described the ideal state of mind for learning as one of "mental unrest and disturbance", suggesting learning should be a creative process capturing "freedom, self-expression, individuality, spontaneity, play, interest" (p.59). He observed some teachers "take their own mental operations for granted, and unconsciously make them the standard for judging the mental processes of others" (p.48), noting the negative effect this can have on some learners. Dewey (Dewey and Archambault, 1974: 180) defined the three principles of learning as "gaining knowledge, mastering definite modes of skill or techniques, and acquiring socially desirable attitudes and habits". It was suggested that teachers required three principal attributes: open-mindedness, whole-heartedness and responsibility (p.224-6). Dewey urged teachers to avoid "authoritative instruction" (p.201) and instead become a "'friendly co-partner and guide in a common enterprise" (p.10) with responsibility to incite passion for learning; "a genuine enthusiasm is an attitude that operates as an intellectual force" (p.226). He called for curricula to include risk-taking and challenges, "when things are going completely smoothly, desires do not arise… there is no need for effort and struggle" (p.89).

Chickering (1969b) identified the role that pedagogy played by recognising the different ways that students learn. He implemented an academic experience survey for students at four US colleges that investigated the impact of class-based activities, the role of the teacher, the timetable and students' feelings and motivations for studying. Findings determined the students' academic experience could be improved through the use of enhanced pedagogies; "to encourage teachers and students to work together" (p.5). In 1987, Chickering and Gamson published the 'Seven Principles for Good Practice in Undergraduate Education' (Figure 3). This clarified that to improve cognitive skills and develop active learners, a social, collaborative learning environment, "sharpens thinking and deepens understanding" (p.3) and developed "a sense of community" (p.5).

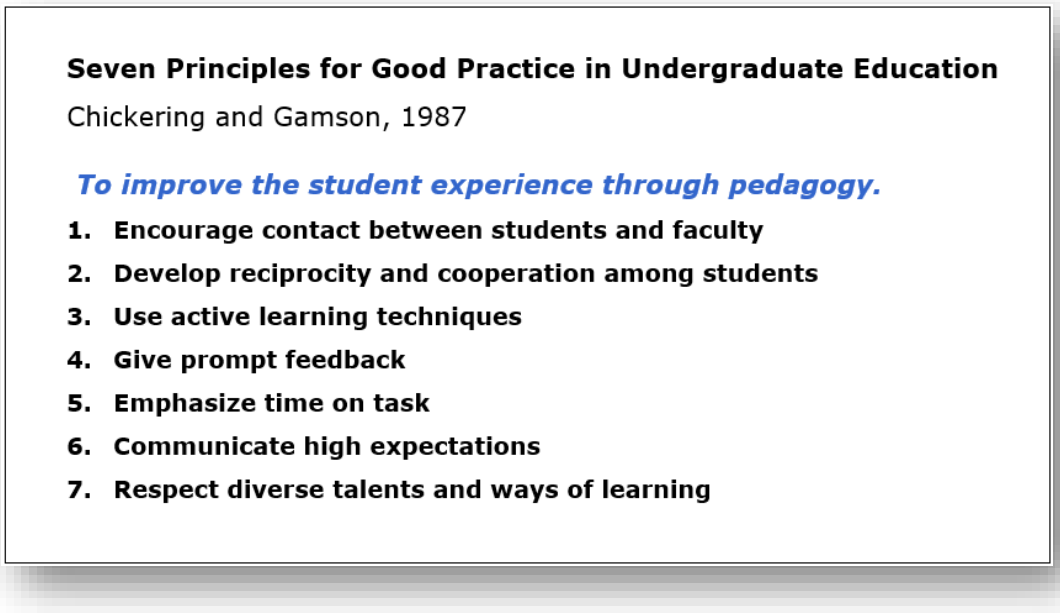


Figure 3: Seven Principles for Good Practice in Undergraduate Education, Chickering and Gamson, 1987.

Honing teaching skills comes with practice and a desire to support the learning development of others. Boyer (1990) confirmed the four dimensions of 'scholarship' as discovery, application, integration and teaching and learning. Davis *et al*. (2000) explored *learning* and its relationship to *teaching*, offering a workable solution to teachers whose "worries are often born of and sustained by particular, fragmented beliefs about what it means to teach" (p.14). They observed teachers' anxiety increased around creating engaging sessions; "texts and teaching are often dominated by thick tombs that speak authoritatively" (p.10). By switching the focus to how students learn, teachers appreciated the need to develop a balance between subject content and related activities that created peer learning opportunities. They confirmed effective pedagogy comprises "repetition, well timed questions, highlights, and practice" and should avoid "elaborate explanations, extended instructions, and decontextualized formulations" (p.20).

Barnett (2007) identified a fundamental relationship between the role of effective pedagogy in universities and how students' grow and develop during their studies. From an ontological perspective, students' transformative development to be present and active in the classroom occurs whilst having the 'space' to explore the challenges, tensions and problems set. A student's own disposition can determine the level of "ontological risk" (p.140) in response to a teacher constructing learning approaches that feel uncomfortable for some. A 'will to learn' can be induced by the awakening of students' ways of 'being'. Pedagogy is purported as the mechanism to facilitate an openness and invite levels of receptivity that supports individual growth. Barnett

recommended universities adopt a "pedagogy of inspiration" where "inspirational teaching has to be understood as commonplace" (p.155). He identified inspirational teaching as delivering with enthusiasm, clearly communicating tasks and purpose, designing "a pedagogy of space" within taught sessions to enable students to 'breathe' as they explore, guiding them toward the ability to think independently. Barnett suggested teachers should emit a 'spirited' energy to incite transformative behaviours in students and encouraging the development of 'pedagogical challenges' to promote "empathy, care, nurture, affirmation, encouragement, trust, respect, forgiveness, intensity, excitement, delight, generosity, reciprocity, kindness, commitment, friendship and love" (p.129). Barnett also recognised the power and energy that students can create between themselves though discussions and working together, describing this as "pedagogical fission" (p.133). In developing a "person-orientated philosophy" (p.4), Barnett explored how pedagogy can influence a student's educational awakening to support students' ontological development by identifying how they will 'be' and 'become' in the world.

This doctoral research has an interest in the effectiveness of teachers and their impact on students' engagement and motivation to learn. The literature review that follows, relates to Art and Design subject-specific pedagogy.

Pedagogic practice in the Discipline of Art and Design

> *"Pedagogies that bridge theory and practice are never simple. They entail highly complex performances of observation and analysis…problem and hypothesis, query and evidence, individual invention and collective deliberation".*
>
> Shulman, 2005: 56

Shulman (2005: 52) developed his "signature pedagogies" claiming specific learning and teaching approaches relating to different subjects were contributing to students' levels of engagement as they studied. By observing learners' levels of engagement and responses to a variety of delivery styles he noted traditional lecturers, where knowledge is imparted without confirming students' understanding, created a culture of students undertaking didactic note making. In contrast to this, he also observed students contributed and engaged well in tutor-led class discussions. In design-based disciplines he stated, "students are experimenting and collaborating, building things, and commenting on each other's work" and observed lecturers circled the studio providing "comments, critiques, challenges" (p.54), thereby applying a particular

pedagogy that facilitates the students. Studio-based learning environments revealed the lecturer and students intuitively worked together to develop their critical and independent thinking skills.

Orr and Shreeve (2018) observed students studying Art and Design used creativity to explore their own transformative identity. Their findings confirmed students investigated concepts, processes and materials within a problem-based paradigm which often involved *failure*. They noted 'value' was often attributed to students who took risks, persevered and were inventive. The Art and Design curriculum, in contrast to most subjects studied in HE, was not steeped in knowledge acquisition. Instead, it was the lecturers' ability to develop the students' enquiring mindset that supported their creative practice; "effective teaching is serendipitous and creative, deploying the suspension of judgement, rethinking and redesigning approaches" (p.37). They confirmed students shaped their own learning journey, thereby creating a personalised curriculum. Lecturers in Art and Design develop "adult-to-adult" (p.185) exchanges with students and are expected to arrive at university with "a huge degree of autonomy and independence" (p.183). The subject-specific pedagogies focusing on independent learning were:

- working in shared studio spaces learning collaboratively,
- undertaking live projects set by the creative industry,
- partaking in discussions and debates in group tutorials (often referred to as a 'crit').

Group tutorials also developed students' abilities to discuss, debate and critically evaluate their own work and that of others and apply their practical and theoretical learning in an industry setting. For example, on a placement, these were invaluable "opportunities for engagement" (p.163), contributing to increased self-efficacious behaviours, supporting the move of students from "novice to expert" (p.163).

In 2008, Vaughan *et al.* wrote that since the early 2000s, students were transitioning to university to study Art and Design subjects having experienced an increase in pedagogies that over-relied on 'directed' learning approaches, as opposed to encouraging independent thought, thereby lacking the independent learning approach that was commonplace prior to this. They confirmed that creative students "do not learn by rote or by formula" (Vaughan *et al., 2008:* 6) but require specific skills to succeed in the creative industries. The pedagogies deployed required students to "experiment, take risks, learn to assess the appropriateness of solutions according to context" (p.8), "reconstruct their way of thinking" (p.11) and learn to receive critical feedback about their creative outputs. Students reportedly benefited from working

within a 'community of practice' in a studio or workshop, collaborating and contributing to others' learning.

This research confirmed Art and Design's subject-related pedagogies as practice-based learning that included "experimentation, testing, trial and error" (p.19) and independent thinking to facilitate "innovative ideas" (p.25). Hegarty (2015: 11) described students studying creative subjects required the following skills, "aware, sensitive, passionate, concerned, committed, and above all inventive". He identified two theories to support the development of creativity, the 'chaos' and 'process' theories. He explains that a *chaotic* approach to design thinking is noted as 'undisciplined' and 'unpredictable', offering a "freewheeling, unencumbered atmosphere" (p.27), compared with a *process*-led approach where students often experience 'fear' that negatively impacts (restricts) their creativity. Torrance (2018) confirmed that the creative disciplines utilised pedagogies that encouraged students' self-development by enhancing problem-solving and critical and divergent thinking skills. He concluded that when students displayed abilities to 'concentrate' and 'think creatively', they were naturally fully engaged in their learning.

This literature review confirms that students' need to develop enthusiasm and an emotional connection to become motivated by their learning to then develop autonomous behaviours. Pedagogy also plays a pivotal role in this. These topics will be examined and discussed as the Case Study is explored.

CHAPTER 2: Epistemology and Ontology

Ontological Perspective

In order to determine my ontological position in relation to the research, I need to clarify how my experiences have shaped my knowledge and existence has impacted my 'being' in the world (Tillich, 1952). There is also a need to explore my interpretation of the nature of 'reality' and what I believe constitutes social reality and confirm my assumptions as they relate to this research within a higher education paradigm.

This doctoral research has afforded the opportunity to undertake much reflection. As a creative practitioner, I recognise the ephemeral nature of the 'act of reflection' and concur with Merleau-Ponty's sentiments in describing the act of 'reflection' (1962 [1945]: x); "it appears to itself in the light of a truly creative act, of a changed structure of consciousness". Throughout this journey of discovery and transformation, I have recognised reflecting critically is integral to my research practice (Barnett, 2007). Being open to new ways of thinking and operating reflexively in response to ever-changing situations (Johns, 2009), has contributed to the development of my emotional maturity (Peters and Mathias, 2018). This has resulting in taking active approaches to being 'present' in situations, thereby developing "a greater sense of 'being'" (Barnett, 2007: 143).

In relation to this doctoral research, I have maintained a disposition that incorporates enthusiasm and a committed willingness (Barnett, 2007) to make a difference to peoples' lives. This is systemically evident through my pedagogic practice working directly with students and as a manager involved in assuring there is purpose to our policies and practices in higher education. Acknowledging my purpose for 'being' (Tillich, 1952), I feel a strong sense of commitment to the higher education community and through this research feel empowered and challenged to uncover the reality of this situation (Dewey, 1908). This will be achieved by collaborating directly with those that operate within it, with the aim of the research to contribute to its continuing improvement (Peters and Mathias, 2018). Working with my experiential knowledge as a lecturer observing to what extent students have been engaged and motivated to study, I accept my knowledge is acquired experientially and recognise this will impact the research outcomes (Paul, 2005).

My positionality as it relates to social reality is therefore subjective as opposed to objective. I believe that the perceptions and actions of the people involved in social

situations create their social context (Dewey, 1908). It is peoples' opinions that should be sought to illuminate issues arising within a social phenomenon (Grix, 2018). Examining peoples' perceptions, as they relate to their personal experiences of a situation, cannot be uncovered through an objective research approach that is positioned outside the social world where individual perspectives are sought (Grix, 2018). It is the individual's perceptions and experiences that are of interest here; "realities are social constructions of the mind, and that there exist as many such constructions as there are individuals" (Guba and Lincoln, 1989: 43). To this end, a generic qualitative methodology will be used as it aligns itself well with a flexible approach in deciding the most appropriate methods to explore the research question (Kahlke, 2014) to uncover the truths (Crotty, 1998) and meaning of the situation (Smith and Osborn, 2015). The researcher therefore needs to become immersed in analysing recounted experiences and interpreting multiple perspectives (Mack, 2010), which require high levels of self-reflection and "mental acuity" (Johns, 2009: 10). Operating subjectively, the research inquiry will therefore employ an interpretive approach to inductively make meaning of the data (Gioia *et al*., 2012) and work to uncover the reality of the situation existing in universities (Barnett, 2011).

From a philosophical perspective, applying a pragmatic approach to research aligns my subjective position with an experimental approach to determine the best methods that may uncover the reality and truth of a particular situation (Dewey, 2008). Pragmatism is well-suited to someone who enjoys problem-solving (Morgan, 2014) and has an interest in contributing to the development of the human experience (Dewey, 1908; Morgan, 2014). Within a generic qualitative approach, a Case Study framework, comprising two parts, has been selected as it embraces opportunities to utilise different qualitative methods to collect, analyse and synthesise the data (Yin, 2014; Morgan, 2014). Two research methods have therefore been selected, namely written stories and semi-structured interviews. This approach is termed "multimethod research" (Creswell, 2015: 3), not to be confused with a 'mixed-method' approach that combines both qualitative and quantitative methods (Creswell, 2015). As a pragmatist undertaking a generic qualitative methodological approach, a curious and imaginative approach to research (Dewey, 1910[2010]) will be applied. Pragmatism also supports a responsive approach to data analysis, permitting reflexive action to impact the research outcomes (Kahlke, 2014).

As a pragmatic thinker and problem-solver, it is hoped the multimethod approach to the Case Study will yield rich, descriptive content (Merriam and Grenier, 2019) resulting in useful and pragmatic solutions in response to the research question (Frankel Pratt, 2016). It is anticipated that these findings and research outputs will contribute to knowledge by offering new ways to improve students' engagement,

motivation and autonomy within higher education, thereby making a difference to the situation uncovered by the research (Paul, 2005).

Epistemological Standpoint

Research traditionally establishes an epistemological perspective to uncover 'truths' and 'beliefs' (Crotty, 1998), then to explore the way we act, determining our 'being' from an ontological perspective (Tillich, 1952). This is then triangulated with the methodology (and related research methods) and the socio-political context (Guba and Lincoln, 1989) that inform the research design (Chapter 3). Undertaking the research as a pragmatist, operating within a generic qualitative methodological framework, there are synergies arising between the ontological and epistemological positions. Dewey (1916) brings into question the traditional division between these two paradigms. He argues that in educational research, the required act of 'thinking', as opposed to 'knowing', celebrates a pragmatist's approach to research, thereby confirming a greater emphasis being placed on ontology, yet recognising correlations between epistemology and ontology.

Epistemology is about exploring what we mean when we say we 'know' something (Mack, 2010) but in order to understand knowledge, we need to be able to contextualise, or legitimise our perceived knowledge (Dewey, 1916). In using my experiences to confirm knowledge through a triangulated approach using a variety of research methods (Maxwell, 2013), a transparent, "intellectually compelling" set of findings are sought to demonstrate credibility within the research (Gioia *et al*., 2012: 22). Understanding the role of epistemology in the context of this research, is an exploration into the insights and personal opinions of the research participants' experiences and how these have contributed to their knowledge of the situation being researched (Paul, 2005).

My knowledge derives from my experiences as a designer, lecturer and manager and this strong foundation is built upon these intellectual and emotional transformative experiences (Dewey, 1916). As a creative thinker and problem-solver, working with a generic qualitative research methodology, the inquiry supported a flexible, responsive approach (Percy, *et al.,* 2015). Dewey (1934[2005]: 14) celebrated the way creative thinkers nurture their experiences and uses them as potential opportunities to move forward with their ideas; "the artist cares in a peculiar way for the phase of experience in which union is achieved". My eclectic, inquisitive mind demands a "gathering and assemblage of material from the encompassing world" (Dewey,

1934[2005]: 276) in an attempt to make sense and create meaning of a particular situation (Denscombe, 2007).

In applying a pragmatic approach to Case Study research, opportunities to resolve issues and make decisions to alter the course of inquiry can be explored as they arise within the given context (Morgan, 2014). One context involves the 'student engagement' phenomenon. This suggests a phenomenological approach could be appropriate as part of this research inquiry (Kahlke, 2014), to examine its conceptual journey with a view to exploring how students and other stakeholders understand it and to consider the research impact on its future. The data analysis method selected for the first part of the two-part Case Study uses content analysis (Drisko and Maschi, 2015), supported by elements of grounded theory (Mende, 2020) to examine the students' written stories that capture a motivational educational experience. In Part Two of the Case Study, grounded theory is used to analyse the breadth and depth of data (Gioia et al., 2012), arising from within the semi-structured interviews undertaken with managers, lectures and students. These explore individual perceptions and capture their experiences as they relate to student engagement, motivation and autonomy. Findings from the students' written stories offered new insights that impacted the questions posed within the semi-structured interviews. The Case Study therefore supported a flexible research approach (Yin, 2014) in obtaining knowledge that invited an intuitive, interpretative and naturalistic approach (Sadler, 2002). This multimethod approach harnessed a welcome reflective and reflexive attitude to research (Hammersley and Atkinson, 2007).

An academic role demands undertaking a wide range of duties involving "entrepreneur, manager, quality assessor, mental facilitator and curriculum designer" (Barnett, 2011: 77), each requiring specific skills, knowledge and attributes. Being steeped in academia for over twenty years, my disposition and way of 'being' remain open to new challenges and responsive to change. From an ontological perspective, the role of lecturer requires time and space to 'be' (Barnett, 2011). I recognise that my epistemological and ontological positions, influenced by my prior knowledge and experiences, are applied when I immerse myself in my own thoughts to undertake pedagogic preparations. To do this I need the time and space to think deeply and imagine experientially how the taught event might unfold and how the experience may impact students' learning and development. Barnett (2011: 80) describes the need for lecturers to have "pedagogical and curricular space" where discussion and debate with colleagues can also support the manifestation of new pedagogical ideas, an area of interest to this inquiry.

As a lecturer in the discipline of Art and Design, I acknowledge a level of subjectivity exists to provide contextual clarity whilst undertaking the data collection and analysis. As a design practitioner, it is essential to respond effectively to a design brief using intuitive, imaginative and interpretive skills, all fundamental ways of being that can be attributed to all roles as researcher, lecturer, manager and designer. When designing something, drawings and maquettes provide physical authentic justification for the ideas that have been generated. Schön (1983) discusses the designer's approach by referring to this as 'reflection-in-action'. Instead, within a theoretical and philosophical framework, explicit description of methodological approaches and the use of reflective and reflexive practice is necessary to justify how the "individual researcher might have arrived at the particular interpretation of the data" (Merriam and Grenier, 2019: 27). This is synonymous with the act of 'being' that Barnett (2007) determines is intrinsically linked to transformational development that is referred to as 'becoming'. Undertaking this research inquiry as a pragmatist, I appreciate, as a lecturer and designer, that my 'being' is connected epistemologically to the role of researcher. Taking a generic qualitative approach to the research also affords a level of open-minded, intuitive responses to enable reflexive action if the inquiry demands it. Johns (1987: 12) describes reflexivity as "'looking back' to see the self-emerging towards realising desirable practice". Reflective and reflexive practice therefore contribute to the context within my epistemological understanding that has been acquired through prior and current learning experiences. This therefore supports my ontological 'becoming' as a researcher in the undertaking of complex tasks that are intellectually challenging (Barnett, 2007).

In considering my epistemological standpoint, I reviewed my own experiences and reflected upon the writings of Cohen *et al*. (2018). I originally acknowledged that my research preferences lay within a subjective and anti-positivist paradigm. I recognised the relevance of my beliefs and experiences as an educator and creative thinker and how they could shape the research question (Dewey, 1908). I ruled out positivism as it was synonymous with quantitative methodology predominantly aligned with scientific data analysis and was therefore not an appropriate choice. It concerned itself with internal and external validity, generalisability, objectivity and reliability (Lincoln and Guba, 1986; Denzin and Lincoln, 2011), far removed from the "context bound, embodied and emotional" connection being sought (Morgan, 2014: 1051).

In recognising my epistemological stance embraces a pragmatic approach, my ways of 'being' informs my pedagogic disposition, one that seeks to empower students to develop the necessary self-confidence and vision to imagine possible futures (Barnett, 2007). Dewey (1908) confirms pragmatism unites a person's epistemology and ontology in the development of a symbiotic relationship with the research question.

Operating within a pragmatic paradigm, the correlation between my epistemological and ontological positions is clear as it "merges *knowing* and *being* into a single view of creative action" (Frankel Pratt, 2016: 509). Barnett (2007) describes 'becoming' a researcher as reaching epistemological and ontological emotional maturity. As a lecturer, manager and student in higher education, my knowledge and ways of being arise from my own experiences. As a creative thinker, my imagination, creativity, excitement and determination (Orr and Shreeve, 2018) are attributes that align with authentic creative outputs and are also traits found in pragmatists (Dewey, 1908).

The use of a generic qualitative methodology and the related choices of methods will now be expanded upon. This will relate the confirmed epistemological and ontological position with the development of the research design (Chapter 3) and conceptual framework (Chapter 3, figure 6).

Philosophical Framework for Research

A philosophical framework identifies the connections between the rationale for choosing the research topic, how this informs the literature review, the purpose and potential significance of the research and how these have influenced the research design. From an ontological and epistemological perspective, Mack (2010: 5) determines "the researcher's intentions, goals and philosophical assumptions are inextricably linked with the research they do". The philosophical framework also acknowledges my ontological and epistemological standpoint and the values attributed to the research as a pragmatist operating within a generic qualitative methodology.

To identify the context for the research, a number of topics of interest arose that informed the research inquiry and its subsequent design. These topics of interest were broad reaching and interrelated. The topics ranged from the 'student engagement' phenomenon, the students' individual journeys whilst experiencing higher education, to the impact of the neoliberal *modus operandi* forcing HEIs to demonstrate effectiveness against numerous externally-driven measures.

The principal focus for this research inquiry involved a personal need to better understand the factors that impact students' levels of engagement and motivation to study, irrespective of students' backgrounds and experience (Peters and Mathias, 2018), to enable them to prepare for their futures. As a lecturer from within the discipline of Art and Design, additional context to explore this topic arose from

observing that the curriculum design and related pedagogies in this subject area, were built on a foundation of approaches that supported critical thinking, problem-solving and active learning (Shreeve and Orr, 2018). As a Standards and Quality Manager in the Art and Design department, the outcomes from national student satisfaction surveys and, from within the university, cross-departmental comparative data confirming student achievement and retention figures were often scrutinised as part of the 'student success' data (Kahu and Nelson, 2018). Retention figures for Art and Design were consistently the highest compared to those for other disciplines, raising a question whether there is a relationship between the data and the students' commitment and enthusiasm to explore their creativity driven by the determination to succeed in a highly competitive industry. A further question arising asks; if the curriculum design and style of pedagogy in the discipline of Art and Design provides the foundation to experiment, take risks and problem-solve, could this be developed as a pedagogic approach that other disciplines might benefit from? An early influence in this Doctoral journey was Maxwell (2013: 186) highlighting "the importance of authentic learning contexts and social interaction" (Maxwell, 2013: 186) to support the students' experience. This led to an interest in students' psychological stages of development whilst studying for an undergraduate degree that warranted further exploration.

In addition to this, the broader context of the relatively recently identified neoliberal agenda in higher education (Zepke, 2017), with its focus on HEIs being 'accountable' to stakeholders and students alike (Kandiko Howson and Buckley, 2020), also required investigating as part of the literature review. It became apparent that the student experience itself could be the linking factor between these themes. However, as HEIs were now operating as 'businesses', with students referred to as 'customers' (Zepke, 2015), performativity and the metrification of higher education, fuelled by the national league tables and attempts to measure 'student success' (Hazelkorn, *et al*., 2018), appeared higher on the agenda than the students' own experience of higher education.

The generic qualitative approach supported the pragmatic development of a flexible, intuitive approach to research design (Morgan, 2014). This resulted in the construction of the two-part Case Study. Part One captured students' individually written stories about a time in their education when they were highly motivated by a learning experience, the outcomes of which informed the content of the semi-structured interviews for Case Study Part Two. These interviews were undertaken with managers, students and lecturers with the aim of uncovering their personal perspectives and experiences (Griffin and May, 2012) relating to the topics of student

engagement, motivation and autonomy within a higher education context. The research objectives included:

- investigating factors impacting students' engagement, motivation and autonomy to learn and develop whilst in higher education,
- contributing to knowledge by utilising the research findings to develop outputs that might impact students' learning and development,
- understanding how a student's higher education experiences impacts their motivational and autonomous development, and
- contributing to the 'student engagement' research and debate.

As researcher, it is necessary to respect and honour personal values and recognise how bias can impact the selected research approach (Creswell and Poth, 2018). As a pragmatist, during the process of obtaining the data, I was aware of a potential bias and acknowledged a level of subjectivity (Frankel Pratt, 2016). This can be understood by recognising that the context for the research intrinsically exists and thereby is "socially situated" (Denzin and Lincoln, 2011) within my own world of work. Through the teaching and mentoring of hundreds of students over the years, a complex, multi-faceted situation was identified that needed further exploration (Griffin and May, 2012). Not only were students demonstrating varying levels of engagement and motivation for their studies, but they were also entering unknown territory, facing challenges to develop independently and become more involved (Astin, 1984), as they attempt to embrace 'being' a student (Barnett, 2011).

I observed students required a personalised approach (Kandiko and Mawer, 2013) to support them in engaging with their learning. However, a key issue was about the need for students to harness an intrinsic motivation (Ryan and Deci, 2000) to achieve this for themselves; "engagement is situational and arises from the interplay between the engagement context and the individual" (Harrison, 2013: 53). A deep interest in pedagogy afforded opportunities to experiment with peer-learning (Piaget, 1964) and problem-based learning (Barrows, 1996). Active-based learning approaches, involving peer learning (Piaget, 1964) required full participation from each student to facilitate increased levels of interest in learning experientially (Bryson, 2014a). As a coach and mentor for new and established lecturers, I observed many different styles of teaching. During an observation, my focus was divided between 1) how the lecturer facilitated learning and 2) how the students reacted to the session, noting their level of willingness to participate. Barnett (2011: 14) invited a deeper consideration of this by asking "how is genuine teaching possible, so that students become themselves in new ways?" Pedagogy therefore became a topic of interest for this Doctoral study as it appeared to be a potential conduit to improve the students' overall higher education

experience and support the development of the individual to motivate themselves to learn independently (Csikszentmihalyi, 2014).

From an epistemological and ontological perspective, as a pragmatist, I was interested in the perceptions from those who were operating within the contextual situation being researched. I was consciously aware of my subjective preference and its potential impact whilst co-constructing the data with participants during the semi-structured interviews (Frankel Pratt, 2016). I acknowledged that individuals' perspectives "can only be understood by the researcher sharing their frame of reference" (Cohen *et al*., 2007: 19). The aim of the selected data collection methods (student stories and semi-structured interviews) was therefore "to understand the subjective world of human experience" (Cohen *et al.*, 2007: 21) and see through the eyes of the research participants to obtain insights from their individual perspectives as they portray their lived experiences (Gioia *et al*., 2012). Being present during the data collection, working with the participants, was fundamental to my research. The research methods, specifically the data collection, analysis and synthesis, were underpinned by grounded theory principals (Glaser and Strauss, 1967). It was important to obtain authentic data (Silverman, 2007) by establishing and demonstrating a rigorous approach to research. It was also necessary to work with methods that provide contextual meaning that could also be scrutinised (Gioia *et al*., 2012). Crotty (1998: 3) defined the role of an epistemological stance within a philosophical framework as "the theory of knowledge embedded in the theoretical perspective and thereby in the methodology". From an ontological perspective, taking part in the research confirms that "the identity of participation is an identity in the power of being" (Tillich, 1952: 89) and it is this that guides the research inquiry.

The Case Study, and the rationale for working with grounded theory principles will be explored in the next chapter. This will also include an overview of the concept supporting the research design that led to the development of the Conceptual Framework (Chapter 3, figure 6).

CHAPTER 3: Research Methodology

Qualitative versus Quantitative Research Methods

> *"Randomised field trials, touted as the "gold standard" of scientific educational research, will occupy the time of one group of researchers while the pursuit of a socially and cultural responsive, communitarian, justice-orientated set of studies will consume the meaningful working moments of another".*
>
> Denzin and Lincoln (2005: 1123)

It is recognised that qualitative research methods have struggled to gain the recognition they deserve against the more traditional quantitative methodology used extensively in science-based subjects. Quantitative research focuses on understanding "phenomena that can be expressed in terms of quantity" (Kothari, 2004: 30) and is criticised by Cohen *et al*. (2007: 10) as creating an "abstraction of reality" in its attempt to achieve numeric reasoning. However, in contrast, qualitative methodology subjectively researches human behaviour to understand and contextualise "attitudes, opinions and behaviour" (Kothari, 2004: 32).

In the early 1990s, the desire to work with a methodology that would facilitate an analysis of a wider range of materials to include verbalised research (Ericsson and Simon, 1980), fuelled an "explosion of published work on qualitative research" (Denzin and Lincoln, 2011: 2). An increased awareness and understanding of qualitative methodology and methods ensued, highlighting their purpose and benefits as offering insightful, meaningful commentary on "socially situated" scenarios (Ericsson and Simon, 1980: 415) like education and psychology, providing an alternative to placing emphasis on numerically analysed data. Interviews, group discussions and storytelling were classed as "thinking aloud" methods (Ericsson and Simon, 1980: 216) thereby justifying these approaches as effective mechanisms to make sense and meaning of specific situations (Belgrave and Smith, 2002). As qualitative methodology is a relative newcomer to the research paradigm, Denzin and Lincoln (2005: 1087) observed "tensions and contradictions" within the research community whilst methodologically identifying how best to communicate its worth against an already well-established quantitative methodology.

As this doctoral research commenced, quantitative and qualitative methodologies were considered (Glaser and Strauss, 1967; Belgrave and Smith, 2002; Kothari,

2004; Denzin and Lincoln, 2005. 2011; Cohen *et al*., 2007, 2018; Silverman, 2007; Kahlke, 2014; Merriam and Grenier, 2018), together with a review of the mixed-method 'bricolage' approach developed by Kincheloe and Berry (2004). The 'bricolage' approach was considered at the point where questions were yet to be answered as to whether quantitative methods might be employed alongside qualitative methods to inform the research design (Creswell, 2002). The mixed-method approach allowed the researcher the freedom to traverse the notional boundaries of quantitative and qualitative methodologies, observing "where the empirical ends and philosophical begins" (Kincheloe and Berry, 2004: 14-15). The concept driven, mind-mapping process (see excerpts in Figures 4 and 5, and full images in Appendix K) was used to explore connections between the research topics (Kandiko and Kinchin, 2013). This visually connected the research ideas with potential research methods and informed the research design. This process confirmed there was no clearly defined hypothesis from which to apply a numeric, deductive based, quantitative methodology (Creswell, 2015), thereby recognising that a 'bricolage' approach was not appropriate for this research inquiry.

In ruling out a mixed-method approach to research, it became clear that I needed to work directly with individuals to explore their personal opinions and experiences (Elliott, 2005) relating to the research topics. Researching within a case study construct, described by Yin as "an elusive craft" (2004: xvii), appealed more so than being restricted by a "traditional linear sequence" within a quantitative framework. The decision was therefore to use two different research methods, within a generic qualitative methodology, by taking a "multimethod research" approach to the research (Creswell, 2015). As this research inquiry was to be undertaken within a social and educational context (Frankel Pratt, 2016), this appeared to be the most appropriate choice. There was also a clear alignment confirmed between my philosophical positionality and my operating as a pragmatic researcher, as previously explored in Chapter 2.

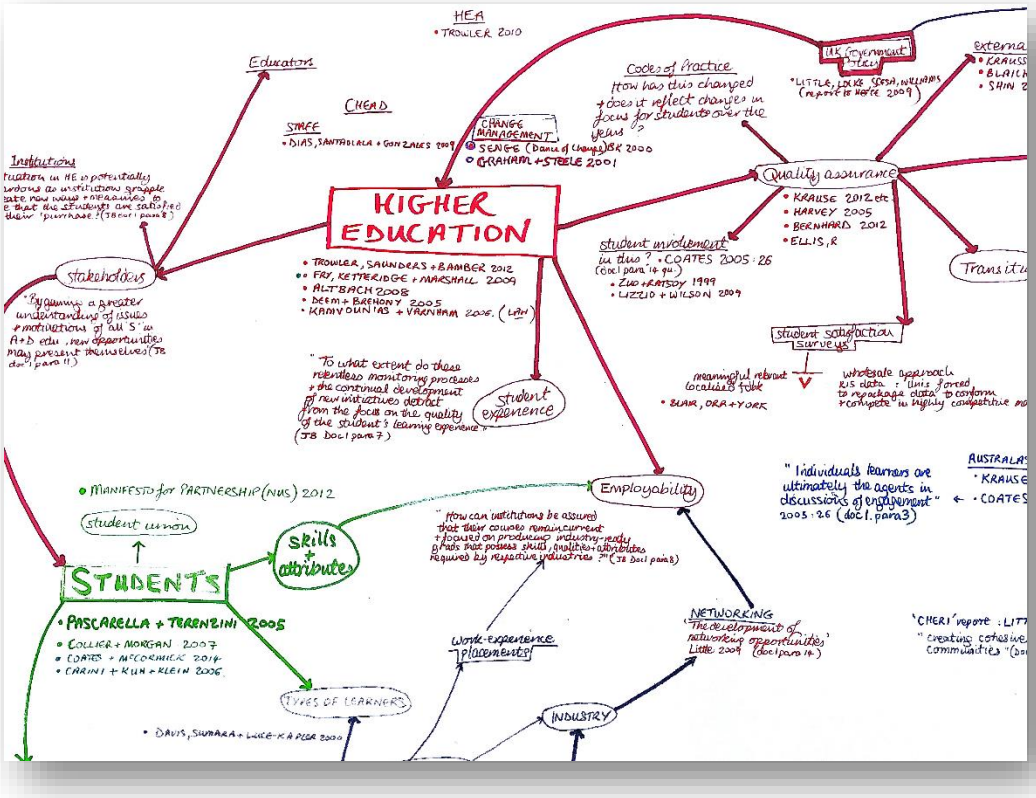


Figure 4: Concept mapping to explore topics of interest, Bartholomew, 2013.

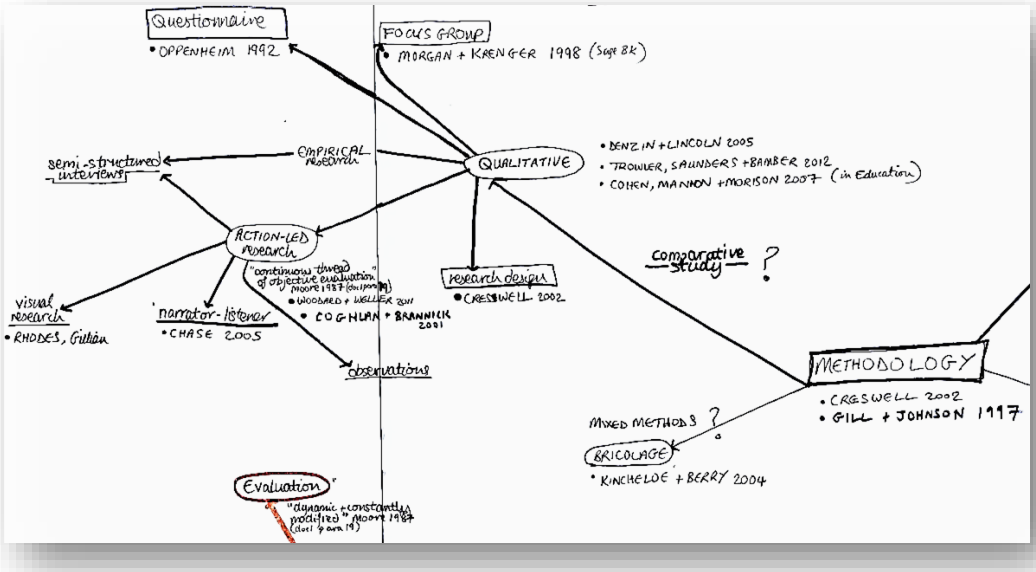


Figure 5: Concept mapping to explore research methods, Bartholomew, 2013.

As pragmatism connects both my epistemological and ontological beliefs and is the foundation for the research, there are strong connections with the choice of qualitative methods as they explore people's experiences and perspectives within this education-based inquiry (Cohen *et al*., 2018). From an ontological perspective, I therefore concur with Silverman (2007: 5) that qualitative research needed to be

"methodologically inventive, theoretically-alive and empirically rigorous". In taking a pragmatic stance, I was aware that I might be confronted with problematic situations Dewey, 1905) in unravelling meanings arising from the data. As a creative individual undertaking a generic qualitative approach, I wanted to be guided by an exploratory, playful approach to research design which would unveil a "messy, complicated, uncertain" (Bochner, 2002: 258) data set and become confident to explore ways to present the findings (Strauss, 1987). A multimethod research approach, aligned with a generic qualitative research methodology, provided a framework that would utilise content analysis (Schreier, 2014) and grounded theory (Merriam and Grenier, 2019) in the form of interpretive and inductive analytical approaches whilst scrutinising the data (Creswell and Poth, 2018). The reasons for selecting grounded theory and content analysis will be further examined in the next section. This will explore how both approaches are appropriate choices in analysing the data (Schreier, 2019) by capturing the "holistic and real-world perspective" via a case study (Yin, 2014: 4), in examining the research question.

A Case Study using Content Analysis and Grounded Theory

Case Study Part One, examines the content within the students' written stories. Content analysis is an approach to data analysis that can be applied either within a quantitative or qualitative study. This decision depends on the needs according to the research question (Creswell, 2015). In relation to qualitative research, content analysis is used to "make evaluative comparisons of materials with established standards or goals and to establish the relevant emphasis within the material" (Drisko and Maschi, 2015: 26). It provides opportunities to systematically explore the written content by using codes and categories (Schreier, 2014) to interrogate the content (Cohen *et al*., 2018). A qualitative content analysis will therefore be the predominant data analysis approach employed to explore the content within the students' stories.

The rationale for choosing content analysis as the principal method to analyse the student's stories is three-fold. One, it provides a summary of the proportion of text that explores specific topics (Drisko and Maschi, 2015), offering an initial indication of factors that impact student's motivation. Two, the frequency of words and phrases can be numerically documented to support the development of themes or categories (Vaismoradi and Snelgrove, 2019). Three, it uncovers the impact of a specific event by identifying the factors that place the individual experience in a broader context

(Drisko and Maschi, 2015). These methods therefore uncover meaning that contribute to the topics of interest embodied within this research inquiry.

Grounded theory principals also informed the data analysis approach for the students' stories. There are two reasons for this; one, the stories contain empirical data that is effectively extracted by working with the content of the stories in a holistic manner (Glaser and Strauss, 1967), and two, the coding process is effective in identifying connections and patterns (Schreier, 2014) that inform the emerging themes (Eisenhardt, 2002). A grounded theory methodology is also known for inviting the development of a systematic inductive process (Strauss and Corbin, 1990; Bowen, 2006; Pope *et al.*, 2000) that supports an iterative process to collect, code and analyse the data. It also invites a more spontaneous, intuitive approach to research (Maxwell, 2013). Gioia *et al.* (2012: 19) describes navigating grounded theory as "twists, turns, and roller-coaster rides" and highlights the importance of identifying the "dynamic interrelationships" from across the breadth and depth of data. The inductive process is recognised as having a "creative, revelatory potential for generating new concepts and ideas" (Gioia *et al.*, 2012: 15). Thornberg and Dunne (2019: 218) determine "creative, insightful, robust theories" can be achieved through a process of constant comparison and reflexivity, identifying emergent themes (Eisenhardt, 2002) as is synonymous with a grounded theory approach. For these reasons, aspects of both content analysis and grounded theory will be combined to unravel the content and the meaning (Mende, 2020) of the stories.

Phenomenology as considered context

The semi-structured interview research method, in Case Study Part Two, also needs to consider using aspects of phenomenology to understand the current situation that engulfs UK HE relating to the neoliberal agenda. This could be classed as a phenomenon in itself, as all stakeholders have needed to adapt since the mid-2000s to a system that places emphasis on performance ratings, institutional league table results and satisfying the fee-paying customers (students). Within the context of this research, 'student engagement' is also considered a phenomenon; its energy, irrespective of the different meanings used across the world, symbolizes opportunities to put the student first and consider how they can benefit from initiatives that have been developed to improve their HE experience. The semi-structured interviews are designed to accept any topics that the respondents might wish to explore. A phenomenological approach also suits a research inquiry that contains psychological aspects. Both parts of the Case Study include opportunities to explore psychology from an emotional and developmental perspective in considering "motivation,

personal experience, emotions, identity" (Charmaz, 2015: 59). This is relatable to this research inquiry as it is anticipated that psychological factors may arise, as students explore their emotions and thoughts relating to their own engagement, motivation and autonomy. The semi-structured interview method is therefore supported by aspects of a phenomenological enquiry (Denscombe, 2007) as an integral part of the generic qualitative approach to research.

This Case Study research is underpinned by a "compelling theoretical framework" (Yin, 2004: 13), described in Appendix B, supporting a subjective, interpretive process of analysis (Bassey, 1999). It is this "subjective meaning of the reported events" (Belgrave and Smith, 2002: 248) that is pivotal to obtaining these individualised differing perspectives, encouraging participants to use their own words as they tell their stories. As an empathetic researcher, the semi-structured interviews offer the opportunity to inhabit each of the respondents' worlds to better understand how their own personal experiences originated (Griffin and May, 2012) and the "context within which it occurs" (Coates and McCormick, 2014: 7).

Research Design and the Conceptual Framework

It is time well spent developing a research design that is "elegant and economical" (LeCompte and Preissle, 1993: 55) to avoid collecting unnecessary amounts of data (Miles and Huberman, 1994). Following the completion of the literature review in Document 2 (Bartholomew, 2015), a range of research opportunities arose that responded to the main and subsidiary research questions, with two inspiring the final decisions for the Case Study:

- To consider the benefit of Art and Design learning and teaching practices with potential to impact pedagogic development in other disciplines,
- To interview students, lecturers and managers to examine students' engagement, motivation and autonomous behaviours in UK higher education.

A generic qualitative approach using content analysis and grounded theory approaches, acknowledging the relevance of phenomenology, provided the foundation for the research. The research methods, written stories and semi-structured interviews, were deemed to be the most appropriate methods that would shine a light on the research question to explore how students, lecturers and managers understand student engagement and the actors that impact students motivation and autonomy.

The students written stories are the selected method for Case Study Part One. The experience, context and meaning of the students' motivational learning experiences, as retold through the stories, will be examined using content analysis to capture the factors impaction motivation during these specific events (Drisko and Maschi, 2015). The written stories encouraged the students to tell their authentic stories and "describe and construct their multidimensional experiences" (Hamshire et al., 2017: 5). Participating students were asked to write about an immersive learning experience and capture their personal insights and emotions, involving a "natural propensity for self-reflection" (Smith et al., 1997: 68).

The semi-structured interviews, selected as the method for Case Study Part Two, were informed by the findings from the analysis of the students' stories. A grounded theory approach informs the data collection, analysis and synthesis of the data (Glaser and Strauss, 1967; Strauss and Corbin, 1990) as captured by the semi-structured interview transcripts. The interviews were designed for managers, lecturers and students from three different institutions to explore how they understood 'student engagement', 'motivation' and 'autonomy' in respect of the students' experiences within HE. The aim of the two research methods was to uncover the "participants' subjective reconstruction of their experience" (Seidman 2013: 17) and triangulate the findings with the literature and researcher's perspectives to increase the credibility of the research outcomes (Maxwell, 2013). To honour the personal accounts and perspectives of the respondents' individual experiences (Smith and Osborn, 2015), they need to be able to visualise and articulate their own personal views (Denscombe, 2007) as they considered and responded to the interview questions (Appendix Z). As an inductive method comprising a number of stages to the data analysis, the interview questions are designed to explore the research themes and the broader context, generated by the recipients' perspective (Creswell, 2015).

The research design required detailed consideration and continuous reflection to drive the ambition to be imaginative (Bochner, 2002) and integrate the notion of 'play' and 'risk'. Manathunga and Brew (2012: 56) described this approach as "wild, vast, unpredictable, homely, life-giving, powerful, and [as] invigorating as the oceans of the world". The process of reflective and reflexive thinking has determined the connections between the stages identified within the Case Study's research design, resulting in a single theoretical framework (Eisenhardt, 2002).

The Conceptual Framework (Figure 6, Appendix B) captures the elements of the research design and the rationale provided within the preceding chapters confirms the

validity of its construction and communicates the stages within the process succinctly (Strauss, 1987; Silverman, 2013).

Research methods: Justification for the decision-making processes

Written stories and semi-structured interviews, selected as the two methods to be employed within the Case Study research, were both chosen for their ability to explore the main research question from differing perspectives. These research approaches have been designed to capture the individual's perceptions in relation to their experiences on specific topics (Cohen *et al*., 2018). A content analysis (Drisko and Maschi, 2015) was used to explore the students' written stories supported by grounded theory. Using an inductive approach (Strauss and Corbin, 1990) informed the analysis of the material from the semi-structured interviews. Consideration was given to the method of selection of the participants for both research methods. A number of stages were required to analyse the data for both parts of the Case Study (Chapters 4a and 4b), as outlined in the justifications for the decisions made, below.

Case Study Part One: Student stories

Acquiring personal stories from final year undergraduate students to capture a time in their education when they experienced a highly motivational learning experience was the first part of the data collection for this research inquiry.

- **Sampling and recruitment**

  The sample comprised twenty-five final year students studying for a Textile Design degree. The research aim was to discover the students' reflection of an immersive educational learning experience. This group of students, despite studying the same subject, would provide insights that would capture their emotional and psychological responses as they described their experience. An area of interest related to this research inquiry, was to consider the range of factors that might impact an individual's approach to a situation.

  The sample was from the Department of Art and Design in the University where I worked as a Textile Design lecturer and was teaching these students. All students from the two classes (comprising 12 and 13 students respectively) agreed to participate in the research. The students were exploring reflective practice as part of their 'personal and professional development' element within a module. Following a briefing about my research, my request for all students to take part in the research received their full commitment. They understood that the relationship between the content and outcomes of the taught session, with the research aim for me to use their stories, was fully aligned.

- **Data collection methods**

The aim was to explore the factors impacting the high levels of motivation experienced whilst they were immersed in their learning. In order to do this, it was necessary to use a method allowing sufficient time for their stories to be formulated and described. The time spent collecting the data offered an opportunity to capture students' emotions and the context within which these occurred. They were given ample time to remember, write and reflect on their experiences. Students were provided with a story writing page (Appendix O) and a list of additional prompts (Appendix P) and given time to think of an example and write this story in the sheet provided.

- **Data analysis**

The aim was to undertake a content analysis, within a generic qualitative methodological approach, to understand how the individual stories could offer insights about the factors impacting a student's motivation. It was anticipated that the nature of the data identified within the personal stories would yield different descriptions of individual's emotions relating to the motivational learning experience. The aim was to involve a continuous iterative approach (Booth *et al*., 2016) using an inductive method to explore the emergent factors (Gioia *et al*., 2012). Undertaking a content analysis supported the use of coding techniques in the identification of themes and categories (Schreier *et al*., 2019). Various stages were undertaken to examine the texts to uncover arising factors impacting the student's motivation. The data was examined through a content analysis approach that included the analysis of keywords, a compilation of factual and contextual data and the identification of quotations, emerging factors and categories.

- **Data presentation**

To justify the content analysis process, the presentation format was informed by the way the material was interpreted, determining the best approach to communicate this to the reader. Tables identifying the range and frequency of the use of key words (Table 2, Chapter 4a) was also communicated via the generation of a Word Cloud (Figure 9, Chapter 4a) that captured a visual representation of the frequency of use of particular words. Tables were designed as the method to effectively communicate the stages of the data analysis process and the summary of the organisational data (Tables 1 and 3 respectively). A summary of themes and related factors (Table 4) were ranked in order of importance (Schreier *et al*., 2019: 52). Findings were then synthesised by mapping the 'motivation factors' to a set of 'Drivers for Change' (Figure 14, Chapter 4a) that arose from the data analysis.

