

How I have arrived at a notion of knowledge transformation, through understanding the story of myself as creative writer, creative educator, creative manager, and educational researcher.

Volume 1 of 2
Jane Roberta Spiro
A thesis submitted for the degree of Doctor of Philosophy
University of Bath
Department of Education
January 2008

COPYRIGHT

Attention is drawn to the fact that copyright of this thesis rests with its author. This copy of the thesis has been supplied on condition that anyone who consults it is understood to recognize that its copyright rests with its author and that no quotation from the thesis and no information derived from it may be published without the prior consent of the author.

This thesis may be made available for consultation within the University Library and may be photocopied or lent to other libraries for the purposes of consultation.

Signed _____
Jane Spiro

CONTENTS

How I have arrived at a notion of *knowledge transformation*, through understanding the story of myself as creative writer, creative educator, creative manager, and educational researcher.

Table of contents: Audio-visual files

Connecting stories 2

Acknowledgements 6
and a note on inclusion of participants

Abstract 7

Section A The sources of belief

What are the sources of belief that shape my practice as an educator? How do these form the foundation for my concept of knowledge transformation?

1 Introduction: story sources and starting points	8
1.1 What are my concerns in this thesis?	8
1.2 Why am I concerned?	10
1.3 What is my methodology and why have I chosen it?	12
1.4 What are the core values which inform my practice?	19
1.5 The four personae: inner and outer paradoxes	21
1.6 The journey towards knowledge transformation	24
1.7 By what criteria do I wish to be judged?	27
1.8 Towards a notion of knowledge transformation	29
2 Connecting stories: from reading to beliefs	30
2.1 Story as methodology, story as resource	31
2.2 Story and researching the self	32
2.3 The story and authorial voice	35
2.4 Reading as a writer: the universal story	40
2.5 Your story is mine: the yellowbrick road	42
3. Weaving stories: from lived to created story	47
3.1 Creative landscapes	47
3.2 Interweaving the remembered, the lived and the created: the methodology of memory	50
3.3 Where we have reached, where we are going	79

Section B I as creative writer

How does knowledge transformation manifest itself in my practice as a creative writer?

4. Writing as finding a voice: from Finchley to Lithuania	82
4.1 Starting places	82
4.2 Writing as journey	85
4.3 Writing as finding a voice	88
4.4 Writing as communication	93
4.5 Writing as a reader	94
5. Writing for audience: from myth to word count	96
5.1 Writing and the notion of authenticity	96
5.2 Language as rune: <i>The Place of the Lotus</i> and <i>The Twin Chariot</i>	98
5.3 Finding the heart in themes: <i>Travelling Light</i> and <i>The Man Upstairs</i>	105
5.4 Authenticity, transformation, and finding a voice	118
6. Writing for performance: speaking out	119
6.1 From research to quintessential moments: two minutes as essence	120
6.2 Television presenting as knowledge transformation	128
6.3 Living research: making stories walk and talk	129
6.4 Performance as transformation	136

Section C I as creative educator

How does knowledge transformation manifest itself in my practice as a creative educator? How have I found connections between creative writer: creative educator roles?

7. Knowledge transformation as educational process: learning to change	138
7.1 Transforming knowledge as an educator: steps on the journey	138
7.2 Finding a voice: developing creativity through criticality	148
7.3 Becoming visible: from privacy to publication	167
7.4 The neverending story: building <i>Storybuilding</i>	185
8. Making our stories accountable in the academy: judgement and evaluation	196
8.1 Creativity and language learning	196
8.2 Creativity and the scaffolding of learning	199
8.3 Assessment as a scaffold for creativity	205
8.4 Students crossing the bridge: appreciative reader to reflective writer	211
8.5 Marking the journey: tutor feedback	214
8.6 Analysing the results	216
8.7 Intertwining teaching and assessment: scaffolding creativity	218
9. Teacher stories: teaching to change	222
9.1 Teaching as learning: action research as a change agent	222
9.2 Sharing teacher stories	236
9.3 Teacher stories as knowledge transformation	241

Section D I as creative manager

How does knowledge transformation manifest itself in my practice as a creative manager? How have I found connections between creative writer: creative educator: creative manager roles?

10. Story as crisis: critical incidents in higher education	242
10.1 Redundancy as paradox	244
10.2 Falling down the pothole: telling the story as it unfolds	245
10.3 On not living happily ever after	257
10.4 Work and the law	258
10.5 Redundancy and the alchemy of creation	259
10.6 Critical incident as transformation	262
11. Management as transformation: leadership in the academy	264
11.1 Connecting leadership and management	265
11.2 Joining up individual and team learning: managing transformation	268
11.3 Has transformation really happened?	272
11.4 From pothole to glass ceiling: learning from crisis	279
11.5 Joining up stories: music as metaphor	284

Section E Knowledge transformation and the academy

What insights does this analysis offer for the academy as whole?