Case Study Part Two: Semi-structured interviews

Part Two of the Case Study research, with the semi-structured interview questions (Appendix Z) informed by the outcomes of the content analysis of the students' written stories, involved interviewing students, lecturers and managers from three different HEIs (Appendices AA and BB).

- **Sampling and recruitment**

The aim of the research was to discover the range of understanding of the terms student engagement, motivation and autonomy in UK HEIs, in relation to the undergraduate students' experience. To this end, a sample was needed to represent a range of stakeholders and their supposed differing perspectives. Three Art and Design departments, from different universities, were selected and three stakeholder groups were chosen: students (12 participants), lecturers (9), managers (6). This has provided a wide range of data, in response to the interview questions, collected in the most appropriate and efficient way to provide a rich and varied set of data. The universities were chosen from three different groupings of UK universities: post '92 institutions, the Russell group and the Million Plus group. In justifying the number of semi-structured interviews, 30 minute interview slots were allocated and the richness and detail in the data obtained during the approximated 13 hours of transcribed material, was considered a proportionate amount of time allocated to conduct 27 interviews.

- **Data collection methods**

A semi-structured interview method was selected, supported by grounded theory methods aligned to a generic qualitative methodology. The pre-determined interview questions (Appendix Z) provided the structure for the recorded conversation and the plan was to gather the data in an efficient, logical manner. A flexible approach in undertaking the interviews, as part of the data collection process, was also planned in to accommodate the participants' needs. It was necessary to consider how, when and where these interviews would take place as these practical factors may be impacted by the availability of individual staff and students, the location of the universities and time constraints to complete the data collection within a 6 month period. Given the breadth and depth of the data (Gioia *et al*., 2012), the interviews were recorded and transcribed. This was deemed necessary to maximise capturing the contextual detail of perspectives and experiences of student engagement, autonomy and motivation within a higher education context.

- **Data analysis**

The transcripts captured the detail from 650 minutes of interview time. The data therefore required extensive analysis and the use of spreadsheets was deemed the most appropriate way to record, organise and collate respondent's comments, related contextual information and emerging themes. This four-stage approach was defined (Table 11, Chapter 4b), supported by grounded theory principles. The rich and complex data (Smith and Osborn, 2015) invited the identification of thematically-categorised quotations (Maxwell, 2013), facilitating an iterative approach that provided opportunities for constant comparisons during the data analysis process (Pope *et al.,* 2000). The data from the three different respondent groups (students, lectures and managers) were carefully collated and colour coded within the spreadsheets (Figures 17 and 18, Chapter 4b). This enabled the data to be reorganised and cross-examined in response to particular thematic and contextual inquiry. A justification for this was to be able to view collated summaries of key points and themes identified firstly by institution (Figures 19, 20 and 21), and then by the student engagement, motivation and autonomy themes in turn (Figures 22, 23 and 24).

- **Data presentation**

Following the analysis of the transcripts (Stage 1, Table 11, Chapter 4b) and the compilation of the spreadsheets (Stage 2), the data was firstly presented in text form. This method provided the opportunity to capture the collated responses from students, lecturers and managers separately, in relation to the student engagement, motivation and autonomy themes (Stage 3). This summary derived from the original, more detailed text (Appendix BB), provided a distilled summary, yet still managed to retain the relevant detail pertaining to the synthesis of data from both parts of the Case Study. In order to develop ways to make sense of the volume of material, the data was then synthesised (stage 4) to capture the themes arising from the interviews per institution (figures 19, 20 and 21, Chapter 4b). It was also necessary to visually communicate the key points raised by students, lecturers and managers relating to the respective student engagement, motivation and autonomy themes (Figures 22, 23 and 24). This final mode of presentation represented a distillation of the findings in responses to the three main themes (student engagement, motivation and autonomy), yet remained true to the respondents' original contributions captured within the interviews. The obvious and continual refinement of the data analysis process, and the approach to present the data, supports a logical series of steps that justify a rigorous and transparent approach to data analysis (Silverman, 2007).

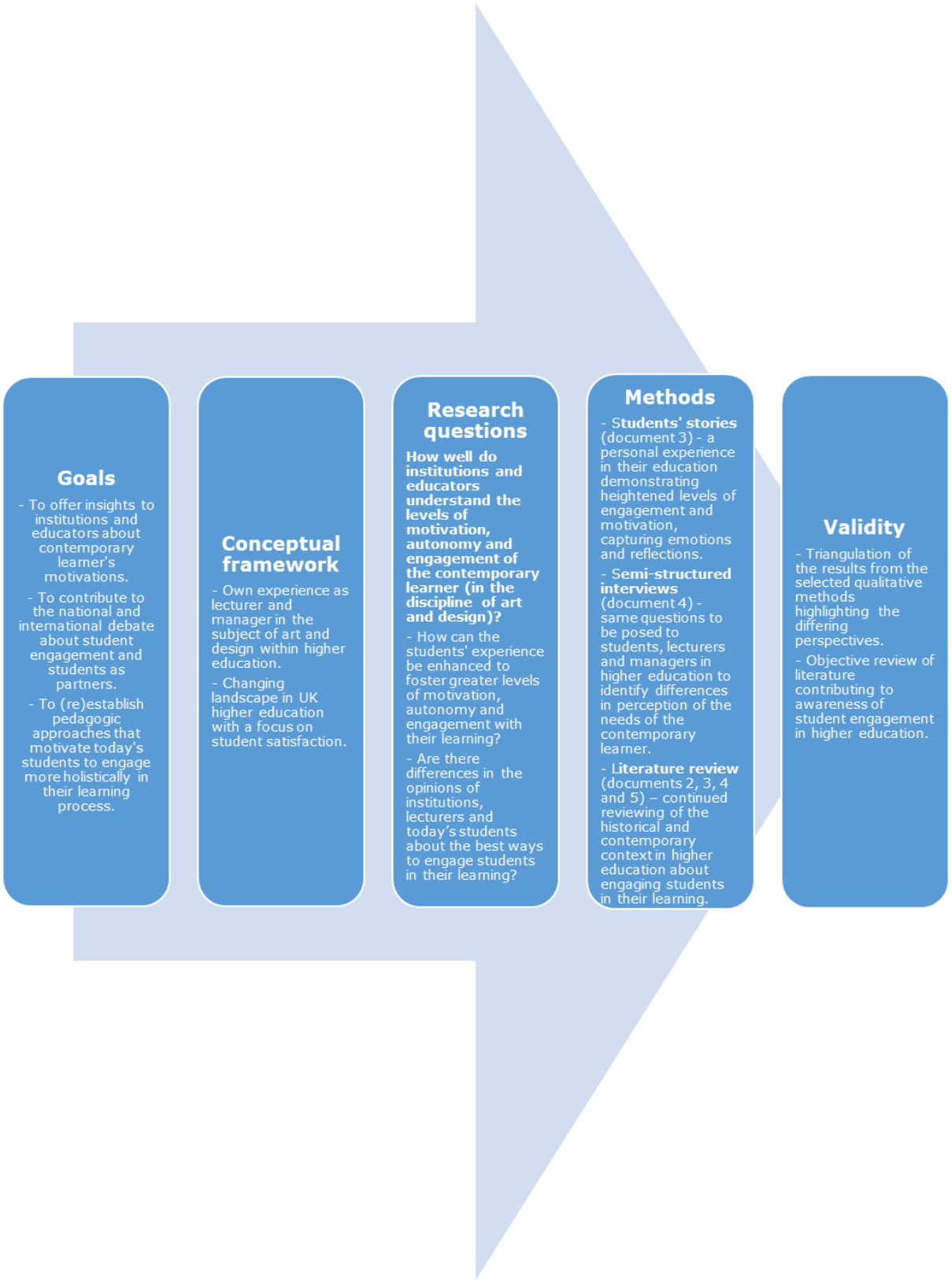


Figure 6: Conceptual Framework.

Ethical Considerations

The Conceptual Framework provides the necessary details to ensure the research data collection processes for Case Study Part One (students' written stories) and Part Two (semi-structured interviews) would be undertaken with respect for the individual participants' personal contributions. The British Educational Research Association (BERA) determines that the research will be undertaken within an educational setting and follows the "community spirit of critical analysis" (BERA, 2018: 29) in analysing the data and communicating the research findings. The research design confirmed a valid and reliable approach would ensue, thereby upholding the reputation of researching within an educational context according to BERA (2018).

Prior to the start of the Case Study, an Ethical Approval Checklist (Appendix L) was completed and signed by my supervisors and course leader and confirmed in 2015 by the Ethics Approval Committee in the Doctoral School at Nottingham Trent University. The research ethics form identified the practices and procedures to be adhered to in undertaking the research. All the participants taking part in Case Study Part One and Part Two completed a Participant Consent Form (Appendix M and N respectively). This confirmed that they understood and agreed with the process of how the research would be used, documented and stored (Cohen *et al*., 2007). This also gave the participants the right to confirm the levels of ownership and privacy (Bassey, 1999) and to withdraw themselves, or prevent me from using the data if they so wished. The two Participant Consent Forms were designed to reflect the two distinctly different research methods employed: written stories by students and semi-structured interviews with students, lecturers and managers. These forms also clarified that their anonymity in agreeing to take part in the research would be guaranteed, with alternative identifiers being used to protect their identity (Cohen *et al.*, 2007).

The opinions and perspectives of all participants (Bassey, 1999) were honoured and respected prior to and during the collection and analysis of the data. Full responsibility was taken for capturing the participants' truths via their personal experiences. Care was taken to protect participants' identities and operate with due care and attention whilst acquiring the data from an ethical perspective (Bassey, 1999). Participants were given opportunities to confirm the accuracy of their interview transcripts and stories, but no one requested this. Participants were communicated with early on in the preparatory stages for their agreement to take part in the research. There was also an option for participants to withdraw but all were interested in contributing their thoughts in response to the research question.

CHAPTER 4a: Case Study Part One: Students' stories - Research Method, Data Analysis, Results and Findings

Research Method: Written stories

Case Study Part One used a story writing method within a generic qualitative methodological approach, to capture twenty-five undergraduate students' stories about an educational experience where they were fully immersed in what they were doing. A content analysis was undertaken that identified empirically-driven factors and themes (Drisko and Maschi, 2015) relating to the experiences captured in the students' stories. The research utilised aspects of a phenomenological approach (Denscombe, 2007; Griffin and May, 2012) to explore students' lived experiences (Gioia *et al*., 2012) in relation to their learning journey. In using content analysis, a systematic framework was developed to analyse the stories and inductively identify the "categories, themes and their subdivisions" (Vaismoradi and Snelgrove, 2019, n.p.).

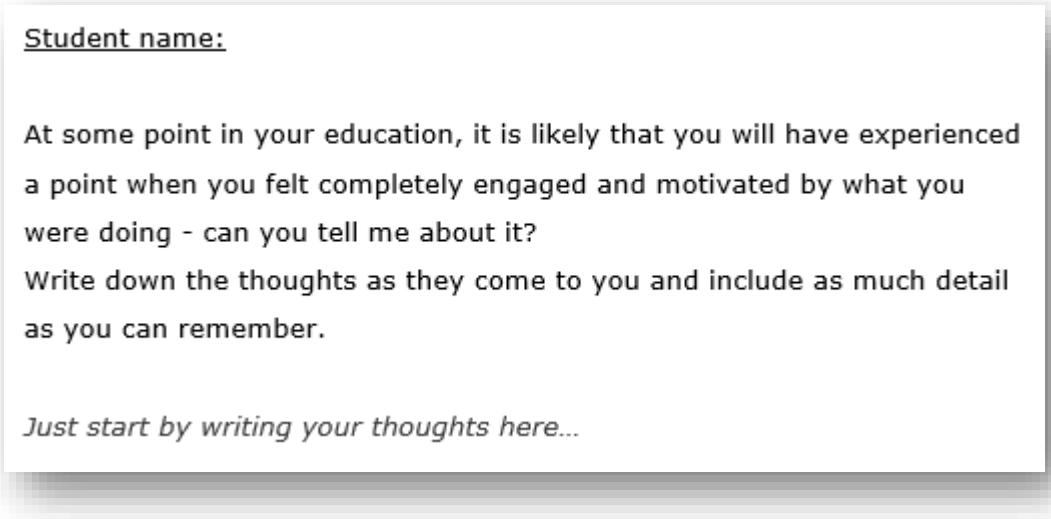
To interpret the data, grounded theory comparative and inductive data analysis methods (Strauss and Corbin, 1990) informed the data analysis process. Both content analysis and grounded theory use similar approaches in being able to apply inductive methods of analysis (Gioia *et al*., 2012) to uncover emerging factors (Eisenhardt, 2002). Content analysis also recognises the need and relevance to use numbers and percentages when summarising qualitative data (Schreier, 2014). Drisko and Maschi (2015) confirm that this is not taking a quantitative approach to data analysis but is merely used to provide additional context within the analysis summaries. Documenting the frequency counts is a recognised approach to qualitative content analysis (Drisko and Maschi, 2015), used to create thematic connections from within the texts (Schreier *et al.,* 2019). The analysis of the stories therefore uses this method for "reporting coding frequencies" (Schreier, 2014: 180).

This activity took place in November 2015, eight weeks into the final year of study for a group of students studying a degree in textile design at university. This session was delivered to two different groups of students across a seven-day period; one group consisted of thirteen students, the other twelve. In the introduction to the session, the principal aims of the research were explained to the students, supported by the broader contextual interests in teaching quality and learning approaches within HE.

The students were informed that their stories may reveal the motivational factors that contributed to their enthusiasm during this particular learning experience that they might recall. I explained that the research findings might be used to communicate how today's students prefer to learn and that this may then contribute to the on-going enhancement of the students' higher education experience.

The first session with thirteen students flowed well and confirmed that the pace, purpose and effectiveness of the content was appropriate and productive. The second session with twelve students was delivered in the same way and provided a very similar experience for the participants. Students were fully briefed that it was their decision whether they wanted their stories to be included in my research. The 'Participant Consent Form' (Appendix M) was distributed to each individual and they had time to read the checklist fully and ask questions. Clarification was sought around anonymity. It was confirmed that each piece of work would be allocated a reference number to protect the individual's identity. The principles of remaining sensitive to their needs as contributors included abiding by the knowledge that they were "entitled to dignity and privacy" (Bassey, 1999: 74). The Participant Consent Form clarified how the data would be stored in an electronic filing system. All students agreed to take part and signed the form.

Each student was then presented with an instruction sheet that included the space to write their story (Appendix O). It contained the question and two prompt questions that provided the starting point to consider a previous motivational, educational experience upon which to base their story:


Student name:

At some point in your education, it is likely that you will have experienced a point when you felt completely engaged and motivated by what you were doing - can you tell me about it?
Write down the thoughts as they come to you and include as much detail as you can remember.

Just start by writing your thoughts here...

Figure 7: Additional prompts for students to write their story

After five minutes of writing, each student was given a short list of additional prompts (Appendix P) to encourage them to engage more deeply with the memory of their experience (Seidman, 2013):

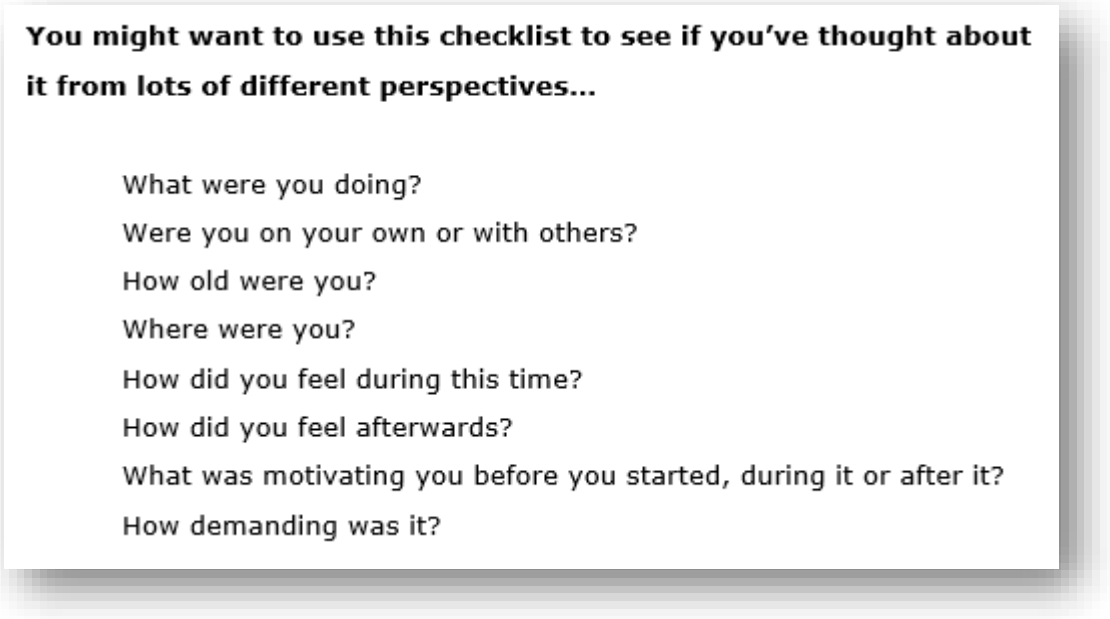


Figure 8: Instructions for students to write their story.

As one of their lecturers, the students were known to me. The focus of the taught session, within which the data collection occurred, was about students reviewing their personal and professional development needs, as determined by the curriculum. The opportunity to explore experiencing being highly motivated connected well with the aim of the taught session which was about 'reflective practice'. Reflecting on what they had written (Smith *et al*., 1997) helped the students consider the levels of motivation they had experienced *then*, and how this compared with their *existing* motivation levels as final year students.

During the data collection, I remained systematically organised throughout the taught session and created a calm atmosphere to nurture the students' imagination (Bochner, 2002) to recall the contextual details of their motivation learning experience. I maintained my subjectivity as a fellow creative practitioner and acknowledged this bias as they wrote down their stories through "acts of interpretation" (Griffin and May, 2012: 448). Whilst collecting the data, I recognised that I was "the instrument of the research" (Maxwell, 2013: 45) in asking the students to share their stories with me and being offered the opportunity to analyse the uniqueness of their own complex situations (Cohen *et al*., 2007).

Following the data collection, the students reported benefitting from discussing and reflecting upon what it felt like to be highly motivated and immersed in an activity. It had made them recall the feelings and emotions they experienced, and they discussed how this energy and enthusiasm could be harnessed for deploying in future learning experiences. This conversation did not form part of the data collection but provided useful feedback to me about the process and the activity.

This initial explorative part of the Case Study began to make sense and meaning of the students' personal experiences (Hamshire *et al*., 2017) and how these impacted their levels of motivation. This part of the Case Study correlates with Barnett's (2007: 3) call to investigate the phenomena impacting the students' learning within their HE experience (as explored in more detail in the 'Introduction' chapter). In analysing the data, it is anticipated that the students' stories will identify the "empirical insights" that may contribute to the psychological, sociological and managerial (institutional drivers) factors that impact students' learning within an educational and social context (Griffin and May, 2012; Smith and Osborn, 2015; LeCompte and Preissle, 1993).

Data Analysis

This section will explain the stages of analysis undertaken that were taken to explore the content and meaning of the stories. The 25 stories were allocated a number for identification purposes: 1 to 25. These enabled the relational material to be tracked across the various stages of analysis and through into the findings summary. The full versions are available in Appendix Q. The data were explored using content analysis and elements of grounded theory, involving a number of stages, detailed in Table 1 below. The analysis process was also supported by an ongoing note-making process to track my thoughts and reflections as themes emerged from the data (Smith and Osborn, 2015).This process invited an intuitive response to both the content of the stories and the analysis of their components (Rivas, 2012). An iterative process then ensued that led to a practice of "constant comparison" (Glaser and Strauss, 1967: 102; Pope *et al.,* 2000: 114).

An open mind was maintained that guarded against becoming too focused on the fragments of pre-sorted data (Maxwell, 2013). Instead, this enabled "patterns, regularities and relationships" (Cohen *et al*., 2007: 482) to occur from across the content of the students' stories using grounded theory methods. In applying a content analysis approach to analysing the data, as researcher, it was necessary to be

creative whilst also vigilantly considering the empirical content from within the stories (Vaismoradi and Snelgrove, 2019). This contributed to potentially innovative ideas that could contribute to the research question (ibid.). Table 1 (below) identifies the 6 stages within the data analysis strategy. This table also includes a summary of the reflections following each stage of analysis that also captured any necessary actions to be taken.

Data Analysis Process: Students' written stories - Case Study Part One				
	Data analysis	**Details**	**Reflection**	**Revised approach**
1	**Keywords**	Key adjectives, nouns and short phrases were highlighted within the stories, in line with a content analysis approach to document the frequency of occurrences.	*These keywords depicted an atmosphere and created a 'mini story' (devoid of any real content) that intrigued me*	Following stage 4, keywords from specific stories, aligned to identified concepts and themes, were used for 'word art' visuals *(Appendix R)*
2	**Organisational information**	Organisational information was compiled in a table *(Appendix S).* To include age of students at time of story being told; whether the learning experience was tutor, team or individually led; type of activity undertaken; type of learning environment.	*This yielded some interesting findings that may support the higher-level concepts and themes yet to be identified*	Organisational information was revisited; notes were made against specific information that correlated with concepts and themes identified at stage 4 *(Appendix T)*
3	**Quotations**	Three colours were used to undertake initial coding of key quotations under following themes: 1. student's description of being engaged 2. student's own observations 3. evidence of the impact of activity *(Appendix U)*	*Findings were of interest; however, more opportunities for deeper, more refined analysis were presenting themselves around these initial themes*	The process for colour coding the quotations needed to be redone in the stories after more factors and themes were more conclusively identified as themed quotations *(Appendix Q)*
4	**Emerging Factors**	Stories were re-read and quotes more carefully selected and highlighted. 21 emerging factors were identified Each factor was allocated a colour, with corresponding quotations underlined	*This was pivotal in determining whether any of the emerging factors were common across the stories.* *It was also noted that there were overlapping factors*	The numbers of emerging factors were reduced from 21 to 17 following undertaking an iterative approach, related to content analysis, when re-reviewing the data (Appendix T)
5	**Key Thematic Categories**	Three overarching themes emerged from the data: 1. Motivation 2. Enhanced Engagement 3. Student-centric A fourth additional factor was added: 4. Impact	*Clarity occurred around the findings from the data and its correlation with the research question. The 'impact' of these events was noted.*	Emerging factors were given colours relating to corresponding themes and then grouped together *(Appendix V & W)*
6	**Analysis of factors arising from the** students' written stories	Quotations were grouped according to factors. These were documented highlighting key points.	*Writing about the factors was complex but contextualised the stories.*	Too much material to begin with – had to be re-drafted.

Table 1: Case Study Part One: Students' written stories. Data analysis sequence.

Stage 1: Keywords

The first part of the process in analysing the data identified the keywords (words identified in written content) used within the stories that captured different aspects of the students' motivational learning experience. The recurring mentions of a particular keyword were carefully logged (Appendix R) and supported the formation of the factors (Vaismoradi and Snelgrove, 2019) in the later stages of the data analysis process. Content analysis utilises the process of documenting the frequency of specific words and phrases, from across the written material being scrutinised, as a starting point to draw out specific factors mentioned within the data (Schreier, 2014). The aim of this is often to inform the focus, or goals, of the next stages of analysis (Drisko and Maschi, 2015).

Table 2 provides example of the keywords used a minimum of twice identified from across all 25 stories. Appendix R contains further details about this process.

Keywords Identified	Number of times word used in stories
motivated	12
demanding; loved	6
team	5
excited; proud; realised	4
atmosphere; confident; create; creative; enjoyable; exciting; experiment; exploring; friends; fun; focus; happy; moment; new; rewarding; support; taught	3
amazed; capable; challenging; engaged; enjoyed; freedom; frustrating; ideas; inspiring; learning; motivating; one-to-one; prove; ready; think; unsure; watching; worthwhile	2

Table 2: Keywords identified in student's stories.

As part of this first stage, the frequency of each of these identified words were uploaded to an internet-based software system called 'Word Cloud' (Wordcloud, n.d.). The software was selected as it was able to visually communicate the hierarchy of keywords, based on the number of times each appeared in the stories. The number of occurrences related to the allocated point size of the text. For example, the greater the number of occurrences, the larger the text. Once this data was uploaded to the Word Cloud tool, the algorithm correlated these facts and produced a visual

representation, as a snapshot (Figure 9), that captured a hierarchy and collection of the keywords used within the students' written stories.

The image embodied a sense of the importance of the actions, thoughts and emotions experienced by the students' whilst they were engaged in a highly immersive and motivating educational experience.

Figure 9: 'Word Cloud': Visual communication of 43 words used 2 to 9 times.

The Word Cloud tool provided a visual data-communication method that used a well-designed format to make early sense of the initial content of the stories with the range of "complex ideas [being] communicated with clarity, precision, and efficiency" (Tufte, 1983: 51). Many of the keywords belonged to fuller, more detailed quotations that carried greater levels of validity and authenticity, pertinent to the aim to explore the data analysis in more details in stages 3 and 4.

Stage 2: Organisational information

The summary of the organisational data in Table 3 provided a range of contextual information. Both content analysis and grounded theory supported the systematic documentation of the basic, factual information (Glaser and Strauss, 1967; Drisko and Maschi, 2015). This general information was organised using Maxwell's categorisation technique (2013) and presented the information under organisational, substantive and theoretical headers for analytical purposes. The initial approach to compiling the data can be viewed in Appendix S. However, the information presented in Table 3 (below) presents the facts in a more coherent way to assist the reader. It therefore provided the contextual background information (Maxwell, 2013) that

informed the triangulation of thoughts in summarising the findings for Case Study Part One and contributed to the Case Study's overall discussion in Chapter 5.

The types of organisational information available included:

- the age of the student at the time of the story being told
- whether they were tutor-led or self-directed
- whether they were operating in a team or working independently
- the type of activity and the environment it occurred in

Summary of Organisational Data		
Criteria	**Student reference number**	**Details**
Age	7 5 3 3 3 3 1	17-18 year olds (A' levels) 21 year olds (2nd year of degree) 11-14 year olds (Secondary School) 15-16 year olds (GCSE exam year, Secondary School) 19 year olds (Art & Design Foundation Course) 22-year olds (final year of degree) 10 and under (Junior/Infant School)
People involved	5 6 14	Tutor-led (& 5 mentioned this as secondary factor) Part of a team (& 6 mentioned this as secondary factor) Working on own (& 1 mentioned this as secondary factor)
General Activity	21 3 1	Undertaking a practical activity Learning about theory In a meeting
Specific Activity	6 4 4 4 2 2 1 1 1	Drawing Undertaking industry project Making within a workshop environment Undertaking project work On computer using computer-aided design In a taught lesson In art exam In a discussion Cycling trip
Learning Environment	7 5 4 2 2 1 1 1 1 1	Maker's workshop Classroom (at school) Art and design studio Outdoors At home Meeting Lecture theatre Presentation Library On-site

Table 3: Case Study Part One: Students' written stories. Summary of Organisational Data.

In line with undertaking a content analysis approach to this qualitative inquiry, the summaries and findings for Case Study Part One uses the recognised system of "reporting coding frequencies" (Schreier, 2014: 180). This accepts the use of

numbers and percentages as a method to incorporate factual and contextual information alongside inductive methods to analyse the meanings within the texts, synonymous with grounded theory principals. The data summaries for the six data analysis stages therefore combine both approaches when summarising the data.

To summarise the table detailing the 'organisational data', 21 out of the 25 stories were situated within the discipline and practice of Art and Design. The studio or makers' workshop was the identified learning environment in 11 stories. It was worth noting that 7 of these stories were written whilst studying for A-levels, with the participants aged 17 to 18 years old. Only 8 stories were about experiences occurring during their higher education experience; 5 were related to 2nd year industry-related projects; with only 3 relating to creative practice in final year. 14 stories captured the student working independently, demonstrating independence, motivation and autonomous behaviours. 6 described a team working situation and 5 described situations where the teacher was pivotal in providing the right environment to facilitate immersive learning.

Stage 3: Quotations

The third stage of analysis utilised grounded theory principals to undertake a more in-depth investigation of the stories. It was necessary to work toward exploring the meaning of the experiences. This stage was the next step in uncovering greater levels of detail by inhabiting the students' worlds to scrutinise the material (Griffin and May, 2012). There were external factors and psychological impacts captured within the experiences that needing documenting. It was therefore necessary to begin to colour-code and categorise key quotations (Schreier, 2014). Both grounded theory and content analysis were combined in this instance to "add value and interpretive meaning to the data" (Mende, 2020: 344).

Quotations through this colour-coding approach, were initially identified as only connecting with one of the following three themes:

1) students who described their engagement,
2) students who included reflections and personal observations, and
3) evidence that the activity had made an *impact* on them.

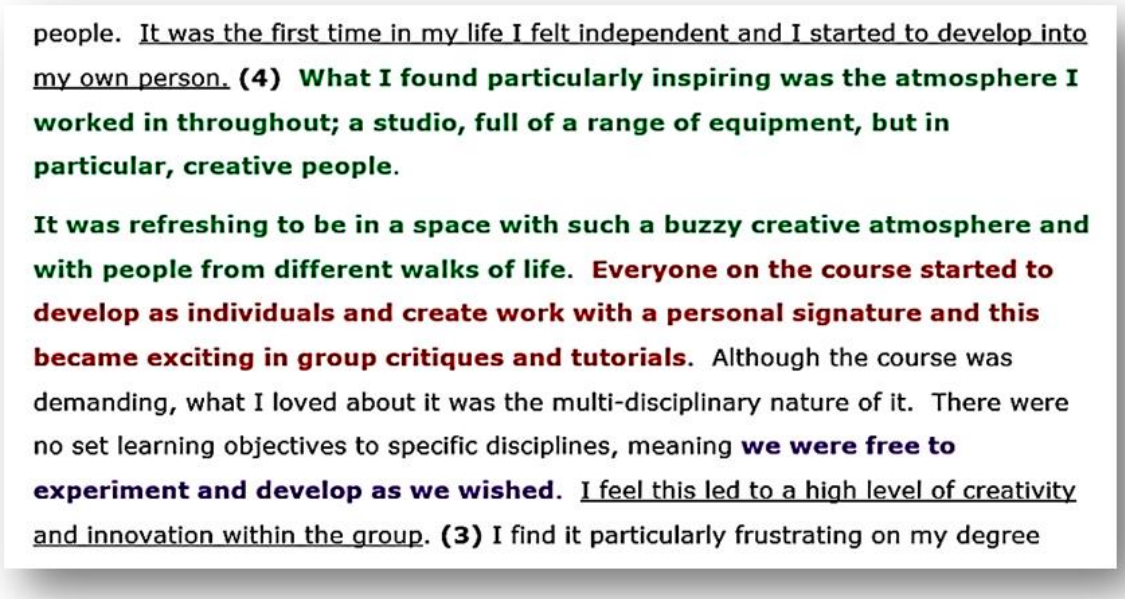
This first attempt at coding and categorising the data provided results that were too general in their summaries, therefore a further attempt to identify many more categories was undertaken, as evidenced in Stage 4.

Stage 4: Emerging Factors

Mende (2020: 344) confirms that the coding and categorising part of a content analysis process "helps elucidate patterns, connections and structures between or within subcategories". Initially, key phrases and statements identified in the stories confirmed there were potentially 21 different factors that contributed to the understanding that this experience was motivational. Through grounded theory's iterative approach of "constant comparison" (Pope *et al.,* 2000: 114), it became evident that the content within some factors overlapped. Taking a pragmatic approach to re-reviewing the data, decisions were made to merge factors, thereby reducing the number to 17 factors (Appendix U).

Quotations were then coded using either the corresponding highlight colour or were underlined and given a number, in brackets, as an additional reference. The example from Story 23 (Figure 10) demonstrates how the coding of the quotations connects with the categorisation approach to align these with the themes:

- Quotations highlighted in a colour were aligned with one of the three themes: 'Motivation', 'Enhanced Engagement' or 'Student Centric'.
- Those underlined in black, with a number in brackets to the side, were aligned to the 'Impact' theme.



people. It was the first time in my life I felt independent and I started to develop into my own person. **(4) What I found particularly inspiring was the atmosphere I worked in throughout; a studio, full of a range of equipment, but in particular, creative people.**

It was refreshing to be in a space with such a buzzy creative atmosphere and with people from different walks of life. Everyone on the course started to develop as individuals and create work with a personal signature and this became exciting in group critiques and tutorials. Although the course was demanding, what I loved about it was the multi-disciplinary nature of it. There were no set learning objectives to specific disciplines, meaning **we were free to experiment and develop as we wished.** I feel this led to a high level of creativity and innovation within the group. **(3)** I find it particularly frustrating on my degree

Figure 10: Colour-coded quotations relating to identified factors (Story 23)

The 'Impact'-related factors were identified by observing the students' reflections within the stories that confirmed how the motivational experience had positively impacted other aspects of their lives. To summarise, Figure 11 confirms the identification of the 'factors', that correspond with the 'themes', that inductively arose from the content of the stories. This summarises the different influences and impacts of the students' motivational learning experiences and captures the "underlying knowledge structures and patterns" (Kandiko and Kinchin, 2013: 49) established through the analysis of the data.

Themes	Factors
Motivation	New/challenging activity
	Personal determination/passion
	Focus on a single activity
	Learning environment
	Learning by themselves
	Industry-related experience
	Team-working
	Experimenting/taking risks
	Selected to participate
Enhanced engagement	Learning community
	Teaching quality
	Freedom to play/experiment
	Affirmation (by others) of capability
	Goal driven
Student-centric	Fun to be in education
	Learning styles
	Comments relating to stress

Figure 11: Themes and related colour-coded factors emerging from stories

Stage 5: Identifying Key Thematic Categories

These 17 confirmed factors were connected to the three overarching themes that emerged from the data and were christened 'Motivation', 'Enhanced engagement' and 'Student-centric'. During the iterative process and continuous re-reading of the stories, there were interesting comments still at large that had not been fully explored. It became evident, after further scrutiny of the rich detail (Smith and Osborn, 2015), that many of these additional comments related to the way that the motivational experience positively impacted other aspects of their learning approaches or ways of being a student (Barnett, 2011). A fourth theme was therefore

created entitled 'Impact'. Figure 12 illustrates the connections made between the 'Impact'-related quotations.

Increased self-awareness (referenced in 5 stories)

Story reference number	Quotation identified
5	I realised my style wasn't very pretty or conventional
6	I realised that I had a passion for print
21	After the trip I felt extremely motivated by a different culture I had experienced
22	Originally I thought pressure did not do anything good for me, but this example proved otherwise
23	It was the first time in my life I felt independent and I started to develop into my own person

Figure 12: Students' 'Impact' quotations leading to 'Increased self-awareness'

The content of the 'Impact' theme is explored in more detail during Stage 6 of the data analysis. These motivating experiences had evidently impacted the students own development, their future plans, or other people. Table 4 therefore provides a concluding summary of the different stages of data analysis. The right-hand column acknowledges the number of stories that each factor was present within. However, the frequency of factor-related inferences from a content analysis approach (Schreier, 2014), has only been used to identify the thematic connections from the texts (Schreier *et al.,* 2019). The only noticeable exception is that there is an emphasis in many of the stories where the relevance of a 'learning community' has clearly impacted their motivation. The factors will be explored in more detail in Stage 6.

Themes	Factors	Number of stories referencing factors
Motivation	New/challenging activity	7
	Personal determination/passion	7
	Focus on a single activity	7
	Learning environment	6
	Learning by themselves	6
	Industry-related experience	5
	Team-working	4
	Experimenting/taking risks	2
	Selected to participate	1
Enhanced Engagement	Learning community	11
	Teaching quality	7
	Freedom to play/experiment	6
	Affirmation (by others) of capability	5
	Goal driven	4
Student-centric	Fun to be in education	4
	Learning styles	3
	Comments relating to stress	2
Impact (Bracketed number = code used to identify quotations in stories)	(4) Impacted on future plans	6
	(6) Increased personal satisfaction levels	6
	(5) Inspiring new knowledge/skills/practice	6
	(7) Increased self-awareness	5
	(1) Inspired to do more	5
	(2) Increased confidence	4
	(3) Had positive impact on others	3

Table 4: Case Study Part One: Students' written stories. Summary of themes and factors.

Stage 6: Analysis of factors arising from the students' written stories

Quotations were then reorganised under their related 'factor' heading in a separate document (Appendix V). This facilitated the compilation of factor-related quotations that could then be scrutinised afresh by considering the collective meanings and messages. An example of this is shown in Figure 13 which illustrates the connectivity between the brown-highlighted quotations relating to the 'Teamworking' factor.

Team working

Story reference number	Quotation identified
13	This was motivating as I had the expectation of others in my team
18	being part of a team – we were all there to motivate and support each other and I think that really helped with the quantity and quality of the work we were producing
18	working as a team can give more of a purpose to what you are doing
22	Initially we were put into groups – and I couldn't think of anything worse!
22	The group really started to bond and our work became more cohesive
22	The pressure [of the team] meant I didn't second guess myself, I just DID. I got over issues quicker, resolved them
25	From the start we had the same ideas for the theme and we were excited and enthusiastic

Figure 13: Quotations grouped under the 'Team-working' factor

Results showed that students were *motivated* by:

- having clear personal and academic goals,
- being part of a creative community in an appropriate learning environment,
- having time to experiment and take risks,
- receiving a personalised learning experience that builds confidence,
- engaging with the industry to maintain a focus on their future aspirations.

The students' written stories captured their thoughts and emotions when they were in 'flow' (Norman, 2004), demonstrating high levels of motivation through their determination and enjoyment of the task. Despite undertaking this research activity during their final year, only some of the stories were about experiences that occurred during their time at university (Walsh, 2012). Factors associated with these motivational experiences (Weiss, 1995) offered insights into the ways in which these individuals described a time, place and experience that created the right environment for high levels of intrinsic motivation, self-determination and autonomous behaviours.

A full summary of the data from the participants' stories, exploring each of the factors in more depth, is available in Appendix X. For the purpose of this document, examples of the data summaries will be used to illuminate key points identified as being of specific interest to this doctoral research. These will be presented under the four over-arching thematic headers: Motivation; Enhanced Engagement; Student-centric and Impact (as confirmed in Table 4 above).

Motivation theme

Table 5 confirms the range of factors that influenced students' motivation levels and the number of stories that these were evident in. To identify the specific story, the reference number is available in the full data summary, in Appendix X.

Theme	Factors	Number of stories referencing factors
Motivation	New/challenging activity	7
	Personal determination/passion	7
	Focus on a single activity	7
	Learning environment	6
	Learning by themselves	6
	Industry-related experience	5
	Team-working	4
	Experimenting/taking risks	2
	Selected to participate	1

Table 5: Factors relating to 'Motivation'.

The stories documented particular moments where the excitement and ambition to explore new and unfamiliar experiences, framed under 'new/challenging activity'. Story 4 noted; "creating something more technically challenging was incredibly satisfying". Story 20 identified that becoming intrigued by and then immersed in a new learning activity harnessed untapped energies; "All my energy was pushed to the highest level both physically and mentally". Story 4 described feeling challenged and frustrated in having to master a new piece of machinery whereby repeated failure led to increased determination until the process was mastered; "this makes it more rewarding when it goes right". 'Experimenting/taking risks' was also noted; "I really enjoyed experimenting and exploring my talents".

In relation to the 'personal determination/passion' factor, personal drive and ambition were acknowledged as a motivational factor; "wanted to do a good job and finish it to the best of my ability" (story 9) and another about determination "to prove the teachers wrong" (story 15). Passion for their subject was highlighted through the use of the word 'love', mentioned across a range of stories; "in this moment I loved what I was doing" (story 22). Increased motivation levels resulted in maintaining a 'focus on a single activity' and being fully immersed in what they were doing; "I remember just loving the opportunity to focus on one big task solidly and getting totally immersed" (story 17).

The 'learning environment' was identified as a motivational factor, noting the benefits of a shared workspace with a positive atmosphere; "the room was filled with warmth and the faint hum of the radio" (story 7). It was also described as a "magical place" with another student stating it was "refreshing to be in a space with such a buzzy creative atmosphere and with people from different walks of life". However, some students mentioned the importance of 'learning by themselves' with some noting a shared workspace doesn't suit everyone.

'Live' team projects set by industry were hailed as a transformative experience: "this industry project was the most rewarding, intense project that I have ever done" (story 25); "I was working as part of a team towards a real goal" (Story 13). Teamwork was identified in thirteen stories and referred to either explicitly or implicitly; story 13 noted "this [project] was motivating as I had the expectation of others in my team". Teamwork came through as a strong motivational influence which permeated a range of factors; 'industry-related experience', 'focus on a single activity', 'learning community' and 'goal driven' from the 'Enhanced Engagement' theme.

Enhanced Engagement Theme

The 'Enhanced Engagement' theme was mentioned in the far majority of stories where students' individual experiences identified increased levels of personal interest and engagement across five specific factors: *learning community; teaching quality; freedom to play/experiment; affirmation (by others) of capability; goal driven*.

Theme	Factors	Number of stories referencing factors
Enhanced engagement	Learning community	11
	Teaching quality	7
	Freedom to play/experiment	6
	Affirmation (by others) of capability	5
	Goal driven	4

Table 6: Factors relating to 'Enhanced engagement'.

The importance of being part of a 'learning community' was the factor most mentioned across the stories. There was a noticeable increase in the occurrences (Schreier, 2019) where the impact of a community of learners positively impacted the students' levels of engagement; "[learning] became exciting in group critiques and

tutorials" (story 23). Some stories specifically mentioned working with friends and peers in a shared studio space; "Glancing around at my friends" (story 7), "I spoke to people I didn't usually speak to" (story 9).

'Teaching quality' and experiencing impactful teaching styles was observed as having a positive impact on feeling encouraged to learn; "She had a very open approach to teaching, not forcing her opinion but advising" (story 23) and feeling challenged "[the teacher] made me think in different ways which developed my skill level" (story 21). Story 11 confirmed that the teacher built the students' confidence; "She never made me feel stupid". Other stories mention teachers being persuasive and encouraging; "I was shocked at how easy and obvious things could be if they are clearly taught and explained to you". In contrast, story 23 suggested "tutors who are very controlling in where you take your project are not the ones who encourage creativity".

The factor 'freedom to play/experiment' was another popular topic that captured students' intrinsically motivated behaviours that focused on the importance of taking risks and being free to experiment: "It's that freedom and the possibility that anything can happen and that I can do everything I want to do that truly motivates me" (story 19). Story 23 stated "we were free to experiment and develop as we wished".

The factor 'affirmation (by others) of capability' identified individuals who experienced enhanced levels of engagement whilst receiving positive comments from others. Story 17 identified increased levels of motivation following positive comments from peers; "I relied a lot on the compliments and feedback from fellow students to reassure myself that I was 'good at art'"; "when people came over and praised me I was ecstatic". Positive comments from teachers; "receiving the comment that 'I was a natural' motivated me further" and the psychological need to obtain positive confirmation were also reported; "a feeling of trying to impress".

Examples of being 'goal driven' were confirmed by the determination to complete an art exam to the best of their ability (story 7) and to have a successful career in the creative industries (story 5). Becoming self-aware and determined was captured in story 15; "I suddenly realised I had to prove to myself I was capable". Story 13 captured extrinsic motivation through the "promise of a prize at the end", coupled with the elation of winning an industry-driven competition.

Student-centric theme

This theme derived its name from observations made by students in their stories.

Theme	Factors	Number of stories referencing factors
Student-centric	Fun to be in education	4
	Learning styles	3
	Comments relating to stress	2

Table 7: Factors relating to 'Student-centric'.

Some stories observed it was 'fun to be in education', noting it increased motivation. Story 12 observed the enjoyment and impact of an activity that was inspired by a teacher; "It was a fun way to get us motivated to learn". In contrast, story 10 compared a learning experience at the age of 12 with university; "I miss being able to be just creative and have fun with my work". Story 6 explained that it was surprising to be enjoying education; "it didn't feel demanding, it felt fun to be in education".

'Learning styles' and 'teaching quality' were connected via story 18 reporting feeling "anxious" and "lost" when attempting to undertake an individual project; "I often lose the sense of purpose for why I am doing things". Story 11 suggested personalised learning was beneficial; "I benefit from one-to-one support more than being taught in a large class". Story 19 explored different learning needs; "being shown how to use something helps as I learn quite visually and kinetically".

A few students referred to 'comments relating to stress'. Story 10 observed the difference between learning at university and school; "it was less stress then to be an art student [at school] compared to now, currently at university where it's more stressful and less fun".

'Impact' theme

As previously mentioned, the majority of stories also contained factors that demonstrated the impact that their experiences had had on them, other people and their future aspirations, summarised in Table 8 below.

The connection between the motivational learning experiences and how these had positively 'impacted on future plans' were clearly articulated. A number of students identified these pivotal moments within their reflections. Some mentioned the impact that undertaking particular creative practices had on the realisation they wanted to go

to university to study textile design; "This workshop made it all click that I wanted to do textiles" (story 2). Story 4 is about a student returning to university after taking a year out which inspired a new goal; "to come back to university after a year away from studying makes it incredibly enjoyable to start learning again and gives me the focus and drive to take it as far as possible".

Theme	Factors	Number of stories referencing factors
Impact	(4) Impacted on future plans	6
	(6) Increased personal satisfaction levels	6
	(5) Inspiring new knowledge/skills/practice	6
	(7) Increased self-awareness	5
	(1) Inspired to do more	5
	(2) Increased confidence	4
	(3) Had positive impact on others	3

Table 8: Factors relating to 'Impact' theme.

There was a clear correlation made between a motivational experience and 'increased personal satisfaction levels'. Words like "proud" (stories 5 and 8) and "rewarding" (stories 20 and 24) captured the students' emotions and realisations that some students connected to confidence building; story 11 spoke of feelings of achievement and increased confidence levels following a steep learning curve to conquer learning a difficult subject.

'Inspiring new knowledge/skills/practice' was referenced in relation to mastering creative skills; "painting and scale became an integral aspect of my work after that [workshop]" (story 2). Determination was captured in story 1; "I have pursued my drawing style and use those [new] styles much more". Other themes included developing self-awareness and resilience; "taking on board constructive criticism was useful in exploring new ideas". Story 13 captured the benefits of undertaking a team-based project for the textile industry by describing how it felt to be "part of a really big [creative] society that all interlinks". Story 22 concurred; "the group project showed me what I was capable of and I am grateful for the experience!"

The experience of being motivated was recognised as having an impact that resulted in 'increased self-awareness' captured in the reflections. Story 22 reflected on the teamwork experience and confessed that both teamwork and a tight deadline were

beneficial; "originally I thought pressure did not do anything good for me, but this example proved otherwise". An increase in autonomous behaviour is captured in story 23 where the transition between college and university is described; "It was the first time in my life I felt independent and I started to develop into my own person".

'Inspired to do more' identified increased levels of productivity and confidence; "It made me feel motivated to create more, and afterwards I felt the need to develop it [the designs] further" (story 6). Reflecting after completing a successful team project, story 25 noted; "we were left with so many more ideas that we had run out of time to do!" Story 21 confirmed increased motivation and autonomy following an overseas trip that inspired the next design project; "I created a length of fabric that portrayed all the emotions of the trip".

Some stories highlight 'increased confidence' as having a positive impact on personality. This was often interrelated with other factors identified within stories, namely, 'learning by themselves', 'teaching quality', 'impact on future plans', 'increased personal satisfaction levels' and 'increased self-awareness'. Story 18 explicitly mentioned increased confidence following a successful project; "when it came to presenting to some people from the company, I had never felt so confident". Story 16 captured a slow increase in confidence levels; "I started off a bit slow and unsure what I was going to do, but as I got into it, I became more and more motivated". Another student noted; "by doing that piece [of work] it gave me the confidence that I could achieve something way bigger than I set out to do". Obtaining increased confidence from new-found skills was also mentioned; "I now feel like I am able to go ahead and tackle this skill… and do it well". Low self-esteem was also referred to; "I felt incredibly successful (which doesn't often happen)".

The final factor, 'had positive impact on others' was noted in story 9 as it captured the positive feedback following the completion of a site-specific art installation. Other stories mentioned the benefits of working alongside peers in a shared studio environment and how it benefitted others to be more creative (story 23) and highlighted the benefits of a team's achievement after winning the industry project, with the prize being "placements over the summer."

Findings and Recommendations

Once the extrinsic and intrinsic motivational factors were defined in relation to Motivation, Enhanced Engagement, Student-centric and Impact themes, there was an opportunity to make further connections between these, to inform recommendations.

Figure 14 visually communicates these new relational connections (McCandless, 2012) and identifies the seven potential drivers for change (Appendix Y). These capture the essential ingredients, as determined by students, that induce heightened levels of engagement, motivation and autonomy with the potential to positively affect course design and the students' experience of HE. The following recommendations are therefore documenting the potential 'Drivers for Change' that arose only from this part of the Case Study.

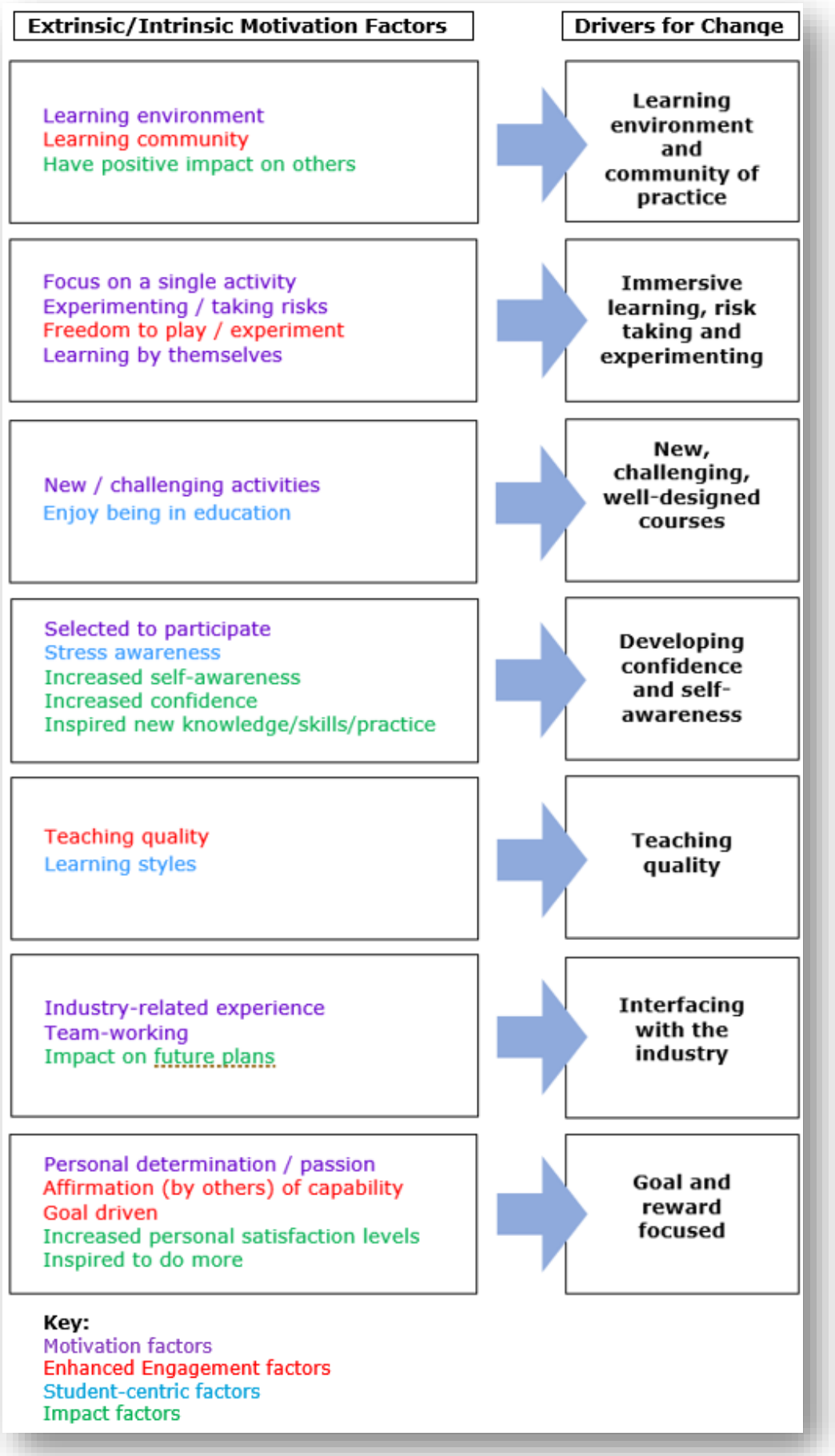


Figure 14: External/Internal motivational factors informing drivers for change

Drivers for Change

1. **Learning environment and community of practice**

To develop collaborative learning spaces to ensure students feel "a general sense of belonging" (Bernstein *et al*., 2006: 763) and feel part of a learning community. There was a strong correlation between students reporting increased productivity, motivation and engagement levels as a result of working in purposefully designed learning environments with their peers, such as an art and design studio or 'making' workshop. Steeves (2006: 7) likens this to a beehive; "the buzz and the promise of community that rewards their every move" and story 23 noted "it was refreshing to be in a space with such a buzzy creative atmosphere".

2. **Immersive learning, risk taking and experimenting**

To encourage independent learning early on the undergraduate degree to increase autonomous behaviours as the degree progresses. The curriculum and timetable should enable opportunities to work uninterrupted on a single task to facilitate deeper research and take risks by being experimental with learning.

3. **New, challenging, well-designed courses**

To build students' resilience, determination and develop their problem-solving skills by challenging them to learn new things as part of course design. Story 4 stated "[to] create something more technically challenging was incredibly satisfying" (story 4).

4. **Developing confidence and self-awareness**

To increase students' self-awareness and learn to celebrate their strengths to improve self-confidence. Receiving positive feedback within a critical framework from staff and peers (Lieberman and Remedios, 2007) increases motivation.

5. **Teaching quality**

To ensure teachers explore pedagogy from a learner's perspective, focusing on increasing students' engagement, motivation and autonomy and encouraging independent learning skills. Story 23 noted that "controlling" teachers do not build students' confidence or encourage them to think for themselves.

6. **Interfacing with the industry**

To ensure the curriculum enables students to connect their studies with their industry and consider how this links to their choices of possible future employment. The research identified that placements and industry projects positively impacted student engagement, productivity, motivation, autonomy and self-efficacy.

7. **Goal and reward focused**

To enable courses to explore ways to incite intrinsic motivation that drives personal ambition (Deci *et al.*, 2001) by engaging students in self-awareness initiatives that develop their own determination to succeed in achieving their own specific goals (Elliott and Story, 2017).

To conclude Case Study Part One

At the midway point of this doctoral research, these recommendations arose from the data analysis at the time. The list of key factors that contributed to students engaging effectively in their learning experience, as evident in the Students' written stories, are worthy of continued investigation (Cohen *et al.,* 2007). The role of the qualitative research outcomes from Case Study Part One was, in part, "explanation building" (Yin, 2014: 147); the findings and recommendations influenced the semi-structured interview questions for the participants for Case Study Part Two. These initial recommendations outlined above will be considered alongside those arising from Case Study Part Two to inform new insights that will be discussed in detail in Chapter 5.

Chapter 4b explores the semi-structured interview method that was employed for Case Study Part Two. The results, findings and recommendations stemming from the interviews with managers, lecturers and students about their understanding of student engagement, motivation and autonomy will be explored in detail.

CHAPTER 4b: Case Study Part Two: Semi-structured Interviews- Research Method, Data Analysis, Results and Findings

Research Method: Semi-structured Interviews

Three Art and Design departments at different universities were selected for this second part of the Case Study. Four students, three lecturers and two managers from each institution were interviewed, therefore 27 semi-structured interviews were conducted. The student participants were all in their final year of their degree in the Art and Design discipline. The lecturers interviewed were directly related to these students which provided useful context to understand the contextual references relating to their course. The managers from the three departments within the three universities were predominantly unknown to the students but worked closely with the academics. The aim of the interviews was to explore the potentially differing perspectives of the students, lecturers and managers in their understanding of student engagement, motivation and autonomy as it related to the undergraduates' experiences within HE.

Selecting participating institutions

Early in the doctoral study it felt important to determine the criteria by which the HEIs were selected. The Times Higher Education newspaper had published a graph (Havergal, 2016) comparing the Teaching Excellence and Student Outcomes Framework (TEF) (a newly identified government initiative to measure 'teaching excellence') with the Research Excellence Framework (REF) (the equivalent exercise to measure 'research'). The graph visually represented the potential impact that the TEF might have on the existing hierarchy of HEIs in the UK, based on their pre-established status relating to the REF. The data "shows the Russell Group losing out to a new elite" (Havergal, 2016), namely the 'post '92' new universities, with predictions that they would lead the way on teaching quality. The criteria for choosing the HEIs were:

1) to select one institution from each group of universities: Russell Group, Million Plus Group and the non-aligned group (Post '92 Universities),

2) to select three 'mid-range' performing HEIs relating to the predicted teaching quality. (Institutions with differing levels of predicted teaching

quality were not selected to avoid adversely impacting the results' equality),

3) to ensure that the graduating students from the selected institutions would be exhibiting their artefacts at 'New Designers', a graduate employment fair at London's Business Design Centre, to enable easier access to the participants.

The context for the selection of the HEIs for this part of the Case Study, with each being a member of a different group of universities, did not feature as part of the discussion at interview and therefore was not a focus of this enquiry. Table 9 therefore includes this context for additional interest to the reader only but provides the necessary identifiers for each institution and the associated participants to enable ease of cross-referencing as the data is explored in this chapter.

Institution information	Students' identifier	Short code	Lecturers' identifier	Short code	Managers' identifier	Short code
Institution 1 *(Million Plus Group)*	Student 1A Student 1B Student 1C Student 1D	S1A S1B S1C S1D	Lecturer 1A Lecturer 1B Lecturer 1C	L1A L1B L1C	Manager 1A Manager 1B	M1A M1B
Institution 2 *(Russell Group)*	Student 2A Student 2B Student 2C Student 2D	S2A S2B S2C S2D	Lecturer 2A Lecturer 2B Lecturer 2C	L2A L2B L2C	Manager 2A Manager 2B	M2A M2B
Institution 3 *(Post '92 university)*	Student 3A Student 3B Student 3C Student 3D	S3A S3B S3C S3D	Lecturer 3A Lecturer 3B Lecturer 3C	L3A L3B L3C	Manager 3A Manager 3B	M3A M3B

Table 9: Identifiers for each institution and their associated participants.

Twenty-seven interviews took place. 8 students and 1 lecturer were successfully interviewed at 'New Designers', with the remaining 18 interviews with identified students, lecturers and managers conducted over four months due to the logistics in arranging meetings. These remaining meetings were undertaken using Skype (10), phone calls (3) and visits to institutions (5) and were all recorded. The different styles of execution didn't appear to affect the quality of the conversation or the flow of the interview. The interviews were between 12 and 60 minutes long, were uninterrupted and contained opportunities to rephrase and reorder the questions to facilitate deeper levels of reflection on topics of interest (Gray, 2014). Each audio recording was then

professionally transcribed. Some amendments were necessary due to the transcriber's misinterpretation of some words as a result of being unfamiliar with local dialects. To ensure accuracy, it was necessary to check the audio against the transcripts and make "a series of judgements and decisions" (Brinkmann and Kvale, 2015: 204) prior to the data being analysed.

The interview technique

In using the "narrator-listener" method (Chase, 2012), care was taken to respect the perspectives and motivations of the participants' responses (Krause, 2012) and the external factors and contexts that may have influenced the respondent's contribution. It was the participants own understanding of student engagement, motivation and autonomy and how they related to their personal experiences that was of interest here. Operating within a generic qualitative methodology, supported by a grounded theory framework where research findings were inductively revealed, there were opportunities to reveal unpredictable outcomes as alternative realities and truths as their experiences were shared (Guba and Lincoln, 1989).

Cognitive interviewing is identified as a psychologically orientated, empirical research method that "relies on the presence of real people as subjects" (Willis, 2005: 259). During the interview, a four-stage cognitive technique (Willis and Miller, 2011) supported the reflective process. These stages involved: ensuring the respondent understood the question; supporting memory retrieval in order that the questions were answered; considering the thought process that might influence the respondents' responses and being aware of the response itself. Guba and Lincoln (1989: 253) recognised the acquisition of data as a "joint, collaborative process" between researcher and participant, describing the evaluative process as "continuous, recursive and highly divergent" (Guba and Lincoln, 1989: 254), allowing "the interview [to] breathe and speak for itself" (Seidman, 2013: 120). This two-way interview process created active interaction (Fontana and Frey, 2005; Richards, 2014) between me as interviewer and the respondent in co-constructing the data (Charmaz, 2015; Brinkmann and Kvale, 2015).

As interviewer, I recognised that the "questions, nods, and silences" (Brinkmann and Kvale, 2015: 180) and the use of anticipated, spontaneous and reactive probes (Forsyth and Lessler, 1991; Willis, 2005) provided a relaxed atmosphere that supported the flow of the interview. The conversation moved seamlessly between questions and answers, shaping the discourse (Mishler, 2009). The responses to the questions were considered with "patience, accuracy and critical judgement" (Back, 2007: 21), enabling the respondents to feel comfortable 'thinking aloud' (Ericsson and Simon, 1980; Forsyth and Lessler, 1991). The pace of the interview and the questions

themselves also invited the respondents "to tap into a natural propensity for self-reflection" (Smith *et al.*, 1997: 68) as they verbalised their thoughts.

The design of the questions for the semi-structured interviews

The six "sharply-focused" (Yin, 2004: 13), open-ended questions (see Table 10; Appendix Z) were designed (after several iterations to confirm alignment with the research question) to invite thoughts and opinions from students, lecturers and managers about their understanding of the terms 'student engagement', 'motivation' and 'autonomy' in relation to their own perceptions and experiences. The design of the questions was informed by the findings from the students' written stories in Case Study Part One, noted as 'drivers for change'. The following factors were identified as having a positive impact on the students' learning experience in HE:

- Learning environment and community of practice
- Immersive learning, risk taking and experimenting
- New, challenging, well-designed courses
- Developing confidence and self-awareness
- Teaching quality
- Interfacing with the industry
- Goal and reward focused experiences

These recommendations offered explorative contexts that informed the content of the interview questions. The research context for both parts of the Case Study is also informed by Barnett's (2007) call to investigate how the students' learning is impacted by both intrinsic (student-induced) and extrinsic (institution and sector-driven) factors. Case Study Part Two is therefore designed to expand the initial research inquiry to uncover the reality and truth of the situation (Dewey, 1908). The interview questions aimed to reveal "empirical insights" (Barnett, 2007: 3) relating to factors affecting students' motivation and their overall experience of studying in HE.

Questions were insightfully and creatively designed (Maxwell, 2013) and the use of language encouraged the respondents "to think and talk" freely (Bradburn and Sudman, 2004: 36). They were also designed to avoid inciting a biased viewpoint and to guard against using leading questions or comments when conducting the interview, inadvertently encouraging responses that might suit the interviewer (Yin, 2014). It was important to avoid a formal "mechanical conversation" (Maxwell, 2013: 101) with long, complex, ambiguous questions (Willis, 2005) and to avoid the production of superfluous amounts of data which could be detrimental to creating an efficient analytical process (Miles and Huberman, 1994). The questions were therefore designed to develop a greater awareness of a complex situation (Weiss, 1995; Denscombe, 2007) and bring forth the respondents' personal views and experiences.

The questions were clearly designed to aid interpretation (Willis, 2005). However, question 6 (Table 10 below) required redeveloping for the students. A metaphor to explore 'autonomy' was used to enable students to respond without requiring additional verbal explanations about what the word meant. This proved to be a particularly fruitful decision. Students enjoyed exploring 'autonomy' by relaying whether they sat in the drivers' seat, the passenger seat or in the back of the car, as they described their personal levels of autonomy during their degree. The interview transcripts were then systematically analysed to identify key themes relating to the research question to be taken forward to the discussion in Chapter 5.

Case Study Part Two - Semi-structured Interview Questions	
Question 1	
Students	Within a higher education and art and design context, in relation to your own education, what motivated you?
Lecturers	Where do your students get their motivation from?
Managers	What motivates your students?
Question 2	
Students	What does the phrase 'student engagement' mean to you as a student?
Lecturers	What does the phrase 'student engagement' mean to you as a lecturer?
Managers	What does the phrase 'student engagement' mean to you as a manager in your institution?
Question 3	
Students	How engaged were you with your course?
Lecturers	How engaged are your students with your course?
Managers	How engaged are your students with their course?
Question 4	
Students	How did your lecturers know whether you were engaged with your studies or not?
Lecturers	How do you know your students were engaged with their course?
Managers	How does the institution know your students were engaged with their course?
Question 5	
Students	How does your university measure the levels of your engagement? *Further prompt question:* How do you feedback to the course about your experiences?
Lecturers	Do you measure your student's engagement levels? What do you do with those students who aren't fully engaged?
Managers	Does your institution measure/gauge/test 'student engagement' levels? How?
Question 6	
Students	Imagine your journey through the course from the start point on day 1 in first year, to the end point on the last day of final year? Now think about the phrase 'being in the driver's seat'…did you feel you were: - behind the wheel of the car determining where you were going - in the passenger seat fully aware of where you were going - in the back not fully aware of where you were going? *Further prompt question:* did it vary as you progressed through your degree?
Lecturers	What part does autonomous learning play in your course? *Further prompt question*: Over the time that you have been a lecturer, have you seen a difference in the type of student and their behaviour as the years progress?
Managers	What is the institutions position/approach on developing autonomous learners?
Open opportunity for respondents to share further insights	
all	Have these questions made you think of anything else that you would like to share with me?

Table 10: Semi-structured interview questions.

Data Analysis

A systematic, pragmatic approach aligns with the decision to incorporate elements of a grounded theory framework (Glaser and Strauss, 1967) in undertaking the data analysis. A range of varied, contrasting viewpoints (Bochner, 2002) were captured within the transcribed interview content. Table 11 explores the four-stage process taken to analyse the data, demonstrating an intuitive, rigorous approach to understanding qualitative research (Silverman, 2007).

Data Analysis Process: Semi-structured Interviews - Case Study Part Two				
Stage	**Data analysis**	**Details**	**Reflection**	**Revised approach**
1	Transcripts: identification of quotations and statements	All respondents' opinions and thoughts that captured their own understanding and beliefs in relation to their higher education experiences, in response to the questions, were highlighted.	*Provided a useful opportunity to recognise the rich information captured within the transcripts.*	Read them through by grouping them together in different ways created useful connections, eg. reading all lecturers' transcripts.
2	Thematic categorising of quotations and statements	Spreadsheets were created per interview question with emerging themes as column headers. Quotations and statements of interest influenced the emerging themes. A 7th spreadsheet was created to capture other additional comments of interest. *(Appendix AA)*	*Process necessary to appreciate the breadth, depth and richness of the interview commentary. Time-consuming: over 1000 quotations categorised.*	Following the completion of this process, some adjustments were made to the position of some quotations against specific themes. Some themes were re-worded.
3	Summary of the qualitative data by institution, with reference to interview commentary from Students, Lecturers and Managers	Provided an analysis of the responses to each question from the group of students, lecturers and managers in turn, from each institution. Quotations and statements validated points being made. Responses to questions 3 & 4 were combined. *(Appendix BB)*	*As a researcher, this process was pivotal in making pertinent connections whilst analysing the content.*	First attempt was undertaken with too much detail. Content was reviewed to connect more closely with the research question.
4	Thematic summaries relating to Engagement, Motivation and Autonomy	Figures were developed to summarise themes arising from quotations and statements: 4a) by institution 4b) by participant type	*This was useful as it highlighted whether just one type of respondent or one institution mentioned a specific theme.*	Column headers for students, lecturers and managers were added to support the visual communication of the data.

Table 11: Case Study Part Two: Semi-structured interviews, data analysis process.

To uncover the participants' personal experiences (Yin, 2014) and acknowledge their individual perspectives (Griffin and May, 2012), the analysis of the semi-structured interviews required an analytical step-by-step approach. Grounded theory research methodology encouraged an open-minded, intuitive response (Maxwell, 2013) whilst considering the potential impact that a single response to a question may have on the findings. I also acknowledged that a naturally occurring bias would provide contextual meaning of the rich and complex data (Gioia *et al.,* 2012; Smith and Osborn, 2015).

Stage 1 Data Analysis: Transcripts identifying quotations and statements

The transcripts were read and re-read to become immersed in the raw data (Pope *et al.*, 2000) and to allow the content of each individual interview to "breathe and speak for itself" (Seidman, 2013: 120). Due to a high volume of data, it was important to consider the "intentions, functions and consequences" (Cohen *et al*., 2007: 391) in making selections to reduce the volume of the available material. It was noted that some individual contributions might become significant for this doctoral study (Seidman, 2013).

Q 3....

Intvr: *Okay, yeah that's fine. How engaged were you with your course, were you really motivated by it did you really enjoy it? Were there periods of time where you weren't very engaged?*

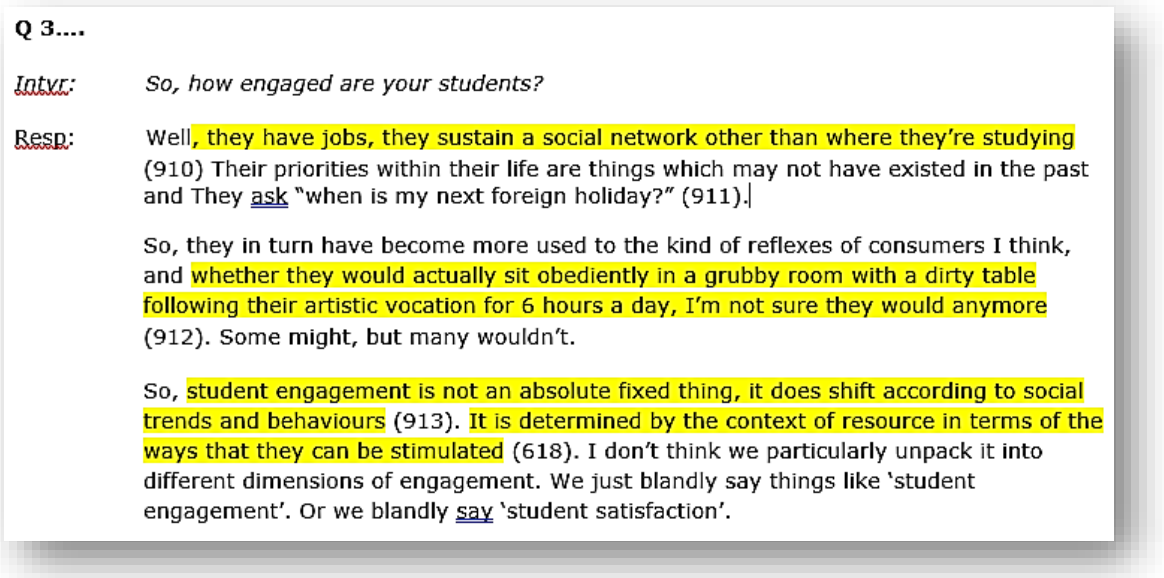
Resp: Yeah, there were periods of time when I wasn't and there were periods where I was (190). Like, to start off with, the very first brief we had, we had to create like a monochrome image and I found that really hard. Because I was there and I was nervous as there were so many other people (191).

Lack of funds as well actually I didn't have my student loan as it wasn't working (192). So, I guess that made it hard to engage with it [the course]. Then when it got to things like my dissertation, I didn't realise how much I enjoyed writing it and I really loved doing it. That was something and I didn't think I was very good at, academic writing, but I did it well and I got a First and it was honestly the best thing I did (193), one of the best units.

So, yes so you can say the course engaged me at different points in different aspects of the course. The practicals were fun, we had loads of practical sessions in the first year, so, the structure of that lesson always made me want to go back in (194).

The teacher was fun, I liked the lecturer (195) and the people in the class I didn't find so intimidating (196). I was always with my friends we created different looks and it was really good. So, I think it just depends on how you feel, so how I felt as a person was dependent on how well I engaged with the course or the unit.

Figure 15: Example of highlighted quotations in interview transcript, Student 1B (Institution 1)



Q 3....

Intvr: *So, how engaged are your students?*

Resp: Well, they have jobs, they sustain a social network other than where they're studying (910) Their priorities within their life are things which may not have existed in the past and They ask "when is my next foreign holiday?" (911).

So, they in turn have become more used to the kind of reflexes of consumers I think, and whether they would actually sit obediently in a grubby room with a dirty table following their artistic vocation for 6 hours a day, I'm not sure they would anymore (912). Some might, but many wouldn't.

So, student engagement is not an absolute fixed thing, it does shift according to social trends and behaviours (913). It is determined by the context of resource in terms of the ways that they can be stimulated (618). I don't think we particularly unpack it into different dimensions of engagement. We just blandly say things like 'student engagement'. Or we blandly say 'student satisfaction'.

Figure 16: Example of highlighted quotations in interview transcript, Manager 3B (Institution 3)

Figures 15 and 16 are examples of two excerpts responding to 'question 3' from different transcripts. The first belongs to 'Student 1B' from Institution 1 and the second one is from 'Manager 3B' from Institution 3. The highlighted statements confirmed content that may be of interest to the Case Study's findings.

Stage 2 Data Analysis: Thematic categorising of quotations and statements

To document and categorise the 27 respondents' thoughts and perspectives, the identified statements were placed within a series of spreadsheets constructed to capture that data (Appendix AA). A separate spreadsheet was used to track the responses to each of the six interview questions. Figures 17 and 18 below are two examples. Identifying the emergent themes involved "critically sifting" (Silverman, 2007: 146) through the noteworthy statements and allowing "continual interplay" (Bowen, 2006: 13) to manifest in recognising those themes identified as column headers on the spreadsheets. These emergent themes (Eisenhardt, 2002) were identified via a detailed categorisation process during the analysis of over 1000 statements.

It was important not to be tempted to combine emergent themes for analytical purposes, as those statements that came from the same "thematic or conceptual family" (Miles and Huberman, 1994: 87) might have been missed. Visualising the information in this way illuminates the story of similarities and differences of opinions from different stakeholders' viewpoints.

	Participating in the course / attendance	students working independently / taking responsibility for their learning	Excited/challenged by projects / course	Relationship with others (staff and peers) Community / studio culture
Manager 1B	It is noticeable that 'students are becoming more and more passive in their learning'. 4			"It's about attendance contribution, preparing & being active members of the class supporting one another and acting on feedback" 10
Lecturer 1A	'student being really fully involved in the course', 'not just coming to lectures and seminars scheduled sessions' 57	Coming to drop-in tutorials and using the facilities to the fullest extent' 59		
Lecturer 1B			'Student engagement is when the students are excited when you have given them a project or a brief and they actually feel connected with it' 101	
Lecturer 1C		'Students being ready to do more than what we require… Students being happy to go to a museum, see an exhibition, watch some movies, read some books and just really be active in their studies' 146	'I think it means when students are enjoying the course' 145	
Student 1A	'It probably means "how best do we get the students to engage with the set work?' 236			
Student 1C	'When you are kind of travelling down the same road, you need new things to get you to engage with the project you are doing even more' 262		'If the projects are quite long, it's difficult to also engage with those projects for such a long time' 261	'Making sure students are engaged is very important because they can go off on a tangent' 259
Student 1D	'I guess it will just mean the student's cooperation' 216			'Relationship between the students…and with the lecturers and the teachers' 217

Figure 17: Detail of thematically grouped responses to 'student engagement' questions within a spreadsheet format

Figure 17 is a section of the spreadsheet that captures some of the responses to question 2 about what the respondents understood by the phrase 'Student Engagement'. Figure 18 communicates the respondents' perceptions of what 'autonomy' means (question 6). It also captures the students' description of 'learning independently' in response to the metaphor used within their version of the question.

	Autonomous, or not? Driver or passenger seat	Final year students becoming autonomous	Course design / Curriculum supports development of autonomy	Transition from school / FE to uni
Manager 3B			"savvy course directors will know that they can remove obstacles from student effort and that the benefit will be consistently better results in their statistical return" (646).	'in induction processes, the documentation is manifested verbally or pointed to, which talks about "there will be times when you will engage in studying by yourself"' (638). People used to show far more initiative than they do now. We've deprived young people of initiative. I think it might be to do with the schooling system (641)
Lecturer 3C			"In first year, we have 3 days of contact time and 2 days of self-directed study (917). In first year we structure the self-directed time because our experience with those that have come from A level, they ask what they should do in it? (918) Second year is when they actually realise they have to stand on their own two feet and that second year is about industry awareness and is outward focussed which brings more challenges"(793)	*the students report..* "What we're finding so difficult is you're not telling us what to do, you're leaving it to us!" (778) It's okay to have that sort of uncertainty. It is part of the process (779)
Student 3A	"At the start I was definitely in the boot. Yeah, there were a lot of people there I found out, When I realised that I wasn't happy and I thought, "Okay, so then I probably got into the back seat" (824).	" I'd say halfway through 3rd year" (828).		
Student 3B	in the driving seat, I think, definitely, yeah. I loved 1st year (854)	"By 3rd year, I just felt completely confident in just knowing again that, "Oh! I'm back in the driver's seat and I knew exactly where I wanted to go, and what I wanted to do" (858)	"But 2nd year was very much like 'full-on' and felt like a massive step up and it was weird with lots going on, and was quite tricky" (856) "like the step between 1st and 2nd year felt much bigger than the step between 2nd and 3rd year" (857).	"the first project felt, like a really good nice step from college into Uni, and that whole year was so like quite gradual" (855)

Figure 18: Detail of thematically grouped responses to question 6: 'Autonomy'

An additional seventh spreadsheet (not illustrated here) was used to capture additional themes that arose during the interviews (Richards, 2014). The majority of

these fell outside the remit of this doctoral study. Examples of these includes institutional bureaucracy, mental health issues and gender balance within the Art and Design discipline.

Stage 3 Data Analysis: Collated summaries of the qualitative data by interview question from Students, Lecturers and Managers.

The data analysis was presented as a series of collated summaries and organised by students, lecturers and managers in response to each interview question. For the purpose of this document, examples of the data summaries in this section highlight the points of interest that specifically relate to this doctoral research. The full summary of responses, organised by institution, is in Appendix BB.

For clarification, questions 3 and 4 were contextually similar, therefore the responses to these questions were considered together:

Q3: How engaged are your students with your course?
Q4: How do you know your students were engaged with their course?

For the attention of the reader, shortened versions of the *respondent's identifier code* (Table 9: Participant Information) have been used. For example, the first manager from Institution 1 will be referred to as Manager 1A and then subsequently as M1A.

…

Question 1	
Students	Within a higher education and art and design context, in relation to your own education, what motivated you?
Lecturers	Where do your students get their motivation from?
Managers	What motivates your students?

Students' collated responses

Many students were motivated by having a passion for their practice-based subject, being experimental, innovative, enjoying new challenges and working on defined goal-focused projects. Some mentioned being driven by an inner confidence; "once you find yourself, you're never going to let that go" (S3A). Two students reported struggling with confidence levels. Many suggested gaining industry-related employability skills would help to secure a graduate job. Other motivations included the atmosphere in a shared collaborative studio where students could "bounce ideas off each other" (S2B); being taught well and receiving detailed feedback; "constructive criticism" (S1C) on project work. Some were motivated by feeling

rewarded and achieving good grades; "I think everyone does strive for a 1st" (S2A); "grades are so important to me" (S3B).

Lecturers' collated responses

Six lecturers observed students were motivated by their enthusiasm for their practice-based subject and industry-related experiences; receiving feedback from industry made the course "more believable, more real to them somehow'' (L1B). Many noted students were motivated by learning collaboratively, achieving good grades and creating effective staff/student relationships as critical friends (L2C). Another motivator identified effective teaching; "start out with positivity and a good open attitude and lots of enthusiasm, eye contact, engagement" (L2C). Lack of self-awareness and determination, and poor attendance related to lower motivation levels.

Managers' collated responses

All managers described students having "passion and enthusiasm" (M2A) for their subject, facilitating "experimentation and questioning" (M2B) and working practically in a studio that provides peer learning opportunities and "competitiveness" (M2B). Managers at Institutions 1 and 3 identified experiencing a sense of achievement and planning aspirational for their future career (M1A). M1B identified unhealthy motivation as grade-chasing and pleasing others and "satisfying other people's expectations" (M3B).

Question 2	
Students	What does the phrase 'student engagement' mean to you as a student?
Lecturers	What does the phrase 'student engagement' mean to you as a lecturer?
Managers	What does the phrase 'student engagement' mean to you as a manager in your institution?

Students' collated responses

'Student engagement' was described as working hard (S1D; S1C); being cooperative and having good relationships with lecturers (S1D); attending class and "being attentive" (S2C); giving feedback about the course (S3A); being passionate about (S2A) and participating fully with studies (S3A; S3B) and university life; "its [about] engagement with the university, with sports and societies … and not kind of get bogged down with your course" (S3C). Three students from institution 1 suggested staff were responsible for encouraging students to attend class and engage with their studies and another noted more one-to-one teaching could increase engagement levels (S2B). Two had not heard the phrase before.

Lecturers' collated responses

Student engagement was described as a thinking process (L3C) and a "learning process" (L3A). Many lecturers observed it as student contribution and enjoying learning; "student engagement is when the students are excited when you have given them a project or a brief and they actually feel connected with it" (L1C). Others described students engaging with extracurricular activities, like visiting exhibitions; "students being ready to do more than what we require" (L1C) and being independent (L2A). L2B observed; "It's that joy you see when students just reach and go beyond their potential and that's really exciting" (L2B). Lecturers at Institution 3 confirmed team-teaching larger groups of students in a studio contributed to increased engagement. Another stated; "I don't feel like I am doing my job properly" (L2C) if students aren't engaged. Institution 3 noted student engagement is not discussed by the course team. L2C commented that the National Student Survey measured student engagement.

Managers' collated responses

Many managers stated student engagement is about attendance and retention figures (M1A). M3A suggested students should be personally committed to their studies and their future. Another described a "shared responsibility for the students' learning journey" (M2B) hoping students who learn actively "recognise the sense of empowerment" (M2B). M2B described student engagement as a changing definition, capturing "personal development planning" (M2B) and "involving the student voice in the development of their programmes" (M2B). Two managers stated lecturers were responsible for student engagement; "lessons are interesting… lecturers are engaged and passionate about their subject" (M1A). One stated "students are becoming more and more passive in their learning" (M1B).

Question 3 and 4	
Students	3: How engaged were you with your course? 4: How did your lecturers know whether you were engaged with your studies or not?
Lecturers	3: How engaged are your students with your course? 4: How do you know your students were engaged with their course?
Managers	3: How engaged are your students with their course? 4: How does the institution know your students were engaged with their course?

Students' collated responses

Students described their own levels of engagement and how it varied across the course; "1st year I was super excited...couldn't quite get enough of the work" (S2D); another described final year pressures; "I hit an absolute wall. I went to my tutor, "I

can't do it! 3rd year is not happening!"" (S2D). One student admitted "I need other people to get motivated. If I'm just all by myself, I get fed up" (S2C) and another said it means "you eat, breath and sleep what you do" (S3A). Some thought the phrase meant receiving support from enthusiastic staff and friendly students (S1C) and experimenting and learning new things.

S2D described experiencing low engagement levels when having to respond to dictatorial tutors. Another found first year too difficult (S1B). One reporting nervousness "as there were so many other people" (S1B). One student observed "sometimes it's impossible for lecturers to actually force people to engage with stuff" (S1A) and another similarly noted "if there are so many students, how can they [the lecturers] see how engaged one person is compared to another?" (S3B).
S1C suggested lecturers knew whether students were engaged. In contrast, S1A said, "I don't think anyone noticed, I just wasn't really paying that much attention…I wasn't fully there". Many students connected student engagement with attendance "the students who were the most engaged were the ones that went to every session… And every one-to-one opportunity to talk about the work and to get feedback in order to improve" (S1D). S1C said "if I hadn't done something that I was supposed to do, I didn't turn up to tutorials". To improve student engagement, students suggestions included: students should be rotated in groups to meet new people; have more group tutorials in final year (S1C); increase interaction with lecturers in first and second year (S1C) and be taught by empathetic, not 'harsh' lecturers to boost confidence in 1st year (S1B).

Lecturers' collated responses

L1B commented students were "very engaged". L1C noted students with particular levels of engagement in first year, maintained this level throughout the degree. L2B noted engaged students talked in an animated way and evidenced a "depth of analysis". L3C observed engagement via "body language" and "energy levels". L2C suggested teaching methods, like one-to-one tutorials and setting achievable tasks improved engagement. L1A connected 'student engagement' with independent learning approaches evidenced by students arranging progress meetings. L3B noted increased engagement occurred as students were part of a learning community. L2A didn't know the phrase.

Lecturers at Institution 2 developed workshops as interventions to re-engage students to think deeply about projects (L2A) and prevent students leaving who normally "slip through the net" (L2C). Institution 3 ran staff meetings to discuss "how participatory this experience is for them [the students]" (L3B). They positioned less engaged

students next to *engaged* ones to "give them support or give them confidence" (L3C). L3A confirmed stressed and anxious students struggle to engage.

Managers' collated responses

Responses to students' engagement included: 1st years are "hungry to learn" (M2A), final year students "get back on track" (M2A) after a dip in 2nd year. M2B did not respond to Q3. Institution 3 managers stated that studying practice-based courses naturally facilitated 'engagement' (M3A). Institution 1 stated the institution didn't have an engagement system but noted NSS and DLHE surveys celebrated courses' employability scores (M1B). Most managers suggested course teams had responsibility for students' engagement. M1A stated staff were trained to spot struggling students and monitor attendance. M3B stated "Staff interactions with students' academic performance gives them [lecturers] various intuitions and insights into students well-being and engagement".

Question 5	
Students	How does your university measure the levels of your engagement? *Further prompt question:* How do you feedback to the course about your experiences?
Lecturers	Do you measure your student's engagement levels? What do you do with those students who aren't fully engaged?
Managers	Does your institution measure/gauge/test 'student engagement' levels? How?

Students' collated responses

Students from all institutions suggested student engagement was measured by completing course and module questionnaires. S1C observed feedback was discussed at staff/student meetings to improve the course and S3A observed lecturers "really look at the feedback quite seriously". Many students thought student engagement meant 'attendance' (S1A; S1D). S1D was unsure if attendance affected the grade. S1B didn't have a comment.

Lecturers' collated responses

Lecturers at institution 1 and 3 used attendance records to measure engagement. L3C linked this to achievement data and suggested technicians (from practice-based workshops) provided the "clearest indicator of engagement" (L3B). L1B stated low attendance triggered meetings with students (L1B). Personal development tutorials encouraged student reflections on "personal goals and aspirations and how they feel they are moving toward them" (L1A). L1A confirmed genuine, caring support can positively impact engagement. L1C noted student engagement levels are not being measured. L3A confirmed student satisfaction surveys "just measure the negatives".

Managers' collated responses

Managers describe systems that measure student engagement as "the usual NSS, the student forums, the student meetings, the student feedback activities" (M3A). M3B connected it to retention, progression, achievement and failure data and "numbers of complaints received". M1B described it as staff and students collaboratively discussing course enhancements. Others used attendance as the principal indicator; "it comes down to attendance every time" (M1B). Institution 2 expected students to attend their practice-based course "9-to-5, five days a week" (M2A). M2B didn't directly answer the question.

Question 6	
Students	Imagine your journey through the course from the start point on day 1 in first year, to the end point on the last day of final year? Now think about the phrase 'being in the driver's seat'…did you feel you were: - behind the wheel of the car determining where you were going - in the passenger seat fully aware of where you were going - in the back not fully aware of where you were going? *Further prompt question:* did it vary as you progressed through your degree?
Lecturers	What part does autonomous learning play in your course? *Further prompt question*: Over the time that you have been a lecturer, have you seen a difference in the type of student and their behaviour as the years progress?
Managers	What is the institutions position/approach on developing autonomous learners?

Students' collated responses

The 'car seat' metaphor invited students to use it to describe varying levels of independence and autonomy during their studies. S1A described sitting in the backseat of the car in first year, then the driving seat from second year. Others described being in the boot (S1C). Many described sitting in the back seat in 1st year (S1C; S2A; S2B; S2D), the passenger seat in 2nd year (S1C; S2B; S2D) and the majority of students sitting in the driver's seat in final year; "I literally woke up one day, halfway through summer, just before I started 3rd year and drove the car all the way to the end" (S1C). Some were in the driving seat throughout their degree (S3B; S3D). S1D noted "within the last year I was the most independent I have ever been because in the first few years you are kind of spoon-fed information and instruction on exactly what you had to produce". Factors indicating autonomous behaviours included being challenged (S2C), and verbalising "their own ideas in tutorials" (S3D).

Factors negatively affecting autonomous behaviours included students trying to please tutors by "subconsciously trying to work like them rather than [work] in my own style" (S2B) and being "spoon-fed information" (S1D), with one student reflecting "maybe I didn't realise that I should be initiating things" (S3A).

Lecturers' collated responses

All lecturers described autonomy and becoming independent as "getting on and making decisions" (L2A); "they have to stand on their own two feet" (L3C) and noted "within higher education, to be really successful, it is about autonomy" (L1A). L3A estimated autonomy occurs in 10-20% of 1st years and in over 50% of final years (L3C). 1st and 2nd years need to be encouraged to "make discoveries for themselves and try new things" (L1B). L2A confirmed some become autonomous at the end of final year and L1C stated "very few students in final year are truly autonomous". Lecturer LC3 observed students arriving straight from completing A' level qualifications were less independent; "quite passive and waiting for something to happen" compared to those who took a year out to complete an Art and Design Foundation Course.

Factors affecting the development of autonomous behaviours included low levels of confidence and lack of experience (L1A) and too much academic and pastoral support (L2C) preventing students making their own decisions. L3A observed student autonomy was delayed due to being "dictated to through school, 'this is what you have to do to get through exams, and this is what you have to do to pass the subject'" and observing students need training "to trust their instincts".

Managers' collated responses

Institution 1 confirmed that the university's focus is not 'autonomy'. M1A noted "I've not been asked this question before", then claimed "students' levels of autonomy go hand-in-hand with progression, supported by the design of the curriculum". Institution 3's managers confirmed the course team were responsible for developing autonomous learners. All managers confirmed students' prior educational experiences as negatively affecting students' ability to learn independently and autonomously. M1B stated students were preoccupied by grades and were risk averse; "tell me what I've got to do to get a good mark". M2A stated students needed re-educating about learning independently. M3B noted students in the past showed initiative; "we've deprived young people of 'initiative'. I think it might be to do with the schooling system".

M3B observed a conflict of interest; lecturers emphasise the importance of autonomous learning, yet students expect to receive "value for money"; "we get

complaints where people say, 'I shouldn't be studying this much by myself!'". M2A identified "critical thinking and nurturing independence" are essential components to becoming autonomous and confirmed their Student Charter identifies autonomy with 'Art School' expectations. M3B concluded "failure is instructive" and wanted students to be "dealing with the unknown, dealing with the indeterminate, dealing with the contradictory".

Stage 4 Data Analysis: Thematic summaries in response to interview questions about Student Engagement, Motivation and Autonomy

This stage of the analysis considered the data from two different perspectives, by Institution and by Participant Type (Students, Lecturers and Managers):

4a) Thematic data analysis summaries by Institution

4b) Data analysis summaries of findings by Participant Type in relation to:

- Student Engagement
- Motivation
- Autonomy

4a) Data analysis summary by Institution

Figures 19, 20 and 21 communicate the summary of findings from each Institution in response to the overarching themes: Student Engagement, Motivation and Autonomy. The themes arising from the interview data is presented as a condensed set of statements that capture the wide range of responses from each participant type from the semi-structured interviews. Each figure identifies the distilled set of phrases as identified in the 'Data Analysis Process Stage 2' above. It is worth noting that, on first view, there appears to be limited consensus of opinion in identifying how individuals explore the purpose and meaning of specific phrases in relation to their own set of experiences. There appears to be limited agreement, and differences of opinion, across the participant types and the three institutions. This provides a complex set of scenarios to explore.

In examining the data for Institution 1 in Figure 19, it appears there is consensus between the students, lecturers and managers that 'student engagement' is about *attendance*. However, when reviewing the data in this format, it is imperative not to be over-zealous and driven by quantitative methods of deduction, led by the three consecutive yellow bars. There are in fact twelve other factors noted about student engagement that were mentioned during the interviews; a green bar denotes two sets of participant types mentioned a particular theme, and a blue bar confirmed a connection was made by one participant type. It is therefore necessary to consider the value of all of the contributions to the research question.

Institution 1 - Thematic Data Analysis				
Interview Question Focus	Thematic responses from interview questions	Students	Lecturers	Managers
Engagement	Attendance			
	Course content / subject			
	Satisfaction surveys / student feedback			
	Working hard / commitment			
	Student / lecturer relationship			
	Participating fully			
	Workshop facilities / technical support			
	Extra-curricular activities			
	Independent learning			
	Goal focused / ambitious			
	Progression/achievement/failure data			
	Teaching quality			
	How to measure Engagement			
Motivation	Employability			
	Passion for subject			
	Course content / subject			
	Goal focused / ambitious			
	Studio environment			
	Teaching quality			
	Pleasing others			
	Collaborating with students			
	Sense of achievement			
	Grades			
Autonomy	Confidence			
	Personal journey through degree			
	Being successful			
	Sense of Achievement			
	Grades			
	Discovering / learning new things			
	Progression			
	Curriculum design			
	Institution not focusing on Autonomy			

Key:

- Mentioned by all Participant Types
- Mentioned by two Participant Types
- Only mentioned by this Participant Type
- Theme not mentioned by Participant Type

Figure 19: Thematic data analysis summary from all participant types: Institution 1

A full synthesis as to whether the data might confirm consensus of opinion occurs later in this Chapter under the 'Synthesis of Data Analysis' section. These three figures invite the reader to explore the thematic responses per Institution.

As an example of the fuller analysis undertaken, in addition to *attendance*, students and lecturers also confirmed 'student engagement' was about being independent, goal focused and participating fully, acknowledging that the workshops and technical support were also contributory factors. However, managers' perceptions differed; they determined 'student engagement' was about progression, achievement and failure data and also discussed the relevance of teaching quality. Managers also commented that it wasn't possible to *measure* engagement.

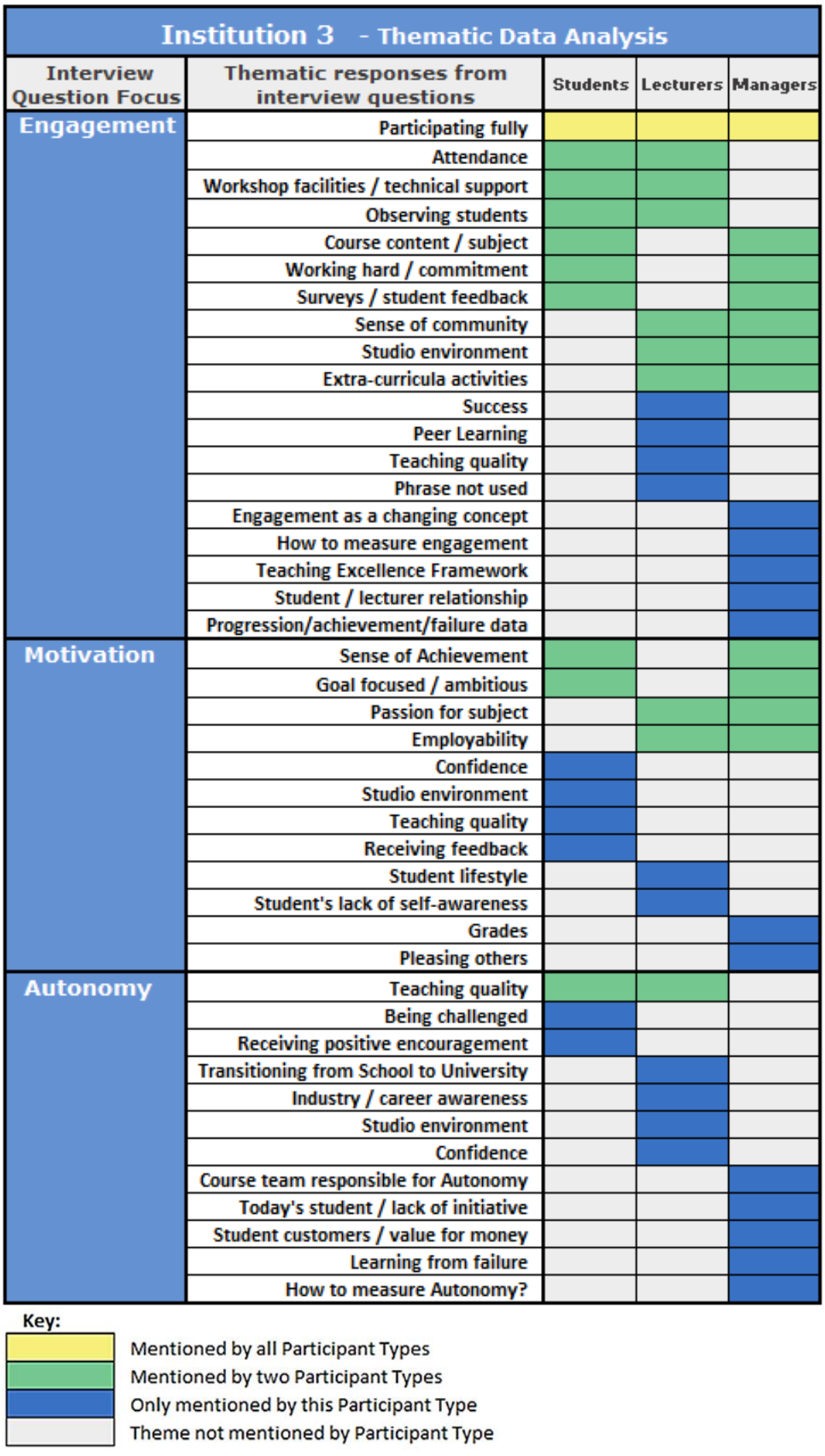
Initial analysis across Figures 19, 20 and 21 identified that all Institutions highlighted 'employability' and having a 'passion for the subject' as they responded to the 'Motivation-related' questions. The topic of 'Autonomy' brought with it discussions around students being independent, feeling challenged, being taught well and developing their confidence levels.