12. Threading stories together: knowledge transformation as living theory	
12.1 Learning from reflective practice	290
12.2 Learning about learning: knowledge transformation as deep learning	294
12.3 Learning from multiple roles	299
12.4 Clarifying values and resolving paradox	300
12.5 Have I fulfilled my own criteria for success? If so, why is this significant?	302

Bibliography	304
---------------------	-----

Learner and teacher as fellow travellers	325
A story tribute to Jack Whitehead	

Volume 2: Connecting stories	
Appendix Readings 1 - 26	

Audio-visual files: Connecting Stories

Connections

1. **Story workshop**
October 22nd 2005
• Clips 1 - 11
Chapter 7

2. **Poems and Stories**
• Choirs of Angels
• Hungarian poem
• Polish poem
Chapter 4

3. **TV programmes**
Jewish life cycle
Clip 1: Kaddish
Ritual dishes
Clip 2: Chicken soup
Clip 3: Chula
Days of rest
Clip 4: Buddhist Sabbath
Clip 5: Moslem Sabbath
Conversions
Clip 6: Buddhism into music
Clip 7: Taoism into Tai Chi
The Jews of Devon and Cornwall
Clip 8: Work in the East End
Clip 9: East End synagogues
Purim puppets
Clip 10: Purim story
Clip 11: Esther and Vashti
Clip 12: Mordecai and Haman
Clip 13: Puppet performance
Chapter 6

4. **Interviews with colleagues**
July 2005
• Martin Clips 1 – 7
• Richard Clips 8 – 10
• Teresa Clips 11- 12
• Fred and Juliet Clips 13 – 22
Chapter 11

5. **Music**
• In C: Two Timing project: June 22nd 2006
• Massenet: Masterclass at Dartington International Music School,
August 2006
Chapter 11
Chapter 12

Acknowledgements and note on inclusion of participants

This dissertation was made possible through engagement with a wide community of students, teachers, colleagues, friends and family. Their testimonies and voices are included here, with gratitude and humility.

Students who have been part of the activities and evolution of ideas in this dissertation are: College of St. Mark and St. John creative writing class 1998 - 2000, MA Language and Culture class at Oxford Brookes University 2001 - 2003, MA ELT and TESOL students 2001 - 2006, BA Language through Literature students 2004 - 2006, Oxford International Summer School teachers 2006 - 2007. Their words and names appear with their permission where it has been possible to trace them; otherwise pseudonyms have been used.

Those who are part of the collective messages of this dissertation and for whom warm thanks are due: colleagues in the Cultural Criminals music project described in Chapter 1, masterminded by Roger Perkins; family members whose story forms part of the account in Chapter 4, and in particular the memory of Julek Tigner whose living testimony was lost during the course of this dissertation; friends in the Totnes community who agreed to be part of the television programmes in Chapter 6: Alan Gorman, Toby Fairlove, Sam Richards, Glen Park, Moh Moh, Tony Gee, Elaine Moss; Rob Pope, who shared with me the experiences described in Chapter 8; colleagues who agreed to be part of the interviews in Chapter 11, and for their names to be included: Fred Tartelin, Juliet Henderson, Martin Millar, Teresa Woodbridge and Richard Haill; friends who were part of the music masterclass described in Chapter 12: Helen Yorke, Bruce Douglas and Crystal Ashley who recorded our session; Kieron Boyle for many hours of support in producing the AV materials.

Those who have helped to make the ideas and messages from this dissertation visible are:

Amos Paran, who invited me to submit a section of Chapter 8 for a book of edited papers;

Sue Dymoke - for inviting me to submit a section of Chapter 7 for the journal *English in Education*; Hania Kryszewa - for inviting me to submit a section of Chapter 7 for the journal *Humanistic Language Teaching*; Alan Maley - for being an ally and editor throughout the writing of *Creative Poetry Writing* and *Storybuilding*, described in Chapter 7.

Most of all, thanks to my husband John Daniel, partner in poetry and story, with whom home is a haven of continuous learning in which everything is possible: and to my supervisor at the University of Bath Jack Whitehead, a true fellow traveller whose guidance and inspiration has made this long journey a joyful one in which I never lost sight of a destination.

Abstract

How I have arrived at a notion of knowledge transformation, through understanding the story of myself as creative writer, creative educator, creative manager, and educational researcher.

My aim in this thesis is to tell the story/stories of how I arrived at a living theory of creativity which I shall call 'knowledge transformation'. I explore this theory through 'story' as a methodology that connects both the creative writer and action researcher, and raises questions about self, reflective process and voice that are central to my enquiry. In telling these stories, I ask the question: what does it mean to be creative, as a writer, an educator and a manager? Is the nature of creativity transferable across each of these roles? How has this knowledge improved my practice as an educator? My examination leads to a theory of learning called 'knowledge transformation', which suggests that deep learning leads to change of both the learner and what is learnt. My premise is that 'knowledge transformation' involves the capacity to respond to challenge, self and other, and is central to the notion of creativity. I consider how far this capacity can be transferable, teachable and measurable in educational contexts, arriving at a notion of 'scaffolded creativity' which is demonstrated through practice in the higher academy. My journey towards and with this theory draws on my experience of four personae, the creative writer in and outside the academy, and the educator, team leader, and researcher within it; and explores the strategies and issues raised by bringing these roles and intelligences together. This theory of 'knowledge transformation' represents an aspirational contribution to our understanding of what it means to be 'creative'. It explores how educational objectives can lead to deep learning and positive change. It also explores how values can be clarified in the course of their emergence and formed into living standards of judgment.

99, 407 words