Institution 2 - Thematic Data Analysis				
Interview Question Focus	Thematic responses from interview questions	Students	Lecturers	Managers
Engagement	Attendance			
	Enjoying learning			
	Participating fully			
	Satisfaction surveys / student feedback			
	Course content / subject			
	Deep learning			
	Experimenting			
	Peer learning			
	Teaching quality			
	Observing students			
	Not explicitly measured			
	Empowerment			
	Grades			
	Sense of achievement			
	Socialising			
	Studio Environment			
Motivation	Employability			
	Teaching quality			
	Grades			
	Studio environment			
	Being creative / experimental			
	Passion for subject			
	Goal focused / ambitious			
	Being challenged			
	Industry experience			
	Finance / fees			
	Course content / subject			
	Peer learning			
	Competitiveness			
Autonomy	Being independent			
	Being challenged			
	Teaching quality			
	Confidence			
	Practical design work			
	Academic / pastoral support			
	Employability			
	Critical thinking			
	Transitioning from School to University			
	Grades			
	Sense of achievement			

Key:

- Mentioned by all Participant Types
- Mentioned by two Participant Types
- Only mentioned by this Participant Type
- Theme not mentioned by Participant Type

Figure 20: Thematic data analysis summary from all participant types: Institution 2



Institution 3 - Thematic Data Analysis				
Interview Question Focus	Thematic responses from interview questions	Students	Lecturers	Managers
Engagement	Participating fully			
	Attendance			
	Workshop facilities / technical support			
	Observing students			
	Course content / subject			
	Working hard / commitment			
	Surveys / student feedback			
	Sense of community			
	Studio environment			
	Extra-curricula activities			
	Success			
	Peer Learning			
	Teaching quality			
	Phrase not used			
	Engagement as a changing concept			
	How to measure engagement			
	Teaching Excellence Framework			
	Student / lecturer relationship			
	Progression/achievement/failure data			
Motivation	Sense of Achievement			
	Goal focused / ambitious			
	Passion for subject			
	Employability			
	Confidence			
	Studio environment			
	Teaching quality			
	Receiving feedback			
	Student lifestyle			
	Student's lack of self-awareness			
	Grades			
	Pleasing others			
Autonomy	Teaching quality			
	Being challenged			
	Receiving positive encouragement			
	Transitioning from School to University			
	Industry / career awareness			
	Studio environment			
	Confidence			
	Course team responsible for Autonomy			
	Today's student / lack of initiative			
	Student customers / value for money			
	Learning from failure			
	How to measure Autonomy?			

Key:

- Mentioned by all Participant Types
- Mentioned by two Participant Types
- Only mentioned by this Participant Type
- Theme not mentioned by Participant Type

Figure 21: Thematic data analysis summary from all participant types: Institution 3

4b) Data analysis summary of findings by Participant Type

Table 12 below summarises the findings from the students, lecturers and managers, about their thoughts and perspectives in response to the interview questions with respect to Student Engagement, Motivation and Autonomy. This is displayed visually to facilitate a comparative analysis between participant types that will inform the synthesis of data analysis in the next section.

Participant Type – Data Analysis Summary			
Participant Type	**Student Engagement**	**Motivation**	**Autonomy**
Students	The *majority* of students reported that Student Engagement was about attendance, completing surveys and providing feedback on the course. *Many* students described it as about participating fully, working hard, learning collaboratively with peers. *Some* described developing relationships with lecturers, enjoying course content and experimenting.	The *majority* of students were motivated by improving their employability and working together with their peers in a studio environment. *Many* mentioned teaching quality and being ambitious and goal focused. *A few* discussed having a passion for their subject, being challenged, being creative and receiving feedback from others.	Students responded to the metaphor identifying which car seat they were sitting in as they travelled through the degree; many portrayed a natural progression from the back to the front. *Many* discussed experiencing effective teaching, being challenged and building confidence levels improved independent learning. *One* student noted the importance of receiving positive feedback comments about work.
Lecturers	Lecturers' responses to the Student Engagement questions were varied. *Many* referred to attendance, participating fully, enjoying the course content and teaching quality. *Some* mentioned extra-curricular activities and learning collaboratively with their peers. *A few* noted being ambitious, goal focused. independent, *One* used observation.	The *majority* of lecturers considered employability to be the main motivator. *Many* noted students having a passion for their subject. *A few* suggested students were motivated by teaching quality, achieving grades, industry experiences, pleasing others and learning collaboratively with their peers.	Lecturers responses were varied. *Some* mentioned confidence and employability, referring to developing career awareness. A *few* commented on developing a sense of achievement, being grade focussed and successful. *Other* comments included trying new things and studio environment supporting autonomous behaviours. *One* mentioned improving students' transition from school to HE.
Managers	The *majority* of managers viewed Student Engagement as progression and achievement and completing surveys / providing course feedback. *Many* identified attendance and course content as factors. A *few* mentioned enjoying learning with peers in a studio, the teaching quality, extra-curricular activities and working hard.	*Many* managers observed motivation was about employability, achieving grades, a sense of achievement and having a passion for their subject. A *few* talked about peer learning, being driven by healthy competitiveness, pleasing others and being creative.	The *majority* of managers noted institutions were not talking about developing student autonomy. A *few* suggested ways to develop autonomy by developing initiative, critical thinking skills and learning from failure. A few noted it was the responsibility of course teams and curriculum design. *One* observed differences between past and present students with students as customers operating within a 'value for money' status. One discussed lack of independent study skills.

Table 12: Summary of findings by Participant Type relating to Student Engagement, Motivation and Autonomy.

Synthesis of data analysis: Consensus between students, lecturers and managers about Student Engagement, Motivation and Autonomy.

The final part of the data analysis process was to synthesise the findings to explore whether there was consensus of opinion from across the participants at the different institutions with regard to Student Engagement, Motivation and Autonomy. The synthesis was informed by the data analysis summaries above, from Institutions (4a) and Participant Types (4b), using the detailed content obtained from the interview transcripts. As identified in the 'key' attached to Figures 22, 23 and 24 below, the data was re-organised to capture the themes mentioned by 'all' of the participant types, then by 'two' types, then 'one'. The thematic statements required refining in a few instances to ensure a succinct, synthesised summary. This generic qualitative approach recognised that all participants' contributions were valid and were equally considered therefore justifying the rationale for the selected themes.

Student Engagement - Synthesis of Data Analysis			
Themes - a consensus	Students	Lecturers	Managers
Attendance			
Course content / subject			
Participating fully			
Community of learners			
Satisfaction surveys / student feedback			
Student / lecturer relationships			
Working hard / commitment			
Workshop facilities / technical support			
Students being observed			
Extra-curricular activities			
Teaching quality			
Independent learning			
Goal focused / ambitious			
Grades, progression & achievement data			
How can Student Engagement be measured?			

Key:

- Mentioned by all Participant Types
- Mentioned by two Participant Types
- Only mentioned by this Participant Type
- Theme not mentioned by Participant Type

Figure 22: Student Engagement, a consensus of themes

There was no clear consensus from students, lectures and managers about the meaning of the phrase 'student engagement', however all participant types referred to it as meaning 'attendance'. Some students stated they were expected to attend

everything, so being present in class did not prove any real type of 'engagement'. Some commented that their mind was often elsewhere, affected by other things happening in their lives. All participant types described engagement participating fully and learning as part of a community. They also confirmed that also having an interest in the subject positively impacted engagement levels. The majority of students and managers also described 'student engagement' as the process of obtaining student feedback through national and local student satisfaction surveys. These two sets of participants also mentioned the importance of students building effective relationships with lecturers and being committed to working hard.

The teaching quality and range of extra-curricular activities were noted by lecturers and managers as aspects of the course that were described as 'engaging'. Managers were however more concerned with how students' engagement with their studies translated into progression and achievement data as this information is externally scrutinised and impacts their position in the League Tables. One manager questioned why HEIs were attempting to measure the 'ever-changing concept' of student engagement.

Motivation - Synthesis of Data Analysis			
Themes - a consensus	Students	Lecturers	Managers
Employability			
Passion for subject			
Grades			
Course content / subject			
Goal focused / ambitious			
Studio environment			
Being creative / experimental			
Sense of achievement			
Teaching quality			
Pleasing others			
Collaborating with students /peer learning			
Being challenged			
Being confident			
Receiving feedback			
Students need to improve self-awareness			
Student lifestyle			
Industry experience / career awareness			
Being competitive			

Key:

- Mentioned by all Participant Types
- Mentioned by two Participant Types
- Only mentioned by this Participant Type
- Theme not mentioned by Participant Type

Figure 23: Motivation, a consensus of themes

A consensus arose from the responses exploring 'motivation'. Three recurring themes were highlighted by all participants. These were to identify the need to develop the necessary skills and experiences to become employable, have a passion for the subject being studied and achieve good grades.

Other factors were identified by just two participant groups. Many students and managers recognise students were motivated by the studio's learning environment, working closely with their peers, being creative and experimenting.

Students and lecturers both recognised the importance of being taught well. Students were also motivated by being challenged, feeling confident and receiving effective feedback, yet interestingly these factors were not mentioned by lecturers or managers.

Autonomy - Synthesis of Data Analysis			
Themes - a consensus	Students	Lecturers	Managers
Being independent			
Teaching quality			
Confidence			
Academic and pastoral support / encouragement			
Transitioning from School to University			
Grades			
Sense of achievement			
Being challenged			
Personal journey through the degree			
Employability			
Industry experience / career awareness			
Studio environment			
Practical design work			
Discovering / learning new things			
Being successful			
Progression			
Course team's responsibility via curriculum design			
No focus on Autonomy			
How can Autonomy be measured?			
Students need to develop critical thinking skills			
Students need to take the initiative			
Students need to learn from failure			

Key:

- Mentioned by all Participant Types
- Mentioned by two Participant Types
- Only mentioned by this Participant Type
- Theme not mentioned by Participant Type

Figure 24: Autonomy, a consensus of themes

A clear consensus from all participant types was reached about 'Autonomy'. The common understanding was articulated as 'being independent', noted by many as the key to becoming autonomous. Students and lecturers identified teaching quality, building students' confidence levels and supporting students from an academic and pastoral perspective resulted in a natural increase in independence. Examples included students being able to make decisions, having the confidence to develop their work and contribute to class discussions.

Lecturers and managers commented that there were areas to work on to improve autonomous behaviours in undergraduate students. They mentioned the need to improve the 'transition phase' where students move from School to University, by exploring the shift in expectation for students to become independent learners. The students identified the need to feel 'challenged' when learning and experiencing new things as a way of becoming independent and developing autonomous behaviours.

Managers commented that 'autonomy' was not something their institutions were focusing on and some questioned how this could be measured. There was some consensus from managers that students lacked initiative and critical thinking skills, also suggesting that learning from failure might encourage greater levels of autonomy.

Findings and Recommendations

Based on the analysis of the data from the semi-structured interviews in connection with the literature review at this stage of the research journey, initial recommendations were developed:

1. To nurture a 'sense of community,' supported by effective curriculum design, to promote collaborative learning opportunities and build relationships with peers and staff.

2. To develop students' self-awareness to establish their personal development needs, for example, confidence, to support increased levels of independence that would encourage autonomous learning behaviours.

3. To work with students as individuals in exploring opportunities and planning for their future by setting goals and gaining relevant experiences.

To conclude Case Study Part Two

The data analysis of the interview transcripts from students, lecturers and managers provided rich insights from the "targeted community" (Yin, 2004: 234) from Art and Design Departments within the three HEIs. The semi-structured interviews uncovered useful insights from the student respondents. These captured their 'becoming' from an ontological perspective (Barnett, 2007) as they progressed toward the end of their experiential journey in HE. Barnett (2007: 75) determines that a student's university experience "broadens the mind" and "widens the self". The findings also uncover the necessary skills, knowledge and behaviours that contribute to students' motivation, sustained engagement and independent action that leads to autonomous behaviours. Barnett (2007: 62) identifies the students' journey of growth and development as being influenced by pedagogy; "The student takes off, takes flight and flies; she is herself, driving herself, with her own intentionalities and aspirations. The course has become a resource for her own journey". The findings and recommendations relating to both parts of the Case Study (Chapter 4a and 4b), in connection with the updated literature review (Chapter 1), will be discussed in Chapter 5.

Chapter 4c next examines the development and initial trial of one of the outcomes from the doctorate's research referred to as the 'Pedagogy Action Card' (PAC) Game. The findings from Case Study Part One and Two identified the requirement for all academics to consider how they understand pedagogy and how choices made can affect students' engagement, motivation and autonomy whilst studying. This game was designed to create a reflective dialogue amongst lecturers that enhances their pedagogic practice by focusing on students' motivation to learn.

CHAPTER 4c: 'Pedagogy Action Card' (PAC) Game: A reflective practice tool for Lecturers

Context

The findings from the Case Study research highlighted that lecturers were in a prime position to facilitate increased levels of student participation in class which would have the potential to impact motivation levels. Perspectives on teaching quality, as identified in both the students' written stories and the semi-structured interview transcripts, inspired this game. The 'Pedagogy Action Card' (PAC) was developed to invite lecturers, through collaborative 'play', to reflect on their own teaching practice, and contribute ideas to enhance others'.

The 60 minutes 'Workshop Proposal' (Appendix C) was accepted for delivery at the AdvanceHE's Annual Learning and Teaching Conference: 'Teaching in the Spotlight: Innovation for Teaching Excellence' in July 2019. The submission was entitled:

'How can curious, playful thought incite intuitive pedagogy?'

The game required participants to question 'how students best learn' and provided time to share, discuss and debate new ways to enhance the quality of their teaching approaches. This workshop was promoted to lecturers from any discipline, both established and new, who wanted to challenge their preconceived understanding of what motivates and engages students in class by reconsidering pedagogy.

Participants

18 participants voluntarily attended the workshop, including learning and teaching managers, university lecturers, schoolteachers and educational researchers (refer to 'Reflection' in Appendix G). The participants were organised into teams of three and each member assumed one of the roles: Quizmaster, Educator, or Observer. These roles were rotated as the game progressed, so everyone experienced playing each role. To set the scene, everyone was asked to write a response to the two questions on their playing cards. These were 1) '*When I was a student in higher education, I was motivated by*…' and '*During my education, I was really inspired when…*' These focused the mindset by recalling their own student experience.

Process and execution

The game consisted of a 'Rule Sheet' (Appendix E), a pre-prepared series of questions designed as prompt cards (Appendix F) and other readily available objects, including blank playing cards (Figure 25). A PowerPoint presentation (Appendix H) provided research context upon which this game was founded and assisted the smooth running of the 60-minute workshop. The Workshop Plan (Appendix D) was for my use as the facilitator of the workshop. The participants were first asked to consider being curious, playful, intuitive, supportive and thought-provoking as their teams of three were invited to analyse and reflect on the sharing of a recent successfully delivered teaching experience.

The 'Educator' chose a recent successful teaching experience and shared their story about this with the others in their group. It was the Quizmaster's role to read the questions on the prompt cards which then invited the storyteller to engage in deeper reflections about the experience in response to these questions. The 'Observer' reflected on the story and the teaching approaches being described and made notes on this and wrote down suggestions as to how the session could have been further enhanced ready to guide the team's discussion once all questions had been answered.

Figure 25: The Pedagogy Action Card (PAC) Game

The participants were encouraged to provide constructive feedback and remain open-minded whilst receiving suggestions to improve their teaching practice during the discussion. The 'prompt card' questions fostered a sharing culture to explore creative solutions that might increase student participation and the development of motivational pedagogies. As the facilitator, my role was to manage the time and the progress of the game. There was a studious atmosphere in the room and teams were in deep discussion and were very surprised by the speed in which the hour passed.

Reflective feedback from participants

Participants reported that the game was highly successful in debating the detail about what constituted motivational pedagogies. They confirmed the timing of the workshop worked well and the game ran very smoothly, with one participant noting that the games' tools did not detract from the set task. Some participants confessed they were already specialists in learning and teaching and were genuinely intrigued by the new thoughts experiencing this workshop had generated. There was consensus that lecturers often relied on teaching-by-rote instead of constructing taught sessions focusing on student activity and interaction. The participants explained that the latter appeared too time consuming. Concluding remarks revealed a renewed awakening for what it meant to be responsible for encouraging student participation and create a motivational atmosphere for learning. All participants reported that their personal 'PAC' contained a list of new pedagogic approaches that they were looking forward to exploring.

The Case Study's findings have informed the discussions occurring in Chapter 5 below. These include examining the phrase 'student engagement' and considering the relevance of developing student motivation and autonomy as principal constructs of higher education.

CHAPTER 5: Discussion: Perspectives on Higher Education and its effect on Student Engagement, Motivation and Autonomy

This chapter highlights the key themes for discussion born out of the "dynamic interrelationships" (Gioia *et al*., 2012: 22) between the theoretical research and the participants' personal perspectives relating to 'student engagement', 'motivation', 'autonomy' and 'pedagogy' within the existing neoliberal UK higher education system.

Accountability in Higher Education and its relationship with the student experience

Higher Education currently exists within a neoliberal framework (Zepke, 2015, 2018; Kandiko Howson and Buckley, 2020) driven by performance indicators sparking a consumer-driven, competitive marketplace (Neary, 2013; Monbiot, 2016; Hazelkorn, *et al*., 2018). Many lecturers and managers identify today's students as mechanistic in their quest to obtain a good degree, asking what do they need to do to get a 1st? Students have been described as "passive recipients" (Kolb and Kolb, 2005: 209) needing instructions about what they need to do, as this is how they have been taught to learn in school. In HE the expectation and emphasis shifts to encourage students to become "active participants in their learning" (Peters and Mathias, 2018: 58) in the hope they develop the necessary skills to become critically-aware and able to positively contribute to society (ibid). However, as fee-paying customers, it is argued that students' expectations are such that they only need to do what is necessary to 'achieve' the degree, as this is how institutional performance is 'measured' and determines their place in the league tables (Hazelkorn, *et al*., 2018). Is it therefore the responsibility of HEIs to provide effective, purposeful learning opportunities to create the right "conditions, opportunities and expectations" (Coates, 2005: 26) to maximise students' participation in their learning and, more generally, their higher education experience? If this is the case, then how?

Students' engagement with their learning and how institutions perceive students' involvement in the wider university experience is not something that is visible and arguably not trackable, so what exactly are we being asked to 'measure' via the myriad of national and local surveys relating to students' engagement? Bryson (2020: 261) clearly states "student engagement provides an alternative positioning of students and staff to the neoliberal hegemony, and counters and alleviates the

alienating neoliberal forces". Perhaps the first question should therefore be: what do we mean by 'student engagement' in the context of operating and being accountable within a neoliberal higher education framework? Lowe and Bols (2020) determine that the student engagement approaches selected by HEIs is driven by the need to demonstrate accountability to all stakeholders. They emphasise that today's students have increasing powers as consumers and are driving the 'value for money' agenda, impacting the types of interventions being designed. For example, inviting the students to become involved in student-staff partnership projects enables a wider range of perspectives to influence outcomes that could have a positive impact on the success and graduate outcomes data (Kahu and Nelson, 2018).

Numerous factors, personal to each student, can affect the intrinsic desire to engage in the range of activities and extra-curricular material that are part of the higher education experience. However, not all students arrive in HE from the same educational background or even with similar aspirations (Patton, 2019; Bryson, 2020). It is therefore essential to acknowledge the broad and varied set of experiences that each individual student brings (Lowe and Bols, 2020) and develop inclusive approaches, enabling individual students to thrive by carving their own path through the HE offer. An inclusive approach is where all students, irrespective of background or demographic differences, are offered opportunities to engage in a potentially transformative learning experience (Peters and Mathias, 2018). The DfE (2020: 10) acknowledge "student perspectives do play a valuable role in boosting quality and value across the sector". This policy paper also calls for a reform of the NSS to offer ways to better capture the students' opinions, in particular, those from minority groups. Some researchers (Bryson, 2014b; Kahu and Nelson, 2018) are also calling for enhancement policies and practices to be developed that position the students' development central to purpose.

Despite HEIs attempts to measure 'student engagement' via attendance, the interviews with students in Case Study Part One revealed those who attended everything often described themselves as not always 'present', with some expressing feelings of disengagement. Others observed lecturers couldn't tell whether they were engaged with the session or not. Some managers commented it was not possible to measure 'engagement', a sentiment shared by Bryson (2014b: 22) "we should never claim that we can measure engagement or create policies based on such false premise". It is therefore acknowledged that a student needs to understand how they will benefit from attending an educational learning experience, or extra-curricular activity, as the decision to attend is arguably theirs. There is some focus within HE that identifies students should become independent, autonomous learners by the end

of their undergraduate experience, however some lecturers observed that maybe only half the cohort were fully autonomous by that point.

It was the 1998 Education Reform Act that launched the audit culture responsible for producing hierarchical league tables based on schools' results and performance. Attainment targets at key stages in a child's learning forced headteachers and teachers to find ways to meet these requirements. Learning tasks were redeveloped to ensure the content aligned with targets and were able to be evidenced. Schools were held accountable to Ofsted and to parents in ensuring children reached the necessary attainment levels. Pressures for children to learn and perform according to these statutory measures placed the individual child within a challenging and competitive environment from the onset.

It is acknowledged that everyone responds differently to competition; it can either be perceived as a healthy, invigorating experience, or feel demoralising. This is often determined by the psychological mindset of an individual. If schools are driven by attainment data, then the impact is surely felt on parents and pupils to attain expected levels, placing huge pressure on the child which must impact, either positively or negatively, their confidence and persistence (Pizzolato *et al.*, 2017). Teenagers therefore continue to operate within their known systematic and mechanistic mindset focused on grade acquisition, working closely with teachers that they have often known for years. Due to the school league tables, the teachers have a vested interest in pupils' attainment levels and work hard to support them achieving the best grade possible.

It is these teenage students on the perceived normal route through school or college, who then transition straight to university, that employ the same systematic, mechanistic learning approach (Brennan *et al*., 2009). They therefore arrive with differing expectations to the majority of lecturers (Vaughan *et al.*, 2008) about the approaches to learning required in order to pass their assignments and progress to the next level of study. Holliman *et al*. (2018) recognise that students need to develop their 'adaptability' in order to effectively transition to HE and respond to the differing demands to become independent learners. They recognise interventions and opportunities need devising that enable students to develop the cognitive, behavioural and emotional stability in times of "change, novelty and uncertainty" (Holliman *et al*., 2018: 785).

As identified in the data from Case Study Part Two, students' expectations often differed from those of the lecturer, exacerbated by the latter experiencing different ways of learning during their schooling. In today's HE sector, many also arrive with

low self-esteem, anxiety and a lack of confidence that can negatively impact their motivations to learn (Holliman *et al.,* 2018). This contrasts with managers' and lecturers' expectations as they expect the students to be enthusiastic to embrace new challenges and be confident to participate in class and become involved with extracurricular activities and events that are not necessarily aligned with their course. When starting university, developing personal relationships (Bryson, 2020), navigating parental pressures (Bandura, 1994) and grappling with the need to define a career all add stresses that can create positive or negative emotions. This research acknowledges students are undergoing a process of transformation which is expanding their epistemological ways of 'knowing' and ontological ways of 'being' as they become aware of the part they might play in the world (Barnett, 2007). From a psychological perspective, young people moving from adolescence to adulthood are "taking a leap of faith" (Barnett: 2007: 143) where increased levels of maturity and social awareness, displaying autonomous behaviours can be observed (Piaget, 1964). It is argued by Barnett (2007: 143) that "anxious thought" and some stress and can lead to positive developments involving greater levels of independent action. In the current climate, with reported increased mental health issues in young people, HEIs are feeling pressured to develop initiatives that reduce students' stress levels and improve their overall well-being. These are seen as factors that positively impact student motivation and enjoyment of the overall HE experience (Kahu and Nelson, 2018).

Students are also expected to arrive with the necessary transferable skills to help them settle in quickly (QAA, 2018a) and embrace this new challenging learning environment (Kinzie and Kuh, 2017). Students with reasonable levels of self-awareness and transferable skills are destined to cope better with new academic and social situations if they feel they 'belong' (Humphrey and Lowe, 2017; Bryson, 2014b). Students are often challenged by new learning approaches and it is expected they will quickly adapt (Holliman *et al.,* 2018) by developing their organisational, time management and problem-solving skills, key attributes required to become effective learners in HE. Lecturers may not be aware of how students were taught previously, so to avoid presumptions, there are calls to develop initiatives, both learning-related and experiential, that are more widely accepting of students entering HE from ever-widening demographics and cultural backgrounds (O'Shea, 2018; Kahu and Nelson, 2018; Lowe and Bols, 2020). There are also calls to better integrate transition theory (Kahu and Nelson, 2018) to orientate all students more quickly to university life. This confused mismatch of expectations for both parties is how the staff/student relationship at university commences. It begs the question, who is responsible for developing an effective framework that supports students' transition to higher education?

Some lecturers may struggle to acknowledge this paradigm and may be more focused on their careers as researchers. Their knowledge and practical understanding of pedagogy may therefore be limited. It is only recently widely acknowledged that all lecturers should have a teaching qualification. AdvanceHE's UK Professional Standards Framework (UKPSF) launched in 2011 (AdvanceHE, 2011) aspired to improve teaching standards across the sector. This initiative predominantly appeals to those already interested in pedagogy, however HEIs are governed by QAA compliance audits that explore their commitment to lecturers obtaining teaching qualifications. The Department for Business, Innovation and Skills commissioned a literature review about teaching quality in HE (Greatbatch and Holland, 2016: 53) which confirmed a "lack of agreement" about what constituted teaching excellence in HE and also called for research into proxies that attempt to measure teaching quality, like the NSS and TEF. An opportunity therefore exists to develop a robust mandatory system across HE to ensure lecturers obtain teaching qualifications that develop a practical appreciation of pedagogy by considering the students' perspectives.

In universities there are traditional modes of didactic learning via formal lectures and large seminar groups, contrasting with the practice in schools where the emphasis is on directing learning tasks supported by small group discussions and activities. From a teaching and learning perspective, the change in expectation for students to suddenly be able to learn and research independently and understand how to make sense of what is required for an assignment can be too daunting a task and they may become disengaged (Harper and Quaye, 2009). This is recognised as a contributory factor in students' decisions to leave university. HEIs would therefore benefit from developing transition-related strategies that consider the students' prior learning and teaching experiences. It is imperative that students explicitly understand how these differ from the new learning expectations in higher education. HEIs attempt to provide transitional advice, but the emphasis is often about adjusting to the lifestyle, understanding the modus operandi, socialising and making friends (Bernstein *et al*., 2006), navigating complex, multi-faceted, unfamiliar, learning-related systems, all whilst observing their psychological well-being (Csikszentmihalyi, 2014). Developing a longer transition phase to also include the differences in learning and teaching expectations would create a greater 'sense of belonging' (Pittman and Richmond, 2008; Humphrey and Lowe, 2017; Bryson, 2014b) resulting in students feeling comfortable interacting with others (Vossensteyn *et al*., 2015) in class, thereby increasing their levels of trust, confidence and motivation.

From a phenomenological perspective, the perfect scenario is for HEIs, lecturers and students to work reflexively together to produce a shared experiential vision identifying "beliefs, desires and intentions" (Searle, 1995: 23). Barnett and Bengsten

(2019) believe there is a need to re-determine the purpose, aims and 'spirit' of a university education. They claim, "the will to know is founded on a mutual faith between the university and its co-inquirers in the wider society" (2019: 94). They believe that emphasis should be placed on the 'thought' process, as opposed to simply obtaining knowledge. They argue "thought is a continuing and systematic process" which is life-giving (2019: 8). From a philosophical perspective, they argue for the development of "a sound set of relationships" (2019: 6) between knowledge, the university and the world and recognise students' roles in contributing to the greater-good.

According to motivation theories, increasing confidence levels support a growth mindset (Dweck, 2017; Csikszentmihalyi, 2014) and assist students to comfortably "test their values and assumptions, face dilemmas of doubt and perplexity" (Kuh, 2016: 217) whilst they learn. Narrowing the gaps in learning and teaching-related expectations could be achieved by enhancing teacher training in HE and lengthening the students' transition phase. This could positively impact student participation and motivation levels and support a natural propensity toward independent learning behaviours and autonomy.

Examining Student Engagement, Motivation and Autonomy

The Case Study Part Two data supports a consensus amongst managers and lecturers that students should be able to manage their own learning experience (Boud, 1987). Varied perspectives about this are evident in the managers' and lecturers' transcripts, indicating a generational argument, with comments about students displaying low motivation levels with differing needs, motives and values (Kanfer, 1990) in contrast to their own higher education experience 20-30 years previous. In recent years, it has been recognised that the development of institutional policy and strategy must consider the inclusion of all students, irrespective of background, race or experience, (Quaye *et al.,* 2020) to maximise student success. Anecdotally, managers and lecturers describe their own natural propensity for energetic action and autonomous behaviour during their own studies, but it is important to note that these individuals appear to have already succeeded in their career and met their goals and may therefore not be representative of a student cohort comprising individuals with low, mid and high motivation.

Student Engagement

The 'student engagement' phenomena, born out of America in the 1990s following the massification of Higher Education (Gumport, et al., 1997) which saw unprecedented expansion of the sector and a growth in numbers of students dropping out of college, inspired institutions the world over to refocus their attention on how students actually 'experience' higher education, establishing its original construct. Since the launch of the NSS in 2005, the UK's use of the phrase has become multi-facetted (Bryson, 2020; Lowe and El Hakim, 2020). The literature (Little *et al*., 2009; Thomas, 2012; Kandiko and Mawer, 2013; Bryson, 2014b; Patton, 2019) identified the phrase was being used to describe students completing satisfaction surveys, providing institutional and course feedback (Lowe and Bols, 2020) and participating more fully in class (Chickering and Gamson, 1987; Bovill, 2019). HEIs have also used it in conjunction with attendance, progression and retention data. It has also become a strap-line header used within policy and in meeting agendas under which a variety of topics might be discussed. To identify this phrase as unstable that has multiple meanings unveiled an unforeseen tension that needed deciphering to review previous predetermined constructs and beliefs (Hohl, 2015).

Since 2012, the initiative to encourage students to become involved in 'student-staff partnership' projects, with the aim of increasing a sense of belonging, has been explored and celebrated by a number of academic researchers (Dunne and Owen, 2013; Bovill *et al*., 2015; Bovill, 2019; Dunne *et al*., 2017; Bryson, 2014b, 2020; Cook-Sather *et al*., 2018; Lowe and El Hakim, 2020). This work has inspired many HEIs and academic teams to consider how they can support the 'student success' agenda by creating a greater sense of belonging in the students (Kahu and Nelson, 2018), thereby positively impacting student involvement in all aspects of the HE experience. Cook-Sather *et al.* (2018: 1) argue that student-staff partnership projects challenge both parties to "remain conscious and intentional" when working together, which redresses the traditional hierarchies and calls for a balance of power between students and staff in learning. Lowe and El Hakim (2020: 8) advocate that HEIs should develop "institutional partnership with students (and students' unions)". They believe working directly with students 'as partners' will improve students' engagement by fostering a greater sense of belonging and that this will improve the overall HE experience. They perceive that this will then positively impact student achievement, success and learning gain (Kandiko Howson and Buckley, 2020), thereby meeting the data requirements as part of the national measures for institutional comparative purposes.

It is however argued by Bovill (2019: 392) that often only a small number of students can become involved in a single student-staff partnership project, questioning how an initiative like this can become "inclusive to all"? To progress the partnership agenda Bovill's current research (2020a; 2020b) brings students and staff to work together to 'co-create learning and teaching' and includes the 'whole-class' in the enhancement projects. Both of these more recent initiatives support the continual enhancement to facilitate opportunities to encourage students to become more involved in their higher education experience. These therefore both progress the original 'student engagement' agenda. However, the drivers outlined by Bovill (2020a; 2020b) more closely align with this Case Study's research findings where an overall focus on improving the quality of the relationship between students and staff to improve the educational experience, supports the agenda to reinvigorate pedagogy. Therefore developing 'relational pedagogy' (Bovill, 2020b) brings with it an invested interest from the students' perspective to engage more fully in both their subject and their overall HE experience.

The findings from the interviews in Case Study Part Two determined there was no consensus about the meaning of the phrase 'student engagement' from the participant types. The principal meaning should therefore relate to understanding the factors that impact students' abilities to continuously engage effectively with their studies and higher education experience (Barnett, 2007). As confirmed in the 'Introduction' Chapter, the definition identified that the verb 'to engage' is action orientated and should therefore influence the grammatical configuration of the phrase. This is therefore a grammatically ill-conceived phrase, so to avoid duplicitous meaning, the letter 's', preceded by an apostrophe, should be added to 'student' to confirm that the *action* of being 'engaged' belongs to the student. It should be written as 'Student's engagement with their learning/course/higher education experience'. This will be explored in more detail as one of the recommended outcome of this doctorate's research in Chapter 6.

Bryson (2020) advocates the need for HEIs and academics to develop interventions that encourage students' conviction, courage and a sense of adventure to enhance their engagement. This therefore connects with the definition of student engagement in the introductory chapter that confirms that it is the student's individual engagement with their higher education experience that is of paramount importance. How this is synonymous with the topic of 'motivation' will be discussed in the next section. This will be interrogated from psychological and emotional perspectives to identify whether students' motivation levels impact their engagement.

Motivation and factors affecting students' engagement with their studies

The findings in Case Study Part One highlighted that students were motivated by a wide range of factors including making new friends, feeling a sense of belonging, being passionate about their subject, feeling inspired and challenged by their projects, working collaboratively in learning environments (Orr and Shreeve, 2018), the quality of the teaching, working on industry projects and experiencing meaningful interactions with staff (Kuh et al., 2017). Many of these chime with the findings from other researchers on the topic of enhancing students' motivation to increase their engagement with their learning and HE experience (Bryson, 2014a; York, 2014; Bovill, 2019). I concur with Barnett (2007) that approaches and interventions to improve the university experience need to empower the 'will' of a student to drive their motivation to learn. The 'psychological', 'sociological', 'biological' impact (examining increased emphasis on tacit learning), and the institutions approach to 'management' in support of "students' successes" (Barnett, 2007: 3), all contribute to students' motivation.

First year students achieving high grades from the outset are often noticed early on and celebrated by lecturers. Those with low attendance, challenging personal situations, or just out enjoying their new lifestyle (having moved away from home), may display signs of disengagement with their studies (Harper and Quaye, 2009). This apparent lack of motivation may be a result of low self-esteem and a lack of confidence. Students demonstrating a lack of motivation are often tarnished with a reputation brought about by low self-esteem and confidence. In addition, most students grapple with the psychological and sociological demands inadvertently and unknowingly placed upon them often by teachers and parents (Zimmerman *et al.,* 1992) as they move from adolescence (age 18) to young adult (age 22). Having a lack of self-awareness can lead to students believing that they do not have the necessary capabilities to succeed. This can affect their motivation to want to study and prevent the necessary development of goals (Astin, 1984) that assist in planning for their future following graduation. Outcomes from Case Study Parts One and Two and the literature review confirm the importance of developing a positive growth mindset (Dweck, 2017) by creating strong friendships (Pittman and Richmond, 2008), feeling a sense of belonging (Baumeister and Leary, 1995; Bernstein, 2006; Harper and Quaye, 2009; Humphrey and Lowe, 2017; Bryson, 2020), studying and learning in suitable environments and knowing how to access personal/academic support. This instils positive emotional responses in students including enjoyment, persistence and curiosity (Vallerand *et al*., 1992). So, how well do institutions understand the motivations that affect a student's journey towards independence and autonomy?

Case Study findings in Parts One and Two, together with personal observations as a lecturer, confirm increased numbers of students suffering with mental health, stress and anxiety (Tressler, 2017). It is therefore imperative to not only provide the necessary student support for such conditions but also recognise that engagement-related initiatives, from small-scale to whole-class projects (Bovill, 2019, 2020b) can contribute to a greater sense of belonging and identity (Bryson, 2020) that might negate the onset of emotional responses that could lead to students disengaging with their studies. Students place pressures on themselves to achieve and also experience pressures to achieve specific grades to please others (Deci *et al.*, 2001). It is likely that the pressure from being academically and socially compared to others since starting school are contributory factors, resulting in an unnecessary emphasis on striving to achieve. If students focus on achieving specific grades then this might be to the detriment of developing the necessary soft skills and competencies required for the world of work. The ability to work well in a team, problem solve, be a good listener, develop resilience and determination and communicate well are all sought-after skills. How does each discipline build these into what students 'do' whilst they psychologically and emotionally develop as goal-focused, motivated and aspirational adults (Pascarella and Terenzini, 1991)?

An individual's intrinsic motivation is driven by personal ambition (Pittman and Boggiano, 1992; Deci *et al.*, 2001) and can be influenced by their individual identity relating to their cultural background and earlier educational experiences (Patton, 2019). Findings from Case Study Parts One and Two identified increased levels of motivation in response to working on industry projects and winning a placement opportunity. One interviewed student confirmed the ambition was to work in the fashion industry which remained the motivation to study hard and do well. The course curriculum needs to maintain effective connections with related industries through 'live' experiences so students can identify potential future career opportunities. It is therefore important to teach students how to develop achievable, focused goals (Pizzolato, 2008). Intrinsic motivation is also connected to positivity, a psychological construct working with the notion of 'happiness' (Seligman, 2012). Intrinsic and extrinsic factors can positively or negatively impact feelings of happiness, self-esteem, confidence and interest. For students to flourish and fully enjoy their higher education experience, happiness needs to be on the agenda. Seligman (2012: 12) determines authentic happiness incites "positive emotion, engagement, and meaning" that empowers perseverance and original thinking (Seligman and Csikszentmihalyi, 2000).

Autonomy

Students aged 18 to 25 often grapple with the psychological and sociological demands as they journey through HE. As young adults they are beginning to question, rationalise and determine their own set of beliefs and truths based on their upbringing and their ability to manage and experience a range of new situations. It can take months or years, dependant on the individual's psychological disposition (Holliman, *et al*., 2018), to acquire the levels of self-knowledge and confidence that can effect a move toward self-awareness to begin to redefine these beliefs and truths. In moving toward independence, students are developing a deeper understanding of the context within which they are making their own decisions, yet parents and teachers can inadvertently and unknowingly impose external pressures and high academic aspirations upon them (Zimmerman *et al.*, 1992). This may be a contributory factor that delays the development of intrinsic motivation which facilitates independent thought and self-efficacious behaviours that ultimately lead to the successful completion of their studies (Kahu and Nelson, 2018).

Students demonstrate their ability to be autonomous by becoming "metacognitively, motivationally, and behaviourally proactive" (Zimmerman *et al*., 1992: 664). When students are motivated to plan and execute their own actions and are working on future-focused tasks that move them toward their future goals, then they are demonstrating self-efficacy (Bandura, 1994; Kahu and Nelson, 2018). A metaphor was used to describe autonomy to the students during the interviews in Case Study Part One. The question asked them to consider which seat of the car did they perceive they were sitting in whilst journeying through their degree. Some students described starting their journey in the boot with others driving the car themselves during final year. Responses provided deeper insights into the students' goals and purpose for studying (Bandura, 2001) and highlighted an over-reliance on requiring lecturers to guide them through their degree.

To be autonomous, students have to develop an understand of the value of an activity they need to undertake and be ready and willing to progress it (Bernstein *et al*., 2006). Today's students need to become self-aware and build a self-efficacious approach to help them deal with challenging situations to avoid becoming stressed and anxious (Bandura, 1994). Some students with lower cognitive abilities may struggle to maximise task-based opportunities compared with those with demonstrably higher cognitive abilities (Kanfer, 1990). The doctoral research confirms autonomy can be observed in students who take control and ownership of their actions. It is however widely acknowledged that institutions also play a vital role in students developing autonomous behaviours by providing a purposeful transition,

effective curricula and a range of co-curricular activities that facilitate a sense of belonging (Kahu and Nelson, 2018). Bryson (2014a: 8) advocates for the students' HE experience to be about "choice, autonomy, risk and opportunities for growth and enjoyment". Those who are moving along the continuum "from dependence towards autonomy" (Yorke, 2014: xvii) often employ new behavioural strategies fuelled by natural desires to progress.

How aware are students that they can assume their own position as a learner? They could either consider themselves as an empty vessel for teachers to fill with knowledge, opinions and beliefs, or as an open book receptive to new challenges, a thirst for learning and an aspirational vision for their future. Education is the pursuit of knowledge but also of personal development and growth (Baxter Magolda, 2008). Effective pedagogy that invites participation and the right amount of challenge instils in students the key attributes that lead to autonomous learning behaviours. To become autonomous, students therefore need to develop "attitudes, values, self-concepts, aspirations and personality dispositions" (Pascarella and Terenzini, 1991: 5). Developing student autonomy must therefore remain a focus of higher education to ensure graduates transition on into the next chapter of their lives with a set of skills, knowledge and a full range of competencies that the world of work demands from all employees. Autonomy has therefore been a principal focus of this doctoral enquiry.

Pedagogy

Lecturers who are pedagogically-aware know that delivery methods can either positively or negatively affect students' motivation. Case Study findings (Chapter 4) confirm teaching styles impact an individual's levels of engagement and can encourage students to approach their learning opportunities in a more positive manner (Biggs and Tang, 2007). They also confirm that effective pedagogic practice comprises student-centred learning that is inspiring and "optimally challenging" (Deci *et al.,* 2001: 15) and understands that students' cognitive skills affect motivation (Bandura, 1994). From a psychological perspective, it is the awakening of the students' awareness that they have expanded interests in studying a particular topic, acknowledging "an authentic relationship with the fields of interest" (Barnett, 2007: 74). 'Engaging' students in their learning involves a willingness to learn, but also involves the design of effective teaching and learning processes, a sense of agency and a focus on outcomes (Bryson, 2014b).

Teaching should not inadvertently increase students' stress levels or boredom (Csikszentmihalyi, 2014) as this can lead to confusions and impact students' confidence. Instead, taught sessions should invoke interest and productivity and use a co-constructed, liberationist stance that maximises opportunities for students to take control and "discover information for themselves" (Hattie and Yates, 2014). Ideally, lecturers need to teach intuitively and observe and respond to the students' behaviours. However, recognised challenges of class size, varying levels of student ability and differing learning preferences can impact pedagogic choices.

Students studying Art and Design explore their own transformative identity (Orr and Shreeve, 2018) as they investigate their creativity. An intrinsic element that shapes and defines these students' personal development is centred around their abilities to reflect on their own creative, transformative journeys. They learn to work with concepts, processes and materials within a problem-based paradigm where key attributes deployed are risk taking, inventiveness and perseverance. There is a tacit understanding that lecturers and students in Art and Design have always created their own learning (Orr and Shreeve, 2018), rendering the notion of co-creating learning as an established practice in Art and Design that might be of benefit to disciplines like Business and Law for example. "Signature pedagogies" (Shulman, 2005: 52) specific to the discipline of Art and Design are fully embedded within the unsung practice that creates articulate, confident, creative, risk-taking problem solvers who think critically and work in collaboration with their peers and lecturers to explore their practice.

The students' learning experiences need to incorporate an acceptance that they have "dual pedagogical responsibility" (Barnett, 2007: 88) to fellow students, and teachers, in supporting the pedagogic experience for all. Empowering students to develop the necessary disposition, developed through confidence, enthusiasm and determination, will create the energy to support a "will to learn" (Barnett, 2007: 102). Critical thinking occurs dynamically in tutorials and is theorised verbally, visually and in written form and requires a relaxed mindset. The context, purpose and process of the students' creative endeavours are rigorously tested. Students develop an ability to respond to real and imagination-led scenarios and turn their ideas into an exploration of practice that fuses risk-taking with intrigue to produce creative solutions via "the act of doing" (Tinto, 1997: 600). Critical thinking is therefore transformative (Freire, 2005 [1921]) as it provides the vehicle for students to move from tutor-led to autonomous learner.

Case Study findings (Chapter 4) from students, lecturers and managers identify clear proof that using enquiry-based pedagogy in teaching develops students' confidence and motivation to participate and maintains an enthusiasm for the subject. It also

positively impacts attendance levels and inspires students to remain engaged and motivated. The findings also identify that the act of 'play' promotes "intellectual skills and fuels brain development" (Fredrickson and Joiner; 2002: 172). 'Play' might be considered by some lecturers as an inappropriate pedagogy for higher education but it is an invaluable learning process that invites debate, discussion and communication. 'Play' is associated with winning and losing, but also with taking calculated risks, decision-making and being strategic, skills required by all industries. Learning through failure is the fundamental construct of learning. We also learn through the 'act of doing' which many students acknowledge as being akin to the kinaesthetic learner type, many of whom study subjects involving action-led learning like Sport and Acting. Acquiring a skill and mastering it through the process of trying and failing, and trying again until we succeed, drives us forward as humans. Therefore, students need to develop coping strategies to handle failure. The curriculum could include challenging projects, maybe impossible ones, to provide immersive learning experiences that build resilience and determination.

The pedagogy within the Art and Design discipline develops students' criticality, resilience and autonomy (Orr and Shreeve, 2018) so other more theoretically-based disciplines may be able to benefit from these 'signature pedagogies' noted for enhancing students' attributes and competencies. Opportunities therefore exist for managers to engage all lecturers in pedagogic understanding and reflective practice (Schön, 1983) that would impact teaching quality and the students' experience, as previously discussed in the section about accountability in education, at the beginning of this chapter. This next part of the discussion is to consider the level to which HEIs might be responsible for developing resilience, vision and a positive mindset in the UK's undergraduate students during this transformative experience.

The role of the lecturer in engaging and motivating students to become autonomous learners

Findings from Case Study Part One (Chapter 4a) clearly define the benefits of collaborative learning environments with the emphasis placed on students working together. It enhances communication skills, builds confidence and enables staff and students to discuss work collaboratively as critical friends (Orr and Shreeve, 2018). Students also benefit from having the space and time to think and research freely, particularly if the timetable facilitates this too.

Orchestrating learning opportunities to inspire students to learn and grow as individuals is, arguably, one of the main reasons why people choose to become

teachers in the first place. Admittedly, some lecturers may consider teaching as their secondary focus, with research being their primary concern. Some lecturers may also not enjoy or have much skill in teaching, yet the student satisfaction surveys inquire about the impact of the teaching quality (Kahu, 2013). Therefore, within the existing neoliberal context where students pay full fees and expect 'value for money', a solution needs to be found. The quality of the teaching, from a students' perspective, can either switch students' interest off, or facilitate an atmosphere that promotes inquisitive behaviours and inquiring minds (Finley, 2005). To incite students' engagement and motivation to learn, lecturers need to inhabit the students' world and recognise their drivers are "located within the being of the individual" (Bryson, 2014b: 19). Immersive learning can be influenced by an enthusiastic introduction that defines the purpose and context of the session. Recently developed initiatives, such as 'whole class' student-staff partnership work (Bovill, 2020a) invites collaboration in the development of the learning and assessment approaches. The scaling up of such an initiative might prove impossible for larger courses, however, the focus on developing a "more human, relational higher education" (Bovill, 2019: 394) could be a factor that positively reunites the purpose of education with the aspirations of students. Student-staff partnership projects successfully challenge the traditional hierarchies of the teacher/pupil relationship (Kahu and Nelson, 2018) and offer opportunities to consider new relational pedagogies that place emphasis on students and staff learning together (Bovill, 2019).

It is recognised that teaching undergraduates is the main income-generating activity within the UK's HEI privatised business model. Findings from Case Study Part Two noted that some lecturers found increased workload to be a factor that impacted the time to prepare pedagogically-engaging teaching material. Some managers who were interviewed stated that lecturers were responsible for ensuring that students were engaged and motivated by the quality of teaching. Many students also confirmed that the lecturers were responsible for developing inspiring course content and motivating the students.

To enable continuous enhancement of the processes that support partnership work, it is recognised that the re-imagining of the learning and teaching processes should positively impact "students, staff and the wider learning environment" (Bovill, 2019: 391). Teaching quality and pedagogy should therefore become the central foci of higher education's business model. This would establish greater synergies and more logical connections between the data-driven league tables and the students' HE experience within the existing neoliberal framework. Lecturers would then need the space and time to engage with their enthusiasm for pedagogic practice to facilitate engaging learning experiences. This would support learning approaches where the

focus is on the development of personal growth (Csikszentmihalyi, 2014), emotional expression (Dewey and Archambault, 1974) and passionate energy that excites the imagination and initiates action (Aspelund, 2015). In response to this, pedagogy can be viewed as an 'art' as it requires lecturers to reflect creatively and enhance their teaching practice. Students would then benefit from staff delivering transformative opportunities and recognise the development of 'self' (Bryson, 2014b) and how they have 'become' the next version of themselves in readiness for their future (Barnett, 2007). This, together with acknowledging the importance of 'play' and the 'act of doing', inspired the development of the Pedagogy Action Card (PAC) game developed as one of the doctorate's research outputs (Chapter 4c).

As discussed, the principal aim was to engage lecturers in a collaborative, creative and reflective process that would challenge their preconceived notions of how students might experience their taught sessions. The context for this doctorate's output will be clarified, along with other outputs, in this next and final chapter, 'Conclusions and Recommendations'.

CHAPTER 6: Conclusion and Recommendations

Main research question:

> How do Students, Lecturers and Managers in Higher Education understand 'Student Engagement' and factors impacting Undergraduate Students' Motivation and Autonomy?

Subsidiary research questions:

> What are the similarities and differences of opinion between Managers, Lecturers and Students with regard to engaging and motivating students to become autonomous learners?
>
> How can the UK's Higher Education learning experience be enhanced to positively impact Students' Motivation, Engagement and Autonomy?

Concluding comments in response to the research questions

This two-part Case Study research, undertaken within a generic qualitative methodological paradigm, focused on inductive methods of data analysis aligned to grounded theory principles. The documentation of the analysis and findings from the data revealed the complex journey in portraying the personal viewpoints of the participants that were "opportunistically collected" (Geertz, 1982: 25). The literature review, together with perspectives as the researcher, have been triangulated (Maxwell, 2013) with the Case Study findings to inform the doctorate's outcomes. These comprise four dynamically-related recommendations (Gioia *et al.,* 2012) that will be explored in more detail below.

Responding contextually to the research questions above, HEIs currently operate within a complex neoliberal paradigm, driven by metrics (Harvey, 2018). This requires HEIs to be evidentially and publicly accountable for the quality of the students' experience (Muller, 2018) and their ability to run a privately-funded, stakeholder and consumer-driven business (Kandiko and Mawer, 2013; Moran and Powell, 2018). The purpose of universities in the future may need to undertake some creative and critical thinking processes to "confront the realities of universities" (Barnett, 2011: 1). The

aim and purpose of universities need to be continually "revisited and reimagined" (Barnett, 2011: 2) in order to create scenarios that offer responses to the needs and demands of society by providing a rounded, holistic transformational experience. The national accountability-driven, neoliberal context does however hinder institutional autonomy and prevents the development of a single goal that could see the quality of the students' experience placed at the heart of the provision in all HEIs. Unfortunately, this disparate, multi-layered construction only inculcates a tug-of-war scenario between the varied agendas with the student experience hovering arbitrarily within 'accountability'.

Shifting the focus from 'student engagement' toward 'student success' (Kahu and Nelson, 2018) is noted as a welcome move as it recognises the opportunities to develop initiatives that accommodate inclusion and diversity within the student body (Bryson, 2020; Quaye *et al.,* 2020). HEIs will continue to track 'student success' by reviewing the impact of new initiatives, via the data, to determine whether students have achieved at a higher level than expected (Kinzie and Kuh, 2017). Reducing the attainment gap for students from different backgrounds and demographics is an important HE target. Engagement-related enhancements like student-staff partnership projects address this (Dunne *et al*., 2017) and contribute to the notion that the HE experience has provided 'value for money'. Data from the NSS and UKES attempt to capture student success and students' satisfaction and, more recently, levels of engagement with their higher education experience that contribute to these metrics.

In addition to this, the RAISE network's 10 guiding principles (RAISE-network, n.d.) has been designed to inspire those involved in policy development that the students' HE experience requires enhancement to better engage *all* students from all backgrounds (Lowe and Bols, 2020), no matter how small a number of students those minority groups contain. The student-staff partnership model is clearly beneficial to those students and staff who succeed in working collaboratively and "seeking the co-construction of solutions aimed at a better way of being together" (Peters and Mathias, 2018) to enhance the students' HE experience. Bovill (2019: 389) identifies that an inclusive 'whole-class' approach that involves the development of 'critical pedagogy', whereby students and staff co-design the curriculum and assessment, offers the "key conditions for learning in partnership". Lowe and Bols (2020) build on this by confirming that the development of projects to engage students with the HE experience is a way of demonstrating accountability that directly supports the 'value for money' agenda. After all it is recognised that it is the interface between the student and the institution that identifies the point where opportunities arise that can

enhance a student's academic self-efficacy, sense of belonging, emotional awareness and well-being (Kahu and Nelson, 2018).

Chapter 5 discussed the lack of a common goal in HE and in this concluding chapter, 'Student Autonomy' is therefore being proposed as a new common goal for higher education (Recommendation 1 below). To focus on 'Student Autonomy' as an outcome of this research, the emphasis needs to be placed on an individual's transformational development throughout the duration of their course (Piaget, 1964). Students need to become involved in, and experience, a higher education system that nurtures and provides challenges that "instil a will to learn" (Barnett, 2007: 145). Developing knowledge and experiences that inform a student's vision for the future needs to recognise this journey of 'becoming'; someone with the tools ready to embrace what the future holds (Barnett, 2007). In developing this transformative experience as a formal part of the HE experience, students need to be encouraged to engage in their personal, academic and professional development. Initiatives to develop independent thinking, self-confidence and determination as motivators to incite autonomous behaviours should drive higher education's agenda.

The findings from Case Study Part One (Chapter 4a) identified the motivational factors that provided the right environment within which the students were able to become immersed in their learning activities. Students reported being fully in control of their decision-making and actions and in doing so demonstrated their independence and autonomous behaviours.

The findings from Case Study Part Two (Chapter 4b) concluded a lack of consensus between the managers, lecturers and students about the purpose and meaning of the phrase 'Student Engagement'. This phrase has proved to be polysemous, with many related meanings. These confused uses of the term have informed Recommendation 2 (below).

There was a broad consensus from the respondents' in their understanding of 'Motivation', however there were differences of opinion about who might be responsible for inciting motivation in the students; the managers felt that the lecturers were responsible, as did some students. Yet some lecturers and students believed it was down to the students themselves to develop their own motivation. The interview questions about 'Autonomy' revealed a clear consensus amongst the managers that developing students' autonomy was not on the agenda in any of their institutions. Interestingly, the students articulated their own levels of independent thinking and autonomous behaviours by responding to a metaphor that helped them describe which car seat they were sitting in as they progressed through the three

years of their undergraduate degree. Some described being in the boot of the car in first year, with many acknowledging that their own creative projects on their course in the Art and Design discipline inspired them to take control and experience being in the driving seat during some or all of their final year.

'Student Autonomy' demands that students need to develop their confidence, manage their time, make decisions for themselves and take charge of their learning (Desautels, 1998). They need to demonstrate cognitive, behavioural and emotional development (Holliman, *et al*., 2018) that leads to autonomous behaviours, operate via their own independent thought and be able to take responsibility for their learning and actions. They also need to find an inner passion for their subject to be open to the benefits of experiencing "a pedagogy of joint discovery" (Barnett, 2011: 159) by learning collaboratively with their peers and teachers (Peters and Mathias, 2018). However, it is imperative that HE managers recognise the role that lecturers have in ensuring the design of the curriculum and delivery of the learning experiences maximises students' motivation and positively impacts engagement levels (Bryson, 2014b). It is acknowledged in the Case Study findings, that students who transition from school to university experience a different set of expectations relating to the way they engage with and manage their learning. It is also relevant to note that the majority of traditionally-aged students (18-22 year olds) are naturally progressing from adolescence to young adult and the psychological impact of this has proved to be of significant interest, informing the development of Recommendation 3: 'Bartholomew's Taxonomy of Self: the motivated undergraduate student'.

The role of the lecturer and pedagogic choices can therefore enable students' to develop their "critical spirit" (Barnett, 2007: 152) and facilitate students' ways of 'being' that can be described as transformational for both students and lecturers alike; "a pedagogy of joint discovery" (Barnett, 2007: 159). A focus on the lecturer's development in understanding the impact of pedagogical choices and how these affect the development of an individual student's experiences to become a confident, motivated, independent thinker is of fundamental importance here. The role of the lecturer and the use of pedagogy in enabling students to become engaged and motivated as they learn, have informed the development of the 'Pedagogy Action Card (PAC) game', presented as Recommendation 4.

Recommendations

The four principal recommendations noted in the Conclusion above are as follows:

Recommendation 1

'Student Autonomy' – The principal focus for Higher Education

Student Autonomy is being presented as the principal construct arising from this doctoral research that embodies the purpose of a student's higher education experience. Institutions, HE policy makers, employers, governing bodies, lecturers and students would all benefit from 'Student Autonomy' becoming their principal goal. Students who become autonomous before the end of their undergraduate degree are able to confidently determine goals that assist them in achieving their aspirations as they transition out of University. Students who become autonomous and have understood the necessity for making their own decisions and exploring the direction in which they wish to travel in their future, will appreciate their higher education experience and therefore report via surveys their related levels of satisfaction. The range of skills, attributes and competencies honed as students build their inner confidence and develop autonomous behaviours that are those required in the majority of job roles by all industries. This therefore unequivocally supports the purpose of HE, which is to develop confident, articulate graduates who are ready for employment and the next phase of their life. Strategies and policies would need to be defined positioning 'Student Autonomy' as the focus. Suggestions include:

- Developing an infrastructure to support lecturers to engage with and utilise appropriate pedagogies that encourage students to feel challenged, problem-solve, think critically, build their confidence, learn by trial and error, develop effective relationships with staff and learn collaboratively with their peers.
- Enabling regular opportunities to interface with the industries as part of the curriculum, through industry-set projects, work experiences and placements, to ensure students develop an appreciation of potential career options.
- Creating time within the course for students to engage with extra-curricular opportunities that support the development of teamwork, cultural awareness, leadership and managerial skills.

Recommendation 2

'Student Engagement' – Reconsidering the meaning of the phrase

The phrase 'student engagement' is a confused, grammatically ill-conceived and polysemous statement, as proved by the Case Study findings and the literature review. The phrase has been used interchangeably to describe a range of different things, resulting in a wide range of interpretations. The misrepresentation of this phrase has filtered out into the wider HE sector. It has infiltrated student-facing course documentation, is used as a proxy in measuring attendance and as headlines for reporting purposes. In line with the definition in the 'Introduction' chapter, an individual is responsible for their own level of engagement which stems from firstly becoming interested and then being motivated to act. The recommendation is therefore to provide greater clarity and replace 'Student Engagement' with three distinctly different phrases that articulate the specific meaning for each of the existing interpretations. Suggestions for implementing the correct nomenclature are as follows:

- Within the UK's quality assurance and enhancement agenda, 'Student Engagement' is often used as a headline which relates to the process of students providing feedback via institutional and national surveys. This use of *student engagement* should be replaced simply with the phrase 'Student Feedback'.
- The phrase is used to describe electronic data collection processes that attempt to measure students' *engagement*. These predominantly measure students' 'attendance' and use of facilities through a swipe card system for comparative purposes in an attempt to measure students' engagement levels. The proposal is to replace it with 'Student Attendance', and use of facilities, if appropriate.
- 'Student Engagement' is also used across HE as a one-size-fits-all thematic 'label' in policies and documents for reporting purposes and agenda setting. It is recommended that these headers are reviewed, and a consensus reached for the best way to specifically describe the topic being covered.
- Instigated by the USA, the development of the NSSE saw the launch of the phrase 'Student Engagement'. This survey correctly focused on identifying the factors that affected students' levels of engagement with their studies. It explored the factors that affected students' motivation that impacted how well they were able to *engage* with their higher education experience.
  The proposal is to consider using a more explicit statement that captures the *act of doing* (engaging in something), therefore 'student's engagement with…their learning/ module/ course/ student experience' is being proposed. To be used as singular or plural.

Recommendation 3

Bartholomew's Taxonomy of Self: The motivated undergraduate student *(for use in the undergraduate model within Higher Education).*

'Bartholomew's Taxonomy of Self' (Figure 26) has been designed to support 'Student Autonomy', the newfound focus that facilitates *all* students to develop self-awareness, independence and autonomy. It provides stakeholders with an understanding of how students can acquire the necessary set of transferable skills and attributes that support their learning approaches.

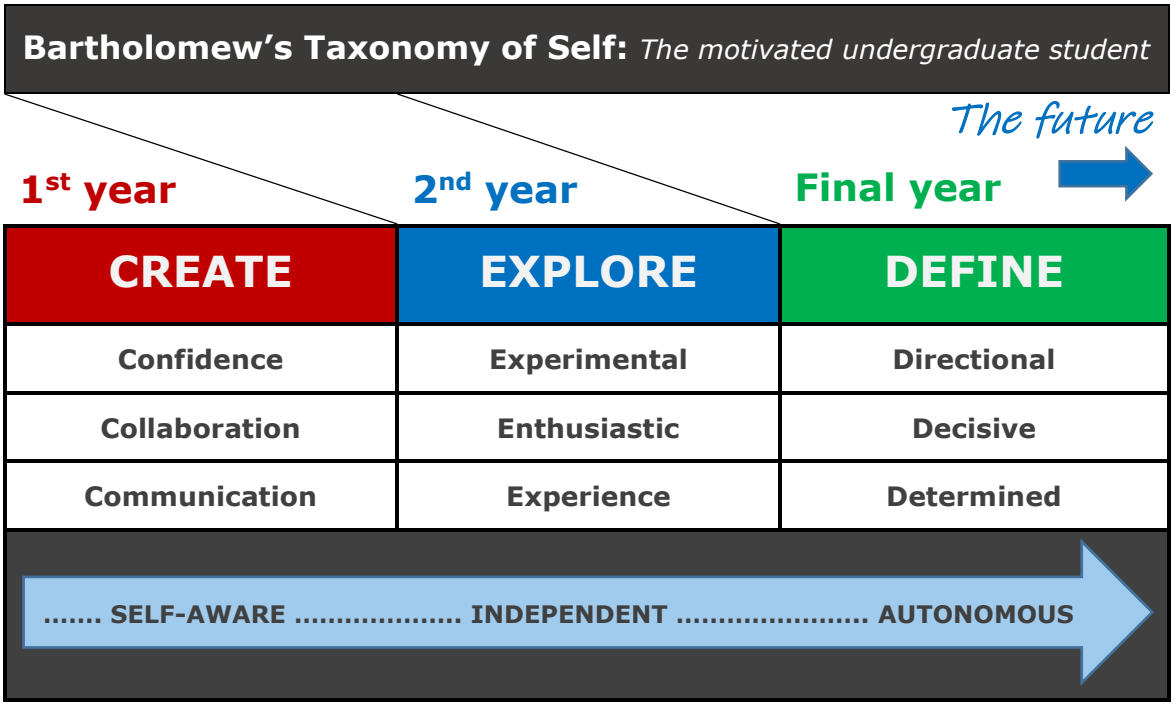


Figure 26: Bartholomew's Taxonomy of Self: The motivated undergraduate student (for use relating to the undergraduate model in Higher Education)

This Taxonomy has not been developed as a proxy to attempt to 'measure' students' skill levels. Instead, it is an opportunity for those responsible for curriculum design and teaching quality to examine and reflect upon lecturers' use of pedagogy and the design of curriculum content and review its merits in contributing to students developing and/or enhancing these skills, attributes and learning traits. Secondly, there are opportunities for students to interface with this Taxonomy as a self-awareness reflection tool. This would provide opportunities for students to identify goals that might assist them in progressing along its continuum, from being *self-aware,* to becoming *independent,* and working toward becoming *autonomous,* ideally arriving at this point either before or during final year.

It is recognised that some students entering HE may present autonomous behaviours and that others may not develop them within this timeframe. Others may develop

good communication skills, have meaningful experiences and be determined in their endeavours but the Taxonomy urges those students to consider how they can broaden their skills, attributes and learning approaches. A *'How to…* User Guide for Lecturers' is provided to support their understanding of its aims (Appendix I).

Recommendation 4

Pedagogy Action Card (PAC) Game

This game supports the development of lecturers as they review, reflect and reconsider their teaching practice in relation to the way students' might perceive its purpose and benefits to them. It has been designed to invite lecturers to share and collaborate, encouraging deep levels of criticality whilst considering the motivational impact of the taught sessions from a student's perspective (Chapter 4c). Ideas are generated and the game's trial proved successful in both new and experienced lecturers in creating actions to enhance their practice of being student-aware during taught sessions (refer to appendices D-H for the rules and the reflection).

Set within the context of 'Student Autonomy', identified as the central construct within HE, 'Bartholomew's Taxonomy of Self' works in tandem with the PAC game. They have both been designed to identify the importance of using appropriate pedagogies to support the students' skills development and independence, thereby positively impacting the students' overall learning experience. HEIs would be encouraged to engage their lecturers in using the PAC game as a tool to enhance their understanding of pedagogy. It is anticipated that I, as an educational consultant, would deliver this as a workshop and investigate opportunities to have the game produced. The PAC game and its findings would also be published in higher education journals with a learning and teaching focus.

Evaluation and Reflection

In evaluating and reflecting upon the impact of the generic qualitative approach applied to the research design, visually captured via the conceptual framework (Chapter 3), the Case Study outputs confirmed that the choice of research methods (students' written stories and semi-structured interviews) were highly appropriate for the participants to share their thoughts and insights and aligned with the research question. The students' written stories (Case Study Part One) revealed a rich set of data capturing the factors involved in a fully immersive learning experience. The

semi-structured interviews (Case Study Part Two) brought to life the similarities and differences of opinions of the participants' views and experiences relating to student engagement, motivation and autonomy with reference to today's higher education contexts.

The interviewees were able "to think and talk" freely (Bradburn and Sudman, 2004: 36) and responded to questions enthusiastically. A "good interviewing partnership" (Weiss, 1995: 61) was relatively easy to establish due to maintaining strong listening skills, being empathetic and acknowledging my own biased, subjective viewpoint based within the Art and Design discipline. As a pragmatist, there was a natural disposition to be reflective (Barnett, 2007) and to maintain a reflexive attitude on the research journey (Johns, 2009). Within a practical context, it was beneficial seeing how the research findings could be connected to the research outcomes (Frankel Pratt, 2016). On occasion some participants remarked that they were unable to make a comment as certain phrases were unfamiliar to them. This was not seen as an interview error (Willis, 2005) as the confirmation that specific phrases were unfamiliar supported the research findings.

Validity and Authenticity

Time between the completion of the data collection and the writing up of Document Five, has yielded opportunities to triangulate the research findings (Maxwell, 2013). The findings and interim recommendations that were presented at the end of both parts of the Case Study (Chapter 4a and 4b) provided fresh opportunities to collate and re-examine the data. The literature review required a further thematic review to identify connections between student engagement, motivation, autonomy and then expanded to incorporate deeper research into pedagogy, educational psychology and developmental psychology. This yielded the development of new ideas, influenced by my personal and experiential perspectives (Griffin and May, 2012), and impacted the concluding discussion, findings and recommendations (Chapter 6). The flow of the Case Study's research design confirmed the "interconnection and interaction among the different design components" (Maxwell, 2013: 3) within the Conceptual Framework (Chapter 3; Appendix B).

Using a generic qualitative methodological framework, underpinned by grounded theory principles, a systematic approach to coding, recoding and analysing the qualitative data ensued (Glaser and Strauss, 1967). To confirm the research authenticity, the findings from the data needed triangulating (Maxwell, 2013) with the

literature and my own experiences and personal insights (Griffin and May, 2012). It is the relational synergies and the unveiling of any discord within this triangulation of discovery that strengthens the "corroboration of internal validity" (Eisenhardt, 2002: 27). As a pragmatist, my ontological and epistemological perspective are united in my approach to uncover the truth and value (Dewey, 1908) of a situation. As such, my prior knowledge and experiences in higher education as a lecturer and a manager, are recognised as contributing to my interpretive approach to research acknowledging "pragmatism insists on treating research as a human experience that is based on the beliefs and actions of actual researchers" (Morgan, 2014: 1051).

As a researcher my early assumptions and theoretical beliefs did not predetermine the research outcomes, thereby rendering the findings credible (Gioia *et al*., 2012). Having a perceived bias may have threatened other interpretations of the outcomes (Sadler, 2002). This could bring into question the validity of the findings if there is empathy with the individuals and their stories (Smith and Osborn, 2015). However, within a generic qualitative methodological framework that embraced a flexible approach in selecting the most appropriate research methods to answer the research questions, the aim was to establish "how meaning is constructed" (Merriam and Grenier, 2019: 35). Both content analysis and elements of grounded theory were used to determine the best way to collect, analyse and synthesise the data. This flexibility and step-by-step approach were used to interrogate the data to explore ideas captured by the participant's personal experiences (Dewey, 2008). This approach yielded a plethora of qualitative data, from both the students' stories and the semi-structured interviews, that contributed to a depth of analysis that supports an authentic body of research.

It is acknowledged that a positive bias (Guba and Lincoln, 1989) existed within the execution and analysis of this Case Study, yet it should be noted that ambiguity often occurs in the spoken or written word (Fontana and Frey, 2005) resulting in varied interpretations. Applying critical thinking and reasoning skills (Cohen *et al.,* 2007) enabled a sympathetic and ethical approach, by acknowledging the research context, to assist the process of interpreting the meanings within the data. A detailed level of scrutiny was also applied when considering "potentially plausible alternative interpretations" (Mishler, 2009: 112). The transparent processes in analysing the data (Chapter 4) confirmed a set of findings that are truthful in honouring the participants opinions and experiences, thereby authenticating the results. The affinity between the research processes and the recommendations confirm the validity of the doctorate's research outcomes.

Omissions

Prior to commencing this doctorate, I attended numerous conferences around the topics of 'student engagement' and the students' higher education experience. These events provided much of the context that inspired the doctorate's research topic and I continued to deliver research presentations and workshops at conferences throughout the doctorate's journey. A potential omission is to acknowledge that the detailed set of notes from each event were not formally referred to within this Thesis (Document Five). However, these events have consciously supported my broader understanding of the context within which the research resides and have been pivotal in highlighting the key contributors within the field of research.

Another omission observes that, in analysing the interview transcripts for Case Study Part Two, over 1000 quotations were identified that captured the respondents' opinions and perspectives to the interview questions. Admittedly this did provide a rich and varied range of data, yet it could also be argued that too much data were produced. Operating within a generic qualitative methodological approach, underpinned by grounded theory principles, the decision supported a systematic consideration of the raw data, allowing themes to inductively emerge and findings to be revisited during the stages of analysis. The volume of data was a contributory factor in the time it took to complete the analysis, however it is worth acknowledging that this Case Study was my first research project. This is further discussed in my reflective practice in Document 6 (Bartholomew, 2022b). It is also important to note that although many themes directly correlated with the doctoral research questions, some themes, for example, gender imbalance in the Art and Design discipline and mental health and wellbeing, were not of immediate, direct concern to this doctoral research and these topics were therefore only briefly acknowledged.

Limitations

The student's stories from Case Study Part One could arguably be classed as small and potentially limiting as the students were generally on a similar pathway and studying the same subject. There would have been opportunities to generate a wider range of interpretative responses to the research questions if the number of participants had been increased or the studies had been opened up to other disciplines for comparative purposes. This small-scale qualitative research project did however provide the necessary contextual framework to capture the rich details of

students immersing themselves in an enjoyable learning experience which then informed the semi-structured interview questions for Case Study Part Two.

A further limitation may have been the number of institutions and the types of participants involved in the interviews. The decision to stay within the discipline of Art and Design may have once again limited the opportunity to seek out comparative perspectives from other disciplines. Staying within one discipline did however provide the research with a platform of implicitly understood contexts upon which the conversation occurred. Guided by the principles of a generic qualitative methodology, the decision to stay within one discipline provided subjective data that could be understood within a single context, rather than the data becoming confused in its message by having too many comparative factors to consider. It was therefore decided that 27 interviews would be a sufficiently robust number to ensure validity.

To transcribe the interview transcripts, the transcriber selected proved to be unfamiliar with the academic terms used in the UK's higher education context, and this became a limiting factor. It was my responsibility to ensure that no responses were accidentally lost in translation and on receiving the transcripts, there were many errors noted. The transcriber's use of English was questionable and the interpretation of the meaning of some words was muddled. This meant that I had to systematically check the transcripts against the audio to ensure careful judgement and decision-making (Brinkmann and Kvale, 2015) was accurately documented to confirm the integrity, validity and authenticity of the transcripts, thereby eradicating this problem.

A further limitation is to note that one of the research outputs has not yet had the opportunity to be tested. Neither the content nor the potential impact of 'Bartholomew's Taxonomy of Self' (Chapter 6; Appendix I) has been scrutinised by others to consider its contribution in developing students' self-awareness, independence and autonomy. However, it was not the intention of this research to develop this type of output prior to submitting the Thesis.

Opportunity for Further Research and Dissemination

A direct opportunity for further research is the development of an additional game based on the Pedagogy Action Card game, this time designed for undergraduate and postgraduate students to support their reflective practice. This could explore notions of self-awareness, independence and autonomy and be a student-focused integrated

component of 'Bartholomew's Taxonomy of Self'. In developing students' levels of self-awareness, leading to increased motivations to act, the call for scaled up more inclusive, sustainable initiatives (Bovill, 2019) may result in approaches that work with the existing neoliberal framework. Further research could also examine levels of intrinsic motivation in students studying A' levels (and equivalent qualifications) prior to coming to university. There is also an interest to explore similarities and differences in the use of pedagogy within schools and universities and work with academics on their understanding of this and how it relates to students transitioning successfully to university.

To disseminate the outcomes arising from the research findings, actions include:

- Proposing Student Autonomy as the new focus that becomes the key factor that enhances the students' overall experience in higher education. This would be achieved via dissemination at conferences and through the publication of research papers. Lecturers would be required to engage with their first subject, that of education, and develop reflective practice around pedagogic choices to understand its impact on the students' taught experience.

- The Pedagogy Action Card (PAC) game will provide academics with the opportunity to re-engage and refresh their pedagogic practice by debating with fellow academics how it feels to learn from a student's perspective. Initially, this could be delivered as a workshop for lecturers and delivered on a consultancy basis to interested parties in Higher Education. A longer-term goal would be to investigate having the game produced.

- 'Bartholomew's Taxonomy of Self' firstly requires being widely tested to ascertain how it could become influential in raising awareness of the need to facilitate self-awareness, independence and autonomy in the UK's undergraduate students. Initially Nottingham Trent University would be used as a base for these investigations. Following this level of scrutiny and feedback this would be disseminated as a research paper and at conferences.

Further dissemination possibilities would include publishing the doctorate's findings through journals specialising in Higher Education and pedagogy. Presenting papers at conferences would also provide opportunities to contribute to the ongoing discussions about ways to enhance the students' experience in Higher Education.

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The List of References also incorporate the references used in the extended literature review supplied for additional research context in Appendix J.

Appendices

Appendix A Summary of the 6 documents

Document One: Research proposal and the Contextual Framework (Bartholomew, 2014)

An early aspiration was to undertake an ethnographic comparative study, within the discipline of Art and Design, between a UK based institution(s) and an institution(s) in the Far East to explore cultural differences in the way that students from different cultures engage with their learning (Said, 1979; Hickman, 2008; Zimmerman, 2010). However, following the literature review, interest grew around the 'student engagement' phenomenon and there were numerous opportunities to investigate what was happening in the UK. There was a need to examine different stakeholders' opinions and practices around *student engagement* and to understand the students' perspectives about what motivated them to study. An early understanding of my philosophical and theoretical positionality as a self-educated researcher situated within my own practice (Schön, 1983), supported considerations to remain partial and biased. Discussions ensued in relation to quantitative versus qualitative methodology, with the latter aligning with the Case Study research in order to capture the opinions of individuals as they experienced higher education. The research design communicated an intuitive, imaginative, qualitative approach to the inquiry and avoided the rigour and formalities of traditional research practice (Bochner, 2002). At this stage of the doctorate, objectives included contributing to the national and international debate to better understand the term 'student engagement' within a higher education context in relation to students developing autonomous behaviours and being motivated to engage with their studies.

Document Two: Literature Review (Bartholomew, 2015)

The literature review was determined by the original research question that asked how institutions and educators understood the factors that impacted the contemporary learners' levels of motivation, autonomy and engagement within the discipline of Art and Design in the UK's higher education system. The literature review explored the existing landscape in higher education. This involved exploring the impact of students becoming fee-paying consumers (Moran and Powell, 2018) and the increased use of student satisfaction surveys and other metrics. Student engagement, motivation, autonomy and pedagogy were explored. The focus was on creative pedagogies with an emphasis on problem-based learning approaches in the discipline of Art and Design as opportunities to share practice across other disciplines was of

interest. The conclusion to this document confirmed the focus of the Case Study research as understanding 'student engagement' and the factors that impact students' levels of motivation and autonomy during their higher education experience as they study for their undergraduate degree. A methodological framework was confirmed for the two-part Case Study. Case Study Part One was to involve students writing down their own personal stories about their learning experiences, and Case Study Part Two was about conducting semi-structured interviews with students, lecturers and managers to capture their thoughts and opinions about students' engagement, motivation and autonomy.

Document Three: Case Study Part One – Students' written stories**: 25 final year undergraduate design students share their motivational learning experiences** (Bartholomew, 2016)

As identified in the Conceptual Framework (Appendix I), this qualitative research was influenced by ethnographic approaches but informed more-so by grounded theory, where 25 final year design students from one institution were invited to write down their personal stories about a motivational educational experience they had each encountered during any time in their education. This qualitative research focused on using written stories as the chosen method to unveil the students' emotions and behaviours as they recalled their immersive learning experience. Data analysis identified keywords, phrases and quotations that captured the students' experiences.

Recommendations highlighted that students' motivation and engagement increased when they worked collaboratively with their peers. Industry-related projects, studying in purposefully-designed learning environments, developing their confidence, being taught well, taking risks and experimenting with new materials were all influential factors impacting students' motivation levels. These findings influenced the framing of the questions for the semi-structured interviews to occur in Case Study Part Two.

Document Four: Case Study Part Two – semi-structured interviews with managers, lecturers and students (Bartholomew, 2018)

This part of the Case Study involved undertaking semi-structured interviews, comprising six questions that focused on exploring individual's understanding of student engagement, motivation and autonomy. The 27 participants were from Art and Design Departments, from three different higher education institutions and included two managers, three lectures and four undergraduate students from each. The interview questions (Appendix XV) were influenced by the findings from the students' written stories in Case Study Part One, designed to respond directly to the

main research question; 'How well do institutions and educators understand the levels of motivation, autonomy and engagement of the contemporary learner?'.

A structured, systematic analysis of the data produced emerging themes of interest, revealing the need for a more detailed examination of the literature around student engagement, motivation, autonomy, related-psychologies and pedagogy within the context of higher education. Findings revealed differences of opinion between students, lecturers and managers about the purpose and meaning of the phrase 'student engagement'. There was a clearer understanding of the term 'motivation' with examples being broadly consistent across all participants. 'Autonomy' was understood in some cases, but managers and lecturers recognised this was not an area of focus within their institutions. Recommendations included reviewing the use of pedagogies to encourage deeper modes of independent learning, developing students' confidence, creating a sense of community, providing opportunities to learn collaboratively and engaging with industries on 'live' projects to support the development of essential skills to prepare students for future opportunities.

Outline and purpose of Document Five (Bartholomew, 2022a)

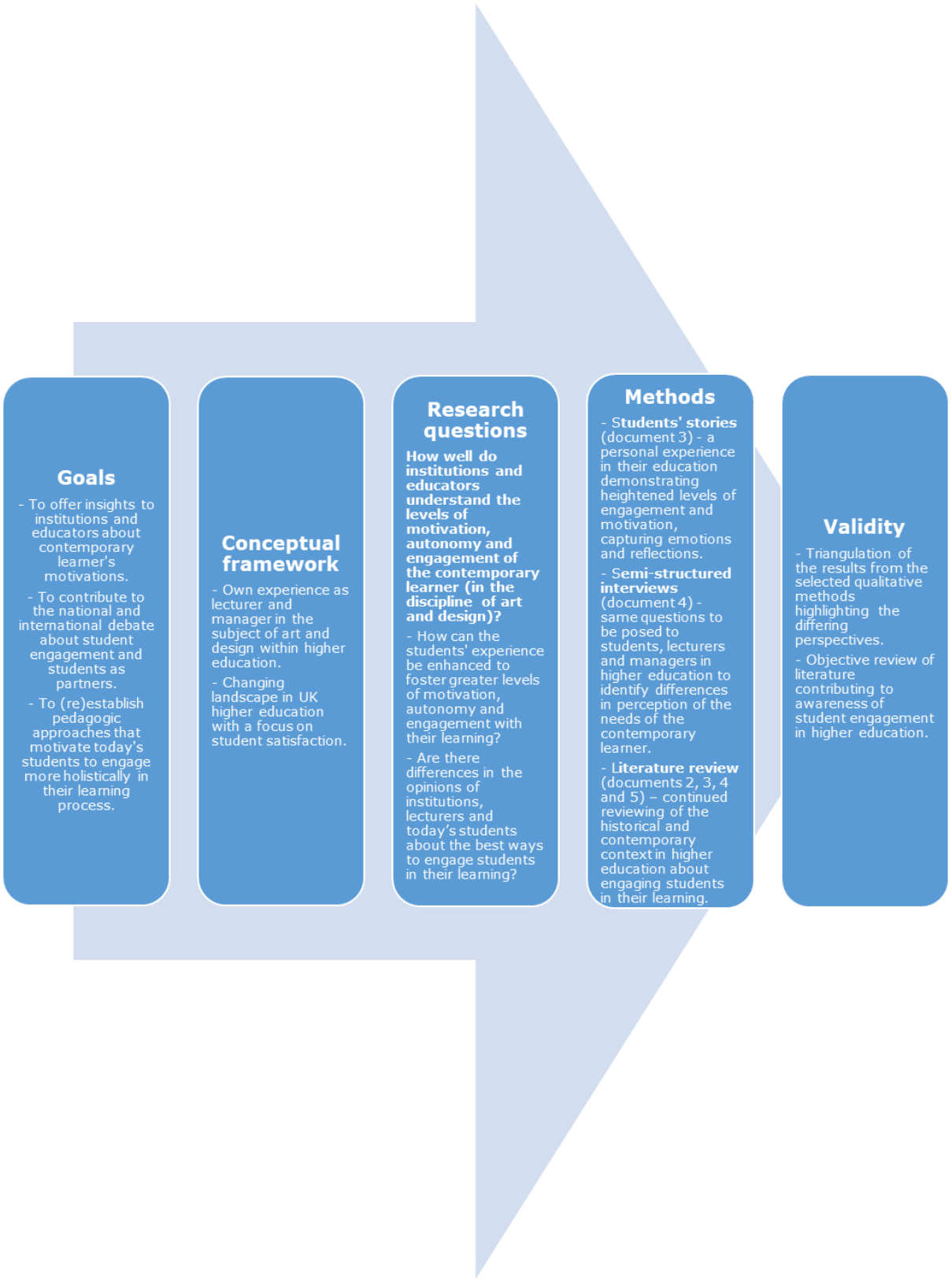
The Doctorate in Education has encompassed the development of a research proposal (Document One), a review of relevant literature related to the research question (Document Two) and a detailed account of the analysis, discussion, findings and recommendations of the two parts of the Case Study (Document Three and Document Four). Document Five is therefore the final document (the published Thesis) that synthesises the research journey in its entirety. In re-examining the data from the two-part Case Study, innovative ideas emerged that influenced the development of original outcomes, namely, the 'Pedagogy Action Card game' and the 'Taxonomy of Self' (Chapter 6). These are presented, alongside aspects of the research process and the recognition that the phrase 'student engagement' requires a full review into how it is used within a higher education context, as the outputs to be considered as contributing to knowledge.

This document therefore includes the research design in context, the updated and extended literature review as pertains to the continued analysis and development of the findings (following the completion of the two-part Case Study), the discussion and the concluding recommendations. The theoretical research and related epistemological ideology support the methodological choices and my positionality as researcher is contextualised across the systematic account of this doctoral research.

Summary of Document Six (Bartholomew, 2022b)

The research journey has brought with it the opportunity to reflect upon, and analyse, my own practice as a lecturer, manager and student, by exploring my assumptions and beliefs as I interface with what constitutes 'research'. Document Six therefore captures this transformational development over the duration of this Doctorate. It incorporates a series of reflections from an on-going journal where personal feelings, insights and observations have been challenged. The document concludes with the realisation that this journey has been transformative both intellectually, personally and professionally. The process of reflection has encouraged a reflexive attitude that has facilitated an open mind whilst considering changes in my professional life and in the direction of the research.

Appendix B Conceptual Framework



Appendix C 'Pedagogy Action Card' (PAC) Game - AdvanceHE Conference Proposal 2019

AdvanceHE – Annual Learning and Teaching Conference:
'Teaching in the Spotlight: Innovation for Teaching Excellence' - July 2019

Title: **How can curious, playful thought incite intuitive pedagogy?**
60 minute Workshop designed by Jane Bartholomew

Session abstract

The workshop is aimed at lecturers at any point of their career to engage in opportunities to question, review and reflect on existing preconceptions of factors that motivate and engage today's students. Doctoral findings from a Case Study using qualitative research methods (written stories and semi-structured interviews with managers, lecturers and students), will provide participants with the context to encourage a playful approach whilst reflecting on their pedagogic practice.

This is an interactive workshop with the principle aim being to reflect upon and share pedagogies that encourage autonomous learning. The 'Pedagogy Action Card' game (PAC) is being trialled as a reflection tool. Lecturers will leave with a set of self-defined 'Pedagogy Action Cards' to enhance teaching practice.

Session outline

1. **Background and initiative**

Many years as a Lecturer and Manager in Higher Education have provided numerous opportunities to question, review and design initiatives that have incited both students to learn and lecturers to reflect on the way they undertake and facilitate learning.

The working title of the Professional Doctorate in Education is *'How well do institutions and educators understand the levels of motivation, engagement and autonomy of the contemporary learner?'* A two-part Case Study, governed by qualitative research methodologies, firmly rooted in 'grounded theory' (Glaser and Strauss, 1967), has been designed to obtain opinions and personal insights from students, lecturers and managers, with the aim of identifying similarities and differences about what constitutes students' engagement, motivation and autonomous behaviour.

This workshop offers participants an opportunity to use a newly developed reflective tool, influenced by the research findings, where self-reflection and interaction with peers will yield useful insights and a personalised action plan to redefine pedagogic approaches.

2. **The proposal and how it links to the conference theme and strand and how it is innovative.**

Academics need to challenge the current culture in Higher Education that attempts to 'measure' the students' experience and instead return to the principles of what it means to join the students in their learning and encourage them to become focus-driven and motivated by what they do. The title of this conference 'Teaching in the Spotlight: Innovation for Teaching Excellence' invites stakeholders in higher education to question their practice and reconsider what it means to facilitate learning. How can today's students studying for a degree ensure that they have a purposeful, personalised learning opportunity where they are motivated and fully engaged by what they are doing? How can lecturers facilitate this and design challenging opportunities for students to become autonomous learners?

This workshop offers the opportunity for participants to interact with an innovative reflective game as a tool that will help them question 'how students learn' and give them time to engage with 'new practice to enhance teaching quality'.

3. **Impact of initiative in higher education sector**

The doctoral research has provided the following aims for this reflective workshop;

- To offer participants the opportunity to engage with the outcomes of the research
- To facilitate discussion and reflection around what motivates and engages today's students
- To contribute to the national and international debate about student engagement

Higher education is driven by initiatives that attempt to measure the quality and standards of teaching and the students' experience that include the Teaching Excellence and Student Outcomes Framework and the National Student Survey. In this workshop, lecturers will benefit from taking time out to focus on staff/student interaction and consider developing peer learning opportunities and building learning communities for their students. Studies have shown that these approaches are supporting mental health and well-being initiatives and are in turn creating more confident, future-focused graduates.

We want our students to be inspired and motivated by their studies and follow their own intuition to become self-directed autonomous learners. In the words of Seligman (2012); "You go into flow when your highest strengths are deployed to meet the highest challenges that come your way". So, how can we as lecturers ensure we remain focused on developing pedagogies that encourage an inquisitive, student-driven experience within our course structure?

4. **How the session will run**

The workshop will commence with an ice-breaker and a brief five-minute introduction outlining the aims and purpose of the session and its activities. The Doctoral Case Study will provide a summary of the research findings about what motivates and engages today's students. This context inspired the game's construction. The workshop will invite lecturers to interact with a game designed to help them reflect on their own teaching practice. Working individually and in groups, participants will be invited to play a game in which they will share and review their teaching practice by responding to the questions on the 'prompt' cards.

The workshop will culminate in individual participants discussing and sharing what they have identified as opportunities to develop new and reviewed teaching practice that encourages student participation and learner autonomy. The session will include a final summary of the findings from the workshop and suggest future research opportunities.

5. **Intended audience, the learning outcomes and how I will engage them in the activity and 6. what can the participants take back to their own institution?**

This workshop is predominantly aimed at lecturers from any discipline, both established and new, who may wish to challenge their preconceived understanding of what motivates and engages students today. This is an opportunity to take time to question and debate what works and take a playful, intuitive approach to creating a set of new ideas that may inspire a fresh approach to facilitate increased student participation and autonomous learning.

Participants will be able to take away with them a handout summarising the findings from the Case Study research together with their own Pedagogy Action Card. This will help them recall their own reflections and the conversations with fellow participants that led them to determine how they might enhance their teaching practice.

Appendix D 'Pedagogy Action Card' Workshop Plan

'How can curious, playful thought incite intuitive pedagogy?
A workshop developed by Jane Bartholomew

00.00 ICE BREAKER: Place yourself next to the poster that most closely represents your experiences and interests… or ask for show of hands

And 2x introductory slides – set the scene, and the mood in the room.

When playing this game, you are invited to <u>celebrate</u> your practice and …

- **be reflective and recognise personal qualities when teaching**
- **share a constructive and creative attitude**
- **have a sense of humour**
- **be supportive yet questioning of others to encourage debate**
- **be open minded to identify opportunities to develop your practice**

Ref: Jenny Moon, J (2008) Critical Thinking: and exploration of theory and practice, Abingdon: Routledge.

00.05 Task 1 (30 seconds) – <u>'think back to when you were a student</u>' each person to take a pen/card set and write down your own response to the two questions on the corresponding card.

Respond to these two questions;

- What do you remember as being your best learning experience?
During my education, I was really inspired when….
- What motivated you when you were a student?
When I was a student, I was really motivated by…

00.10 Start Game and answer questions & CHECK FULL UNDERSTANDING OF RULE SHEET

RULES:

1. Take it in turns to share a story of when a teaching session went very well.

2. **7 mins Q & A** allocated time within which they need to tell their story whilst the other uses the relevant prompt cards to invite the storyteller to reflect more deeply on the experience.

3. **3 mins conversation - OBSERVER** to invite conversation and share thoughts whilst Educator writes down ideas for ACTIONING

00.40 Overview of ProfDoc research & reconnect with the TITLE of session

00.50 Share ideas from reflections and actions

00.55 Thoughts for further research and questions

00.59 Thank you

Appendix E 'Pedagogy Action Card' Game: Rule Sheet

Objectives of the Game:

- To develop a heightened awareness of the factors that influence students to become engaged and motivated when learning.
- To reflect on teaching approaches and develop your own Pedagogy Action Pack of cards!

Teams of 3 – Take the opportunity to work with people you don't know.
The traditional Playing Cards are blank for your own use. Develop your own 'PAC' cards as the game progresses. Write down actions and ideas as they occur. *(It shouldn't detract from the flow of the game: it is time-bound!)*

STEP 1: Each player takes one white 'Role' card – In the 1st round, you will either be the '**Educator'**, '**Quizmaster'** or '**Observer'**. The roles will be rotated in the 2nd and 3rd round, so you each have the opportunity to develop your own Pedagogy Action Cards (PAC) whilst in the role of '**Educator**'.

Quizmaster (time-keeper)	**Educator**	**Observer**
Required skills and attributes:	*Required skills and attributes:*	*Required skills and attributes:*
Organised **Calm** **Supportive**	**Intuitive** **Honest** **Reflective**	**Good listener** **Reflective** **Lateral thinker**

STEP 2: To play the game…

Role	Instruction	Time
Educator	**You start the game…**Think of a specific teaching session that went really well and very briefly describe it to the others.	**30 secs**
Quizmaster **Educator** **Observer**	Using your **prompt cards** in colour and number order **BLUE-factual**, **RED-active**, then **GREEN-reflective**, ask the 'Educator' all of the questions in number order. ***(Try not to start a conversation!)*** Answer each of the questions that the Quizmaster asks you. Silently observe the *Question and Answer* session. Make some notes on the conversation and include your own thoughts, observations and ideas about learning & teaching, considering both the teacher's and student's perspectives.	**7 mins**
Observer **All**	Lead the team's 3 minute discussion by sharing your reflections to start the conversation. Identify and agree a range of Actions that can be written up on **PACs** for the Educator to take away from this session.	**3 mins**

STEP 3: Rotate roles and repeat game twice more. Only 10 minutes each per round!

Appendix F 'Pedagogy Action Card' Game: Prompt questions

The questions have been designed to be delivered in this order.

This provides the Observer and the Quizmaster with a logical flow of information to assist them in undertaking their roles.

It also ensures the 'Educator' provides examples relating to their effective teaching.

FACTUAL prompt questions: These identify the relevant contextual information.

1	2	3	4	5
Describe the mode of delivery.	**How did you know that the students were interested in the session?**	**How did you challenge the students?**	**How did you know it went well?**	**Did you ask the students for any feedback?**

ACTIVE prompt questions: These focus on the students' participation in class.

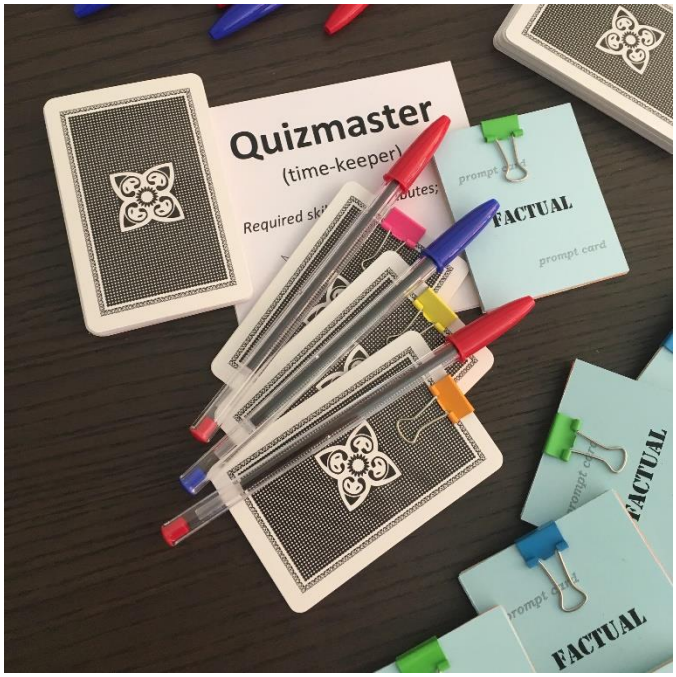
6	7	8	9	10
Did the students solve any problems as part of the session?	**Did students spend time working on their own?**	**Did students share their thoughts with their peers?**	**Did the students ask questions?**	**Did students have the opportunity to test or practice their learning?**

REFLECTIVE prompt questions: These invite reflections about aspects of the event.

11	12	13	14	15
How did the session make you feel?	**How well did the students participate?**	**From a learning perspective, did you notice students responding in different ways?**	**What suggestions would the students make to improve the session?**	**On reflection, what would you change for next time?**

Appendix G ‘Pedagogy Action Card’ Game: Reflection

The game consisted of pre-prepared prompt cards that invited deep analysis of participants’ examples of a recent teaching experience to engage the team in discussion and share creative solutions to increasing student participation and developing motivational pedagogies. The game itself was simply constructed using readily available objects, including blank playing cards:



18 participants chose to attend the workshop, including Learning and Teaching managers, university lecturers, schoolteachers and educational researchers:

Appendix H 'Pedagogy Action Card' Game: Workshop PowerPoint

These slides support the delivery of the PAC Game, together with the content of the workshop's 'Session Plan' (Appendix XVIII) and the participant's 'Rule Sheet' (Appendix XIX).

Change roles for the last round!

9

Professional Doctorate in Education

How well do institutions and educators understand the levels of motivation, autonomy and engagement of the contemporary learner?

'gaps between student survey responses and faculty perceptions'

Coates and McCormick, 2014

10

Case Study – *Qualitative Research using Grounded Theory methodology*

Part One: **Student Narratives**

25 final year students wrote down their personal stories;

'At some point in your education it is likely that you will have experienced a point when you felt completely engaged and motivated by what you were doing – can you tell me about it?
Write down the thoughts as they come to you and include as much detail as you can remember.'

Aim: To uncover the contributing factors that enabled students to experience high levels of motivation and engagement with their learning.

Part two: **Semi-structured Interviews**

27 individual semi-structured interviews with final year students, lecturers and managers from 3 different institutions on the subjects of student motivation, student engagement and student autonomy in Higher Education.

Aim: To obtain a greater understand of the similarities and differences of opinions between the students, lecturers and managers about what motivates and engages students in higher education today.

11

Grounded Theory is an inductive, analytical technique that allows the researcher to observe themes and patterns that are emerging from the qualitative data (Glaser & Strauss, 1967; Strauss & Corbin 1990; Bowen 2006; Mishler, 2009; Yin, 2014).

In second year we all took part in a live project. Initially we were put into groups – and I couldn't think of anything worse! Over the course of the project there were ups and downs, obviously. But towards the end of the live industry project, the pressure started to build and the pace of everything we were doing quickened. Originally I thought pressure did not do anything good for me, but this example proved otherwise. (7) The group really started to bond and our work became more cohesive, each sample linking to the next. I was working with imagery that wasn't really my style and using fabrics I had never found interesting before – but in this moment I loved what I was doing. The pressure meant I didn't second guess myself, I just DID. I got over issues quicker, resolved them. I was producing samples (better samples) in the last week that I loved more than the ones that had taken me an age to produce. I couldn't wait to get into Uni

Excerpt from one of the student's stories...

My sensory perceptions of the individual student's experience heightened as I continued to immerse myself in the memories depicted in their personal stories. I did this by inhabiting their world and 'scrutinising *the material*' (Griffin and May, 2012).

I combined an initial coding process with that of a more intuitive 'analytic procedure of constant comparison' (Glaser & Strauss, 1967; Pope, Zeldland and Mays, 2000)."

12

Themes	Factors
Motivation	Novel/challenging activity Personal determination/passion Focus on a single activity Learning environment Learning by themselves Industry-related experience Teamworking Experimenting/taking risks Selected to participate
Enhanced engagement	Learning community Teaching quality Freedom to play/experiment Alternation (by others) of capability Final return
Student-centric	Fun to be in education Learning styles Comments relating to theme
Impact	(-) Impacted on future plans (+) Increased personal satisfaction levels (+) Inspiring new knowledge/skills/practice (+) Increased self-awareness (+) Inspired to do more (+) Increased confidence (+) Had positive impact on others

'I was shocked at how easy and obvious things could be if they are clearly taught and explained to you'

'She [teacher] never made me feel stupid even if I was really struggling, it is important for the teacher to have patience'

'What also motivated me was the fact that my tutors would push me and make me get the most out of my ideas'

'one to one support helped kick me into doing the work'

'talking on board constructive criticism was useful in exploring new ideas'

'[The teacher] had a very open approach to teaching, not forcing her opinion but advising'

13

Themes	Factors
Motivation	Novel/challenging activity Personal determination/passion Focus on a single activity Learning environment Learning by themselves Industry-related experience Teamworking Experimenting/taking risks Selected to participate
Enhanced engagement	Learning community Teaching quality Freedom to play/experiment Alternation (by others) of capability Final return
Student-centric	Fun to be in education Learning styles Comments relating to theme
Impact	(-) Impacted on future plans (+) Increased personal satisfaction levels (+) Inspiring new knowledge/skills/practice (+) Increased self-awareness (+) Inspired to do more (+) Increased confidence (+) Had positive impact on others

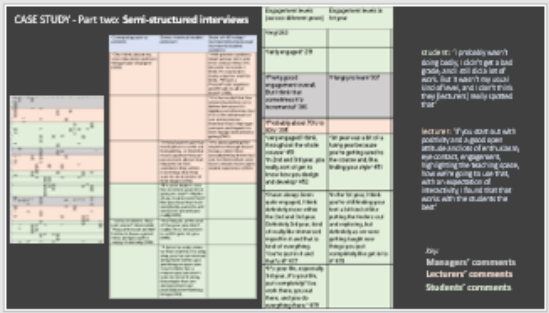
'when you are doing a project by yourself, it can be easy to feel lost, particularly as [I am] someone who is generally very anxious...I often lose the sense of purpose for why I am doing things'

'Being shown how to use something helps as I learn quite visually and kinetically'

'I benefit from one to one support more than being taught in a large class'

14

CASE STUDY - Part two: **Semi-structured interviews**



student: 'I probably won't doing badly, I don't get a bad grade, and I still do a lot of work. But it won't be my usual kind of level, and I can't tell my [lecturer] really spotted that'

lecturer: 'If you start out with positivity and a good open attitude, a lot of enthusiasm, high context, engagement, highlighting the teaching space, how we're going to use that, with an expectation of interactivity, I found that that works with the students the best'

Key:
Managers' comments
Lecturers' comments
Students' comments

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Factors that affect students' motivation, engagement and autonomous learning habits...

Opportunity for course teams to consider whether their curriculum provides;

- Regular challenges / develop problem solving skills
- Learning experiences that develop resilience / determination / criticality
- Time to focus on a single activity
- Team-working
- Peer learning opportunities
- Ways of broadening their passion for the subject
- Freedom to play/experiment/take risks
- Encourage students to determine their own reading
- Industry-related experience

Opportunity for course teams to consider enhancing the following;

- Learning environments
- Learning community
- Sense of belonging
- Mentoring systems to support personal development

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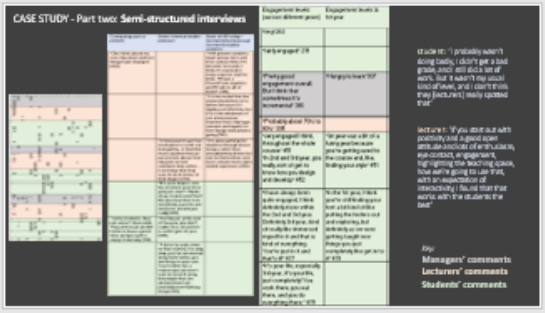

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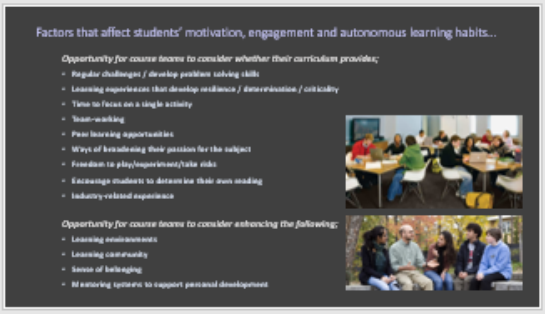

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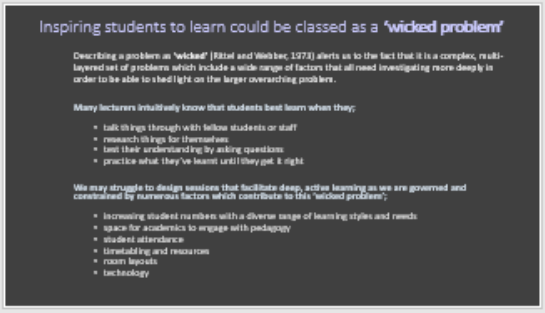

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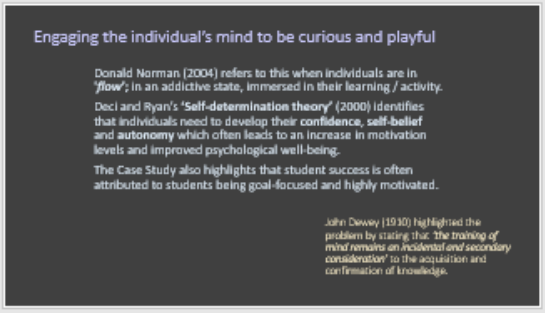

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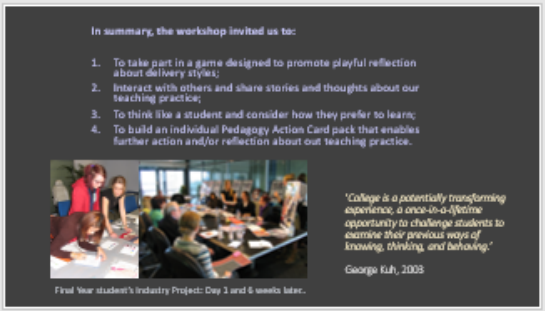

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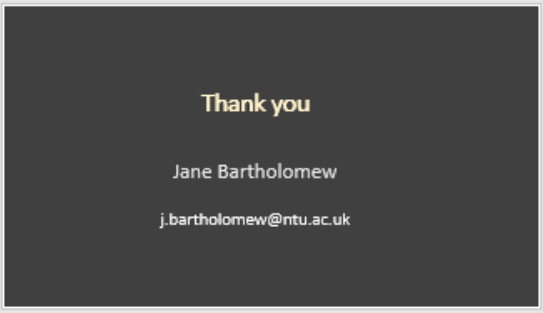

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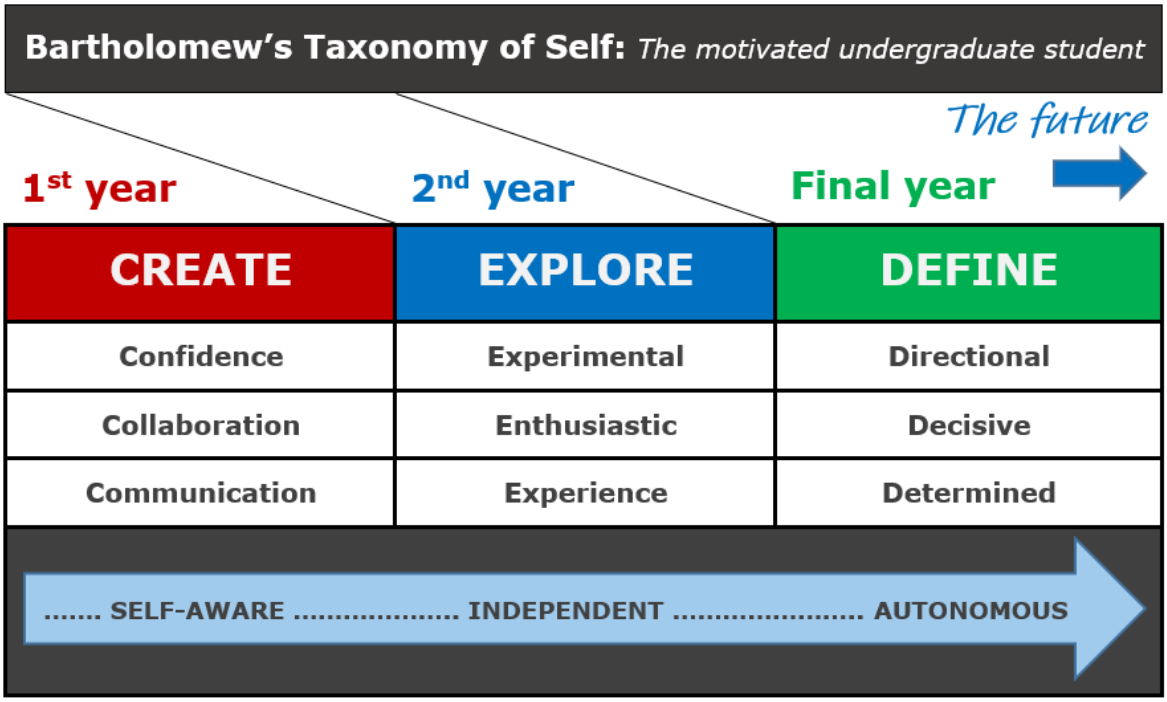
Appendix I Bartholomew's Taxonomy of Self: A user guide for lecturers

Enabling Student Autonomy…

Students arrive in higher education with a *unique* set of skills and experiences. There is no *one-size-fits-all* approach to personal development.

The natural psychological journey, from adolescence to adulthood *(based on a typical student's age, from 18 to 22 years)*, confirms students need to develop their independence and develop *autonomy* to prepare them for *learning* and *life*.

Step one is to become self-aware through *evaluation* and *reflection*. Building confidence, working collaboratively and developing effective communication skills increases motivation levels. This inspires students to develop their autonomy by questioning and defining what they might want from their futures.



Lecturers and course teams – *in considering this Taxonomy…*

- **Question how the curriculum content and the choice of pedagogies create confident, collaborative, communicators who become enthusiastic learners, who *all* take an experimental and exploratory approach to *experiencing* higher education. Then investigate to what extent *all* final year students make their own decision and show determination in deciding which direction they are to travel in next.**
- **Consider ways to encourage students to reflect upon their existing levels of independence. Then facilitate ways to support students in proactively identifying the factors preventing them in engaging with personal development planning, as they work toward developing *autonomy*.**

Appendix J Student Engagement, Staff-student Partnership

The literature review involved the scrutiny of numerous texts specifically and more broadly relating to 'Student Engagement'. The wordcount limit, 33,000 for Document Five, demanded that a carefully selected set of literature needed to be removed and placed in the appendices for additional context.

> *"The concept of student engagement is based on the constructivist assumption that learning is influenced by how an individual participates in educationally purposeful activities. Learning is seen as a 'joint proposition'… however, which also depends on institutions and staff providing students with the conditions, opportunities and expectations to become involved".*
>
> Coates (2005: 26)

Additional context and information

The United States of America (USA) first trialled the NSSE (National Survey of Student Engagement) with seventy-five institutions (NSSE, 2001). It was then rolled out to all Colleges from the following year and is still in operation today, following a number of modifications. The educational researchers responsible for the development of the NSSE were Alexander Astin, Arthur Chickering, George Kuh and C. Robert Pace (NSSE, 2001). The common goal was to provide quantitative and qualitative data to support individual institutions to identify enhancement projects to improve the student's overall learning experience in higher education. Kuh became the principal voice for the NSSE and continues to work on the project, publishing numerous articles since 1999. These educational researchers identified how they might examine the impact factors that affected students ability to become fully involved in their college education (Kuh, 2001b, 2016; Pascarella and Terenzini, 1991; Krause, 2005; Carini *et al*., 2006; Kandiko and Mawer, 2013; Nygaard *et al.*, 2013; Dunne and Owen, 2013; Coates and McCormick, 2014; Bryson, 2014a, 2014b; Kuh *et al.,* 2017; Zepke, 2015, 2018). The NSSE has provided policymakers and institutions in the USA with rich, detailed data confirming the positive impact of student engagement-related initiatives on the students' college experience. Other countries have focused on the student experience data and adapted the NSSE for their own use, including Australasia, Canada, China, Ireland, New Zealand, South Africa, Japan and Korea (Coates and McCormick, 2014).

Some researchers attribute 'student engagement' to the process of engaging students in educationally purposeful activities (Kuh, 2001b; Krause, 2005; Coates, 2010). Others have investigated the link between students' levels of engagement with the acquisition of social skills (Chickering and Gamson, 1987; Weidman, 1989; Tinto, 1997, 2012; Bandura, 2001, 2008, 2016), emotional development (Popenici, 2013) and developing a sense of belonging and connectedness (Baumeister and Leary, 1995; Bernstein *et al*., 2006; Thomas, 2012; Zepke, 2015; Vossensteyn *et al*., 2015; Humphrey and Lowe, 2017; Thomas *et al*., 2017).

There has also been research undertaken about pedagogy and its impact on students' engagement (Pace, 1984; Pascarella and Terenzini, 1991; Kolb, 1984, 2015; Tinto, 2012; Pickford, 2016), academic achievement (Carini *et al.*, 2006; Coates, 2005, 2010) and developing academic relationships that include staff and students working together on 'partnership' projects (Millard *et al*., 2013; Rowe *et al*., 2013; Dunne *et al*., 2017; Bovill, 2015; 2020). In addition, other researchers have inquired about the political and economic drivers that impact institutional policy which affect the understanding of the 'student engagement' phenomenon (Coates, 2005, 2010; Zepke, 2015, 2017, 2018; Monbiot, 2016; Hazelkorn *et al.*, 2018; Kassidy *et al.,* 2019; Kandiko Howson and Buckley, 2020).

Other researchers with social science backgrounds focussed on the importance of developing students socially as part of their higher education experience (Chickering and Gamson, 1987; Tinto, 1997, 2012; Boyer, 1990; Pascarella and Terenzini, 1991; Bandura, 2001, 2008, 2016) and contributed to the early understanding of what constituted 'student engagement'. In the late 1990s, in America, there was a growing awareness amongst scholars that there were a wide range of factors affecting student's levels of engagement with their studies (Allen, 1999; Kuh, 2001a, 2003, 2006, 2007; Carini *et al.,* 2006). This sparked the national, then international interest in the phenomenon referred to as 'student engagement'. Many researchers contributed to better understanding the phenomenon (Astin, 1984; Pascarella and Terenzini, 1991; Kuh, 2001a, 2003, 2017; Krause, 2005; Coates, 2005; Thomas, 2012, 2017; Kahu, 2013; Nygaard *et al*., 2013; Healey *et al.*, 2014; Coates and McCormick, 2014; Zepke, 2015). In the UK, pivotal literature reviews to better understand 'student engagement' were published (Little *et al.,* 2009; Trowler, 2010; Thomas, 2012; van der Velden, 2014). The HEA, (now known as AdvanceHE) and RAISE (Researching, Inspiring, Advancing, Student Engagement) organise annual conferences that facilitate discussions and research opportunities to progress the learning and teaching agenda to identify ways to engage students in their learning.

Coates (2007) laid the foundations for the purpose of the Australasian Survey of Student Engagement (AUSSE) stating the results should be used by individual institutions to promote conversations about student engagement in educationally appropriate ways. In 2008, The AUSSE was launched following the realisation that 33% of students had considered giving up their studies at some point during their higher education experience (Coates, 2010). Coates described the NSSE as "a practical lens" (2010: 2) through which institutions could begin to respond to the "significant dynamics, constraints and opportunities facing higher education institutions". In 2012, inspired by the enhancements to the USA's NSSE, the AUSSE incorporated internship and study abroad opportunities and integrated career readiness initiatives into its next phase, also christening it "High-Ordered Thinking" (AUSSE, 2012).

In 2009, the UK's HEFCE review (Little *et al.,* 2009), in an attempt to better understand the term 'student engagement', observed that the emphasis was unfortunately being placed on quality assurance processes, encouraging institutions and courses to 'close the loop' on acquiring students' feedback about their course and university, instead of focusing its energies on the alternative meaning; to engage students more effectively in their learning through "creating a cohesive learning community of teachers and learners" (Little *et al.,* 2009: 13).

'Engagement' is identified as a psychological process (Harrison, 2013: 53) comprising three distinct dimensions; behavioural, affective and cognitive (Fredrickson and Joiner, 2002; Harrison, 2013; Kassidy *et al.,* 2019). Students who behaved as expected and responded to normal directives like attendance were described as having 'behavioural' engagement. 'Affective' engagement denoted those who invested emotionally in their education and felt a 'sense of belonging' and those who invested time and effort striving for the best grades possible demonstrated a 'cognitive' approach to engagement (Harrison, 2013).

In the USA, Tinto (2012) explored *rethinking institutional action* identifying four conditions that would positively affect students' higher education experience: meet students' own expectations; improve the support they receive; define the quality of assessment and feedback processes; encourage student's own involvement (more commonly referred to as engagement) in academically and socially engaging situations with lecturers and peers.

Reeve (2013: 581) identified the three recognised signs of engagement, often teacher-induced, as "behavior, emotion, and cognition". He claimed; "agentic engagement" is the fourth dimension that is student-driven, often evident in pro-

active students ahead of any learning taking place, identified as "student-initiated, proactive, intentional, collaborative, and constructive action" (p.581).

In addition to this, Patton (2019, n. p.) suggested managers and lecturers should investigate the needs and aspirations of marginalised student groups and examine the "depths and diversity of students' identities". This would determine how institutions could work with *all* students to enhance specific engagement-related needs. Patton suggested research projects should therefore clearly identify the specific groups by asking the following 4 questions:

1. "Who are the students?
2. In what are they engaging?
3. Where is the engagement occurring?
4. With whom are they engaging?"

The meaning of the phrase 'student engagement' continued to be questioned in higher education. Zepke (2018) undertook a comprehensive review about the differing perspectives about the meaning, concluding a lack of consistency in how the phrase was being interpreted and applied. He called for a new forward-thinking approach that capitalised on the importance of students developing 'criticality' and 'agency' to enable them to determine their own interests whilst learning and obtaining knowledge.

Staff-Student Partnership

The link between 'engagement' and 'staff-student partnership' is identified as providing psychological benefits to the student contributors (Harrison, 2013). Staff and students working together develops 'affective' approaches that often lead to 'cognitive' development in the participants (Harrison, 2013).

The appetite for staff and student 'partnership' work has increased over the last decade with Healey *et al.* (2014) coining the phrase 'partnership learning communities'. Recommendations from the 'student engagement' literature has highlighted the need for students to build effective relationships with staff to improve both their higher education experience (Kuh, 2001a; Thomas, 2012; Vaughan and Williams, 2013; Bovill *et al*., 2015; Humphrey and Lowe, 2017; Kuh *et al*., 2017) and feelings that they 'belong' to their course and institution (Baumeister and Leary, 1995; Bryson, 2014a).

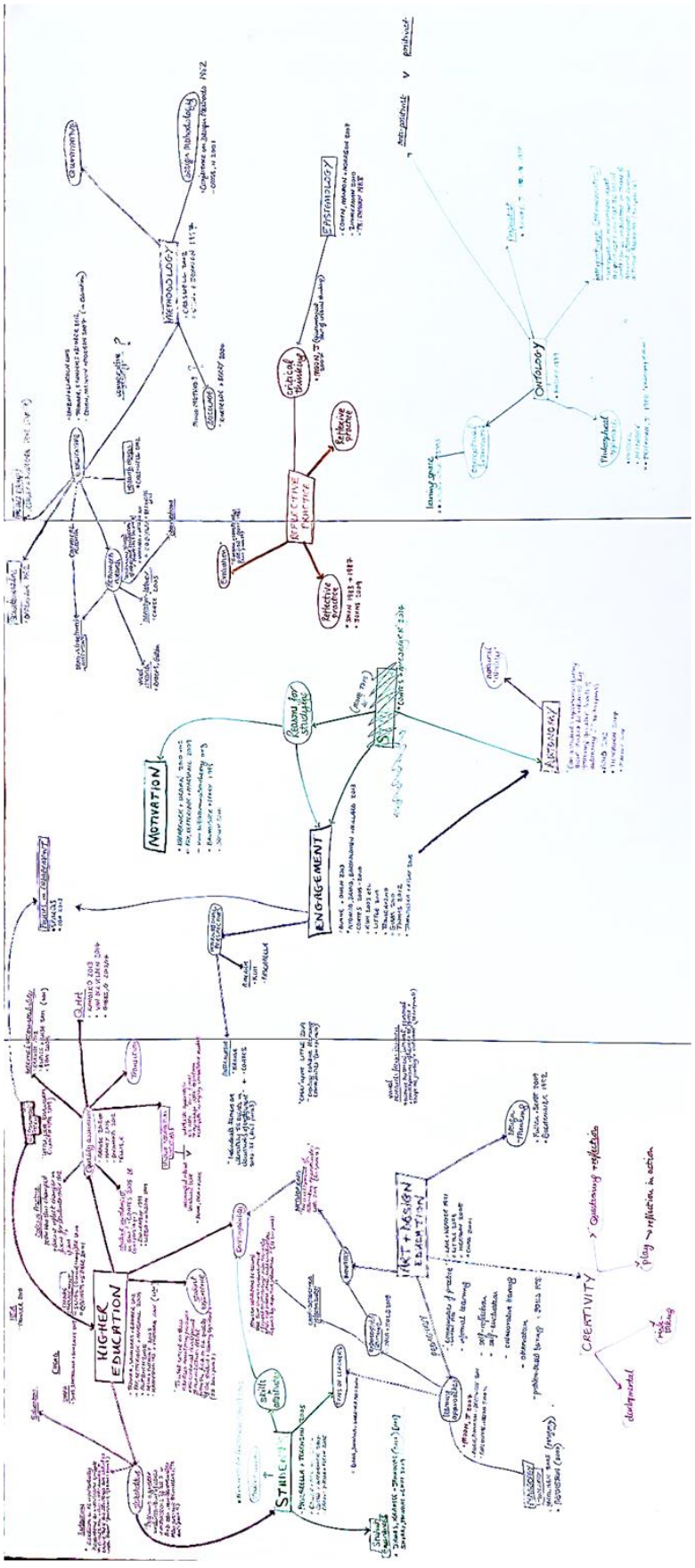
Burns (2013: vii) called for this initiative to be built into HE policy which is now referred to as 'The Student Engagement Partnership' (TSEP, n.d.) which is run by the NUS and jointly funded by HEFCE, Guild HE, Association of Colleges (AoC) and the QAA. This initiative invites stakeholders to work together and empower students to shape their own higher education experiences (TSEP, n.d.). In Scotland, SPARQS (2019: 6) promotes "partnership as a journey rather than a definitive end point" and confirms it contributes to students' sense of belonging.

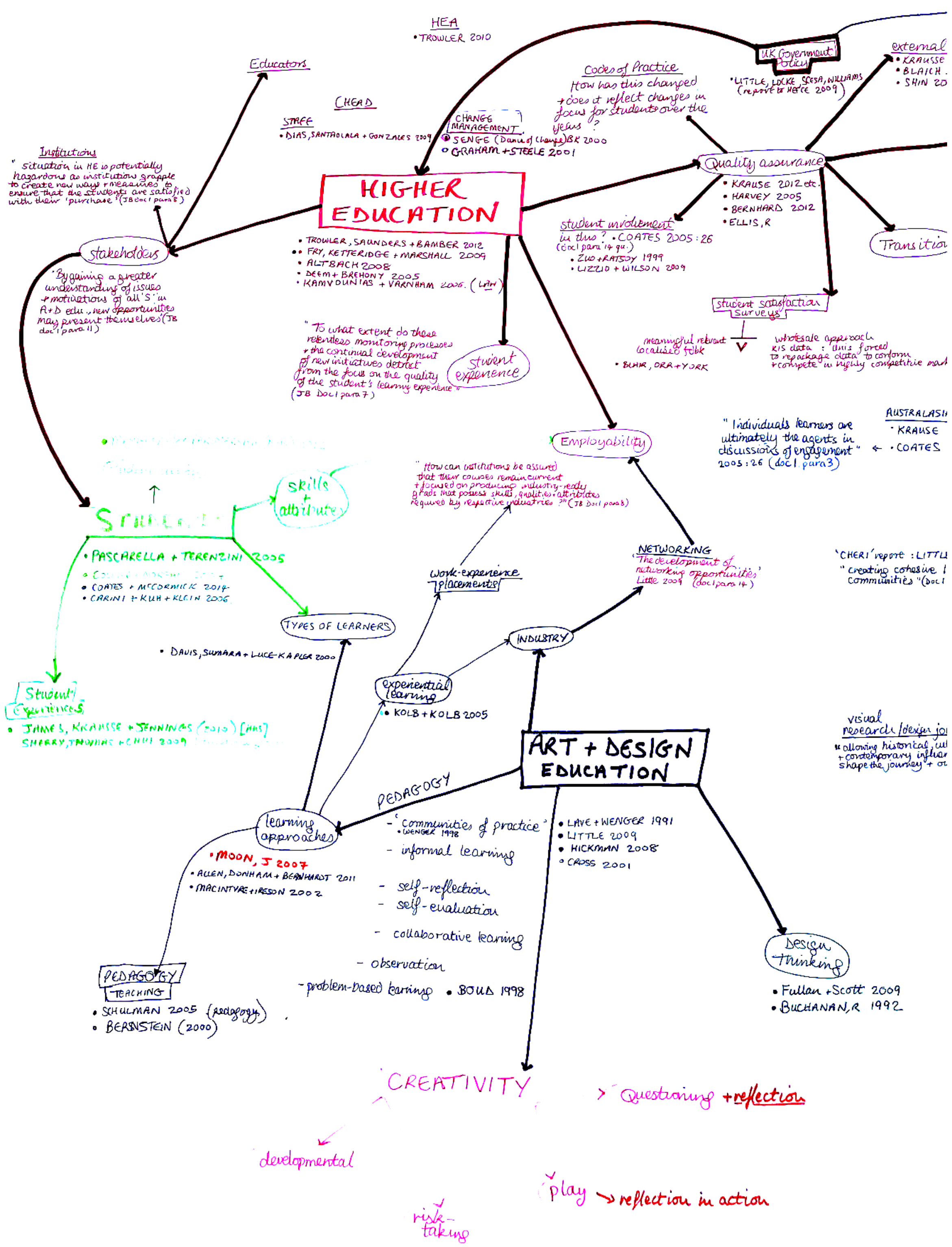
From a UK HE policy perspective, the HEA (Harrison *et al*., 2014) also launched a 'Partnership in Learning and Teaching' initiative to determine how staff and students could build learning communities (Harrison *et al*., 2014). The framework's principles included: to reflect on and evaluate the effectiveness of the partnership and its shared values; identify who will benefit; provide opportunities for honest and open dialogue; support levels of innovation and risk-taking and identify responsibilities to ensure the partnership works. The QAA (2018a: 5) also supported student-staff partnership initiatives and urged courses and institutions to embed this initiative into quality and enhancement policy and practice. They also advised that project proposals should acknowledge that participants will bring "legitimate, but different, perceptions and experiences" to the experience.

Osborne *et al.* (2016: 641) described 'co-production' as an "intrinsic process of interaction" between the service provider and the customer, describing those involved being "at the heart of co-production". They determined that students becoming involved in the 'co-creation' of projects would develop their interpersonal skills which would *add value* by positively affecting society and their own ability to construct knowledge. Tong (2018: 3) believed staff-student partnership projects provided opportunities for "students to exert collective influence by sharing their unique perspectives on learning and teaching beyond their classrooms and institutions".

Bovill (2020: 1026) observed that the benefits of 'whole-class' *co-creation of learning* increased student participation, interaction and contribution, encouraging "greater student agency". However, co-construction of learning is not a new phenomenon, but a reignited one as Freire (1921) described it as staff and students working together, as "authentic education"; "[It]*is not carried on by "A" for "B" or by "A" about "B," but rather by "A" with "B" "* (Freire, 2005 [1921]: 93).

Appendix K Concept Mapping




HIGHER EDUCATION
ART + DESIGN EDUCATION
HEA
• TROWLER 2010
Educators
CHEAD
STAFF
• DIAS, SANTAOLALA + GONZALES 2009
CHANGE MANAGEMENT
• SENGE (Dance of Change) BK 2000
• GRAHAM + STEELE 2001
Codes of Practice
How has this changed + does it reflect changes in focus for students over the years?
UK Government Policy
"LITTLE, LOCKE, SCESA, WILLIAMS (report to HEFCE 2009)
external
• KRAUSE
• BLAICH
• SHIN 20
Institutions
" situation in HE is potentially hazardous as institutions grapple to create new ways + measures to ensure that the students are satisfied with their 'purchase' (JB Doc1 para 8)
stakeholders
"By gaining a greater understanding of issues + motivations of all 'S' in A+D edu., new opportunities may present themselves (JB doc1 para 11)
• TROWLER, SAUNDERS + BAMBER 2012
• FRY, KETTERIDGE + MARSHALL 2009
• ALTBACH 2008
• DEEM + BREHONY 2005
• KAMVOUNIAS + VARNHAM 2006 (LAW)
Quality assurance
• KRAUSE 2012 etc.
• HARVEY 2005
• BERNHARD 2012
• ELLIS, R
student involvement in this? • COATES 2005:26 (doc1 para 14 qu.)
• ZUO + RATSOY 1999
• LIZZIO + WILSON 2009
Transition
student satisfaction surveys
meaningful relevant localised talk
• BLAIR, ORR + YORK
wholesale approach KIS data: unis forced to repackage data to conform + compete in highly competitive mark
"To what extent do these relentless monitoring processes + the continual development of new initiatives detract from the focus on the quality of the student's learning experience" (JB Doc1 para 7)
student experience
Employability
"How can institutions be assured that their courses remain current + focused on producing industry-ready grads that possess skills, qualities + attributes required by respective industries?" (JB Doc1 para 8)
"Individuals learners are ultimately the agents in discussions of engagement" 2005:26 (doc1 para3)
AUSTRALASIA
• KRAUSE
• COATES
STUDENT
skills + attributes
• PASCARELLA + TERENZINI 2005
• COATES + MCCORMICK 2014
• CARINI + KUH + KLEIN 2006
TYPES OF LEARNERS
• DAVIS, SUMARA + LUCE-KAPLER 2000
Student Experiences
• JAMES, KRAUSE + JENNINGS (2010) [AUS]
SHERRY, THOMAS + CHUI 2009
work-experience placements
NETWORKING
"The development of networking opportunities" Little 2009 (doc1 para 14)
'CHERI' report: LITTLE
"creating cohesive communities" (Doc1
INDUSTRY
experiential learning
• KOLB + KOLB 2005
visual research/design jo
"allowing historical, cu + contemporary influe shape the journey + o
PEDAGOGY
learning approaches
• MOON, J 2007
• ALLEN, DONHAM + BERNHARDT 2011
• MACINTYRE + IRESON 2002
- 'Communities of practice' • WENGER 1998
- informal learning
- self-reflection
- self-evaluation
- collaborative learning
- observation
- problem-based learning • BOUD 1998
• LAVE + WENGER 1991
• LITTLE 2009
• HICKMAN 2008
• CROSS 2001
Design Thinking
• Fullan + Scott 2009
• BUCHANAN, R 1992
PEDAGOGY
TEACHING
• SCHULMAN 2005 (pedagogy)
• BERNSTEIN (2000)
CREATIVITY
Questioning + reflection
developmental
play → reflection in action
risk-taking

Appendix L Ethical Approval Checklist: Professional Doctorate, NTU

Professional Doctorate Courses
Ethical Approval Checklist

Form B must be signed off by the research student, one member of the supervisory team, and a course leader, to signify that the proposed research conforms with good ethical principles and standards, before commencing any research in preparation for **Documents 3, 4 or 5** within any of the Ed D/D Soc Prac/D Legal Prac courses.

Assurance that all research will conform with good ethical standards is provided by the student when signing this form. Please complete this document following the Ed D/D Soc Prac/D Legal Prac courses ethical approval guidelines.

Award title **Delete as appropriate*	Doctor of Education
Cohort	Jan 2013
Research Student's Name	Susan Jane Bartholomew
Project title	How well do institutions and educators understand the levels of motivation, autonomy and engagement in the contemporary learner?
Supervisors (List Lead supervisor first)	1. Iryna Kuksa 2. Ruth Richards 3. Adam Barnard
Date	28th September 2015
Identify any questions in the completed form which indicate that approval by PDREC or, from 2015, its successor is required.	none

At the end of each section, it is indicated whether ethical approval must be sought from the Professional Doctorates Research Ethics Committee (PDREC) or, from 2015, its successor.

1. Research Student

Section OA I: Familiarisation with policy

Please confirm if you are fully acquainted with policy guiding ethical research:

• NTU research ethics policy and code of practice for research, and the procedures for ethical approval on the Ed D/D Soc Prac/D Legal Prac courses.	Yes	
• The guidelines for ethical research promulgated by a professional association, as appropriate	Yes	
• The Regulations for the Use of Computers (*see* NTU website)	Yes	
• Guidelines for Risk Assessment in Research (Appendix 2)	Yes	

If you answered **NO** to any of these questions, please note that you must study these guidelines and regulations before proceeding to complete the remainder of this form.

Section OA II: External Ethical Review

OB.1 Has a favourable ethical opinion already been given for this project by an NHS or social care research ethics committee, or by any other external research ethics committee[1]? An external research ethics committee means any research committee *other* than the PDREC at Nottingham Trent University (or from 2015, its successor). Submission of this form is *not* a submission to an external research ethics committee.		No
OB.2 Will this project be submitted for ethical approval to an NHS or social care committee or to any other external research ethics committee[2]? An external research ethics committee means any research committee *other* than the PDREC at Nottingham Trent University (or from 2015, its successor). Submission of this form is *not* a submission to an external research ethics committee.		No

If you answered **YES** to either of these two questions, please sign the declaration at the end of the form and submit it (together with a letter confirming ethical approval from the external committee) before starting any research.

If you answered **NO** to both questions, please proceed to Section A

[1] This includes the research ethics committee of another academic institution.
[2] This includes the research ethics committee of another academic institution.

Section A: Investigators

A.1. Have you attended the Ed D/D Soc Prac/D Legal Prac courses workshops 1 and 2 or attended other award-bearing or training courses on research ethics?	YES	
A.2. Are you in regular contact with your supervisory team?	YES	
A.3. Can you confirm that you are **NOT** expecting to undertake physically invasive procedures (not covered by a generic protocol) during the course of the research?	YES	
A.4 Can you confirm that you will **NOT** be in a position of authority that may compromise the integrity of participants (e.g. a member of academic staff using his/her students, or a manager using subordinates as participants)?	YES	

If you answered **NO** to any of questions A1-A.4, an application for ethical approval needs to be made to the PDREC or, after 2015, its successor.

.

Section B: Participants & Method/Procedures

B.1 Does the research involve vulnerable participants? If **not**, go to Section C

B.2 If the research does involve vulnerable participants: will participants knowingly be recruited from one or more of the following vulnerable groups?

• Children under 18 years of age		No
• People over 65 years of age who are perceived to be vulnerable		No
• Pregnant women		No
• People with mental illness		No
• Prisoners/detained persons		No
• Other vulnerable group		No

- please specify: _____

B.3 Have you been asked to obtain a Disclosure and Barring Service (DBS) check as a condition of access to any source of data in the UK for this document?		No

B.4 To the best of your knowledge, please indicate whether the proposed study:

• Involves procedures likely to cause physical, psychological, social or emotional distress to participants		No
• Is designed to be challenging physically or psychologically in any way (includes any study involving physical exercise)		No
• Exposes participants to risks or distress greater than those encountered in their normal daily life		No
• Involves the use of hazardous materials		No

If you have answered **YES** to any of questions B1-B4, an application for ethical approval needs to be made to the PDREC or, after 2015, its successor.

Section C: Observation/Recording

C.1 Does the study involve data collection, (including but not limited to the observation or recording of participants)? Note that data collection includes the re-use of material originally collected for a non-research purpose (e.g. client or student data already in your possession).	Yes	
C.2 Will those contributing to the data collected or the appropriate authority, be informed that the data collection will take place?	Yes	

If you have answered **NO** to question C.1, because you are not undertaking empirical work, proceed to the declaration at the end of this form If you have answered **NO** to question C.2, an application for ethical approval needs to be made to the PDREC or, after 2015, its successor.

Section D: Consent and Deception

Informed Consent & Data Withdrawal

D.1 Will participants, or the appropriate authority, be fully informed of the objectives, and of all other particulars of the investigation (preferably at the start of the study, but where this would interfere with the study, at the end)?	Yes	
D.2 Will participants, or the appropriate authority, be fully informed of the use of the data collected (including, where applicable, ownership of any intellectual property arising from the research)?	Yes	
D.3 For detained persons, members of the armed forces, employees, students and other persons who may not be in a position to give fully independent consent, will care be taken over the gaining of freely informed consent?	Yes	
D.4 Will participants, or the appropriate authority, be informed of their right to withdraw from the investigation at any time (or before a specific deadline) and to require their own data to be destroyed?	Yes	

If you have answered **NO** to any of questions D.1-D.4, an application for ethical approval needs to be made to the PDREC or, after 2015, its successor.

D.5 Does the study involve deception of participants (i.e., withholding of information and/or misleading participants) which could potentially harm and/or exploit participants?		No

If you answer **NO** to question D.5, please proceed to section E.

Deception

D.6 Is deception an unavoidable part of the study?	Yes	No
D.7 Will participants, or the appropriate authority, be de-briefed and the true object of the research revealed at the earliest stage upon completion of the study?	Yes	No
D.8 Has consideration been given to the way that participants, or the appropriate authority, will react to the withholding of information or deliberate deception?	Yes	No

If you have answered **NO** to questions D6-D.8 an application for ethical approval needs to be made to the PDREC or, a 2015, its successor.

Section E: Storage of Data and Confidentiality

Please see University guidance on https://www.ntu.ac.uk/intranet/policies/legal_services/data_protection/16231qp.html. If you are a member of NTU staff you can obtain direct access to this with your staff username and password. If you are not a member of NTU staff, please request of copy from your supervisor or course leader.

E.1 Will all information on participants be treated as confidential and not identifiable unless agreed otherwise in advance, and subject to the requirements of the law of the relevant jurisdiction?	Yes	
E.2 Will storage of data comply with the Data Protection Act 1998 and the law of any non-UK jurisdiction in which research is carried out??	Yes	
E.3 Will any video/audio recording of participants be kept in a secure place and not released for use by third parties?	Yes	
E.4 Will video/audio recordings be destroyed within six years of the completion of the investigation?	Yes	

If you have answered **NO** to questions E1-E4, an application for ethical approval needs to be made to the PDREC or, after 2015, its successor.

Section F: Incentives

F.1. Have incentives (other than those contractually agreed, salaries or basic expenses) been offered to you by any funder of the research to conduct the investigation?		No
F.2. Will incentives (other than basic expenses) be offered to potential participants, or the appropriate authority, as an inducement to participate in the investigation?		No

If you have answered **YES** to questions F1-F2, an application for ethical approval needs to be made to the PDREC or, after 2015, its successor.

The design of the participant information sheet/consent form and of any research instrument (including questionnaires, sampling and interview schedules) that will be used, have been discussed with my supervisor(s).	Yes	

Compliance with Ethical Principles

Please sign the declaration below, to confirm that this form has been completed to the best of your knowledge and after discussing the answers provided with your supervisor(s). If at any stage you have been asked to submit an application for ethical approval to the PDREC or, after 2015, its successor, please also complete and submit the appropriate form.

Signature of Research Student ..... Date 30th Sept 2015

Signature of Lead Supervisor ..... Date 08/10/2015

Signature of Course Leader ..... Date .....

Appendix M Case Study Part One: Students' stories - Participant Consent Form

Project title	**How well do institutions and educators understand the levels of motivation, autonomy and engagement in the contemporary learner?**
Researcher's name	**Jane Bartholomew**
Supervisor's names	**Iryna Kuksa and Ruth Richards**
Course	**Professional Doctorate in Education**

- ☐ I have read the Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.
- ☐ I understand the purpose of the research project and my involvement in it.
- ☐ I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- ☐ I understand that while information gained during the study may be published, I will not be identified personally, and my personal results will remain confidential.
- ☐ I understand that I will be audiotaped during the interview with physical outcomes photographed.
- ☐ I understand that data will be stored on a secure drive within Nottingham Trent University's provision and backed up on a portable hard drive stored in the researcher's home. The data will also be securely uploaded into research software specifically located on a computer and names of individual participants will be replaced by a number to ensure anonymity. Hardcopy outputs will be scanned and stored electronically with any names that might identify the participant removed.
- ☐ I understand that I may contact the researcher or one of the supervisors if I require further information about the research, and that I may contact the Graduate School's administrator at Nottingham Trent University if I wish to make a complaint relating to my involvement in the research.
- ☐ I understand that ethical clearance has been granted for this data collection by NTU.

Signed …… (research participant)

Print name …… **Date** ……

Contact details

Researcher:	Jane Bartholomew	j.bartholomew@ntu.ac.uk
Supervisors:	Iryna Kuksa *or*	iryna.kuksa@ntu.ac.uk
	Ruth Richards	ruth.richards@ntu.ac.uk
Administrator for the Graduate School	Dawn James	dawn.james@ntu.ac.uk

Appendix N Case Study Part Two: Interviews - Participant Consent Form

PARTICIPANT CONSENT FORM – document 4

Project title	**How well do institutions and educators understand the levels of motivation, autonomy and engagement in the contemporary learner?**
Researcher's name	**Jane Bartholomew,** Standards and Quality Manager & Principal Lecturer in Textile Design, Nottingham Trent Uni.
Supervisor's names	**Iryna Kuksa and Ruth Richards**
Course	**Professional Doctorate in Education**

- ☐ I have read this Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.
- ☐ I understand the purpose of the research project and my involvement in it.
- ☐ I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- ☐ I understand that while information gained during the study may be published, I will not be identified personally, and my personal results will remain confidential.
- ☐ I understand that I will be audiotaped during the interview.
- ☐ I understand that data will be stored on a secure drive within Nottingham Trent University's provision and backed up on a portable hard drive stored in the researcher's home. The data will also be securely uploaded into research software specifically located on a computer and names of individual participants will be replaced by a number to ensure anonymity. Hardcopy outputs will be scanned and stored electronically with any names that might identify the participant removed.
- ☐ I understand that I may contact the researcher or one of the supervisors if I require further information about the research, and that I may contact the Graduate School's administrator at Nottingham Trent University if I wish to make a complaint relating to my involvement in the research.
- ☐ I understand that ethical clearance has been granted for this data collection by NTU.

Signed …… (Research participant)

Print name …… **Date** ……

Institution ……

Contact details

Researcher:	Jane Bartholomew	j.bartholomew@ntu.ac.uk
Supervisors:	Iryna Kuksa *or* Ruth Richards	iryna.kuksa@ntu.ac.uk ruth.richards@ntu.ac.uk
Administrator for the Graduate School:	Dawn James	dawn.james@ntu.ac.uk

Appendix O Case Study Part One: Students' stories – Story's writing page

Student name:

At some point in your education, it is likely that you will have experienced a point when you felt completely engaged and motivated by what you were doing - can you tell me about it?
Write down the thoughts as they come to you and include as much detail as you can remember.

Just start by writing your thoughts here…

Appendix P Case Study Part One: Students' stories - Additional prompts for writing story

You might want to use this checklist to see if you've thought about it from lots of different perspectives...

What were you doing?

Were you on your own or with others?

How old were you?

Where were you?

How did you feel during this time?

How did you feel afterwards?

What was motivating you before you started, during it or after it?

How demanding was it?

Appendix Q Case Study Part One: Students' stories – Full stories with colour-coded quotations

25 stories written by final year textile design degree students about a time when they experienced high levels of motivation.

Story 1

In my 3rd term in 2nd year at NTU, doing final project, **I LOVED my project** – colours, screen, visual research, fabrics especially – and was **in the print room everyday just printing.** Wasn't worried too much about issues was **taking a lot of risks** etc. within my work. Also **things that I wasn't usually as confident in I was exploring and challenging myself with** much more such as CAD and exploring colour and scale much more.

My research and design work was not what I would usually do (eg. out of my comfort zone) so I have taken from those things I did, for example I have pursued my drawing style and use those styles much more. **(impact factor 5)**

Story 2

My Foundation course really cemented in me that I wanted to carry on with creative design in my future career. **My tutor at the time wanted us to experiment with mark making and large scale motifs using unusual objects and I loved it.**

I found drawing on A1 with my feet pretty odd but enjoyable and exciting. Painting and Scale became an integral aspect of my work after that week. **(5)**

The experimental approach of drawing large scale was quite freeing and pushed my design methods forward. **(5)**

My tutor then wanted us to work individually on a mannequin and think about how these designs would work on the body and stylise these into garments. This workshop made it all click that I wanted to do textiles, making me so invigorated about designing. **(4)**

Story 3

A point in my education when I felt completely engaged was during my second year at college in a Photoshop / CAD lesson where **I was being taught how to create pattern and how to manipulate images of my drawings/marks**. **I felt so**

engaged in this lesson because it was the first time I saw and realised how my designs and drawings could be used for a professional outcome.

I also really loved this time in my education because Photoshop and **working digitally was completely new to me and so it was demanding** but I felt I had achieved a lot during this period. **(5)**

What also motivated me was the fact that my tutors would push me and make me get the most out of my ideas/designs.

Story 4

It is a recent memory, a few weeks ago when **I joined a second year knit class to remind myself how to knit**. As I had not used the machine for two and a half years, I couldn't remember some of the basics, however this soon came back to me easily enough. **I felt completely motivated to learn this skill again without the need to do so**, but it is something I wanted to explore. To create a piece of knit with no particular faults, and **to learn new techniques and create something more technically challenging was incredibly satisfying**. It feels particularly demanding to go back to knitting as **you have all the frustration of learning the machinery, and the problems that can occur, all over again but this makes it more rewarding when it goes right**. I now feel like I am able to go ahead and tackle this skill to produce a cross-discipline collection and do it well. **(2)** To come back to university after a year away from studying makes it incredibly enjoyable to start learning again and gives me the focus and drive to take it as far as possible. **(4)**

Story 5

My best memory has to be the last project I did, in second year of college. I constructed a strait jacket with a print based on artists from Bethlehem Hospital. The project came together so well and creating the frustrated/scratchy marks for the print, is when I realised I wanted to do Textiles at university. **(4)**

The final garment was walked down our college catwalk. I remember some of the other students found it quite odd and didn't really get it. That was when I realised my style wasn't very pretty or conventional. **(7)**

It was an end of year project and therefore I felt pressured for the end result to be good for future jobs/uni.

After finding out I achieved Distinction, Merit, Merit I was really proud of myself. **(6)**

I was 18, happy and apprehensive for the future. **(4)**

Story 6

First year of college, when we first started our textiles project – **we were experimenting with batik wax + ink techniques** and I loved the colours, textures and art style. We then scanned and photocopied them in different colours, scales, inverted, repeated etc. and I realised that I had a passion for print. **(7)** This was the day I started looking for textiles BA courses and now I'm here! **(4)**

I really enjoyed experimenting and exploring my talents, and **as a 16 year old in a college class it was an exciting and inspiring atmosphere**. It made me feel motivated to create more, and afterwards I felt the need to develop it further **(1)** – the possibilities were endless. **It didn't feel demanding, it felt fun to be in education**.

Story 7

Art exams GCSE + A level - For GCSE art we walked into the art room at my High School where all the tables had been set up, each with a place just for themselves, **the room was filled with warmth and the faint hum of the radio.**

Heading to our allocated spot **we prepared for the 10 hour exam ahead, as I prepared ideas ran through my head, I was ready**.

Glancing around at my friends with smirks on our face I knew that we were all ready. Allowed to have iPods all 7 of us got in position, as our art teacher began reading the rules, she wished us all luck and then we were off! **I will always remember the art room as this magical place** that I had spent many hours in, **I have fond memories of the room and my teacher, this place was/is a haven**. The exam flew by, I was sad to finish, as this was a 2 day exam I was excited for the next day. Everything went well my designs came out good and my final samples were well on the way.

I knew that tomorrow would be even better! **(1)**

Story 8

In GCSE Art, I remember doing a project in Portraits and drawing myself and my little brother in different medias – a pencil drawing, in pen with lots shading and line quality. The photo that I drew from was a memory of a family holiday in Australia, so **it was fun to draw**, but I also remember the moment of the holiday. **These drawings were part of my sketchbook work for my final exam so this is what motivated me** but also that I enjoyed doing sketchbook. **While drawing I was on my own in my room so that it was more calming with all of my art equipment around me**. Although it was frustrating when starting to draw my portrait due to the

time it takes, but it was enjoyable – the process of shading and seeing the image come to life. I was proud and elated with the finished drawing. **(6)**

Story 9

Year 9 – Gifted and Talented Art - Created a mural for the canteen

We got into groups and worked as a team to decide what we were going to draw/paint etc. **We wanted it to be something positive as people would see it every day** when on lunch. We chose bright colours, and different media to create a sun in the corner of the canvas, with flowers within. It hung up in the canteen and was still there when I left for my foundation degree. **I was motivated because I'd been chosen** (which was unexpected) and **wanted to do a good job and finish it to the best of my ability**. I felt proud to have created something for the school **(3)** and happy that I'd been chosen. It took every week for a month to create so it wasn't too demanding and it gave us time to decide what to draw and add each week. **I remember feeling sad when it was over because I spoke to people I didn't usually speak to**, then after we all went back to our groups and went separate ways.

Story 10

When I **was in primary school in my Art class with my friends, just enjoying and drawing**. **I remember a lot of laughter and it felt like we were very happy about being creative and messy**. I think I was around 12 years old at the time. **I think I was motivated because it was such fun** and just being with my friends **at school and it was less stress then to be an art student compared to now, currently at university where it's more stressful and less fun. I think I remember that time because of how stressed I am with University at the moment. I miss being able to be just creative and have fun with my work.**

Story 11

After failing a maths entrance exam for Forest School in Year 10 the school allowed me to re-sit the exam a month later. I had previously been studying in a school where I was extremely unhappy and lacked the sufficient education. Forest School put me in touch with a maths tutor to teach me the maths skills I required for the month running up to the resit. **The first of my sessions with my new maths teacher was my favourite moment in my entire education to that date. I was shocked at how easy and obvious things could be if they are clearly taught and explained to you**. **I have found that as an individual, I benefit from one**

to one support more than being taught in a large class. **I felt very confident and valued during the session as though my ideas and answers were sufficient**. **She never made me feel stupid even if I was really struggling, it is important for the teacher to have patience**. Within the month I gained the full one hundred percent mark **(6)** on the re-examination and was able to attend Forest School!

Story 12

In year 12 at sixth form learning about the Russian revolution – quite a heavy subject, we had one lesson where my teacher allowed us to watch Rasputin the music video by Boney M over and over again. **I felt engaged as when listening to the lyrics I could identify with them** as I had been learning about the topic. **It was a fun way to get us motivated to learn**.

I was 17 at the time, had very little stress other than sixth form work – **was in a room full of my classmates – most of whom were my good friends**, **was in a room full of my classmates – most of whom were my good friends**.

I felt relaxed afterwards because the lesson wasn't stressful and intense.

Story 13

Last year we had a lecture on Trend Prediction from Sally Denton. She told us about Macro trends and Micro trends, how they come about and how they were used. It amazed me because as a trend predictor, Sally Denton had to immerse herself in the cultural, social, political and financial events of the world and how all these make people feel and act and want. She also highlighted the key trends of today and how they originated. I was also amazed that there are companies that dictate what we will be wearing in 3 years time. Yet at the same time we are the ones who the companies study to come up with these ideas. So it's all a big circle! It made me feel part of a really big society that all interlinks. **(5)** Also quite powerful as us as people direct the trends by our feelings and actions.

I was in a large room with others from my course. This happened when I was 19 in my 2nd year at uni. This was just as **we were beginning our Live [industry] project brief so I was working as part of a team towards a real goal.** **This was motivating as I had the expectation of others in my team** and the **promise of a prize at the end as it was a competition**.

Story 14

At the age of 3 or 4 when I was in reception, I was drawing a train. **I remember hearing the teacher and my mum saying, "it's a very good drawing".** I still remember the colour which was green and the large A3 sheet I used. I felt aware of others watching me so afterwards I would spectate my drawing and I looked back to analyse my design. In reception, we had the freedom to colour, build things and I don't know what made me think of drawing a train. Now, I don't have much of an interest in them so I may have visited a place. **I believe I enjoyed the freedom** at first but when my mum was there, I had a moment of perhaps not insecurity but **a feeling of trying to impress.**

Story 15

I was in year 10, the start of my GCSEs. It was at school and I was a full time wheelchair user. It was after school and I was sat in the teacher's office. A teacher at my school had just put me in bottom sets, for English and maths. As she thought I was not capable of passing my GCSEs just because she saw me as being disabled. The rooms for top set maths and English were not wheelchair accessible. As we were sat in the office my dad was fighting in my corner. He said that the levels I had already got proved I was capable enough. It was around this moment that **I decided I wanted to prove the teachers wrong**. This was one of the motivating times for me, as **I suddenly realised I had to prove to myself I was capable**. I decided that I wanted to go to university. **(4)**

Story 16

I think the point in my education where I was really engaged and motivated was during my foundation course. The starting point of a certain project was architecture and **we could take it in any direction we wanted from there.** I started off a bit slow and unsure what I was going to do, but as I got into it I became more and more motivated. **(2) I began by taking photographs of buildings near where I lived and then filled a sketchbook with painting and drawings, focusing on certain parts of the photos, breaking them down, repeating them, and working with colour.** My final outcome was a booklet full of patterns, this was the moment I realised I wanted to do a textile design course at university. **(4) I felt the project was quite demanding as I spent all day at college and then continued with it when I got home**. (**I spent all day at college and then continued with it when I got home**). However, I really enjoyed doing it and spending lots of time working in my sketchbook. **We had our own little space in the college room which I shared with a couple of my friends** who were also interested in textiles. **I liked**

the way we could just get on with our work but were free to walk around and speak to other people if we wanted a break.

Story 17

When I was in sixth form we had to do a final piece at the end of the year for my art A level. It had to be a sustained drawing/painting/multimedia piece that we worked on over a couple of days in the art rooms and **I remember just loving the opportunity to focus on one big task solidly and getting totally immersed.** I knew that I loved to paint and draw and **according to other people I was good at it**. Usually I would get distracted if I were to do tasks like this at home but this time I could really focus to produce something I was really proud of. It feels stupid now but I felt that **I relied a lot on the compliments and feedback from fellow students to reassure myself that I was "good at art"** and **when people came over and praised me for my painting I was working on it all seemed worthwhile and I was ecstatic**. I loved the whole process of setting up a photoshoot with my friends in my garden, editing, sketching out and then painting in my messy style that I had just about developed by then. By doing that piece and similar ones it gave me the confidence that I could achieve something way bigger than I set out to do. **(2)**

Story 18

Last year we did a live project with Next Menswear. I had never considered that menswear might be something I wanted to do as I had always been thinking about interiors, **but as soon as I heard about the industry project I was immediately inspired**. It wasn't just about the project but **everything that influenced what we were asked to design was everything I was passionate about**. We worked in a team and my team decided our focus would be on an outdoor lifestyle collection. This felt like it was very "me" and **I connected with the project personally**. We worked extremely well as a team throughout the project and when it came to presenting to some people from the company, I had never felt so confident **(2)** about a presentation. Unlike many of the other teams, we presented in a fairly informal way – which was commented upon as a positive thing by one of the people from Next – and it felt suited to the project we had been doing. We felt great afterwards as we had all, as a result of "winning" the project, won placements over the summer. **(3)** I felt incredibly successful (which doesn't often happen). **(2)** I think one of the main aspects that made it all work so well was **being part of a team – we were all there to motivate and support each other and I think that really helped with the quantity and quality of the work we were producing**. I think generally **working as a team can give more of a purpose to what you are doing.** Often

when you are doing a project by yourself it can be easy to feel lost, particularly as someone who is generally very anxious, I find I often lose the sense of purpose for why I am doing things - and forget why I really actually love what I do so much. But I think **working on the industry project really gave me a focus to work toward something very worthwhile** - this contrasts with my feelings I have at the moment, in third year, of being lost in lacking the motivation and direction I previously had.

Story 19

Yesterday, I was given a list of things I needed to work on for this week. I've been quite behind on my work but being given a list of manageable things to do helped. I had to work with a darker cord but the embroidery room only has white cord so I was told to go to the knit workshop. I found the knit technician to teach me how to wind the cord from a cone to a hank. **Using a different type of machinery I've never seen before was fascinating to watch and learn** about as well as being taught how to properly tie up the cord, **receiving the comment that "I was a natural" motivated me further**. I then set up a time and date with the dye technician to dye the hank. Between this, I was using the princess pleater in the embroidery to manipulate my fabrics as a base. Then had my metal workshop induction, **being shown the different machines really motivated me to experiment with them**. **The understanding of the technicians and their one to one support helped kick me into doing the work. Being shown how to use something helps as I learn quite visually and kinetically**. **Being shown how to use something helps as I learn quite visually and kinetically**. It was quite physically demanding running between 4 workshops and a dissertation tutorial but **I enjoyed being busy and independently working on something**. I want to be creative and have the freedom to showcase my thoughts and inspirations. **It's that freedom and the possibility that anything can happen and that I can do everything I want to do that truly motivates me.**

Story 20

It was the third day into my cycle to John O'Groats from land's end. I had all my panniers on my bike packed full of stuff and my bike would topple over if I left it against a lamppost when I went to the toilet. I was raising money for cancer research so that's why I cycled 1000.38 miles.

I was with my two friends at the time, Joey and Jake. We met people along the way though. I was 17, and Jake and joey were 18.

I was at this time in Taunton/Somerset area of the country, I'm unsure because as I am a northerner I have no idea of the location of where we cycled through. We just cycled, facing this 24% incline.

I felt amazing, so rewarded and exhausted. **(6)** **All my energy was pushed to the highest level both physically and mentally. I felt like I was in control of everything and ready for more**. I was huffing and puffing so bad up a 24% incline and thought I was going to collapse but I put so much strength into it. Afterwards we sat and ate a banana and waited for joey and motivated her.

Before I started this climb I was dreading it, I was in pain but **I love adrenalin so much I knew it was going to be worth it so I was excited**. During it I felt like the road was so long and high and was more excited. Afterwards I was even more excited.

It wasn't demanding in terms of time because we had all the time in the world. But it was demanding in terms of necessity, because we had no choice but to go up this huge, huge, huge hill.

Story 21

At AS level for my textile project we went to Venice as a whole art group, with a local artist. The trip required drawing to be developed from our own findings. I was particularly interested in the architecture from the forms and colour.

I was in my element as I thoroughly enjoy drawing and mark making, being able to take in the atmosphere whilst doing something I enjoy was relaxing for myself. The artist himself got myself engaged in the activities and made me think in different ways which developed my skill level. Also taking on board constructive criticism was useful in exploring new ideas. **(5)**

After the trip I felt extremely motivated by a different culture I had experienced. **(7)** This was taken into the print room, from which I created a length of fabric that portrayed all the emotions of the trip and captured the essence of it. **(1)**

Story 22

In second year we all took part in a live project, I chose the Next brief. **Initially we were put into groups – and I couldn't think of anything worse!** Over the course of the project there were ups and downs, obviously. But **towards the end of the live industry project, the pressure started to build and the pace of everything we were doing quickened**. Originally I thought pressure did not do anything good for me, but this example proved otherwise. **(7)** **The group really**

started to bond and our work became more cohesive, each sample linking to the next. I was working with imagery that wasn't really my style and using fabrics I had never found interesting before – but **in this moment I loved what I was doing**. **The pressure meant I didn't second guess myself, I just DID. I got over issues quicker, resolved them**. I was producing samples (better samples) in the last week that I loved more than the ones that had taken me an age to produce. **I couldn't wait to get into Uni, I couldn't wait to be in the print room**. Then I was infinity level of happiness – I felt motivated and happy! **It was probably the hardest project we had done up to that date**, and I didn't think I could finish it all to a good standard – but we as a team did really well, we didn't win but **we received great praise.** I have to admit, once it was all handed in, I was really relieved, like 4 people's weight were off my shoulders and now it was just me, but the group project showed me what I was capable of, and I am grateful for the experience! **(5)**

Story 23

My foundation was a particular time when I was completely motivated with my study. I did my foundation in Art, design and media at Norwich City College. It was particularly exciting and different from my previous study because I had to commute an hour and a half every day in order to get there. Moving my education into a new city meant that I met a whole range of new people and a whole range of creative people. It was the first time in my life I felt independent and I started to develop into my own person. **(4)** **What I found particularly inspiring was the atmosphere I worked in throughout; a studio, full of a range of equipment, but in particular, creative people**.

It was refreshing to be in a space with such a buzzy creative atmosphere and with people from different walks of life. **Everyone on the course started to develop as individuals and create work with a personal signature and this became exciting in group critiques and tutorials**. Although the course was demanding, what I loved about it was the multi-disciplinary nature of it. There were no set learning objectives to specific disciplines, meaning **we were free to experiment and develop as we wished**. I feel this led to a high level of creativity and innovation within the group. **(3)** I find it particularly frustrating on my degree now – being a multi-disciplinary worker – that the learning objectives are very "textiles specific" leaving little room for development or experimentation in other areas. The tutor I had for my foundation also really aided how much I enjoyed the course and how much I learned from it, both about myself and about my work. **She had a very open approach to teaching, not forcing her opinion but advising**, from my experience on my degree, **tutors who are very controlling in where you take your project are not the ones who encourage creativity**.

Story 24

In the second year at uni I had lots of different training on computer aided design software. In this particular session we were taught on the laser cutting/etching software, which was very interesting. Looking at my designs and peers. Our designs were sent off and received them a week later. Not experimenting or even seeing the process.

This year we had a Refresher session. This time **we could use the machine ourselves which made me even more motivated!!** Excited digitised my designs but had some issues sending my files which dragged it out even longer, but I didn't want to wait! I'd spent hours on my designs I wanted to see them come to life!!

Finally I got booked in, **nervous and excited I didn't know what to expect!** The lady told me all about how the machine worked and what fabrics I could use! Placing my fabric into the machine watching all my hard work develop. Hours on the designs 30 seconds to etch.

I was amazed how fast and technical it was. Never seen anything like it! It was amazing learning something new which motivated me to experiment more! **(1)** This felt very rewarding **(6)** as I had lots of beautiful experimental samples.

Story 25

This was during a live project with Next. I was working in a team with *(student one)* – a weaver and *(student two)* – a printer.

From the start we had the same ideas for the theme and we were excited and enthusiastic. There was a couple of weeks before Christmas and only 3 or 4 weeks after to finish the project. As it was such a tight time scale we got moving from the start, but also because we were so excited!

I remember creating customer profiles with the group and going into so much detail and loving it.

We often met in the library and compiled what we had got and what we then needed to work on next.

The team felt so natural and we worked so well together, that's the first time that had happened to me.

I naturally took the lead, not to boss them around but to organise and delegate tasks. **This industry project was the most rewarding, intense project that I have ever done** and we were left with so many more ideas that we had run out of time to do! **(1)** Especially because I had never designed for fashion before, when Next came in to critically brief us, I was excited and I couldn't identify why. **(6)**

Appendix R Case Study Part One: Students' stories - Wordcloud

Keywords from the stories were extrapolated, with repetitions documented. These words were pasted into an online tool that organise the words alphabetically (http://alphabetizer.flap.tv/):

ability achieve achieved adrenalin advising amazed amazed amazing analyse anxious any-direction apprehensive atmosphere atmosphere atmosphere aware beautiful began benefit best big-task bond busy buzzy calming capable capable captured challenging challenging chosen class-mates click cohesive come-to-life comfort-zone competition concreted compliments confidence confident confident confident connected continued control corner create create create created creating creative creative creative creating creativity criticism critiques decided delegate demanding demanding demanding demanding demanding demanding detail develop developed did-it different different distracted drawing dreading drive easy ecstatic education education elated engaged emotions encourage energy engaged engaged engaged enjoy enjoyable enjoyable enjoyable enjoyed enjoyed enjoying enthusiastic excited excited excited excited exciting exciting exciting exhausted expect expectation experience experienced experiment experiment experiment experimental experimenting explore exploring exploring exploring extremely-motivated family fascinating favourite feedback feel-lost feel-part-of feeling fighting focus focus focus focussing fond-memories free friends freedom freedom freeing friends friends friends frustrating frustrating frustration fun fun fun future goal good good-drawing grateful group groups happiness happy happy happy haven hearing hum ideas ideas identify immersed impress ideas independent independently infinity influenced innovation inspiration inspiring inspiring integral intense inspired interested interesting interlinks invigorated just-get-on lacked laughter lead learn learning learning life listening location lots-of-time love love loved loved loved loved loved LOVED loving-it magical manipulate memory mentally messy miss moment moment moment motivate motivated motivated motivated motivated motivated motivated motivated motivated motivated motivated motivated motivated motivated motivating motivating natural necessity nervous new new new obvious odd one-to-one one-to-one open-approach opportunity organise ourselves over own own-findings pace pain passion passionate patience people personal personally physically physically-demanding place positive possibility powerful praise pressure pressured prize problems professional promise proud proud proud proud prove prove purpose pursued push quality quickened radio ready ready realised realised realised realised reassure refreshing relaxed relaxing remember remembering resolved result rewarded rewarding rewarding rewarding risks sad satisfying school shocked showcase slow society solidly space strength stressful struggling successful suddenly support support support sustained tackle taught taught taught teaching team team team team team think think thoroughly thoughts time together tomorrow understanding unexpected unhappy university unsure unsure unusual ups-and-downs valued warmth watch watching watching well working worthwhile worthwhile "winning" wrong

The set of words was then listed in order from the most used repetitions of the word at the top, to the words repeated the least amount of times at the bottom:

motivated motivated motivated motivated motivated motivated motivated motivated motivated
demanding demanding demanding demanding demanding demanding demanding
loved loved loved loved loved LOVED
team team team team team
excited excited excited excited
proud proud proud proud
realised realised realised realised
atmosphere atmosphere atmosphere
confident confident confident
create create create
creative creative creative
enjoyable enjoyable enjoyable
exciting exciting exciting
experiment experiment experiment
exploring exploring exploring
friends friends friends
fun fun fun
focus focus focus
happy happy happy
moment moment moment
motivated motivated motivated
new new new
rewarding rewarding rewarding
support support support
taught taught taught

The software's limitations were that only 100 words could be used to create a word cloud at any one time. Therefore, the 25 words above were used in the 'Word Cloud 1' (*below*).

'Word Cloud 2' comprised the full list of 43 words (*above and below this insertion*), with the number of words entered into the software in a numerical hierarchy in order to visually communicate the most used words.

amazed amazed
capable capable
challenging challenging
engaged engaged
enjoyed enjoyed
freedom freedom
frustrating frustrating
ideas ideas
inspiring inspiring
learning learning
motivating motivating
one-to-one one-to-one
prove prove
ready ready
think think
unsure unsure
watching watching
worthwhile worthwhile

Word Cloud 1 - 25 words that were used between 9 and 3 times each:

Word Cloud 2 - 43 words that were used twice each:

Appendix S Case Study Part One: Students' stories - Organisational Data

Story ref. no.	Age	Tutor -led	Part of a team	Working on own	Activity	Specific Activity	Learning Environment
1	21: 2nd year degree			Yes	practical activity	Workshop	Maker's workshop
2	19:Art & Design Foundation	Yes			practical activity	Drawing	Art and Design Studio
3	17 to 18: A-level	Yes			practical activity	Computer-aided design	Art and Design Studio
4	22: Final year degree			Yes	practical activity	Workshop	Maker's workshop
5	17 to 18: A-levels			Yes	practical activity	Project work	Maker's workshop
6	17 to 18: A-levels	Y		Yes	practical activity	Workshop	Maker's workshop
7	15 to 16: GCSE	Y	Y	Yes	practical activity	Art exam	Classroom
8	15 to 16: GCSE			Yes	practical activity	Drawing	At home
9	11 to 14: School		Yes		practical activity	Project work	On-site
10	11 to 14: school		Yes		practical activity	Drawing	Classroom
11	11 to 14: School	Yes			learning theory	Lesson - maths	At home
12	17 to 18: A-levels	Yes	Y		learning theory	Lesson - history	Classroom
13	21: 2nd year degree	Yes	Y		learning theory	Industry project	Lecture theatre
14	10 and under			Yes	practical activity	Drawing	Classroom
15	15 to 16: GCSE			Yes	meeting	Discussion	Meeting
16	19:Art & Design Foundation		Y	Yes	practical activity	Project work	Art and Design Studio
17	17 to 18: A-levels		Y	Yes	practical activity	Drawing	Classroom
18	21: 2nd year degree		Yes		practical activity	Industry project	Presentation
19	22: Final year degree	Y		Yes	practical activity	Workshop	Workshop
20	17 to 18: A-levels		Yes	Y	physical activity	Cycling	Outdoors
21	17 to 18: A-levels	Y	Y	Yes	practical activity	Drawing	Outdoors
22	21: 2nd year degree		Yes		practical activity	Industry project	Maker's workshop
23	19:Art & Design Foundation	Y		Yes	practical activity	Project work	Art and Design Studio
24	22: Final year degree			Yes	practical activity	Computer-aided design	Maker's workshop
25	21: 2nd year degree		Yes		practical activity	Industry project	Library
Key:	Y - secondary factor evident from the story						

Appendix T Case Study Part One: Students' stories - Summary of Organisational Data

Case Study Part One: Students' written stories - Summary of Organisational Data		
Criteria	**Number of students**	**Details**
Age of participant	7 5 3 3 3 3 1	17-18 year olds (A-levels) 21 year olds (2nd year of degree) 11-14 year olds (Senior School) 15-16 year olds (GCSE exam year, Senior School) 19 year olds (Art and Design Foundation Course) 22-year olds (Final year of degree) 10 and under (Junior/Infant School)
Other people involved in the story	5 6 14	Tutor-led (*& 5 mentioned this as secondary factor*) Part of a team (*& 6 mentioned this as secondary factor*) Working on own (*& 1 mentioned this as secondary factor*)
General type of activity	21 3 1	Undertaking a practical activity Learning about theory In a meeting
Specific activity	6 4 4 4 2 2 1 1 1	Drawing Undertaking industry project Making within a workshop environment Undertaking project work Using computer-aided design In a taught lesson In art exam In a discussion Cycling trip
The learning environment identified in each story	7 5 4 2 2 1 1 1 1 1	Workshop Classroom (at school) Studio Outdoors At home Meeting Lecture theatre Delivering a presentation Library on-site at the university

Appendix U Case Study Part One: Students' stories – Table of emerging factors

Theme	Emerging factors	Story: Ref No.	Story's reference number																								
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Motivation	New / challenging activity	7		Y	Y	Y												Y			Y	Y				Y	
	Personal determination/passion	7	Y	Y							Y						Y			Y			Y	Y			
	Focus on single activity	7	Y				Y			Y								Y	Y	Y							Y
	Learning environment	6							Y			Y		Y				Y					Y		Y		
	Learning by themselves	6	Y			Y												Y			Y	Y				Y	
	Industry- related experience	5									Y				Y					Y				Y			Y
	Team-working	4													Y					Y				Y			Y
	Experimenting/taking risks	2	Y					Y																			
	Selected to participate	1									Y																
Enhancing engagement	Learning community	11						Y	Y		Y	Y		Y	Y			Y				Y		Y	Y		Y
	Teaching quality	7		Y	Y								Y	Y							Y		Y		Y		
	Freedom to play / experiment	6		Y												Y		Y			Y			Y	Y		
	Affirmation (by others) of capability	5											Y			Y			Y		Y			Y			
	Goal driven	4							Y						Y		Y					Y					
Student-centric	Fun to be in education	4						Y		Y		Y		Y													
	Learning styles	3											Y							Y	Y						
	Comments relating to stress	2										Y		Y													
Impact	4. Impacted on future plans	6		Y		Y	Y	Y									Y	Y									
	6. Increased personal satisfaction levels	6					Y			Y			Y									Y				Y	Y
	5. Inspiring new knowledge/skills/practice	6	Y	Y	Y										Y								Y	Y			
	7. Increased self-awareness	5					Y	Y															Y	Y	Y		
	1. Inspired to do more	5						Y	Y														Y			Y	Y
	2. Increased confidence	4				Y												Y	Y	Y							
	3. Had positive impact on others	3									Y									Y					Y		

Key:
Y = story contains a reference to a specific factor

Appendix V Case Study Part One: Students' stories – Themed quotations re: Motivation, Enhanced Engagement, Student-centric and Impact

Motivation

New/challenging activity

Story reference number	Quotation identified
2	I found drawing on A1 with my feet pretty odd but enjoyable and exciting.
3	I felt so engaged in this lesson because it was the first time I saw and realised how my designs and drawings could be used for a professional outcome
3	working digitally was completely new to me and so it was demanding
4	to learn new techniques and create something more technically challenging was incredibly satisfying
4	you have all the frustration of learning the machinery, and the problems that can occur, all over again but this makes it more rewarding when it goes right
16	I felt the project was quite demanding as I spent all day at college and then continued with it when I got home
19	Using a different type of machinery I've never seen before was fascinating to watch and learn
19	being shown the different machines really motivated me to experiment with them
20	All my energy was pushed to the highest level both physically and mentally
24	nervous and excited I didn't know what to expect!
24	24 I was amazed how fast and technical it was. Never seen anything like it!

Personal determination/passion

Story reference number	Quotation identified
1	I LOVED my project
2	and I loved it
9	wanted to do a good job and finish it to the best of my ability
15	I decided I wanted to prove the teachers wrong
18	everything that influenced what we were asked to design was everything I was passionate about
18	I connected with the project personally
21	I was in my element as I thoroughly enjoy drawing and mark making
22	in this moment I loved what I was doing

Focus on a single activity

Story reference number	Quotation identified
1	in the print room everyday just printing
5	It was an end of year project and therefore I felt pressured for the end result to be good for future jobs/uni
8	These drawings were part of my sketchbook work for my final exam so this is what motivated me
16	I began by taking photographs of buildings near where I lived and then filled a sketchbook with painting and drawings, focusing on certain parts of the photos, breaking them down, repeating them, and working with colour
17	I remember just loving the opportunity to focus on one big task solidly and getting totally immersed
18	working on the industry project really gave me a focus to work toward something very worthwhile
25	I remember creating customer profiles with the group and going into so much detail and loving it

Learning environment

Story reference number	Quotation identified
7	the room was filled with warmth and the faint hum of the radio
7	I will always remember the art room as this magical place
7	I have fond memories of the room and my teacher, this place was/is a haven
10	was in primary school in my Art class with my friends, just enjoying and drawing
12	was in a room full of my classmates – most of whom were my good friends
16	I liked the way we could just get on with our work but were free to walk around and speak to other people if we wanted a break
21	being able to take in the atmosphere whilst doing something I enjoy was relaxing for myself
23	What I found particularly inspiring was the atmosphere I worked in throughout; a studio, full of a range of equipment, but in particular, creative people
23	It was refreshing to be in a space with such a buzzy creative atmosphere and with people from different walks of life

Learning by themselves

Story reference number	Quotation identified
1	things that I wasn't usually as confident in I was exploring and challenging myself with
4	I joined a second year knit class to remind myself how to knit
4	I felt completely motivated to learn this skill again without the need to do so
16	I spent all day at college and then continued with it when I got home
19	I enjoyed being busy and independently working on something
20	I felt like I was in control of everything and ready for more
24	we could use the machine ourselves which made me even more motivated!!

Industry-related experience

Story reference number	Quotation identified
9	We wanted it to be something positive as people would see it every day
13	we were beginning our Live [industry] project brief so I was working as part of a team towards a real goal
18	but as soon as I heard about the industry project I was immediately inspired
22	It was probably the hardest [industry] project we had done up to that date
25	This industry project was the most rewarding, intense project that I have ever done

Team working

Story reference number	Quotation identified
13	This was motivating as I had the expectation of others in my team
18	being part of a team – we were all there to motivate and support each other and I think that really helped with the quantity and quality of the work we were producing
18	working as a team can give more of a purpose to what you are doing
22	Initially we were put into groups – and I couldn't think of anything worse!
22	The group really started to bond and our work became more cohesive
22	The pressure [of the team] meant I didn't second guess myself, I just DID. I got over issues quicker, resolved them
25	From the start we had the same ideas for the theme and we were excited and enthusiastic

Experimenting/taking risks

Story reference number	Quotation identified
1	taking a lot of risks
6	we were experimenting with batik wax + ink techniques
6	I really enjoyed experimenting and exploring my talents

Selected to participate

Story reference number	Quotation identified
9	I was motivated because I'd been chosen

Enhanced engagement

Learning community

Story reference number	Quotation identified
6	as a 16 year old in a college class it was an exciting and inspiring atmosphere
7	Glancing around at my friends
9	I remember feeling sad when it was over because I spoke to people I didn't usually speak to
10	I remember a lot of laughter and it felt like we were very happy about being creative and messy
12	was in a room full of my classmates – most of whom were my good friends
13	I was in a large room with others from my course
16	We had our own little space in the college room which I shared with a couple of my friends
20	I was with my two friends at the time
22	towards the end of the live industry project, the pressure started to build and the pace of everything we were doing quickened
23	Everyone on the course started to develop as individuals and create work with a personal signature and this became exciting in group critiques and tutorials
25	The team felt so natural and we worked so well together

Teaching quality

Story reference number	Quotation identified
2	My tutor at the time wanted us to experiment with mark making and large scale motifs using unusual objects and I loved it
2	My tutor then wanted us to work individually
3	I was being taught how to create pattern and how to manipulate images of my drawings/marks
3	What also motivated me was the fact that my tutors would push me and make me get the most out of my ideas/designs
11	I was shocked at how easy and obvious things could be if they are clearly taught and explained to you
11	She never made me feel stupid even if I was really struggling, it is important for the teacher to have patience
11	The first of my sessions with my new maths teacher was my favourite moment in my entire education to that date
12	I felt engaged as when listening to the lyrics I could identify with them
19	The understanding of the technicians and their one to one support helped kick me into doing the work. Being shown how to use something helps as I learn quite visually and kinetically
21	The artist himself got myself engaged in the activities and made me think in different ways which developed my skill level.
21	taking on board constructive criticism was useful in exploring new ideas
23	She had a very open approach to teaching, not forcing her opinion but advising
23	tutors who are very controlling in where you take your project are not the ones who encourage creativity

Freedom to play/experiment

Story reference number	Quotation identified
2	The experimental approach of drawing large scale was quite freeing
14	I believe I enjoyed the freedom
16	we could take it in any direction we wanted from there
19	It's that freedom and the possibility that anything can happen and that I can do everything I want to do that truly motivates me
22	I couldn't wait to get into Uni, I couldn't wait to be in the print room
23	we were free to experiment and develop as we wished

Affirmation (by others) of capability

Story reference number	Quotation identified
11	I felt very confident and valued during the session as though my ideas and answers were sufficient
14	I remember hearing the teacher and my mum saying "it's a very good drawing"
14	a feeling of trying to impress
17	according to other people I was good at it
17	I relied a lot on the compliments and feedback from fellow students to reassure myself that I was "good at art"
17	when people came over and praised me for my painting I was working on it all seemed worthwhile and I was ecstatic
19	receiving the comment that "I was a natural" motivated me further
22	we received great praise

Goal driven

Story reference number	Quotation identified
7	We prepared for the 10 hour exam ahead, as I prepared ideas ran through my head, I was ready
13	promise of a prize at the end as it was a competition
15	I suddenly realised I had to prove to myself I was capable
20	I love adrenalin so much I knew it was going to be worth it so I was excited

Student-centric

Fun to be in education

Story reference number	Quotation identified
6	It didn't feel demanding, it felt fun to be in education
8	it was fun to draw
10	I think I was motivated because it was such fun
10	I miss being able to be just creative and have fun with my work
12	It was a fun way to get us motivated to learn

Learning styles

Story reference number	Quotation identified
11	I have found that as an individual, I benefit from one to one support more than being taught in a large class
18	when you are doing a project by yourself it can be easy to feel lost, particularly as someone who is generally very anxious, I find I often lose the sense of purpose for why I am doing things
19	Being shown how to use something helps as I learn quite visually and kinetically

Comments relating to stress

Story reference number	Quotation identified
10	at school and it was less stress then to be an art student compared to now, currently at university where it's more stressful and less fun
10	I think I remember that time because of how stressed I am with University at the moment
12	I felt relaxed afterwards because the lesson wasn't stressful and intense

Impact

There were 7 factors that emerged from the stories during the process of coding this ethnographic data that highlighted the different ways these had had an impact.

Story reference number	Impact factors	Stories referencing the 'impact' factors	*Number of stories*
4	Impacted on future plans	2 4 5 6 15 16	*6*
6	Increased personal satisfaction levels	5 8 11 20 24 25	*6*
5	Inspiring new knowledge/skills/practice	1 2 3 13 21 22	*6*
7	Increased self-awareness	5 6 21 22 23	*5*
1	Inspired to do more	6 7 21 24 25	*5*
2	Increased confidence	4 16 17 18	*4*
3	Had positive impact on others	9 18 23	*3*

Impacted on future plans (referenced in 6 stories)

Story reference number	Quotation identified
2	This workshop made it all click that I wanted to do textiles, making me so invigorated about designing
4	To come back to university after a year away from studying makes it incredibly enjoyable to start learning again, and gives me the focus and drive to take it as far as possible
5	when I realised I wanted to do Textiles at university
5	I was 18, happy and apprehensive for the future
6	This was the day I started looking for textiles BA courses and now I'm here!
15	I decided that I wanted to go to university
16	this was the moment I realised I wanted to do a textile design course at university

Increased personal satisfaction levels (referenced in 6 stories)

Story reference number	Quotation identified
5	I was really proud of myself.
8	I was proud and elated with the finished drawing
11	Within the month I gained the full one hundred percent mark
20	I felt amazing, so rewarded and exhausted
24	This felt very rewarding
25	I was excited and I couldn't identify why

Inspiring new knowledge/skills/practice (referenced in 5 stories)

Story reference number	Quotation identified
1	My research and design work was not what I would usually do (eg. out of my comfort zone) so I have taken from those things I did, for example I have pursued my drawing style and use those styles much more
2	Painting and Scale became an integral aspect of my work after that week
2	pushed my design methods forward
3	I felt I had achieved a lot during this period
13	It made me feel part of a really big society that all interlinks
21	taking on board constructive criticism was useful in exploring new ideas
22	the group project showed me what I was capable of, and I am grateful for the experience!

Increased self-awareness (referenced in 5 stories)

Story reference number	Quotation identified
5	I realised my style wasn't very pretty or conventional
6	I realised that I had a passion for print
21	After the trip I felt extremely motivated by a different culture I had experienced
22	Originally I thought pressure did not do anything good for me, but this example proved otherwise
23	It was the first time in my life I felt independent and I started to develop into my own person

Inspired to do more (referenced in 5 stories)

Story reference number	Quotation identified
6	It made me feel motivated to create more, and afterwards I felt the need to develop it further
7	I knew that tomorrow would be even better!
21	from which I created a length of fabric that portrayed all the emotions of the trip and captured the essence of it
24	It was amazing learning something new which motivated me to experiment more!
25	we were left with so many more ideas that we had run out of time to do!

Increased confidence (referenced in 4 stories)

Story reference number	Quotation identified
4	I now feel like I am able to go ahead and tackle this skill to produce a cross-discipline collection, and do it well
16	I started off a bit slow and unsure what I was going to do, but as I got into it I became more and more motivated
17	By doing that piece and similar ones it gave me the confidence that I could achieve something way bigger than I set out to do
18	We worked extremely well as a team throughout the project and when it came to presenting to some people from the company, I had never felt so confident
18	I felt incredibly successful (which doesn't often happen)

Had positive impact on others (referenced in 3 stories)

Story reference number	Quotation identified
9	I felt proud to have created something for the school
18	We felt great afterwards as we had all, as a result of "winning" the project, won placements over the summer
23	I feel this led to a high level of creativity and innovation within the group

Appendix W Case Study Part One: Students' stories – Thematically-grouped factors

Quotations within the students' written stories were identified, determining the factors captured under the four overarching themes: Motivation, Enhanced engagement, Student-centric and Impact. These are ranked in descending order with the number of instances that factors have been referenced within different stories.

Themes	Factors	Number of stories containing related references
Motivation	**New/challenging activity**	7
	Personal determination/passion	7
	Focus on a single activity	7
	Learning environment	6
	Learning by themselves	6
	Industry-related experience	5
	Team-working	4
	Experimenting/taking risks	2
	Selected to participate	1
Enhanced engagement	**Learning community**	11
	Teaching quality	7
	Freedom to play/experiment	6
	Affirmation (by others) of capability	5
	Goal driven	4
Student-centric	**Fun to be in education**	4
	Learning styles	3
	Comments relating to stress	2
Impact	**(4) Impacted on future plans**	6
	(6) Increased personal satisfaction levels	6
	(5) Inspiring new knowledge/skills/practice	6
	(7) Increased self-awareness	5
	(1) Inspired to do more	5
	(2) Increased confidence	4
	(3) Had positive impact on others	3

Key

Colour-coded quotations in stories = correlate with the factors within the four overarching themes.

Bracketed numbers eg. (1) = 'Impact' quotations. These are placed at the end of the quotations within the stories.

Appendix X Case Study Part One: Students' stories – Data summary from stories

Motivation theme

This table of information confirms the range of factors that influenced students' motivation levels.

Theme	Factors	Number of stories referencing factors
Motivation	New/challenging activity	7
	Personal determination/passion	7
	Focus on a single activity	7
	Learning environment	6
	Learning by themselves	6
	Industry-related experience	5
	Team-working	4
	Experimenting/taking risks	2
	Selected to participate	1

a) Factors relating to the 'Motivation' theme

Three 'motivational' factors emerged from seven stories apiece. These were the most frequently mentioned factors; *New/challenging activities*; *Personal determination/passion* and *Focus on a single activity*. Six stories featured *Learning environment* and *learning by themselves*. Five stories identified increased motivation levels resulting from an *industry-related experience* in the second year. Four stories specifically identified *team-working* as a factor. Two stories named *experimenting/take risks* and one story reported being *selected to participate* in an event as motivators.

Many students reported how inspired they were to be undertaking a 'new/ challenging activity'. Story 4 noted; "creating something more technically challenging was incredibly satisfying". Story 20 identified that becoming intrigued by and then immersed in a new learning activity harnessed untapped energies; "All my energy was pushed to the highest level both physically and mentally". Increased motivation reportedly stemmed from a *eureka* moment when one student realised that 'drawing' could define a professional career (story 3). Story 4 described feeling challenged and frustrated in having to master a new piece of machinery whereby repeated failure led to increased determination until the process was mastered; "this makes it more rewarding when it goes right". 'Experimenting/taking risks' was captured in stories 1

and 6 with the latter noting; "I really enjoyed experimenting and exploring my talents".

'Personal determination/passion' is captured in seven stories (1, 2, 9, 15, 18, 21 and 22). Story 9 wrote about personal drive and ambition; "wanted to do a good job and finish it to the best of my ability" and another about determination "to prove the teachers wrong" (story 15). Passion for their subject was highlighted through the use of the word 'love', mentioned regularly across a range of stories with examples being "I LOVED my project" (story 2) and "in this moment I loved what I was doing" (story 22). The author of story 18 articulated that the 'live' industry project was inspirational; "it was very 'me' and I connected with the project personally".

Seven stories (1, 5, 8, 16, 17, 18 and 25) described increased motivation levels by maintaining a 'focus on a single activity'. Others described being absorbed by their activity; "I remember just loving the opportunity to focus on one big task solidly and getting totally immersed" (story 17) reiterated in story 25; "going into so much detail and loving it".

The 'learning environment' was apparent in six stories (7, 10, 12, 16, 21 and 23), noting the benefits of a shared workspace with a positive atmosphere: "the room was filled with warmth and the faint hum of the radio" (story 7). The same student referred to "fond memories" of the classroom and remembers it as a "magical place". Two students commented on the relaxed environment being motivational and story 21 states "being able to take in the atmosphere whilst doing something I enjoy was relaxing". Shared interests and being surrounded by like-minded people, "in particular, creative people" (story 23) influenced others to work effectively, observing that it is "refreshing to be in a space with such a buzzy creative atmosphere and with people from different walks of life".

In contrast to this, six stories (1, 4, 16, 19, 20 and 24) captured the importance of 'learning by themselves' with some noting a shared workspace doesn't suit everyone. Story 19 noted; "I enjoyed being busy and independently working". Increased confidence is portrayed in story 20; "I felt like I was in control of everything and ready for more" (story 20).

'Live' industry-set team projects became the context for five stories (9, 13, 18, 22 and 25). The 'industry-related experience' factor describes transformational experiences; "this industry project was the most rewarding, intense project that I have ever done" (story 25). Story 18 stated "as soon as I heard about the industry project I was immediately inspired". Four of these stories (13, 18, 22 and 25)

captured being inspired and motivated by teamwork, for example, story 13; "I was working as part of a team towards a real goal". The 'organisational' data identified 13 stories where 'team' was referred to either explicitly or implicitly; story 13 noted "this was motivating as I had the expectation of others in my team". Story 18 stated "we were all there to motivate and support each other" confirming the experience "really helped with the quantity and quality of the work we were producing". The author of story 22 captured the initial reluctance of working with others; "I couldn't think of anything worse!" followed by admitting that after developing a strong bond with team members; "our work became cohesive". Teamwork came through as a strong motivational influence which permeated a range of factors; 'industry-related experience', 'focus on a single activity', 'learning community' and 'goal driven' from the 'Enhanced Engagement' theme.

Enhanced Engagement Theme

The 'Enhanced Engagement' theme captured the content of twenty-one stories where students' individual experiences identified increases in levels of personal interest and engagement which is evident across five specific factors: *learning community; teaching quality; freedom to play/experiment; affirmation (by others) of capability; goal driven*.

Theme	Factors	Number of stories referencing factors
Enhanced engagement	Learning community	11
	Teaching quality	7
	Freedom to play/experiment	6
	Affirmation (by others) of capability	5
	Goal driven	4

b) Factors relating to the 'Enhanced engagement' theme

Eleven stories (6, 7, 9, 10, 12, 13, 16, 20, 22, 23 and 25) captured the relevance and importance of being part of a 'learning community' whilst studying, confirming higher levels of engagement; "[learning] became exciting in group critiques and tutorials" (story 23). Three stories noted the benefit of working with friends and peers in a shared space; "Glancing around at my friends" (story 7), "I spoke to people I didn't usually speak to" (story 9).

Seven stories (2, 3, 11, 12, 19, 21 and 23) identify enhancement-related quotations that have been categorised under the factor; 'teaching quality'. Some stories

recognised teaching quality as having a positive impact; "She had a very open approach to teaching, not forcing her opinion but advising" (story 23); "[the teacher] made me think in different ways which developed my skill level" (story 21). In story 11, the teacher increased the individual's confidence: "She never made me feel stupid"; "it is important for the teacher to have patience". In story 3 the teacher was persuasive yet nurturing: "my tutors would push me and make me get the most out of my ideas" and story 19 confirmed "their one-to-one support helped kick me into doing the work". Story 11 captured how it felt to be taught well; "I was shocked at how easy and obvious things could be if they are clearly taught and explained to you"; "The first of my sessions with my new maths teacher was my favourite moment in my entire education". Story 23 referenced the need to improve teaching styles; "tutors who are very controlling in where you take your project are not the ones who encourage creativity".

The factor 'freedom to play/experiment' was present in six stories (2, 14, 16, 19, 22 and 23). Having the freedom and time to explore ideas enhanced students' levels of engagement and autonomy; "It's that freedom and the possibility that anything can happen and that I can do everything I want to do that truly motivates me" (story 19). Story 23 stated "we were free to experiment and develop as we wished". Story 2 observed the importance of taking risks and being free to experiment.

The factor 'affirmation (by others) of capability' described individuals who experienced enhanced levels of engagement whilst receiving positive comments from others, as noted in 5 stories (11, 14, 17, 19 and 22). Story 17 identified increased levels of motivation following positive comments from peers; "I relied a lot on the compliments and feedback from fellow students to reassure myself that I was 'good at art'"; "when people came over and praised me I was ecstatic". Story 19 captured the importance of a teacher's encouragement; "receiving the comment that 'I was a natural' motivated me further", observing "I felt very confident and valued during the session". Story 14 captured the psychological need for positive feedback; "a feeling of trying to impress".

Four stories (7, 13, 15 and 20) identified learning experiences that were 'goal driven'. Story 7 was described completing an art exam to the best of their ability and story 5 detailed a longer-term goal to have a successful career in the creative industries. Story 15 observed the importance of becoming self-aware and determined; "I suddenly realised I had to prove to myself I was capable". Story 13 captured extrinsic motivation through the "promise of a prize at the end", coupled with the elation of winning an industry-driven competition.

Student-centric theme

This theme derived its name from observations made by students in their stories.

Theme	Factors	Number of stories referencing factors
Student-centric	Fun to be in education	4
	Learning styles	3
	Comments relating to stress	2

c) Factors relating to the 'Student-centric' theme

Four stories identified 'fun to be in education' as increasing motivation. Story 12 observed the enjoyment and impact of an activity that was inspired by a teacher; "It was a fun way to get us motivated to learn". Story 6 noted "it didn't feel demanding, it felt fun to be in education". Story 10 compared a learning experience at the age of 12 with university; "I miss being able to be just creative and have fun with my work". Quotations from 3 stories (11, 18 and 19) connected two factors, that of 'learning styles' and 'teaching quality'. Story 18 reported feeling "anxious" and "lost" when attempting to undertake an individual project; "I often lose the sense of purpose for why I am doing things". Story 11 suggested personalised learning was beneficial; "I benefit from one-to-one support more than being taught in a large class". Story 19 explored different learning needs; "Being shown how to use something helps as I learn quite visually and kinetically".

Two stories referred to 'comments relating to stress'. Story 10 observed the difference between learning at university and school; "it was less stress then to be an art student compared to now, currently at university, where it's more stressful and less fun".

'Impact' theme

As previously mentioned, the majority of stories also contained factors that demonstrated the impact that their experiences had had on them, other people and their future aspirations, summarised in 'd' below.

Six stories (2, 4, 5, 6, 15 and 16) identified pivotal moments in their education that impacted on future plans, some referencing the time they realised they wanted to go to university to study Textile Design; "This workshop made it all click that I wanted to do Textiles" (story 2). Story 6 confirmed "This was the day I started looking for Textiles BA courses and now I'm here!". Story 4 is about a student returning to

university after taking a year out which inspired a new goal; "to come back to university after a year away from studying makes it incredibly enjoyable to start learning again and gives me the focus and drive to take it as far as possible".

Theme	Factors	Number of stories referencing factors
Impact	(4) Impacted on future plans	6
	(6) Increased personal satisfaction levels	6
	(5) Inspiring new knowledge/skills/practice	6
	(7) Increased self-awareness	5
	(1) Inspired to do more	5
	(2) Increased confidence	4
	(3) Had positive impact on others	3

d) Factors relating to the 'Impact' theme

Six stories (5, 8, 11, 20, 24 and 25) included *impact* statements relating to the factor 'increased personal satisfaction levels'. Words like "proud" (stories 5 and 8) and "rewarding" (stories 20 and 24) captured the students' emotions and realisations. Story 11 spoke of feelings of achievement and increased confidence levels following a steep learning curve to conquer learning a difficult subject.

'Inspiring new knowledge/skills/practice' was noted in six stories (1, 2, 3, 13, 21 and 22), some referred directly to acquiring complex creative skills relating to studying art and design practice; "painting and scale became an integral aspect of my work after that week" (story 2). Story 1 described being experimental and feeling determined; "I have pursued my drawing style and use those [new] styles much more". Developing self-awareness was evident in story 21; "taking on board constructive criticism was useful in exploring new ideas". Story 13 captured the benefits of undertaking a team-based project for the textile industry by describing how it felt to be "part of a really big [creative] society that all interlinks". Story 22 concurred; "the group project showed me what I was capable of and I am grateful for the experience!"

The factor 'increased self-awareness' was prevalent in five stories (5, 6, 21, 22, and 23) with story 5 observing; "I realised my style wasn't very pretty or conventional" and another stating, "I realised that I had a passion for print [-ed textiles]". Story 22 reflected on the teamwork experience and confessed that both teamwork and a tight deadline were beneficial; "originally I thought pressure did not do anything good for

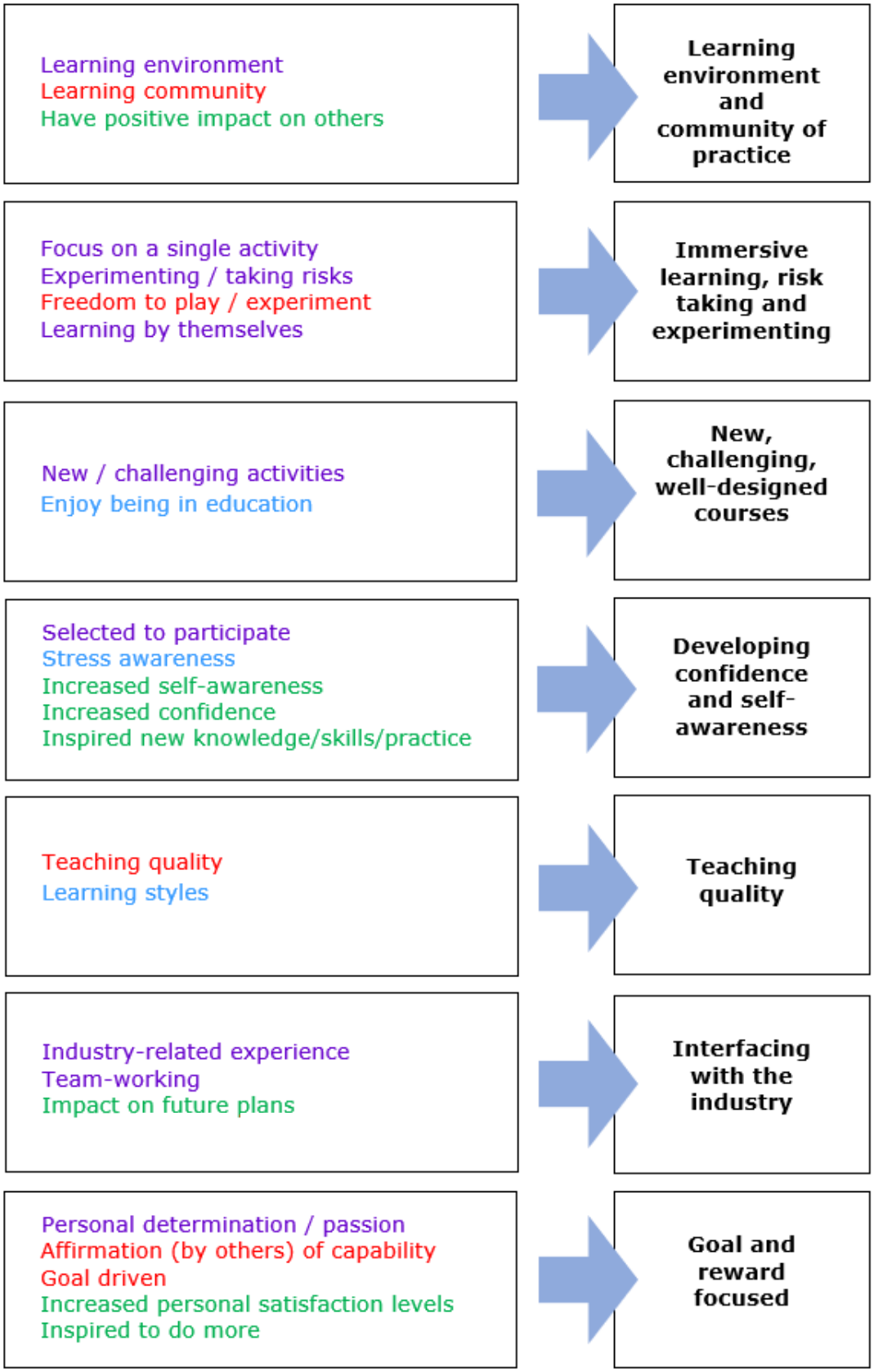
me, but this example proved otherwise". An increase in autonomous behaviour is captured in story 23 where the transition between college and university is described; "It was the first time in my life I felt independent and I started to develop into my own person".

The factor 'inspired to do more' was identified via comments about increased levels of productivity and confidence. Story 6 stated "It made me feel motivated to create more, and afterwards I felt the need to develop it [the designs] further". Story 25 noted that after a successful team project "we were left with so many more ideas that we had run out of time to do!" Story 21 confirmed increased motivation and autonomy following an overseas trip that inspired design ideas; "I created a length of fabric that portrayed all the emotions of the trip".

Four stories (4, 16, 17 and 18) mentioned 'increased confidence' having a positive impact on a personality trait. This connected with findings from a range of other factors, namely, 'learning by themselves', 'teaching quality', 'impact on future plans', 'increased personal satisfaction levels' and 'increased self-awareness'. Story 18 explicitly mentioned confidence; "when it came to presenting to some people from the company, I had never felt so confident". Story 16 captured a slow increase in confidence levels; "I started off a bit slow and unsure what I was going to do, but as I got into it, I became more and more motivated". Story 17 reported exceeding beyond own expectations; "By doing that piece…it gave me the confidence that I could achieve something way bigger than I set out to do". Story 4 connected achievement with motivation; "I now feel like I am able to go ahead and tackle this skill… and do it well". Story 18 related low self-esteem with increased confidence levels; "I felt incredibly successful (which doesn't often happen)".

The final factor, 'Had positive impact on others' was born out of three stories (9, 18 and 23). Story 9 captured a student completing a site-specific art installation; "I felt proud to have created something for the school". Story 23 confirmed working alongside peers in a shared studio environment supported others; "I feel this led to a high level of creativity and innovation within the group". Story 18 described the benefits of a team's achievement; "we felt great afterwards as we had all, as a result of 'winning' the project, won placements over the summer."

Appendix Y Case Study Part One: Students' stories – Recommendations

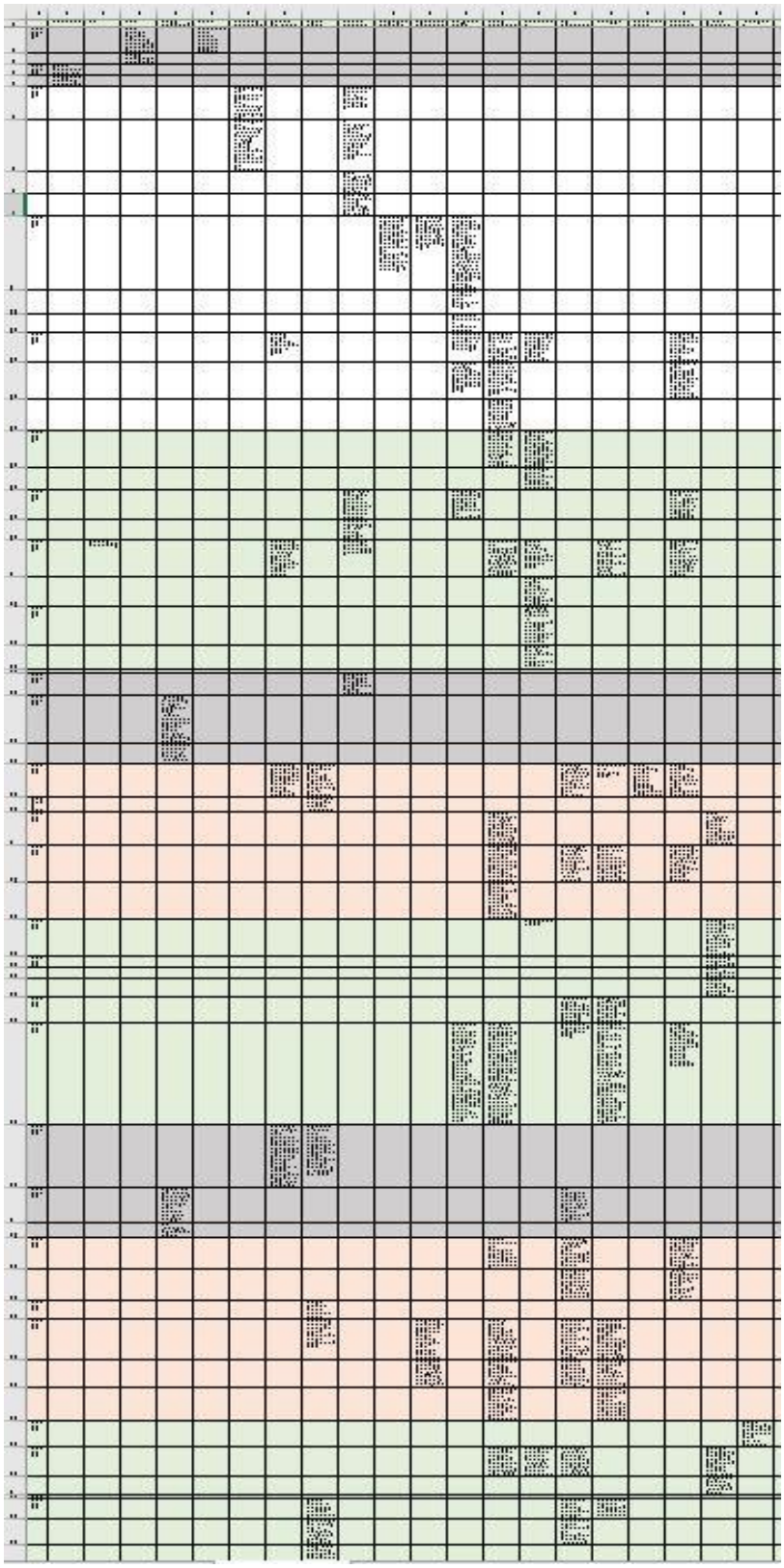


Key:
Motivation factors
Enhanced engagement factors
Student-centric factors
Impact factors

Appendix Z Case Study Part Two: Interviews – The Questions

Case Study Part Two - Semi-structured Interview Questions	
Question 1	
Students	Within a higher education and art and design context, in relation to your own education, what motivated you?
Lecturers	Where do your students get their motivation from?
Managers	What motivates your students?
Question 2	
Students	What does the phrase 'student engagement' mean to you as a student?
Lecturers	What does the phrase 'student engagement' mean to you as a lecturer?
Managers	What does the phrase 'student engagement' mean to you as a manager in your institution?
Question 3	
Students	How engaged were you with your course?
Lecturers	How engaged are your students with your course?
Managers	How engaged are your students with their course?
Question 4	
Students	How did your lecturers know whether you were engaged with your studies or not?
Lecturers	How do you know your students were engaged with their course?
Managers	How does the institution know your students were engaged with their course?
Question 5	
Students	How does your university measure the levels of your engagement? *Further prompt question:* How do you feedback to the course about your experiences?
Lecturers	Do you measure your student's engagement levels? What do you do with those students who aren't fully engaged?
Managers	Does your institution measure/gauge/test 'student engagement' levels? How?
Question 6	
Students	Imagine your journey through the course from the start point on day 1 in first year, to the end point on the last day of final year? Now think about the phrase 'being in the driver's seat'…did you feel you were: - behind the wheel of the car determining where you were going - in the passenger seat fully aware of where you were going - in the back not fully aware of where you were going? *Further prompt question:* did it vary as you progressed through your degree?
Lecturers	What part does autonomous learning play in your course? *Further prompt question*: Over the time that you have been a lecturer, have you seen a difference in the type of student and their behaviour as the years progress?
Managers	What is the institutions position/approach on developing autonomous learners?
Open opportunity for respondents to share further insights	
all	Have these questions made you think of anything else that you would like to share with me?

Appendix AA Case Study Part Two: Interviews – Spreadsheets of collated thematic quotations



Full view of complete set of responses from all respondents to 1 of 6 questions demonstrating thematically grouped clusters of comments

Appendix BB Case Study Part Two: Interviews – Data summary from respondents

Institution 1 – results

Students' collated responses to the six questions (Inst. 1)

Question 1, Inst. 1, student responses

Within a higher education and art and design context, in relation to your own education, what motivated you?

Thematically, more than 1 student reported that they were motivated by increasing their chances of becoming employable and saw the degree as way of doing this by getting internships in the 1st instance. Others were excited about the course content and studying the subject of their choice. Lifestyle (exercise) and having clear goals were other themes arising; student 1A would ask *'What am I actually doing this for?'* (S1A:232) to ensure that there was a clear purpose to particular activities that worked toward the intended goal. Other themes that motivated these students were about being challenged (learning new things and being busy), receiving *'constructive criticism'* (S1C:255) and working with others in a studio environment.

Question 2, Inst. 1, student responses

What does the phrase 'student engagement' mean to you as a student?

Student 1D responded that it is about working hard and student 1C noted that it is about staff making students do as much work as possible (S1C:258). Student 1D also decides that student engagement is about the student's levels of co-operation and the relationship between student and lecturer (S1D:217). 3 out of the 4 students made reference to how staff encourage the students to attend and maintain their interest in their studies; *'it probably means "how best do we get the students to engage with the set work?"'*

Student 1B had never heard the phrase before (S1B:236).

Questions 3 & 4, Inst. 1, student responses

How engaged were you with your course? How did your lecturers know whether you were engaged with your studies or not?

A number of examples of students experiencing a lack of engagement were given. These included: having to write a dissertation on a practice-based course (S1C:265); not engaged in 1st year as more interested in the social side of going to university (S1A:238); starting university on the wrong course (S1A:241); 1st year work was too

difficult (S1B:191); lack of money due to no student loan (S1B:192); being nervous *'as there were so many other people'* (S1B:191). One student observed that *'sometimes it's impossible for lecturers to actually force people to engage with stuff'* (S1A:243). The other key themes reported were about receiving a lot of support from enthusiastic staff and friendly students (S1C:267) and utilising the University's resources and working on practical projects in the studio (S1C:270).

In answer to question 4, student 1C agreed that the lecturers did know whether the students were engaged or not. Student 1A reported the opposite; They didn't really know, '*I don't think anyone noticed, I just wasn't really paying that much attention and I'd just go to see the girls I was on the course with because they were great friends of mine and no, I wasn't fully there'* (S1A:248). All students noted that attendance was the main way in which they thought lecturers could tell if you were engaged with the course; *'I'm guessing the students who were most engaged were the ones that went to every session. The ones that went to every one-to-one opportunity to talk about their work and to get feedback in order to improve'* (S1D:221). One student remarked '*if I hadn't done something that I was supposed to do, I didn't turn up tutorials'* (S1C:272). Students reported that lecturers would use Facebook and email to chase up on non-attenders and to support those who were seen to be struggling (S1C:198).

Suggestions to improve student engagement included more communication with lecturers in 1st and 2nd year (S1B:199), continue to have group tutorials throughout final year (S1C:281) and avoid being exposed to harsh lecturers in 1st year as it affects confidence levels (S1B:200).

Question 5, Inst. 1, student responses

How does your university measure the levels of your engagement?

Three students (S1A, S1C and S1D) highlighted that anonymous surveys are the main way that the institution obtains feedback from students, with one suggesting that not many students completed them. Student 1C referred to a meeting where themes were taken from the results of the student survey and talked through, with the aim of improving aspects of the course (S1C:284). Two students replied that their attendance is monitored through the use of their University card when students 'swipe in' to a taught session (S1A:249 and S1D:224) and Student 1D questions whether their attendance goes towards their mark (S1D:225). One student replied, *'I don't know'* (S1B:201).

Question 6, Inst 1, student responses

Imagine your journey through the course from the start point on day 1 in first year, to the end point on the last day of final year….now think about the phrase 'being in the driving seat' did you feel that you were

behind the wheel of the car determining where you were going?

in the passenger seat fully aware of where you were going?

in the back not fully aware of where you were going?

Or did it vary as you progressed through your degree?

Student 1A describes the journey as being in the back seat in 1st year and then from second year onwards in the driving seat (S1A:251). Student 1C describes being in the boot at the beginning of 1st year and then sitting in the back until the end of 1st year, then passenger seat for 2nd year and driver's seat in final year; *'I literally woke up one day, halfway through summer, just before I started 3rd year and drove the car all the way to the end'* (S1C:289). Student 1D was in the passenger seat until final year; '*within the last year I was the most independent I have ever been because in the first few years you are kind of spoon-fed information and instruction on exactly what you had to produce'* (S1D:229). Student 1B describes the difficulty faced when not having much confidence; *'I did follow the briefs, but for some reason I found it quite hard to express my opinion or show or express myself properly'* when in a group (S1B:206 and 207).

Lecturers' collated responses to the six questions (Inst. 1)

Question 1, Inst. 1, lecturers' responses

Where do your students get their motivation from?

Two lecturers commented that students are motivated by industry-related experiences that prepare them to work in the industry; *'Having feedback from someone who is in the industry right now makes it [the course] more believable, more real to them somehow'* (L1B:96). This lecturer also responds with; *'I try to create it [a brief] around what they would actually experience in industry*' (L1B:94). The benefits of collaborating with other students '*they can help to motivate each other and it becomes less scary'* (L1B:98), grades and the excitement of exploring the subject were also mentioned. Lecturer 1C responded by stating that this question hadn't been considered before (L1C:96), but also offered that students mentioned being motivated by family members when they showed interest in their studies. Lecturer 1B commented that a lack of motivation is evident when students can't immediately see the relevance of a task that they have been given.

Question 2, Inst 1, lecturers' responses

What does the phrase 'student engagement' mean to you as a lecturer?

Lecturer 1A reports that it is about being fully involved in the course, using the facilities and engaging at a deeper level than is observed of some students; *'not just being passive'* (L1C:147). Two lecturers use words like *enjoyment, feeling connected, interested* and *excited* in describing how engaged student might behave. *'Student engagement is when the students are excited when you have given them a project or a brief and they actually feel connected with it'* (L1C:101). Lecturer 1C also states that it is about '*Students being ready to do more than what we require…Students being happy to go to a museum, see an exhibition, watch some movies, read some books and just really be active in their studies'* (L1C:146).

Question 3 & 4, Inst. 1, lecturers' responses

How engaged are your students with your course? How do you know your students were engaged with their course?

Lecturer 1B thinks students are *'very engaged'* (L1B:103), however lecturer 1C states that students aren't very engaged with the theory part of the practice-based degree but noting that '*the good students in the 1st year are the ones who remain engaged and motivated. The ones who weren't engaged at level 4 tend to remain not engaged and just barely scrape through'* (L1C:162). Lecturer 1A observes students demonstrating independent learning approaches and their commitment to the course by utilising staff drop-in sessions to ask questions and to discuss their progress (L1B:111) and arranging to go to a conference or an exhibition in their own time (L1A:66).

Question 5, Inst. 1, lecturers' responses

Do you measure your students' engagement levels? What do you do with those that aren't fully engaged?

Lecturer 1B describes the 'swipe in' system that records student attendance; '*is used as the 1st measure as to whether the students are engaged in their course*'. This then triggers a meeting with the student to discuss '*why they haven't been engaging or attending'* (L1B:117). This lecturer also notes that students who are very quiet in group discussion are not engaged (L1B:119). Lecturer 1A describes the purpose of students' personal development tutorials where students are asked to '*reflect on their own personal goals and aspirations and how they feel they are moving towards them'* (L1A:72) and asked to clarify '*what do you really want from being here* [at

university]? (L1A:74). This lecturer insists that students become more engaged if attentive support is in place; '*Lecturers that cares in a very genuine way*' (L1A:71). Lecturer 1C doesn't believe that the institution measures student's engagement levels (L1C:155).

Question 6, Inst. 1, lecturers' responses

What part does autonomous learning play in your course?

All lecturers respond that they have many initiatives to encourage autonomous learning behaviours which start at open days mentioning '*independent learning'* (L1A:84) and confirming that '*within higher Education, to be really successful, it is about autonomy'* (L1A:93) and then connecting it to achievement levels for 1st years (L1C:164). The message in 2nd year is to '*make discoveries for themselves and try new things'* (L1B:127). Other themes reported include students' levels of autonomy will vary according to experience and confidence levels (L1A:81), and that 'very few students in final year are truly autonomous' L1C:178).

Managers' collated responses to the six questions (Inst. 1)

Question 1, Inst. 1, managers' responses

What motivates your students?

Both managers responded by confirming that students are motivated by knowing that what they are learning can be applied to their future career aspirations (M1A:31). They also both mentioned that many students are unhealthily motivated by grades, noting that education is '*not just about a grade'* (M1B:11). One Manager confirmed that 'The grade is how they measure themselves' (M1A:30). A 'sense of achievement' and '*wanting to please people'* (M1A:29) were also given as responses.

Question 2, Inst 1, managers' responses

What does the phrase 'student engagement' mean to you as a manager in your institution?

The responses to this question brought with it comments about being actively involved in learning with an observation that '*students are becoming more and more passive in their learning*' (M1B:4). This manager said it was also about students '*supporting one another and acting on feedback*' (10). Manager 1A states that from a University perspective, it is about '*attendance'* and the impact that a lack of engagement has on retention figures. Another response was about ensuring that

'*lessons are interesting, that the lecturers are engaged and passionate about their subject*' (M1A:35).

Question 3 & 4, Inst 1, managers' responses

How engaged are your students with their course? How does the institution know your students were engaged with their course?

Manager 1A answers both questions from a data perspective, reporting that they are '*proud'* they are *'able to retain 98% of students this year*' (M1A:37), also commenting that staff are '*hot on attendance'* and trained to spot students who are struggling. NSS confirms that '*students are enjoying the course and the passion of their lecturers'* and DLHE data confirms effective course content in preparing students for their careers; '*a good indication to me that the courses are valid'* (M1A:42). Manager 1B observes that the 2nd years on some courses may be less engaged as there might be a '*disconnect with the course team and with an understanding of why they are being asked to do certain things'* as part of the course (M1B:13) and notes that engagement varies from course to course and level to level. In answer to question 4, Manager 1B states that as a manager there isn't an accurate way of confirming whether students are engaged or not and suggests that the course team would know (M1B:15).

Question 5, Inst 1, managers' responses

Does your institution measure/gauge/test student engagement levels? How?

Manager 1A talks about engagement meaning giving feedback on the course; '*students from all year groups come together with the staff. This encourages students to engage with course enhancements*' (M1A:44). Manager 1B is concerned that lecturers may rely on student's use of online resources and attendance records and in the end concurs that '*it comes down to attendance every time*' (M1B:16).

Question 6, Inst 1, managers' responses

What is the institutions position/approach on developing autonomous learners?

Both managers observe that the institution isn't focusing on '*autonomy*' and Manager 1A said '*I've not been asked this question before'* (M1A:47), but suggests there is an '*incremental approach to developing autonomy… An implicit understanding that students' levels of autonomy go hand-in-hand with progression, supported by the design of the curriculum'* (M1A:18). Manager 1B notes that students arriving at university are less prepared to become autonomous learners and are nervous about taking risks and making mistakes; '*tell me what I've got to do to get a good mark'* (M1B:22).

Institution 2 – results

Students' collated responses to the six questions (Inst. 2)

Question 1, Inst 2, students' responses

Within a higher education and art and design context, in relation to your own education, what motivated you?

Three students (S2B, S2C and S2D) all respond enthusiastically about being motivated by the studio environment, identifying '*team spirit'*, '*a really nice buzz'* and where students can work together, interact and '*bounce ideas off each other'* (S2B:467). Student 2B states the studio is a motivation '*when you're a bit stuck and you're having one of those days and you just don't know what to do'* (S2B:472). 2 students consider becoming employable and challenged to develop innovative design solutions as important factors; '*The end goal is to get a final collection yeah, have at the end a portfolio that can get you a job'* (S2A:445). Two students mention inspiring and encouraging teaching styles and receiving '*detailed constructive feedback'* as motivation. Other motivational themes mentioned included: being creative and experimental and being driven to achieve. One student reports being motivated by grades; '*I think everyone does strive for a 1st'* (S2A:439).

Question 2, Inst 2, students' responses

What does the phrase 'student engagement' mean to you as a student?

The 4 students responded in many different ways against a number of the emerging themes, with Student 2D thinking it might be about how social media helps engage students in their understanding of higher education and wonders if it is about assessing work. Student 2C identifies that it is about turning up and '*being attentive'* (S2C:499). Student 2A responded solely about students being excited and passionate about the subject but noted that not all students are like that (S2A:449). Student 2A states that teaching has to be exciting to engage students (S2A:448) and Student 2B suggests that an increase in one-to-one sessions to find out more about the individual students would in turn increase engagement levels (S2B:475).

Question 3 & 4, Inst 2, students' responses

How engaged were you with your course? How did your lecturers know whether you were engaged with your studies or not?

Levels of engagement across the years of the degree are reportedly different for each student '*1st year I was super excited...couldn't quite get enough of the work'* (S2D:525), contrasting with '*in the 1st year, I think you're still finding your feet'* (S2B:478). Student 2A responded saying '*very engaged I think, throughout the whole*

course' (S2A:452). One student reports a dip in engagement levels in the latter half of 2nd year (S2B:526) and another describes the pressures felt at the beginning of final year; '*I hit an absolute wall.. I went to my tutor, "I can't do it! 3rd year is not happening!"*' (S2D:527). Three students talked about being engaged through their practice-based work, enjoying learning new techniques and experimenting (S2A, S2B, S2C). Receiving negative feedback comments about design work is reported as being '*soul destroying'* (S2D:530) and another reports feeling '*frustrated'* when the feedback isn't what you're expecting (S2C:501). Student 2C responded by saying '*I need other people to get motivated. If I'm just all by myself, I get fed up'* (S2C:502). Student 2D recounts a description of a tutor who is dictatorial in her approach to teaching to the point where a student is made to conform and do what the tutor wants and is therefore unable to become autonomous and self-directed in their learning. This student describes a situation where there is no choice and is therefore having to try and please the tutor; '*you have to take on the course leader's words like it was almost law and if you didn't follow it, well then you're just not going to get anywhere'* (S2D:562).

Students thought that lecturers knew whether they were engaged or not due to the amount of work that had been completed; '*your research really shows that your engaged with it'* (S2B:484). However, Student 2D commented '*I don't think they noticed in 2nd year'* (S2D:531) and also experienced difficulties in final year '*in the 2nd semester's project I got really lost, I wasn't quite on it, and I think if someone had noticed I think I probably could have been brought back on track. Instead, I just sort of ended up floating and doing things that I didn't really like*' (S2D:532).
One suggestion to improve engagement was for lecturers to keep mixing up the groups that attend tutorials, so students can respond to different student's work (S2D:539).

Question 5, Inst 2, students' responses

How does your university measure the levels of your engagement?

All four students mentioned completing questionnaires/surveys about the teaching quality, resources and what's good and not so good about the course. Student 2D believes it is about attendance (S2D:541), with lecturers inviting students to meetings to discuss this (S2B:487).

Question 6, Inst 2, students' responses

Imagine your journey through the course from the start point on day 1 in first year, to the end point on the last day of final year….now think about the phrase 'being in the driving seat' did you feel that you were

behind the wheel of the car determining where you were going?
in the passenger seat fully aware of where you were going?
in the back not fully aware of where you were going?

Or did it vary as you progressed through your degree?

Students 2A, 2B and 2D all stated that they were in the back seat during 1st year (S2A:461, S2B:493, S2D:542). Student 2B and 2D both referred to being in the passenger seat in 2nd year (S2B:493, S2D:543) with student 2A noting '*You need the tutors to keep you going and there is so much you need to learn in 2nd year. I think it's a very full year'* (S2A:462). All four students confirmed that during final year they were in the driving seat at some point. An increase in motivation is apparent in the way that Student 2D states; '*Right, let's just get it done!'* (S2D:544).
Other themes noted highlight students having the confidence to develop their own personal design styles and ways of working (S2A:464), being challenged (S2C:510), and student 2B and 2C reflecting on how trying to please others controlled the project outcomes '*my tutors pushed us to be different'* (S2C:590); '*I was like subconsciously trying to work like them rather than in my own style'* (S2B:495).

<u>Lecturer's collated responses to the six questions (Inst. 2)</u>

Question 1, Inst 2, lecturers' responses

Where do your students get their motivation from?

Two lecturers (2A and 2B) suggested that working in the industry was a key motivational factor. The same two lecturers refer to the love of the subject driving student's motivation. Lecturer 2C highlights the quality of teaching being a motivator; '*start out with positivity and a good open attitude and lots of enthusiasm, eye contact, engagement'* (L2C:411) and working with students as a critical friend instead of in a hierarchical relationship (L2C:413). Other themes reported include financial commitment to paying for a degree, growing as individuals and being grade-focused.

Question 2, Inst 2, lecturers' responses

What does the phrase 'student engagement' mean to you as a lecturer?

For three out of the four lecturers' (L2A, L2B and L2C), 'student engagement' was described as the students being excited, challenged and '*they suddenly become*

enlightened' (L2A:385) by the projects, with one lecturer commenting; '*It's that joy you see when students just reach and go beyond their potential and that's really exciting for us'* (L2B:386). Lecturer 2A notes that it is about students being more independent and undertaking a wider approach to research (L2A:366). Lecturer 2C reflects that if students aren't engaged then '*I don't feel like I am doing my job properly'* (L2C:418), thereby relating it directly to the quality of teaching. Other responses include understanding the purpose of trying to monitor and measure student engagement via the NSS (L2C:420).

Question 3 & 4, Inst 2, lecturers' responses

How engaged are your students with your course? How do you know your students were engaged with their course?

Lecturer 2B suggests that probably 70 to 80% of students are engaged in their learning (L2B:395). Lecturer 2C refers to the methods of teaching that are employed to encourage engagement; '*If you are just very, very clear and you offer a lot of one-to-one tutorials, they will engage really well with course content and with assessment briefs'* (L2C:422) and notices increased engagement in 1st year if set tasks are small and achievable (L2C:423). Lecturer 2A didn't respond directly to question 3.Lecturer 2B observes that they know when students are engaged as they are '*talking in an animated way*' (L2B:397) and they can tell '*by the amount of work they do'* (L2B:396). Lecturer 2A observes evidence of engagement when '*their sketchbooks start to show levels of depth of analysis'* (L2A:370). Lecturer 2C admits that it is difficult to know whether students have issues preventing them from fully engaging with the course; '*student who will go to their year tutor or their personal tutor*' and maybe not make it known to all lecturers that they are struggling (L2C:427).
Ideas to re-engage students include running workshops to give the students time to undertake deeper thinking about their projects (L2A:374) and to develop a different type of ongoing measurement and assessment of students to catch those that '*slip through the net*' (L2C:428).

Question 5, Inst 2, lecturers' responses

Do you measure your student's engagement levels? What do you do with those that aren't fully engaged?

Two lecturers identify students' engagement levels when the work is assessed, through quantity of work (L2B:401) and how they have understood the taught content (L2A:376). Lecturer 2B uses the tutorial to evaluate a student's progress, to encourage self-reflection and give feedback as a way of promoting engagement

(L2B:403). One lecturer doesn't think they measure engagement levels in any official capacity (L2B:400).

Question 6, Inst 2, lecturers' responses

What part does autonomous learning play in your course? *Further prompt question*: Over the time that you have been a lecturer, have you seen a difference in the type of student and their behaviour as the years progress?

The lecturers present a relatively positive picture of the types of students that they teach, noting the majority become independent learners eventually, albeit at various stages of the degree. Lecturer 2A recounts that in 1st year '*you can see them taking off where the sketchbooks suddenly become more lively, they're getting on and making decisions'* (L2A:379) but also notes that some students only demonstrate autonomy right at the end of final year (L2A:380). Lecturer 2C believes that the students receive too much academic and pastoral support (in comparison to other situations that this lecturer has worked at), however recognises that '*it's good that they are made to become independent because their employment records are excellent'* (L2C:430). Lecturer 2B also confirms this '*We help them in a very individual way to get the best out of their research*' (L2B:405).

Manager's collated responses to the six questions (Inst. 2)

Question 1, Inst 2, managers' responses

What motivates your students?

Both managers noted that the main motivation was the '*passion and enthusiasm'* (M2A:298) for the subject and '*to develop their practice and demonstrate levels of creativity, linked to experimentation and questioning'* (M2B:351). Working collaboratively on practical outcomes in '*the studio environment does promote that sense of peer learning and a little bit of competitiveness'* (M2B:326). Other responses included being motivated by tutors and the institution's reputation.

Question 2, Inst 2, managers' responses

What does the phrase 'student engagement' mean to you as a manager in your institution?

Both managers note that student engagement is about the students being actively involved in learning. One manager recognising that '*it's about a level of shared responsibility for the students' learning journey'* (M2B:330) wanting the students to '*recognise the sense of empowerment'* (M2B:332) that comes from being active

learners. Manager 2A observes that the students that are engaged are the ones that enjoy their learning more (M2A:350). Manager 2B observes that the changes in definition over the years from initiatives that involved '*personal development planning'* (M2B:941) to '*involving the student voice in the development of their programmes'* (M2B:344). It was also reported that '*the student's perception of student engagement is also linked to the criteria for success, which they view as getting a good degree'* (M2B:943). Other observations include it to be about students '*understanding the bigger picture of higher education*' (M2A:301) and about encouraging autonomous learning behaviours; '*We give them the tools and resources and motivation to engage*' (M2A:304).

Question 3 & 4, Inst 2, managers' responses

How engaged are your students with their course? How does the institution know your students were engaged with their course?

Manager 2A responds that students in 1st year are initially engaged and describes them as '*hungry to learn'* (M2A:307), however points out that engagement levels appear to tail off in the second-half of 1st year. This manager observes that in 2nd year students are busy networking and socialising (M2A:309). Manager 2B doesn't contribute answers that are specific to question 3. Manager 2B notes that information about whether students are engaged with their course or not would arise through Course annual reports and Module evaluation questionnaires. Manager 2A suggests that the students in final year '*get back on track'* (M2A:310) which is evidenced in attendance data.

Question 5, Inst 2, managers' responses

Does your institution measure/gauge/test student engagement levels? How?

Achievement data (M2A:311) and monitoring attendance is the way that this institution measures student engagement; *'as a practice-based course, it's all about the studio learning, so, we are very hot on students actually attending 9-to-5, 5 days a week*' (M2A:319). Other ways in which engagement is understood is via students giving feedback about the course and their experience in the course committees (M2A:315) and through demonstrating a deeper understanding of the subject that they are studying; '*more broadly understood the wider context within which their project sits ..'current affairs' 'wider context''* (M2A:314). Responses from Manager 2B didn't directly answer this question.

Question 6, Inst 2, managers' responses

What is the institutions position/approach on developing autonomous learners?

Manager 2A describes autonomy as '*critical thinking and nurturing independence and independent learning*' (M2A:320) and notes '*we are trying very hard to support autonomy as an institution, as an Art School'* (M2A:324) by including it in the Student Charter (M2A:334). It is perceived that students who demonstrate high levels of independence are often the high achievers (M2A:321). Manager 3B discusses having to re-educate the students transitioning in from studying A levels with respect to the way they learn; '*they are looking for the answer to the formula.. "tell me what I need to do to get my mark and I will do it"* (M2A:339) and are often surprised that they are in charge of how they spend their non-taught time and often need a lot of guidance on this (M2A:337).

Institution 3 – results

Student's collated responses to the six questions

Question 1, Inst 3, students' responses

Within a higher education and art and design context, in relation to your own education, what motivated you?

Students 3A, 3C and 3D identified their enthusiasm for the subject as a motivational factor, with Student 3B explaining how a decision was reached about which subject to study at university; '*a close choice between maths and textiles, but I decided to go and study what I loved, rather than what I was good at'* (S3B:862). Students 3A, 3B and 3D identified their inner drive and levels of confidence motivated them; '*once you find yourself, you're never going to let that go*' (S3A:823). Student 3D found that the previous life experiences in a small town observing the lack of ambition in others; '*they don't really have any career, they don't love their job, they go to work because they have to*' (S3D:883), inspired an inner motivation to set a goal to be the 1st in the family to go to university. Two students note that the atmosphere and the environment are motivational. Student 3B identifies getting a good grade has been a focus for the school days; '*I hate that grades are so important to me, but they really are*' (S3B:926). Other motivational themes mentioned are wanting to do well (S3B:831), feeling rewarded (S3D:890) and being taught by visiting lecturers, in particular practicing designers (S3B:859). Receiving positive comments about the work is noted as a motivation by one student; '*somebody tells me I am good at it, and they appreciate what I am doing*' (S3D:889).

Question 2, Inst 3, students' responses

What does the phrase 'student engagement' mean to you as a student?

The students responded to this question in 3 different ways: Student 3A thought it was about giving your opinions about the course; Students 3A and 3B noted that it was about participating in and being inspired by the course, and student 3C felt that it was more to do with engaging with the Student Union and University life as a whole; '*its engagement with the university, with sports and societies that's just an important part of university to be part of university life, and not kind of get bogged down with your course'* (S3C:866). The interview with Student 3D didn't provide any specific answers to question 2.

Question 3 & 4, Inst 3, students' responses

How engaged were you with your course? How did your lecturers know whether you were engaged with your studies or not?

All students responded saying they were engaged with the course; '*I worked constantly, and if I wasn't playing badminton, I was working'* (S3C:871); '*it doesn't end in the classroom. I think you eat, breath and sleep what you do*' (S3A:811). Student 3B highlighted 2nd year as being a very busy year as they were required to find placements as well as doing a lot of coursework but noted that the busier it became, '*I wasn't sure where to focus my attention*' (S3B:844). Student 3C talks about student engagement being about with working with the student union and giving feedback about the course to the Head of Department (S3C:870).

Two students made comments about lecturers observing that students have done a lot of work in tutorials, however Student 3B notes that the lack of quality in the work wasn't noticed (S3B:848) and that if this had been noticed, then the outcomes and the grade would have been improved. The student then goes on to question; '*if there are so many students, how can they [the lecturers] see how engaged one person is compared to another?'* (S3B:847). The workshop technicians are reported as being '*a life support*' as they know '*exactly what's going on behind the scenes and know how you feel as well'* (S3A:820). Student 3C didn't respond in any direct way to question 4.

Question 5, Inst 3, students' responses

How does your university measure the levels of your engagement?

Students 3A and 3B mentioned the module evaluation form being used to encourage students' engagement with the course; '*I think they do really look at the feedback*

quite seriously. So actually yeah, they respond to those [module evaluation forms]. *That's probably how they measure it* [student engagement]' (S3B:853). One student suggests it is about monitoring attendance (S3A:812). Student 3B mentions the relevance of the external examiner wanting to understand the student's experience on the course (S3B:852). Students 3C and 3D responses weren't directly related to the question.

Question 6, Inst 3, students' responses

Imagine your journey through the course from the start point on day 1 in first year, to the end point on the last day of final year….now think about the phrase 'being in the driving seat' did you feel that you were

behind the wheel of the car determining where you were going?
in the passenger seat fully aware of where you were going?
in the back not fully aware of where you were going?

Or did it vary as you progressed through your degree?

Students 3B and 3D clearly stated that they were in the driving seat all the way through their degree (S3B:854, S3D:904). Student 3A described a natural progression from being in the 'boot' in 1st year, to the passenger seat by the end of 2nd year and the driving seat by the middle of final year (S3A:826 and 828), reflecting '*maybe I didn't realise that I should be initiating things'* (S3A:827). Student 3B reported 2nd year being very challenging; '*the step between 1st and 2nd year felt much bigger than the step between 2nd and 3rd year'* (S3B:857). Comments about teaching approaches were made by 2 students; Student 3C noted that one lecturer facilitated students to develop and share their own ideas in tutorials, whereas Student 3D experienced greater levels of diktats from lecturers (S3D:906) but confirmed '*I like the teachers to tell me that I've done well'* (S3D:905).

Lecturer's collated responses to the six questions (Inst. 3)

Question 1, Inst 3, lecturers' responses

Where do your students get their motivation from?

Lecturers 3A and 3B both attribute their students' motivation to completing the degree and getting a job in the fashion industry and becoming part of the lifestyle and culture that they aspire to be a part of; '*about money and about trying to have a different kind of lifestyle'* (L3A:672). However, in contrast, lecturer 3C doesn't believe that they are motivated by getting a job at the end of the course (L3C:757). The enthusiasm and the levels of interest for the practice-based design subject is another key motivator reported by lecturer 3B and 3C. One lecturer comments that today's

students haven't had a set of experiences, or the space to become self-aware and develop '*any great sense of drive that would feed into a motivation'* and feels students lack any real hunger for it all.

Question 2, Inst 3, lecturers' responses

What does the phrase 'student engagement' mean to you as a lecturer?

Lecturer 3B firstly responds noting that the phrase 'student engagement' isn't used or discussed in the course team and also notes that the question implies that lecturers are dealing with an '*unwilling bunch of students'* and that somehow lecturers have to try and get them on board with the learning (L3B:721). Lecturer 3C defines it by saying engaged students often become '*significant players in the industry'* and during their degree were '*always there for teaching, always contributed, always open-minded, always generous and always took advantage of those extra things that enriched their experience'* (L3C:765) Lecturer 3C makes the point that the module within which the students don't achieve as well, is maybe the one that they learn the most from (L3C:767). Other responses included a focus on the importance of different modes of teaching. For example, having more than one lecturer being present in a studio environment supporting 60 students with their practice-based projects; '*we need to be in an environment where it's a bit more easy for them to engage with us, as well as for us to engage with them'* (L3A:675). Organising the approach to group tutorials is pivotal in inciting students to participate fully; *'communication has changed from just 'me' to 'us''* (L3A:680). Lecturer 3C states that student engagement is a '*thinking process'* and a '*learning process'* (L3A:766).

Question 3 & 4, Inst 3, lecturers' responses

How engaged are your students with your course? How do you know your students were engaged with their course?

Lecturer 3B believes the majority of students are very engaged and that '*they are part of a community that are engaged*' (L3B:729). However, one lecturer reports that there are notable differences between the students that have been on an Art and Design Foundation course with those coming straight from A level having less autonomy; '*being quite passive and waiting for something to happen*' (L3C:771). Lecturer 3B makes the point that the staff team regularly discuss '*how participatory this experience is for them and whether they are attending and whether they are taking up all the other opportunities that we offer them*' (L3B:726). Social media presence is referred to as being a useful tool to support student engagement (L3B:728). Lecturer 3A and 3C talk about the benefits of being able to observe whether students are engaged or not during taught sessions; '*you see from their body*

language; you see from their energy levels that they are really positive' about the work that they are doing (L3C:772). Another example of this is evident where the lecturer observes; '*if a student isn't particularly engaging, I tend to notice even within the class environment. So, I would then make sure that student is sitting alongside another who will either give them support or give them confidence*' (L3C:788).

The issue of offering a variety of student support in relation to counselling, mental health and academic issues is referenced in the interviews with Lecturer 3C who notes that in addition to the range of support offered by the institution, the course team have appointed '*a student success adviser'* who is a recent ex-student who is '*on hand for anyone just to pounce on and talk to her about anything*' (L3C:792). Lecturer 3A makes an observation about those students suffering from anxiety issues; '*they are in all the time, but they haven't quite relaxed, to engage*' (L3A:688). Ways of attempting to re-engage disengaged students is described by offering students opportunities to '*come and have a chat, we can talk about it one-to-one'* (L3A:686), with the aim of trying to pick them back up (L3A:687).

Question 5, Inst 3, lecturers' responses

Do you measure your student's engagement levels? What do you do with those that aren't fully engaged?

All 3 lecturers confirmed they use attendance to measure student engagement and Lecturer 3C looks for a '*correlation between attending and achieving'* (L3C:780). Lecturer 3B suggests that '*technicians are aware of who hasn't been in, that's probably the clearest indicator' of engagement'* (L3B:733). Lecturer 3A expresses an interest in moving away from '*tick box'* surveys to instead use '*other ways to measure student satisfaction'* (L3A:922) as there are '*too many measures that just measure the negatives'* (L3A:712). Lecturer 3A responds about the increase in student numbers, confirming that they cannot attend for whole days due to the number of rooms available (L3A:692).

Question 6, Inst 3, lecturers' responses

What part does autonomous learning play in your course?

All lecturers report that levels of autonomy vary between the year groups, with 10 to 20% of 1st years learning independently (L3A:702) and over 50% of final year (L3A:701). Lecturer 3A believes students are uncomfortable and unfamiliar with learning autonomously due to being '*dictated to through school; "this is what you have to do to get through exams, and this is what you have to do to pass the subject*"' (L3A:915) and notes '*we have to train them to trust their instincts*'

(L3A:735). 2nd year students '*realise they have to stand on their own two feet and that second year is about industry awareness and is outward focused which brings more challenges'* (L3C:793). Lecturer 3B comments that the students benefit from the course team use of social media platforms like Facebook and Instagram; '*gives some confidence when they [students] are away from the studio environment to help maintain a connection with the course'* (L3B:795). Lecturer 3C draws attention to the importance of being able to prepare students for their career '*for me, it's whether the student has got the skills to go forward and be confident*' (L3C:798).

Manager's collated responses to the six questions (Inst. 3)

Question 1, Inst 3, managers' responses

What motivates your students?

Both managers highlight the passion for the subject, together with the aim of becoming employable as key motivations for their students; '*they have a kind of heroic vision of themselves as an artist, or as a designer*' (M3B:600) and '*they find Art and Design education exciting and it tallies with their kind of lifestyle expectations*.' (M3B:601). Manager 3B reports that for some students' motivation is connected to progression which is about '*satisfying other people's expectations'* (M3B:653). Other motivational factors mentioned were grades and receiving encouragement from schoolteachers and family members to go to University.

Question 2, Inst 3, managers' responses

What does the phrase 'student engagement' mean to you as a manager in your institution?

Manager 3A defines student engagement as a '*commitment to their studies'* and an '*engagement with the wider community'* (M3A:553). In contrast, Manager 3B states that '*student engagement is not an absolute fixed thing, it shifts according to social trends and behaviours'* (M3B:913) and notes that currently it is connected to higher education's initiative to have '*contracts with students'* (M3B:612). Both managers talk about building a community spirit and supporting students to develop closer relationships with academics. Manager 3B refers to the TEF initiative and questions whether this initiative has been fully thought through; '*is there an idea of how we keep everybody happy and everybody positive and everybody learning*?' (M3B:615). Manager 3B regularly visits other Art and Design provision in other institutions and is dismayed by the rhetoric about the loss of reduction of studio space; '*we've lost the funding and we think we should have it back*!' (M3B:617). Both managers commented that student engagement was also about them making the most of extracurricular

activities and Manager 3A refers to the students having a '*personal commitment'* to their own future and maximising the opportunities that are on offer whilst in higher education (M3A:551 and 552).

Question 3 & 4, Inst 3, managers' responses

How engaged are your students with their course? How does the institution know your students were engaged with their course?

Manager 3B perceives that today's students don't understand the difference between being a successful designer and working hard and is critical of this; "*I'm fabulous because I have satisfied all the criteria and requirements and I have worked hard*", and it isn't the same thing (M3B:655). Manager 3A observes; '*You will always have the really committed ones and you always have the ones who are struggling'* (M3A:563). Both managers comment about the students being committed to the active, practice-based aspects of the course as factors that enhance the engagement levels (M3A:565). Manager 3B comments that some students are focused on their next holiday and social networking, as opposed to concentrating on their course (M3B:910/911). Manager 3B responded to question 4 by saying '*Staff interactions with students' academic performance gives them [the lecturers] various intuitions and insights into students' well-being and engagement*' (M3B:634). Manager 3A suggests that it is about lecturers observing how students respond to opportunities, like finding placements and having '*realistic opportunities'* given to them as part of the curriculum, as it demonstrates the students' levels of commitment (M3A:584). Manager 3B describes the student voice as '*a regulator for staff activity*' (M3B:633).

Question 5, Inst 3, managers' responses

Does your institution measure/gauge/test student engagement levels? How?

Manager 3A responds saying '*the usual NSS, the student forums, the student meetings, the student feedback activities'* are used as methods to measure engagement (M3A:566). Manager 3B relies on retention data (M3B:631), number of complaints received (M3B:914) and the data for progression, achievement (M3B:627) and failure (M3B:628).

Question 6, Inst 3, managers' responses

What is the institutions position/approach on developing autonomous learners?

Both managers responded that initiatives to develop autonomous learners lies with the course teams; *'It tends to occur at course level because that's the students' actual experience*' (M3B:574), but Manager 3B points out that '*savvy course directors*

will know that they can remove obstacles from student effort and that the benefit will be consistently better results in their statistical return' (M3B:646). Both managers reflect on the differences in levels of autonomy present in students coming through university today compared to in the past; '*people used to show far more initiative than they do now. We've deprived young people of initiative. I think it might be to do with the schooling system'* (M3B:641) with Manager 3A noting that students do come with '*more of a tick box mentality now'* (M3A:579).

They also both note the increased initiatives using online learning environments to encourage autonomy (M3A:581 and M3B:637). Manager 3B states that students who see themselves as customers feel that the emphasis on autonomous learning implies that they are not getting value for money; '*we get complaints where people say "I shouldn't be studying this much by myself!"*' (M3B:639), observing that '*there is a conflict of interest between what you set students and how you are measured, which is implicit in the educational system'* (M3B:647). Manager 3B also states that students should be *'dealing with the unknown, dealing with the indeterminate, dealing with the contradictory'* (M3B:644) and to learn from failure as '*failure is instructive*' (M3B:645).